

VARIETY

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CHILDREN'S SCREEN TASTES

1st Season's Critics' Box Score Sees Coleman (Mirror) in Lead

Variety's box score on dramatic reviewers of the New York dailies for its first seasonal percentages of the new season is based upon 27 retiring plays, since Aug. 6, all fold ups.

This about parallels the records of previous seasons for the five years. Variety's scorer has been tabbing the guessers. Usual average prevails of one success out of three attempts, with Paddy Cain hugging the others.

Right now or until last Saturday Robert Coleman (Mirror) is in the lead. Coleman picked 13 out of the 20 flops he noticed before they blew.

John Atkinson (Times) winner of last season's full scoring, is fourth on the early listing. Present rating is no decided criterion, since several plays current are hanging in the air. Many another is to come and go before the final score is again printed next June.

St. John Irvine, English guest critic of the World, is included in the first list, though the British reviewer has passed upon but seven of the departed. Of those seven, St. John was correct with five and erred twice. His rating of 714 would place him first could he be so located with the few reviews, in justice to the others.

Mr. Irvine appears to see all New York shows strictly through English eyes. Gauged by some of his critiques on plays still running, the English visitor is apt to do a complete pratt fall in the box score when he finally migrates back to Lannon.

Restored

Coleman and Winchell (Graphic) have been restored to the box score. They were debarred for a time last season through Coleman appearing to loaf on his reviewing, while Winchell was accused of picking his spots, after the Shuberts gave him air. While the Shuberts are (Continued on page 51)

Dramatic Critics' Box Score

Score as of Nov. 3

Key to the abbreviations: SR (shows reviewed) R (right), W (wrong), O (no opinion expressed), Pct. (percentage).

	SR.	R.	W.	O.	Pct.
COLEMAN (Mirror).....	20	13	7	0	.650
GABRIEL (Sun).....	17	11	6	0	.647
WINCHELL (Graphic).....	11	7	4	0	.636
ATKINSON (Times).....	17	9	8	1	.600
HAMMOND (Herald-Tribune).....	17	9	8	0	.529
LITTLE (Post).....	14	7	6	1	.500
ANDERSON (Journal).....	17	8	8	1	.470
MANTLE (News).....	14	5	7	2	.357
OSBORN (Evening World).....	17	6	9	2	.353
DEROHAN (American).....	16	2	13	1	.125
ERVINE (World Visiting Guest Critic).....	7	5	2	0	.714

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined).....	27	20	7	0	.740
Ibee (Pulaski).....	10	9	1	0	.909

(This Score Based on Failures Only)

Warners' Net for '28

A reliable report says that the net profit of Warner Brothers for 1928 will be between \$8,000,000 and \$9,000,000. This will give the Warners the highest net of any single organization in the show business for this year.

Jersey Kids Promise to Behave If House Reopens

New Milford, N. J., Nov. 6. Bad boys of the town have capitulated and have joined the less boisterous in a petition to restore the flicker drama to the opera house. The petition carries assurance of good behavior and has prompted Joseph Battaglio, operator, to try pictures again this week.

Battaglio closed the house several weeks ago, claiming the youngsters' unseemly conduct inside and out of the amusement emporium was too much for him. Since then the kids have been suffering a siege of idle nights, with parents unwilling to go for additional bus tariff to nearby towns.

Big Ben as Service

Los Angeles, Nov. 6. For \$1 a month Hollywood actors—and actresses—may be relieved of the worry of being able to get out of bed in time to report on call.

An office has been opened in that section, which, for the sum named, will receive and make record of all phone calls, receive mail and do secretarial service generally as well as rousing the subscriber by phone service night and day.

TEST SCHOOL KIDS FILM REACTIONS

Scoff at Torrid Love Scenes as "Mush"—50-50 On Liking for Spooky Stories Like Chaney's—Outgrow Westerns by High School Age—Well Informed on Studio Technique

"CUTE" HEROINES OUT

Very definite likes and dislikes with respect to moving pictures were expressed by children attending the Horace Mann schools in New York city in a recent survey made by Teachers College of Columbia University. The check-up was (Continued on page 2)

'PLEASURE MAN' JAIL SENTENCE IS FEARED

"The Pleasure Man" trial, which comes up in Special Sessions (New York) by the end of this month, is understood to have Mae West and the cast of the suppressed play considerably worried.

There is a belief the authorities may make an example of the author-star of "Diamond Lil," who also authored "The Pleasure Man." The cast is also perturbed in the belief the principals particularly may be vigorously prosecuted by the administration in a decisive effort to curb future stage licentiousness and contemplated indecency.

Miss West in view of her previous sentence of 10 days in the workhouse, may draw up to six months at Blackwell's Island on the several counts pending against her. The principal players, notably a notorious number of the useless sex in the list before the judges, draw jail terms, considering their knowledge of Miss West's past record with the authorities on questionable theatrical presentations.

A Bore Some Life

Much DeForest is going back on the stage. The former hit club entertainer and musical show dancer asserts that she is "sick of running around to night clubs, all morning and daytime, and all day in the afternoon."

Mrs. DeForest, who has been married and divorced twice, and who has been in the show business since 1904, says she is "sick of running around to night clubs, all morning and daytime, and all day in the afternoon."

Hope Hampton's Private Rehearsals For Grand Opera Costing \$100,000

Use for Vaude

A house manager instructed by the home office to give front-of-the-house billing to acts, argued for the old way—"and vaudeville."

"What do you suppose we have vaudeville for?" an official of the circuit demanded. "To let the projection machines cool off," responded the manager.

\$10,000 Weekly Profit Is Figured from Roof Cabaret

Florenz Ziegfeld, Eddie Cantor and George Olsen are incorporating as Olsen's Club, Inc., to share in the New Amsterdam roof's Frolics when it reopens next month to a \$6 and \$7.50 cover. Olsen and his band are guaranteed \$4,500 a week plus a third of the net along with Ziegfeld and Cantor.

The Midnite Frolics as a revived institution comes into existence simultaneously with the premiere of the new Cantor "Winooper," musical, in which Olsen and Ethel Shutta are sub-features. All will double onto the roof.

Ziegfeld, Cantor and Olsen will personally operate the roof nightclub. Joseph Urban is redecorating.

It is anticipated that the average gross profit will be \$10,000 weekly, after Olsen's guarantee and the rest of the overhead are deducted. This isn't his considering the Club Richmond's \$16,000 weekly gross at a \$4 and \$5 cover and a smaller capacity.

Act and Talking Short Together on Loew Route

Morris and Campbell will be routed over the Loew circuit in connection with a special talking short to be made by M-G-M. Their present act will be elaborated with a lot of it in dialog. This is the first reported instance of combining talking shorts and vaudeville, although acts in the past have used the silent screen as part of their routine.

Strictly Social

The St. Regis Roof is now the Club St. Regis, with its membership restricted to twenty members. Another club, the St. Regis Hotel, has been also interested in the financial operation of the St. Regis Roof. The roof club for this to be a social club, the lines of exclusion are being drawn in London and New York. The club is to be a social club, the lines of exclusion are being drawn in London and New York. The club is to be a social club, the lines of exclusion are being drawn in London and New York.

Hope Hampton's grand opera debut as Mimi in "La Boheme" with the Philadelphia Grand Opera at the Academy of Music in that city. Thinksgiving night will cost Jules Brulatt, her husband, more than \$100,000 long before the first curtain shall have rung up.

For the past few weeks rehearsals for the opera have been held at Mecca Temple, New York. Out of the dozen or more rehearsals held to date over half have been private ones for Miss Hampton, with operatic stars present to advise her on vocal and acting technique.

In addition an orchestra of 35 men is on hand with a recognized conductor wielding the baton. These rehearsals cost Brulatt at least \$5,000 each. Another estimate (Continued on page 2)

If Police Okay Tex, Job Ready for Her

If the cops put an official okay on Texas Guinan, the hostess will open at Gene Gealey's Rendezvous in the Winter Garden building. Gealey will not sell absolutely, of course, knowing how much he and Tex would be hounded for any suspicion of a Volsteadian infraction. Gealey, though, realizing Tex's antagonizing of the zealanders, wants a clean bill of health from the police department before doing business with the hostess.

Frances White closed at the Rendezvous (former Plantation and later the Casa Lopez) Wednesday night. She had two more weeks to go on a contract, but bowed out because of a lack of luck. Miss White was in for four weeks at \$750 a week plus percentage, playing only half of the guaranteed period.

Heavy Lover Fading?

Paula, Ill., Nov. 6. Lon Chaney is king of the movies so far as "Pecora" is concerned, he having pulled in more business in four days at the Madison, in "When the City Sleeps," than John Barrymore, Ronald Colman and Rod La Rocque, all put together, did recently in an equal length of time. The day of the heavy lover of the films seems over at least for the time being in this part of the middle west. Chaney loans a Colman in drawing power, with Rod La Rocque second and George Bancroft a sleepy third.

BROOKS
COSTUMES

English Music Men And Theme Songs

London, Nov. 6. There has been a sudden departure for New York of all the leading music publishers here. Jimmy Campbell, of Campbell, Connelly, sailed Oct. 27. Nov. 2, Lawrence Wright and John Abbott, latter of Brooks, Day & Hunter, left on the "Levintham." Others are headed west very shortly. Reason for the migration is not apparent unless it is the curiosity concerning the sales value in a theme song for a synchronized picture, with its possibilities for this side. Also for English connections, as there is a shortage of some hits over here.

Foreign Vaude Bookings

London, Nov. 6. After two years, in France and Germany, Hank (the Mule) returns here to open at the Holburn Empire Nov. 12. Hank will double into Prince's cabaret. Joe Termini comes back here to play 24 weeks for Stoll and General Theatres, starting Nov. 26. Termini is due at the Scala, Berlin, month of February. Roth and Shay have been booked for the Winter Garden, Berlin, in December. Margie Finley, Chester Fredericks and the Berkoffs have been booked by William Morris office for C. B. Cochrane's new revue in London next season. Nee Wong, starting in January will play London vaude halls.

French Talking Short

Paris, Nov. 6. Simone Montealt and Carlos Avril, comedians and singers, are making a sound short for Gaumont under the Petersen-Poulsen process. Maurice Chanteprie is the producer with the film being made at the local Gaumont studio.

SKATERS GET OVER

London, Nov. 6. Three Whirlwinds, roller skaters, scored emphatically upon opening at the Palladium (vaudeville) yesterday (Monday). The duplicated the success in doubling at the Trocadero (cabaret). \$5,000 DAY London, Nov. 6. His Majesty's hit a fast pace last Saturday (Nov. 3). Over \$5,000 came in for two performances of "Song of the Sea" on the day.

"Lucky Girl" At Shaftesbury London, Nov. 6. "Mollusca" closes at the Comedy Nov. 10. It will be replaced next Monday by "The Squaker," moving from the Shaftesbury. Berle Meyers' production of "Lucky Girl" comes into the latter house next week.

Glenn Elynn Starred in Paris London, Nov. 6. Glenn Elynn will be starred in the new Polies Bergere revue, Paris. It goes into rehearsal Jan. 3. Miss Elynn was seen dancing in the Berlin version of "Burlaque" by Derval and the latter immediately signed her.

Van Loon's Books and Play Paris, Nov. 6. Hendrik Van Loon has started work on a new play and two books. Author lives in The Hague where he will complete this work.

Debear With Leaday London, Nov. 6. Archie Debear has joined Major Leaday in the conduct of the latter's publicity bureau.

CHILDREN AND FILMS

(Continued from page 1)

much from the sixth grade pupils upward to the advanced classes in high school, an age range from 10 to 17 years.

In making the survey teachers discussed the same groups of films in order to get the varying types of reaction according to age.

With the exception of the older high school girls none of the students were very hot about love to which they consistently referred to as "mush."

In the sixth grade groups the attitude towards love as a theme was distinctly hostile. Asked to explain their prejudice the sixth graders generally said that "love is always the same story." One boy explained that he didn't mind kissing at the end of the picture. He evidently viewed that as a necessary evil.

Love and Spooky The younger students had pronounced reactions to sad things. Although they laughed at Buster Keaton, they seemed to feel sorry for him because of the trouble he is always in.

Some of the children didn't understand the plots of Lon Chaney pictures but were "scared" just the same. Asked if they would willingly go to a picture where they knew in advance it was spooky, about half of the pupils said they would and half that they wouldn't; or their parents wouldn't allow them to.

In the earlier ages "plots with action" were in demand. In the high school ages "good plots true to life" were wanted. All of the children appeared sensitive to pictures that distorted or exaggerated characters or deeds.

Early in the high school ages the boys start to drop their previous preference for cowboy pictures. As they reach the more discerning period boys prefer comedies and girls love liames. An unusual reaction was that the older students uniformly disliked Charlie Chaplin's "Gold Rush," favorite with the younger pupils. This same reaction was noted in the case of the slapstick Beery-Hatton pictures which the older scholars, regardless of sex, rated low in their estimation although the kids favored them very much.

High school boys seemed particularly annoyed by heine of a pathetic comic type. The older they were, the more fastidious the students were about "natural acting" and artistic matters.

Boys appeared to know a good deal about the technical side of motion pictures, how they were made and why certain things were bad and others good.

At no age did the students like such semi-educational productions as "Nanook," "Grass," "Moana" and "Chang."

\$100,000 REHEARSAL'S

(Continued from page 1) places the amount at a larger figure.

During the past three years Miss Hampton has been studying singing under the direction of Estelle Liebling. Last season she was in the opera "My Princess," presented by Alfred E. Azoum, with Brulout holding the financial bag wide open. The piece closed after 20 performances in New York and was tabbed at that time as a \$300,000 bloomer, but it established Miss Hampton.

Brulout, reputed a multi-millionaire, is a big stockholder in the Eastman Kodak Company and holds a contract that brings him a royalty of half a cent on every foot of raw motion picture film sold by the concern.

Maugham's in Hartford Hartford, Nov. 6. Somerset Maugham's new drama, "The Sacred Flame" premieres at Parson's Friday. It is here for a two-day stay.



GEORGIE WOOD

of whom Chester B. Bahr wrote in the Syracuse "Evening Telegram." "I can only recall two others possessing a similar act—once, Sir Harry Lauder; the other, Charles Spencer Chaplin." This was written on the second week of my first American tour.

Budapest

Budapest, Oct. 15. This has been a week of classical jubilees: the Burgtheater, state-subsidized abode of classic tradition, celebrated the 40th anniversary of the building with a new production of "Faust," the Hungarian opera house, the "Theater an der Oper," for the 350th time, and "Able's Irish Rose" had its 200th birthday.

According to the papers, "Faust" was too highbrow for Theatre Guild subscribers. Apparently Director Herterich feared the same thing here, for although "Faust" is a classic play of German literature, it is permanently on German repertoires; few people pretend to understand the second part and no one has ever attempted to explain it. Therefore, explorers of the profundities of "Faust" have now discovered that it was never meant by the author to be anything but a sort of dramatic revue, with the philosophy thrown in for greater attraction. Hence it was staged more or less as a revue, with all sorts of innovations, unheard of in this theatre, which lives on its traditions. Whether this was really what Goethe meant is doubtful, but possible since he was a stage director himself. Whether present-day audiences like it remains to be seen. Atmosphere at the first night was too festive to allow any criticism to crop up.

Burgtheater management tried to freshen up the reputation by a bright play by Bernard Shaw and Osterlechner, who wrote "The Garden of Eden" together, called "Money is Lying in the Street." It is fairly amusing and would have done well in any other house.

Critics stormed at the management for attempting a farce that belongs on the vaudeville stage, and scores of letters were written to editors by old admirers of the house. Notwithstanding, the show is drawing good houses three times a week.

"A Comedy of Pearls" is a fairly clever crook play by Bruno Frank. A married couple, fairly good terms with each other, but not keen on marriage. Husband gives wife a string of black pearls, and a youth, enamored of the wife, steals into her bedroom disguised as a robber, steals the pearls to prove they are false, thereby proving that the husband's love is only sham, he having presented the real black pearls to his mistress. True love between the youth and the wife, the husband's love is only sham, he having presented the real black pearls to his mistress. True love between the youth and the wife, the husband's love is only sham, he having presented the real black pearls to his mistress.

Play has some good lines, but is not important. It is capably acted at the Deutsche Volkstheater by Leopoldine Konstantin as the wife.

Reinhardt is bringing Tolstoy's "Living Corpse" to the Josephstadt theater for the "Tolstoy" centenary. His next novelty is to be "Irish Lilies" by Stephen Kamare, a play that had great success in Berlin last year, and very well done, if rather tame play.

It is Victorian in period, a little in the style of "Millstones," by Knobloch, which was successful in this part of the world.

Josephine Stone's Father

Los Angeles, Nov. 6. Josephine Stone, wife of Fred Beers, casting director of MGM, is trying to locate her father, who a number of years ago was manager of the Alcazar theatre in San Francisco.

Mrs. Beers has not seen Stone since she was four. Stone is said to be about 61 and reported to be in the theatrical business somewhere in the west.

Chatter in Nice

By Frank Scully

Nice, Oct. 25.

Silly season is still a month away but things are becoming quite exciting. Oh, quite. Rex Ingram went to London for the first time in five years. Jack Coogan introduced his old man in a chatter and patter act, Constance Talmadge quit work on her picture and split three gloves applauding the Boy Wonder, Frank Harris announced he leaves for America in two weeks with wars on three fronts, and Jeanne Aubert, star of "La Possession," married a Chicago pork packer. What more?

Shaw's Letters

Shaw has been squawking plenty about a batch of letters of his which have been sold to Gabriel Wells. He says if they are published he will bring legal action. He refuses to tell to whom they've been written, but denies they were to Anatol France.

For the literati let's open up the gates of indiscretion.

They were written to Frank Harris who has letters from everybody who was anybody since 1872. Harris tried to sell his letters from the immortal dead, but autograph hounds were strongest for Shaw.

"Why that's silly," said Harris. "These letters from Herbert Spencer, Meredith, Emerson, Hardy and so on can't be duplicated because the men are dead, and I can get all the letters I want from Shaw by just writing to him for more."

Collectors insisted, nevertheless, that Shaw letters were on a rising market. So Harris sold them. Shaw makes it plain that he does not object to their being sold, but if they are published he will sue for the royalties.

Not a moral matter you see, just the principal and interest of the thing.

Harris's leaving for America on a lecture tour must mean the bars are down. He is an American citizen, though he lives in Ireland, but his autobiography "My Life and Loves" had him down for a bar in the U. S. Big lawyers advised against the trip, but Mrs. Harris saw Banton and Sumner in New York recently and both of them said their offices had no charges against the 72-year old rebel.

The Talmadges

Norma Talmadge has been visiting sis Constance during her production of "Yvonne" in Nice. Norma was here a year ago last summer, when the salary decrease gag was sprung in Hollywood, and she blew up plenty at that time. Said then she wanted to do a picture here, but Husband Schenck wouldn't let her. Apparently he not only let Connie, but helped arrange the migration. He got to the States and had to have a change of titles. Otherwise fans will be thinking it's a rehash of "Venus of Venice," which Connie also starred in.

Mr. Talmadge, Louis Mercanton, director, and aides go to Oran, Algeria, for some exteriors in a few days.

Convenience

Riviera Studios, which housed the Laemmle-Putnam comedies, first American shorts to be made wholly abroad, until Harry Laemmle, the producer, and Nina Wilcox Putnam, the author, both went International (due to the British taxes on U. S. shorts), have been rebuilt and enlarged.

Best small studios on the Cote d'Azur now, with plenty of shooting space, and portable equipment and own laboratories. Studios are at St. Andre, about three miles back of Nice. Raymond Guglielmi, purchasing agent for Ingram for several years and later Laemmle's production manager, has taken over the stages on a nine-year lease. Guglielmi talks French and English interchangeably. News is that he got a to dozy and plans to specialize in atmosphere stuff and location equipment for American, English and French companies working anywhere on the Riviera or Africa. Saves these companies from carting men and materials half-way round the world.

Society theatre here is introducing a novelty for France. Two shows on Sunday afternoons. In order to break the French into this radical habit, Matinee shows are appearing about how Americans run shows continually from 10 a. m. to midnight and that, by showing twice on Sunday afternoon, nothing really new is being done. Matinees in France start at 2:45 and end about 6, due to long intermissions. To see a 60-minute feature picture in the eve-

Captain Grant Resigns

London, Nov. 6. Captain Archie Grant, whose engagement to Freda Good has been announced, has sent in his resignation as a member of the Scots Guards. This is in accordance with the tradition among the officers of this body that when an officer weds an actress he must either resign his commission or she must retire from the stage.

Paris Bright-London Dark

Paris, Nov. 6. Brighter and lighter weather here with plenty of sunshine considering the period of the year. Temperature last week ranged between 30 and 50.

London, Nov. 6. A recent heavy fog has been playing havoc with local show business.

Randalls Will Double

London, Nov. 6. Marlon and Martine Randall will open at the Palladium (vaudeville), doubling into the Kit Cat restaurant, starting Dec. 31.

Chatter in London

London, Oct. 24. Following "The Beast" early in November comes "High Treason," written by Pemberton Billing, notorious wartime politician, to be produced at the Strand theatre. Murder of a prime minister by an archbishop is the big excitement.

For the first time a play not especially written for the purpose has been performed in an English church. Settle is St. Paul's, Covent Garden, and the play, "Passing of the Third Floor Back."

Performances are to be given every afternoon during the winter and on Nov. 11 the play will be "The Unknown Warrior." Considerable success has attended the experiment.

When "So This Is Love" requires a successor, Stanley Lupino, author and principal comedian, has another bearing on the Strand theatre. He and Laddie Clift are likely to be in joint partnership for some time.

Les Copeland has returned from Paris where he ran night club. He is now teaching jazz dancing to a bevy of society ladies. He devotes his spare time to taking organ lessons.

Owing to the depression in the coal industry, 64 cinemas and halls have been forced to close in South Wales.

D. Hay Petrie, well known Shakespearean actor, married Mrs. Stevens, non-professional, London, October 25.

SAILINGS

Nov. 14 (New York to Paris) Mr. and Mrs. Billy Arvise (Leviathan).
Nov. 10 (London to New York) Zelma O'Neal (Berenaria).
Nov. 7 (Harve to New York), Lillian Gish, (Ile de France).
Nov. 7 (London to New York) Jerome and Grey (Majestic).
Nov. 3 (London to New York) Mort Senger and family (Aquitania).
Nov. 2 (London to New York), John C. Graham, Charles Bell, Jack Connolly, Anita Loos (Leviathan).
Oct. 31 (San Francisco to Society Islands), Ramon Novarro, Renee Adore, Dorothy Janis, Donald Crisp, William S. Van Dyke (Maunahua).

ing you still have to hang around till midnight.

Jeanne Aubert's marriage to Col. Nelson of Chicago came in handy as a little boost for her new Franco Film picture "La Possession." Leonce Perret production from Henri Batallie's novel. Mlle. Aubert is a sweet blonde who understated at Martin House. She battled for Mistinguett in "Paris of the Stars" for six months and took Delisy's role in London for a stretch. She sang in New York. Most of the members of the firm were called in from their panic to put out the blaze.

After that she returned to Paris. "Possession" is her first picture.

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DAVID STURGIS, FOUNDER

GUARANTY TRUST COMPANY, 522 Fifth Avenue, NEW YORK

5,000 Stockholders Behind Indictment of Cooneys in Chicago on Conspiracy Charge

Chicago, Nov. 6. John J. and Ben Cooney, president and secretary-in-trust, respectively, of the now bankrupt National Playhouses, were named in true-bills voted by the grand jury last week charging conspiracy to violate the Illinois securities law.

Also named were Frederick Pierce, G. E. Barrett, John W. Miller, G. J. Morone, Eugene Barker, claiming that the \$2,500,000 bond issue, in the 10 houses.

Attorneys for the state presented evidence to show that fictitious statements on the bonds were made to the securities department. Attorneys representing 5,000 stockholders supported the evidence, claiming that the Cooneys allowed 70 per cent commission on the bond issue in place of the legal 20 per cent. It was charged that the four brokers, representing Barrett & Co. and Frederick Pierce Co., received commission of \$125,000 in cash and later an extra \$100,000, besides 50,000 shares of stock and 1/2 of one per cent additional as a bonus, payable monthly.

Freeze Out

The stockholders' attorneys claimed all the named persons were included in a plot to freeze out the smaller stockholders, and that an extra issue of stock to have been given out as bonuses for purchasers of bonds was never distributed.

Following return of the true bills John and Ben Cooney arranged for \$15,000 bail, each.

Although not named in incorporation papers, the Cooneys are said to be behind two new theatre corporations formed—J. & B. Theatre Corp. in Gary, Ind., and the Dramatic Theatre Corp. in Chicago, each corporation at present operating one house with \$10,000 capital stock.

When the Cooneys were ousted from National Playhouses' during financial difficulties and alleged mismanagement, the circuit was taken in receivership by the Chicago Title & Trust Co. It is being operated for that company by James Costen.

Von Stroheim's Night Work

Los Angeles, Nov. 6. Erich Von Stroheim's second day directing "Queen Kelly" was a long one. During the day he worked on exteriors. In the evening he came into the studio to fill one sequence with certain actors. There was a little delay in getting going, but the original plan was adhered to. It was 6:30 in the morning when the troupe was dismissed. The call was for the following evening, when the company again worked during the night.

It is now believed really to be a fact that the Gower street thrift bug will bore into hitherto impervious surfaces.

Anita's Hysterics

Los Angeles, Nov. 6. While working in "Broadway Melody," an hour or two after the day's action began, Anita Page had an attack of hysterics on the set, followed by a nervous collapse and had to be taken home. Tension caused by continuing work and the exertions of her part were given as the cause. She was able to resume work next day.

Griffith With Roach

Los Angeles, Nov. 6. Paul Roach signed Raymond Griffith to a long-term contract for musical comedies in sound and dialog.

Griffith's contract with Caddo productions expired recently.

Sharon Lynn's Contract

Los Angeles, Nov. 6. Due to Sharon Lynn's work in pantomime and reception in "Thay-bay," recently produced as a Fox talker, Fox has signed her to a long-term contract.

Norma Talmadge's Return

Los Angeles, Nov. 6. Norma Talmadge, now reported to be in Florence, Italy, is expected to return to Hollywood by Nov. 23, to start on her next for United Artists.

\$80,000 "Great Power" Bristolphone Cost

About \$80,000 is said to be invested in "The Great Power" made into a talking picture at the Bristolphone plant in Waterbury, Conn. Of this sum \$50,000 represents expenses at the rate of \$10 and \$20 a day for 13 actors, the author, stage producer and star. This item is unusual, as film companies do not allow such expenses, except while on location.

Practically no one connected with the making of the picture had any film experience with the exception of Joe Rock, the director.

Three theatrical stage hands who had never been in a picture studio, were employed by Myron Fagan, the author-producer of the play, himself. In his play, the Bristolphone, Fagan said everything, including the scenery, which had to be rebuilt.

Lynn Mayor Stops 'Daughter's' Film

Lynn, Mass., Nov. 6. "Dancing Daughters," at the Olympia, was ordered closed Thursday in a letter from Mayor Bauer to the theatre's management.

Classing the picture as indecent, Bauer forbade not only the continuance of the picture's run, but also ordered the local newspapers to remove the advertisements for it. Apparently the name was more offensive to the mayor than the subject matter as it is understood he had not attended the show. His letter follows:

"I forbid you, as mayor of the city and as head of the law and order enforcing, and as censor of public shows, to go on with the show entitled 'Our Dancing Daughters,' from the time you get this letter. The cuts advertising this show are indecent, immoral and lascivious, and it is this character of a certain amount of lewdness, and the very depths the movie picture shows and vaudeville.

"I wish you to understand that you cannot pull anything like this in Lynn. There will be no alibis or plausible excuses received by the mayor because of this, and you are ordered immediately to close out this show in-so far as the city of Lynn is concerned."

Prof. Camera for Amateurs

Los Angeles, Nov. 6. Amateur motion picture makers are going to have the advantage of all the gadgets and doodads at the command of professionals. There is on sale in Hollywood a five-pound 16 millimeter camera with a turret of multiple lens carrying a range for the three focal depths of three-quarters inch to 6 inches.

Minimum price of the instrument with one lens runs around \$170. Dotted up with three expensive lens and mounted on a tripod with a device that will tilt and pan, the cost mounts to \$400, although the average price is \$300.

The camera may be operated by motor or hand at half speed, normal or quadruple. It has lenses and mats and all those things standard cameras carry.

A second camera is ready to put on the market another camera that will do similar stunts.

Realtor in Gotham Branch

Chicago, Nov. 6. Gotham Bristolphone Service Corp., distributors for Wm. H. Bristol Talking Picture Co., is establishing offices here with Louis G. Berman, local real estate broker, in charge.

Berman is a brother-in-law of Sam Sax, head of Gotham.

HARRY WARNER BACK

Los Angeles, Nov. 6. Harry M. Warner is only remaining on the Pacific slope a week. He came here to attend the opening of "Nash's Ark," and to attend to the transfer of his brother Sam's body from a temporary crypt to the Warner mausoleum in Hollywood Cemetery.

He will arrive in New York on Nov. 9.

White List of Fan Mag Writers for Coast Studio Courtesies Only

In Show Business

Chicago, Nov. 6. Carriage starter of a Loop picture house formerly held an executive position with one of the large meat packing companies here.

He states he quit to enter show business—and likes it!

M-G-M's Studio Record; Starting 15 Features

Los Angeles, Nov. 6. While the Metro-Goldwyn-Mayer studios have been working below normal actual production during the last three months, the activity in preparation for future production offsets any curtailed grinding of cameras.

More than 15 major productions, including two specials, are now in their final stages of preparation and will go into production within the next fortnight, creating a record for production at this plant.

These pictures include "The Last of Mrs. Cheney," "The Trial of Mary Dugan," "Thirst," "The Duke Steps Out," "Dynamite," "Wonders of Women," "The Pagan," "Desert Law," "The Bridge of San Luis Rey," "The Green Ghost," "Spite Marriage," "Five O'Clock Girl," "Hallelujah," "Broadway Melody," and "The Big Brass Band."

They are exclusive of the short sound subjects now being made and planned.

Laemmle's Return Indef.

Carl Laemmle's return to the West Coast, slated for last week, has been indefinitely postponed. The sudden illness of Julius Stern, short subject producer for Universal, who is very close to the U. president, may be a cause. It is said that Laemmle may not leave until January.

Fau Gulick, as U. publicity director, denies changes are contemplated for his department. While Gulick, personally, is not included, reports persist in ordinarily well informed home office sources that many small separate changes, including advertising, auditing and sales, will be made as the aftermath of the Goldstein-Rubel exodus.

Extras Hold Claims Against Buck Jones

Los Angeles, Nov. 6. Claims of 54 film extras, ranging from \$2.50 to \$12.50, against the Buck Jones Corporation, will be heard by the state labor board Nov. 8.

The claims are for work done on one of Jones' pictures made at Universal in June, last. The case was set for Nov. 1, but Jones left for New York prior to the hearing. It is down for Nov. 8 for final disposition, regardless of whether Jones is present or not.

Warners East, Dec. 1

Warners will open their eastern sound studio (old Vitagraph, Brooklyn) on Dec. 1.

Bryan Foy, Vita director, is coming from the coast to get it under way.

After the start its supervision will doubtless be turned over to Albert Rowson, eastern scenario editor, who also has been active in Vita production on this end.

"Close Harmony" Talker

Los Angeles, Nov. 6. Percy Heath, back from vacation, is writing adaptation and continuity on "Close Harmony," a short story by Elsie Janis and Jean Markey, one of a series of stage life for Paramount. It will be an all-star, all-talking subject.

Borzone and Team

Los Angeles, Nov. 6. Frank Borzone will again be united with the co-starring team of Janet Gaynor and Charles Farrell, when he begins directing them in their next feature for Fox.

Last time this trio were together was when they made "The Street Angel."

Los Angeles, Nov. 6. Academy of Motion Picture Arts and Sciences is incensed against what it calls scurrilous, degrading and farcical articles published about personalities in various fan magazines. At their last meeting a committee of three members was appointed to confer with Fred W. Beetsom of the A. M. P. E. and a committee of publicity writers of the Wampas to devise means whereby objectionable writings in these magazines be barred from receiving information for story material at the studios and from press agencies regarding members of the picture industry.

It is understood that complaint may be made to the Department of Immigration, that writers from Europe, during the past few years, have been maliciously printing untrue stories about picture personalities, detrimental to the people and affecting the commercial sale of pictures throughout the world. The Academy committee will meet with Beetsom and the Wampas committee this week. It is understood action will be taken whereby a revised list of fan magazine representatives will be approved, and only those on this list will be granted courtesies by the studios and press agents.

Talking Film Cutter

Los Angeles, Nov. 6. John O. Aalberg, electrical engineer assigned to a local studio, has perfected a portable device which fills a large gap in the process of cutting talking pictures. The invention is a sound reproducer, attached to a little device which illuminates and magnifies several frames of film so a cutter may the more plainly see the action.

Like the machine to which it is attached, the sound reproducer may be run backward as well as forward, making it possible to cut in the wrong direction, which talk or sound has been recorded.

Colortone Co.'s Patents For Sound-Color

Los Angeles, Nov. 6. Colortone Company, holding a patent for a system of colorizing sound and color in films, has opened offices in Hollywood. The concern has been active for six months and in that time claims to have secured 50 patents. It is planned to further acquire an equal number, which they believe will require another six months, after which the concern will enter production.

Four Chicagoans are active in the company. Those already in the west are E. Fulton Pottinger, mechanical engineer, and his father, A. H. Pottinger, patent attorney. Behind the organization are Joseph B. Strauss, head of the Strauss Basculi Bridge Company, designer of the New York and New Jersey Bridge and president of a New York firm of engineers supervising its construction, and C. W. McNair, president of McNair & Co.

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Warners' Concert Artists

Los Angeles, Nov. 6. When United Artists became interested in securing the services of Schumann-Heink for a picture it was discovered they had to talk to Warner Brothers for a release.

Warners have nearly all of the concert names tied up with contracts for Vitaphone. Warners were reluctant to release the singer as they will not be ready to use her for some time to come.

NEAL BURNS, AFTER 13 YRS.

Los Angeles, Nov. 6. After serving 13 years as a screen comic in Christie comedies, Neal Burns has been elevated to direct Jack Duffy in the "Sandy McPuff" series for Christie.

Barton's Wrist Recovers

Los Angeles, Nov. 6. Duze Barton's kid cowboy, again is ready to resume work on "The Little Savage." He ruptured two months ago by a broken wrist. Since that time for one month he has been another the same wrist has been twice surgically broken in the effort to get a proper recovery.

INDUSTRY UNDER LICENSE

Warners on Indef Advertising Spree, Spending \$150,000 Monthly

Warner Brothers intend to spend \$150,000 each month on selling the public Vitaphone and their pictures through page ads in 108 metropolitan dailies, indefinitely. The ballyhoo in 51 cities will not stop when the first \$100,000 allotted for that purpose, to the Blaine-Thompson advertising agency is expended.

The catchline is, "If it is not a Warner picture it is not Vitaphone," and with the claim that the brothers' talker is the only one proven successful. President Lesser of the adv. agency has worked up six-page layouts in advance. Each of these hammers home Vitaphone, but the institutional work, in most cases, is worked around a Warner production.

"We are out to do constructive work, naturally, to sell Vitaphone. We are not knocking. If the truth hurts, it is just too bad." Lesser says in regard to queries about the campaign being prompted to entrench the Vita-trademark in the American mind, in view of the myriad of other talkers coming out.

No Expense. According to Lesser, who quoted H. M. Warner, the Warners do not figure advertising as an expenditure. If they are satisfied that such publicity is worth the million, then they are ready to reinvest it over and over again, said Lesser, in explanation of the permanency of the project being handled by his firm. Besides the newspapers, the agency has also booked up for a half hour each week with the Columbia aerial network of 22 stations.

In addition to these, last night (Tuesday) they had slated a special hook-up with the New York World giving them every other 15 minutes during the six hours it was figured would be required to broadcast the election returns.

F. N. Cuts Contract Players to Five

Los Angeles, Nov. 6. First National with the smallest number of contract players of any of the major studios, has almost cut that number in half, reducing it from nine to five.

Those no longer with the company are Yola d'Avril, Frances Hamilton, Larry Kent and Donald Reed.

Par Carefully Choosing Subjects for Talkers

Los Angeles, Nov. 6. It is understood Paramount production schedule will be considerably changed for the current season, as it is going to concentrate heavily on talkers.

The schedule calls for 75 features for '28-'29. Up to date around 30 have been made. Of the other 45, those stories considered least important will be eliminated. In their stead talker stories are to be made.

Only very important attractions will be made with dialog for the balance of the product.

FROM 50 TO 30

FN Cutting '28-'30 Product Due to Sound—Figure on 15 All-Talkers

Los Angeles, Nov. 6. First National will cut its product for the 1929-30 season from 50 to 30 features. About half of these pictures will be 100 per cent talkers.

Further, it is said, will be silent as Colleen Moore, Corinne Griffith and Millie Dove are distinguished to talkers. Barthelmess, who at one time objected to talkers, is understood to have agreed to enter into that field with next season's product.

Nudes for Japs

Kelkichi Yamaguchi, leading light of Japan's screen periodical "Kinema," has written as follows to Paul Gulick, director of publicity for Universal, under a recent date line:

"I am very glad to inform you that our magazine is still the leading screen magazine in our country by your kind assistance."

"I want the following things for the Film Guide Book so please furnish me these things:

	Per-	Nude	Photos
	traits		
Lau La Plante...	5-10		10-20
Barbara Kent...	10		10
Ethlyn Claire...	0	10-15	
Renee Adoree...	5		10
Mary Nolan...	5		0
All Universal players nude, 20-25."			

A guide book, Kiki!

Bob Montgomery Opposite Vilma Banky in Talker

Robert Montgomery, juvenile lead in "Possession," at the Miller, New York, will play opposite Vilma Banky in her next Sam Goldwyn dialog picture.

It's Montgomery's screen debut, with the report he has engaged for an optional year with Goldwyn, and another option for four more years. Mike Connolly of the Small agency in New York put the contract through, also taking a rush test without voice of Montgomery for the screen. Montgomery leaves the show at the end of next week.

TESTING EXTRA'S VOICES

New Requirement for Special Preferred Atmosphere People

Los Angeles, Nov. 6. While every picture studio on the coast has its own preferred list of extra players, which they call from time to time to play important atmosphere and bit parts, they find it necessary to change the old stand-by list to meet the new requirements for sight and sound work.

Heretofore the preferred extra player acquired special attention from casting directors or personality, type and wardrobe. Now they are not only required to have all of these, but a speaking voice as well.

Each studio is conducting individual tests of the most promising extras that they may ascertain whom to call in the future for atmosphere dialog work.

Theme Dance Step For "Naughty Baby"

Los Angeles, Nov. 6. Following the exploitation vogue for theme songs in connection with motion pictures, First National is now attempting to introduce a new dance step originated in the making of "Naughty Baby."

If it hits with any popularity at all it will be known as "The Naughty Baby Glide."

Barrymore's "Knight"

Los Angeles, Nov. 6. John Barrymore's first picture for Warners will be "The Tavern Knight," by Richard Sabatini. It will be an all-talker and goes into production after Jan. 1.

The subject, as its name implies, is a costume tale. It was filmed by Stoll in England in 1920, but received practically no distribution in the United States.

PRODUCTION TIED UP AFTER 5 YEARS

Talking Picture Producers and Probably Theatre Chain Operators Commencing to Think of Future—Western Electric Licenses Without Privileges for Anyone After Expiration, Except W. E.

ON PAST RECORD

Los Angeles, Nov. 6. A license hovers over the picture business: a leading industry of this country under license after 20 years of self-propulsion.

Western Electric has issued the license, principally, and to the principal film producers as well as the main theatre chains. It covers talker production and wired theatres.

With talkers now looked upon as the mainstay of the trade, producers particularly are reported mightily prone to consider what will be the outcome when the contract they hold with the W. E. subsidiary, Electrical Research, expires after five years.

At that expiration it will be Electrical Research or the parent W. E. company which will decide upon a continuance.

In the interim and thereafter, W. E. reserves the right to reclaim its equipment, whether for studio or theatre, in addition to all patents and devices meanwhile filed or made for recording, whether found by the studio or the W. E. engineers.

Unless the five-year contract for the producers licensed by W. E. to make sound pictures can be modified, this will be the situation in 1933.

The theatre wiring contract runs for different terms, up to five or 10 years, but also under license with W. E. holding the title to all wire equipment installed in any theatre. It is a license under which the theatre operates as well as the studio.

While producers and exhibitors do not look forward too far for worry, they cannot but see that if there is a squeeze at the end of the contract in either case, they will be on the wrong end.

A W. E. license contract looks like a brief for a U. S. court case. It's done up in a bale. While lawyers for the payees may have read it, it's doubtful if a producer or exhibitor has ever gone through it with a fine comb.

If History Repeats. The producing and exhibiting end of the film trade remains firm in the opinion that the record of the picture-business will repeat, where a patent is involved. That opinion is ingrained in the business. It arises from the overthrow some years ago of the Motion Patents Picture Company, then called the strongest "trust" in existence.

The Patents Company, with its renting adjunct, General Film Company, that gave no quarter in business dealings, relying upon supposed strength, suddenly found it self thrown out of court on its most important patent.

From that arose the film industry of today, no longer hamstrung as it had been, and proceeding thereafter with a flying upon a supposition that it will not be restrained until the Western Electric license appeared in the middle of what was a peaceful scene. That license is founded upon the talking picture.

If history doesn't repeat, the industry will go forward through its next season, gazing at the outcome, with an if always planned in front of it. That if is if the electricities by that time shall not have interjected themselves so thoroughly into the picture business that the matter of expiration of licenses will have been forgotten.

Out here the start appears to be felt by the presence of it. C. A.

Picture Players Protected By Producers' Ass'n's New "Call Bureau" Innovation

Silence!

Great solemnity attends the shooting of a dialog sequence around New York. Upon the sounding of the bell calling for absolute silence, carpenters check their hammers in mid-air, property men stop breathing and everybody suddenly is frozen to the spot they're standing on.

The whole procedure is quite unlike the free and easy ways of the old silent days.

An incident is reported of a company doing a very tense, emotional scene. Everything was functioning beautifully. Not a sound was audible. When suddenly rose the rich vibratory buzz of a guttural snore. An extra had fallen asleep in a forgotten corner. The whole scene was N. G.

Smokers and Wisecrackers Disturb Volunteers

National Board of Review has requested FBO to screen its pictures heretofore in a public projection room instead of in the regular FBO projection room in the Bond building.

Volunteer critics representing the National Board complained that the FBO projection room has become a difficult place to see a picture because of the presence of cigar smokers, late-arriving foreign buyers and wise-cracking professional film critics.

Heretofore FBO had two showings, one for the National Board, generally represented by a committee of six, and one for the regular reviewers and others interested. An "efficiency" move to avoid the duplicate screening resulted in combining all elements.

The majority of the volunteer critics of the National Board are housewives, who devote their time and services gratis. The presence of outsiders, they complain, prevents them from discussing the picture freely and the wise cracks of newspaper reviewers are annoying.

Jeff McCarthy at Fox Hills

Los Angeles, Nov. 6. It's understood that Jeff McCarthy, when returning here from his present visit in New York, will have his headquarters at the Fox Hills sound studios.

This appears equivalent to McCarthy being in charge there, with W. R. Sheehan in general charge of all Fox plants, Sheehan remaining at his present Fox studio.

Fox Hills studios, all sound, are new and cost around \$5,000,000.

Fox's new 40-acre studio lot is situated between two hills forming a natural pocket for any fog coming in from the ocean nearby. The site lies in direct line with a fog belt. There are times when the fog does not lift from that particular spot until afternoon.

This condition may give the Fox studio exclusive many headaches in the future when they attempt to film exteriors and have to wait for the fog to recede.

J. J. McCarthy will leave for the East on Saturday (Nov. 10).

McCarthy has been on to secure material and talent for Fox talker productions.

Photophone in Kellie's and PBO. The mob around claims it is not the small start of a bigger one.

Los Angeles, Nov. 6. For the purpose of direct contact with picture players not under contract to producers, the Association of Motion Picture Producers will establish a "call bureau" about Dec. 15.

This office will be located in the new Louis B. Mayer building where the association will make its offices after Dec. 1.

Fred W. Reardon, of the Producers' Association, has been working on this plan for two years, collecting data and investigating complaints which brought about the perfection of the idea that is to be used.

No charge is to be made to the player for the services of the "call bureau." The cost of operation, nominal, will be borne by the Producers' Association. No effort will be made through the establishment of the bureau to eliminate the artist representatives or managers who operate on the legal commission of 10 per cent.

The prime purpose of the bureau will be to receive calls from the studios for players of stellar parts. These calls will be dispatched directly to the player by phone. In case the player cannot be reached by phone, a telegram, prepaid, will be sent. The player after getting the call or telegram, is then to report to the studio which calls for the service. In case the player has a representative or agent he or she is privileged to take that person along on call or have him act in representative capacity.

Shady Agents

Establishment of the bureau followed complaints that have been registered with the producers by various players who said that certain agents operating in a shady manner at different times had represented them and had received requests for their services. These agents would take the producers or casting directors that the particular player desired was working elsewhere, was out of town or had been drinking, etc. Investigation in many instances brought to light the fact that the statements of the agents were untrue and the standing of the player had been impaired with the producer. Investigation showed that where the statements were made by agents, in most cases they had other players to recommend and in most instances the jobs were obtained by them. It was brought out by some of these check-ups that those agents had the players they pushed for the "sub" jobs under contract personally, and that the players were not getting the full amount of salary that the studios were being charged for their services, as the agents were holding out more than 10 per cent.

The call bureau will not be an employment agency, as no calls will be taken from the outside from players who want jobs. These latter will have to seek themselves at the studios or through a representative.

Reardon will call a meeting of the 35 agents and artists' representatives this week. It will tell the agents that no effort will be made to interfere with their business that at no time will the call bureau come on employment or casting of fee and that it is simply being established for the convenience of the producers and artists at the same time avoiding complaints detrimental to the industry in general.

Requests will be sent out to all players who have performed at some time or other with a studio, agency, etc., to furnish their names and addresses to the bureau for use. They will be indexed. It is expected the opening of the bureau will occur no later than Dec. 15.

Tiffany Tone Trade Marked

Washington, Nov. 6. The "Tone" trade mark, which has been used by the National Phonograph Co. (N.P.C.) since 1914, has been registered by the U. S. Patent Office.

Americans and British Luke Warm On League of Nations' Proposal

Paris, Nov. 6. Sudden lack of interest by American and British film people in the proposed plan to have the International Chamber of Commerce approach the League of Nations on the legality of international film quotas and restrictions, will result in the cancellation of the contemplated arbitration unless something unforeseen happens.

All other European nations have acquiesced to discussions but both the States and England have remained particularly quiet in spite of the fact that the Americans have originally suggested the move. It is believed that the Americans' eyes are now opening to the European intrigue. Film negotiators on this side would probably let off a lot of steam, meaning nothing, while hoping that the Americans would drop a word whereby the local boys could profit.

When the matter was first contemplated several months ago, the L. C. C. announced it would sound out the reactions to suggestions, and if the majority of those concerned were interested, a meeting would be called for Nov. 14. But after the L. C. C. discovered how anxious the Europeans were to make an international issue of the quotas, rather than strive for a mutual agreement, the Americans lost all further interest.

Am. Trade in France Indefinite for 29-30

Paris, Nov. 6. Representatives of the American film trade here are becoming nervous about the '29-30 season. All point out that there is little more than a month before the trade showings start, yet they have not been informed of just what conditions the French government is going to exact from them.

All kinds of wild restrictions are being rumored. Many believe the French should be approached immediately. They point out that the French are so slow that if negotiations were started tomorrow it would be at least a month before any definite plan could be completed. Added to that dealers do not know the basis on which they will sell pictures next year, and the truth that most all European distributors have made contracts among themselves, which means that the Americans will only get the left-over business.

QUOTA FIGURES

Footage and 7 1/2 British Percentage for Americans

Washington, Nov. 6.

At the end of the first six months of the British quota the eight American distributors show the following restricted footage in their own productions and how they are meeting the required British 7 1/2 per cent.—

American	British
Paramount	203,975
Film Trust	141,790
Fox	123,865
Metro-Goldwyn	111,000
P. M. C.	99,577
Universal (Europe)	79,294
Allied Artists (P.A.)	32,473
Warner Bros.	25,506

These figures, according to the report reaching Washington, cover only feature pictures. In the three cases which British feature footages has been restricted, it exceeds the percentage requirements, and in the case of Universal it is nearly three times as much as is needed to date.

Actual quota footage left the five not registering any British figures. Fox 9,241 feet, M. G. 8,225 to U. S. D. C. 7,485 feet, P. M. C. 2,509 and Warner Bros. 1,212 feet.

In all five British quota pictures in the course of production are already completed but not restricted and shown to the trade.

Sintzenich in India

Washington, Nov. 6. Harold A. C. Sintzenich, one time cameraman to D. W. Griffith, is now representing Kodak, Ltd., in Bombay and Calcutta, reports George Cauty to the Department of Commerce.

Sintzenich, an Englishman, put in some 10 years in Hollywood.

Denials on Large Anglo-German Corp.

London, Nov. 6. An Anglo-German corporation is in formation with a capital of \$7,500,000, to acquire an 80 per cent holding in Emelka, Germany; Max, Imhoff, Germany, and Deutsches Lichtspiel, Germany, to merge with Jewish Controlled Films and British Screen Productions companies.

Arthur Levey and Dave Mountain of Rayart are concerned as the formation involves a tieup with Rayart for joint production and distribution.

Plan is to make 30 films a year of which 10 will be British, 10 continental and three super films in conjunction with the American end. Rayart will also probably produce in France.

The foregoing is the claim made by Major Rasmussen of British Controlled, but is denied as to Emelka by Hans Seidel, local representative of that company. Also credited with making a deal with Emelka are Isidore Schlesinger and Charles Hill, both in Berlin for the German exploitation of DeForest Phonofilm. Schlesinger's London office pleads no knowledge of the undertaking.

Quickie Talker for English Newspapermen

Los Angeles, Nov. 6. The visiting British newspapermen stepped into a surprise at the close of their scheduled tour of the Paramount lot. They had tramped over the various stages in the usual perfunctory manner of studio guests and then casually were escorted on the sound stage.

Needs hardly had begun to crane at the various "works" when out of the blue came a voice extending welcome to the visitors. It identified its origin as that of Olive Brook. At its close the Britishers grouped about Roy Pomeroy and asked many questions.

In a few minutes the group was startled by hearing the voices of its own members uttering the words they had spoken but a few moments before. It was a simple case of the "playback" reproducing what had been recorded while the talking was going on.

The newspapermen were invited to make a speech by themselves, which they quickly did. At the conclusion all were reproduced. It was not just a perfunctory visit as it turned out.

U's 2 in Germany

For Leydiger, Universal director, called for Germany this week to make two pictures "The House of Glass," by Max Maerz, and "Enferm Angels," taken from a story by Arthur Somers Roche.

American players will be used. None as yet selected. "Enferm Angels" is accompanied by Charles Stumar, cameraman, and Robert Supter, assistant director.

British Film Field

By Frank Tilley

Par, Paris, Grinding And French Like It

London, Oct. 26. It has hitherto been considered difficult to impossible to break British films into the South African market, except for an occasional single sale. W. S. Selinger's South African Film Trust dominates the market, and the London office, though it looks at most home-made films, seldom buys one. Maybe the fault is with the pictures—or the prices.

British International, however, has managed to make a deal with Selinger for a year's output, which means some of his films now in production or scheduled. British International has formerly sold its pictures individually, some to the Film Trust and others to Rayart's South African Cinema Company, an organization which aims to rival the Selinger concern and to break its control of that market.

Additionally British International has sold 30 features, made and to be made, to Union Theatres of Australia. (Continued on page 20)

Japs Prefer Their Own Made Pictures

Washington, Nov. 6. American Consul R. D. Dickover, at Kobe, says the Japs prefer their own productions to all others.

No mention is made by Mr. Dickover as to what effect this has on the sale of American productions, which in the face of the large export figures presents an interesting angle, say officials of the Department of Commerce.

American officials give data on the 1,100 picture houses in Japan with average seating capacity as around 500. This does not reflect the actual capacity, though, says the consul, as the Japanese exhibitor goes in strongly for standing room to beat the various taxes levied.

All combined the houses number somewhere near 60,000, with about 25 of the lot comparing with the modern American de luxe theatre.

A Little Money Wanted

London, Nov. 6. Associated Cinemas Company, theatre subsidiary of British International, has increased its capital to £500,000 and will ask for the money in £1 stock shares.

British International is forming a three-cornered alliance with Ufa, Germany, and World Wide pictures by which each will distribute the other's product in their individual territories.

Germany's French Quota

Paris, Nov. 6. Understanding between France and Germany fixes 33 French pictures as the minimum quota to enter Germany throughout the next fiscal year.

ALICE TERRY SAILS 15TH

Paris, Nov. 6. Alice Terry recently completed her work in "Three Passions." She sails from Cherbourg Nov. 15 for her annual visit to Hollywood.

Roumanian Tax Stands

Paris, Nov. 6. After a strenuous battle over the Roumanian film tax, based on the length of a film, it has been decided not to advance the charge for next year's supply.

Lillian Gish on Her Way

Paris, Nov. 6. Lillian Gish arrived in town on her way to Hollywood. Miss Gish is going to the coast to make a picture under the direction of Max Reinhardt, his first attempt at the flickers.

Lew Cody, London Act

Los Angeles, Nov. 6. Lew Cody is leaving shortly for London where he opens Christmas Eve at the Palladium (vaudeville) for four weeks.

Explaining Values of Films' Theme Songs for Plugging and Revenue

Picture business is bigger than any other branch of the amusement business and by the same token the music publishers fully recognize how the movie talkers have dwarfed their own music business by comparison.

Song publishing is now getting to be a mechanized industry. The film theme songs are the biggest hits on the market now and have been for the past six months, starting with "Ramona" and now with "Sony Day" from Johnson's "The Singing Fool," which is outselling anything else on the market at the rate of 2 to 1. Next to it is "Jeannine," I Dream of Lilac Time" from "Lilac Time," and the other Johnson song hit, "There's a Rainbow 'Round My Shoulder," rates third.

The music men, accordingly, are urging that if theme songs are to be an important by-product of the picture business, why not the theory of "sound songs" with sound films; songs that are really sound.

Already there is definite proof that "it's all in the song" and that it doesn't require an established songwriter to fashion a film theme song providing the compositions are musically sound.

Mabel Wayne, comparative newcomer, proved that with "Ramona," the biggest thing in years. Nat Shilkret, expert orchestrator, maestro and recording man, wowed with the first real song he wrote, "Jeannine," Dittie Axt and Mendoza with "I Loved You Then As I Love You Now" from "Our Daring Daughters," the M-G-M feature which exceeded expectations and carried what Berlin, Inc., regarded as an indifferent song into extraordinary hitdom.

From this, where the number was mechanically recorded for dance only, now it's being made vocally and as organ solo, etc., thus giving the number not only a 100 per cent mechanical recording but 200 and 300 per cent "earning," depending on the several different ways the song is being recorded on the disks.

Picture Importance

The picture companies should realize the importance of the value of such exploitation. With hundreds of thousands of copies of the sheet music and the records going into households, its value for the screen's box office is apparent. It was exemplified in the case of the song "Ramona" and the picture "Ramona," with the song boosting the film materially.

Realizing that this is what the film people have in mind, the music men argue that "Ramona" is one of the few exceptions where a song title is identical to the picture. As in musical comedies and operettas, it is rarely that the title of the musical production is utilized for the hit song. The hit is generally some romantic love theme or a girl's name. "Jeannine" was the chief title, with "I Dream of Lilac Time" dragged in a sub-title.

This explains such far-fetched titles as "Woman Disputed, I Love You" or "Revenge," neither of which, as song titles, has commercial appeal. Similarly, "Out of the Tempest into My Heart" was a mechanical attempt to get "The Tempest" (U. A.) title into the musical composition.

In justice to song and picture, a musical composition must be synchronized into the score and used along with it, if it is to have any effect. This must be required sufficiently for the obvious value of the plug. That's the reason "Angela Mia" (My Angel) from "Street Angel" was so decisive a hit or "Neapolitan Nights" from "Fazil" or any other of the theme song hits. If orchestrated into the picture, it cannot miss because of the repetitious exploitation, providing the song has basic appeal.

The song publisher admits the insistence for synchronized plugging is for selfish purposes but it is mutually advantageous.

1st Real Test

Those picture companies affiliated with their own music publishing subsidiaries such as Paramount-Harms and Metro-Robbins are naturally doing all possible to co-operate, not only by synchronization but actual music sales of the song sheets in the theatre lobbies wherever the features are booked.

The first real test of the Famous Music Corp. (as the Harms-Paramount alliance is known) will be the week of Nov. 24 when "Manhattan Cocktail" (Nancy Carroll-Richard Arlen) plays both the Manhattan Paramount and the new Brooklyn Paramount simultaneously. It is the opening attraction of the Brooklyn Paramount and has Victor Schertzinger's "Another Kiss" as the theme.

Playing to a combined estimated attendance of 300,000 at both houses during that week, as well as in the other key cities, Harms (Henry Spitzer has this department in charge for the firm) expects to stick over one hit after another through the simultaneously concentrated plugging in the important key cities.

Metro's next \$2 feature at the Astor, New York, is "Alias Jimmy Valentine" with "Love Dreams" by Mort Harris, Ray Klages, David Mendoza and William Axt as the theme which Low-Metro will further plug via its own station WJLM. Westall G. Owen, concert artist, will become "Jimmy Valentine," a radio singer, for the broadcast plug, at least three weekly. Metro through its ally, Robbins Music Corp., will publish this theme along with "Live and Love" from John Gilbert's "Mask and the Devil," "Cross Roads" from "Show People," opening at the Capitol, New York, Saturday, and "Honey Land" from "Hallelujah."

All-British Talker

Los Angeles, Nov. 6. Sam Bischoff Productions is attempting to assemble a 100 per cent British cast for an untitled English picture to be made in Vancouver, B. C.

Talking sequences necessitate the all-British flavor in the player line-up.

J. P. McClellan will direct, with Carol Sax supervision.

HUNGARIAN LANDS

Los Angeles, Nov. 6. Bela Lugosi, Hungarian stage actor, will be featured in Fox's "The Veiled Woman," which Emmett Flynn will direct. Lia Tora and Paul Vincenti have been added to the cast.

Lugosi attracted the attention of Fox because when he appeared in a local legit presentation of "Dracula."

Distribution Here

On his return from abroad, Michael Goodland, head of Allied European film producers, stated that 12 European film production companies will hereafter distribute their products in this country through his firm.

Madan Wiring in India; 5 Houses at \$12,000 Each

Five of the D. J. Madan houses in Bombay and Calcutta, India, will be wired by Western Electric. Madan has placed the contract.

Each theatre calls for an installation cost of \$12,000.

It is said W. E. will send an engineer to India to watch the operation of the equipment after it has been installed.

Novelty for London

A special movie-tone novelty has been made by M-G-M for the opening of the new Empire, London, Nov. 8. The movie-tone is framed as if each of M-G-M's stars and featured players were making a personal appearance.

The Empire will be the first big wired house in the British capital. Arthur Lowy went across particularly to attend the opening.

"Jazz Singer" in Paris

Paris, Nov. 6. Warner's "Jazz Singer" Vitaphone, is expected to open here shortly at the Aubert Palace.

R-K-O OR FOX AND WARNERS?

Metro's Talker Plant Operating; Shorts Mostly; 'Letter' Par's Dialog

The large sound-proof stage at M-G-M's uptown New York plant went into operation Friday night (Nov. 2) about two weeks after the start of synchronization work in the smaller stage directly underneath.

Mr. and Mrs. Norman Phillips and Norman Phillips, Jr., were the first actors to appear on the big stage. An embellished version of their vaudeville acts was made under the supervision of Louis K. Sidney. Eddie Mannix, from the coast, is looking over the M-G-M studio which will enter upon a period of intense activity almost immediately. Twenty or more talking shorts are contracted for. In addition there will be the United Artists' feature in a month or so. Al Lane, from the Culver City studio, has arrived to officiate as cameraman. Charles Harten is similarly engaged. Carl Struss, who will shoot the U A picture is in town.

An assembly picture similar to M-G-M's "40,000 Miles With Lindbergh" was put together at the studio with Lady Drummond Hay, Dr. Eekener and other figures in the Graf Zeppelin flight appearing in special scenes to be interpolated in the special Zero stuff taken on the trip by Robert Hartmann, cameraman with M-G-M newsreel. The Zeppelin picture will be a three-reeler. It has not been titled.

The entire musical library of the Capitol theatre, New York, consisting of over 10,000 items, has been moved in toto to the M-G-M studio. Frank Roehrenbeck, former assistant to Major Bowes, is the business manager for studio. The studio is being painted up outside as well as inside.

"Jimmy Valentine" is the next M-G-M picture scheduled to be synchronized. Made on the coast it contains talking sequences. Background music for the dialog will be added.

Making "Letter"

At Paramount where "The Letter" is being shot, the following dramatic actors are making their initial appearances in talking pictures: Tom Donnelly, Jennie Dickerson, Charles Craig, William Friend, Harry Lee, and Milano Tildent. All have small roles.

Alfred L. Gliko, who organized the camera work for the launching of sound production at Paramount, returned to Hollywood Friday, wearing a wrist watch presented to him by co-workers. Gliko came east last May to shoot "The First Kiss" in Maryland. He has been number one cameraman on 40 Paramount pictures since 1919, a record.

Count Andre de Limur, Secretary of the French Embassy in London, was a studio visitor with Jacques de-Sieyes of the French embassy in Washington. The count is a brother to Jean de Limur, who is directing "The Letter" for Paramount. John G. Bachmann, Par's west coast production supervisor, was on hand to look over Walter Wanger's efforts.

F. B. O.

Little activity last week at FBO. Workmen are rapidly putting the finishing touches to the studio, completely reconstructed under the direction of John Fitzgibbons, the studio manager. Dressing room facilities for 75 and a small lunch room have been provided. Gene Markey and Frances Agnew are now working on the script of "High Steppers," the first feature for FBO eastern production schedule, selected by Robert Kane, its talker boss. Josiah Zuro's musical organization synchronized "Marked Money" last week.

LINDSEY'S CLAIM

Judge Ben Lindsey has advised Tiffany-Stahl he considers "Marriage by Contract" T-S picture, an infringement on his book, "Compulsate Marriage."

Lindsey states he has retained Clarence Darrow to start proceedings should any attempt be made to show the Tiffany-Stahl picture.

Talkers and Mutes

An angle on dialog pictures is the effect they are having upon deaf mutes.

With the 100 per cent talkers free from continuity titles, a great many of this unfortunate group have declared themselves discouraged and dissatisfied as to wired houses. Their contention is that the action is now much slower, there are no explanatory titles for them to see and that as far as lip reading is concerned they would rather attend a stage performance to enjoy the color and closer proximity of the performers.

There are 20,000 deaf mutes in New York and about an equal number in Chicago.

Hollywood Shops Are Among Those Glad

Los Angeles, Nov. 6. Resumption of film production at something approaching normal is going to bring cheer from a lot of folks beside the actors. In the front line of these will be the merchants of Hollywood. Alongside will come some joy yelps from wholesalers, providing the merchants with their wares.

It's been a tough year for the shops along Hollywood boulevard, particularly the smaller places. A lot have had a battle to keep their heads above water in the past months with things just beginning to brighten up a bit. Without exception they blame the trying period not on a presidential year, but low production in pictures.

The talker situation has caused the revolution in pictures that has kept a lot of actors out of work and out of the shops.

Credit

The larger establishments on the boulevard haven't suffered so much because they can control the credit situation pretty well, but even these report that some of their picture patrons, who usually pay on the dot, have had to be carried for longer than the customary period, as work was shy, and with it, the b. r.

The many smaller shops have little or credit accounts on their books. With so many patrons short on cash due to studio idleness, business dropped way down. Some tried credit but as the credit continued to be just that, they had to throw the burden of carrying them back on the wholesaler.

And as the wholesalers profit plenty when picture production is heavy and the shop are doing fast business, they have had to take the load.

With production slowly picking up, the merchants are beginning to brighten a little, as prospects are that most of the studios will be going at a good pace in the next month or six weeks.

RAMISH SETTling

Laemmle Julian Oil Suit Near Settlement For \$43,547

Los Angeles, Nov. 6.

That Carl Laemmle's \$43,547 suit against Adolph Ramish would be settled out of court was indicated when it came up for trial before Superior Judge McLucas, and attorneys for both parties requested adjournment until Nov. 7 because of the possibility of a settlement. The suit was for money alleged to have been lost in the Julian Petroleum crash. Laemmle asserts that Ramish sold him 2,000 shares of Julian stock and agreed to protect him against any loss by market decline. Ramish denied any such agreement.

ONE OR OTHER FOR STANLEY, REPORT

No Information Obtainable for Better Line—Fox's Extensive Theatre Holdings Against Radio's Present Control of Keith's—Involves More Production for R. C. A. Photophone.

TALK WON'T STOP

Talk won't stop over the prospect of Radio-Keith-Orpheum or William Fox making a deal with Warner Brothers, whereby either of the two theatre chains may be able to hook in Warners' Stanley Company, circuit, through merger or purchase.

There is no definite information on the matter. The several sides reply in the haven't heard of it way. Notwithstanding there are stories of meetings and conferences between parties interested one way or another, with the supposition remaining these matters have come up.

R-K-O is inclined to add to its theatre holdings, from the reports. That is in the line of expansion desired by David Sarnoff, head of Keith's and R. C. A. Photophone. Sarnoff is liberally credited with having engineered the Keith and FBO deal. People who know him say he will not stop there, since deciding that the show business in a direct way is a necessary part of his R. C. A. Photophone contemplation.

Fox is rapidly accumulating the largest theatre chain in the world. His recent purchase of New York independent exhibitors' holdings to the extent of over 160 theatres in the metropolitan area, appears to have given Fox an ambition to dominate the east as a theatre operator as he is at present doing in the west through his extensive West Coast circuit.

Another undiscovered point is the identity of the negotiators for any of the parties. It is said that the interested bankers, including those concerned in the Warner-Stanley buy, continue to be on the alert in the theatre field. Company acquisition.

With Stanley Company acquisition, R-K-O probably would take over First National, another film producer for R. C. A. Photophone, added to FBO, now held by it. It would give Photophone another production centre for its sound production.

While mysterious in its way, several insiders assert a deal eventually will arise with the Warners in the middle, they retaining their producing organization.

Not much credence is placed in a Warner-Silbert deal of real importance. The Silbert matter in its relation to the Warners is gone into with more detail in another section of this issue.

L. A. to N. Y.

Helen Lowell
R. A. Truhill
E. B. Franklin
Laura La Plante
Joe E. Brown
Jack Lunden
John W. Considine, Jr.
Alan Crosland
C. Gardner Sullivan
Buck Jones
Jack Cohen
Dave Loew
Edward Small
E. M. Asher
Alan Crosland

N. Y. to L. A.

B. F. Phinman
Douglas Fairbanks
Mary Pickford
Dito Paris
Earl W. Hammons
Arthur Z. S. Warner
Nell McGray
Richard Currier

Show Business Press Agents Wanted by Commercial Firms As Best Big Biz Exploiters

Static in Talker

Los Angeles, Nov. 6.

Technicians working with talking pictures are considerably worried over the fact that a costume of silk, worn by an actor, before a microphone, produces a static on the record or film sound reproduction. The electric-magnetic properties of silk cause a crackling sound similar to the loud swishing of skirts.

Fear that the talker will issue the way for the demise of the "costume picture," producers are considerably perturbed over this unforeseen difficulty.

Static caused from the electrical content of dry hair on the human head has been combated successfully by oiling the offending hair, thereby diminishing the current producing activities.

Film Writers Superior For Talker Dialog

Los Angeles, Nov. 6.

One of the most marked indications that film production is going to have a lot of impetus before the first of the year is seen in the increasing demand from all the big line studios for writers, particularly those who have some knowledge of dialog.

Virtually every lot is adding a flock of new writers to its staff. They are assigned immediately to productions scheduled to begin shooting in the early future.

The frenzy for New York playwrights seems to be passing. Studios are discovering it takes longer and is more expensive to teach the stage writers what picture writers on the coast who are to some degree conversant with dialog writing and who know picture needs.

The six-week contract, boys from the east haven't been any stamped-out riot when they ran up against the requirements of film technique and some have come back home. Others, seeing the possibilities of the talkers, haven't demped when their six weeks were up but are sticking around to learn about films. They expect to crash again, now knowing what it is all about.

"QUEEN KELLY" STARTS

Los Angeles, Nov. 6.

Gloria Swanson's "Queen Kelly" finally is in production at FBO, starting on what is described as a most carefully prepared script. While the schedule calls for 10 weeks' shooting it is deemed doubtful if this will be observed on account of the large number of mob scenes to be photographed out of doors—and to sun at this season is not dependable.

The period is 1912 and the locale, Germany.

Denny's Renewal with U

Los Angeles, Nov. 6.

Universal has renewed its option on Reginald Denny for another year.

Denny has been with U for five years and has three more years to go on his present five-year optional contract.

Menjou's Vacation

Los Angeles, Nov. 6.

After Adolphe Menjou finished "Marquis Preferred" for Paramount he will go to New York on vacation. "The Concert," his next, with Frances Vidor opposite and directed by Lother Menck, will not go into production until February.

Chicago, Nov. 6.

With commercial firms first made aware of the advantage of the theatrical style of press agency through experience with radio and later seriously studying the methods of exploitation practiced by show business, indications are plain that the much mooted press agent is coming into his long delayed heyday.

Large commercial firms already have started overhauling show business for press agents. Once getting the p. a. they change his title to public relations counsel or some such royal moniker and tell him to keep his suit pressed, but he's still the same old hokey disher.

Sears Roebuck Co., operating the largest chain of retail stores in the world, besides its mail order business, has taken on a theatrical press agent to handle exploitation and get results more in proportion to the amount of money they are spending in daily papers and periodicals.

This same attitude is taken by numerous other firms which feel they are not promoted rightly before newspaper readers, or to the newspapers themselves. They figure a theatrical press agent's experience in paving goodwill and his training in showmanship will be assets and do much to overcome the present rigid manner of exploitation used by big business for new business.

Offers for Agents

Montgomery Ward, opening thousands of retail stores throughout the country, is in need of tie-ups, hookups, reading notices, and plenty of peppy exploitation.

Oscar Doob, p. a. for Kunsky Bros., is reported to have been offered very important money by one of the large motor corporations. Ben Serkewich of the Public New York office is being angled for by a large local commercial house.

The question, confronting the show business, will it be able to hold its own publicity men in the face of this new competition? While admittedly prolific in concealing business helps, show business also is admittedly unable to retain most of the assets.

Show business is credited with discovering the bill board as a means of exploitation but only in the east are the billboards still used to any extent. Discontinuance was forced by the perishable quality and uncertainty of a show's run, and by the increased cost of billboard advertising, eventually becoming prohibitive for show business made so through commercial demands.

Variety recently printed the story of an Omaha reporter taken over by Public and then called back to his paper at double the Public salary.

It may be a worry for show business, but it's pleasant for the p. a.'s.

Warners' 60 Days Dark

Los Angeles, Nov. 6.

Following the completion of three pictures now set for production, which are due to be finished in December, Warner Brothers studio is slated to close for 60 days.

Thelma Todd in Lead

Los Angeles, Nov. 6.

Laska Winters signed by First National to play the part of Satan's mistress in "Seven Footprints to Satan." This action moves Thelma Todd, originally considered for the part, to the leading role.

Casting "Stepping High"

Robert Kane for FBO has started casting "Stepping High," a dialogue, with a variety of individuals in its make-up for the screen.

Among the early names for the picture are Miss Dorothy. It will be in the role of a girl with songs.

"Ark" Opens to \$7,000 at \$5; Grind Talker Flops; L. A. Scared by Flu

Receipts Fall Off—"Bachelors," \$19,000, State, Bad
—"Disputed" in 2d Wk., \$14,800, Good

Los Angeles, Nov. 6. (Drawing Population, 1,450,000.)
Weather: Fair.
For the fourth successive week "Singing Fool" led the town. Receipts dropped about \$5,000, but it was still out front. "Bachelors of Life" at the Met. was next and \$4,000 behind at \$24,100.
As a whole trade was "way off." Town is getting a little firmer, which has prevailed since the flu epidemic of the past month. It makes folks cautious and the theatres feel it.
That they will not accept anything turned out for a talker was demonstrated at the State where "Warner's" premiered. "Bachelors of Life" is not a 100 per cent talker.

Grauman's Chinese got away after a 10-day shutdown with "Noah's Ark" to a \$5 top Thursday night. Demand rest of week was tremendous with around \$7,000 in for the first night. Carthy Circle, the other \$150 house, finished with "Mother Knows Best" on Sunday. Sixth and final week was poorest house has had in its run. No effort made by house publicity and exploitation staff to stimulate the finishing stanza.
"King of Kings" with sound, took a dive at the Criterion. With Jewish opposition, this DeMille special quit after nine days at just over \$10,000. Second week of "Woman Disputed" held great at the U. A. house. "Docks of New York" gave the Egyptian considerable profit. Boulevard got little better than average with "Heart to Heart" and Lynn Cowan, new m. c., close to \$5,000.

Estimates for Last Week
Boulevard (WC) "Heart to Heart" (FN) (2,242; 25-50). Nothing to help house; most of increase credited to Lynn Cowan, m. c.; close to \$5,000.

Carthy Circle (WC-Millican) "Mother Knows Best" (Fox Movie-tone) (1,500; 50-\$150). Sixth and final week just left this one on the lamb; bowed out to around \$5,000. "Interference" (Par) current.

Criterion (WC) "King of Kings" (Sound) (Pathé) (1,600; 50-\$150). Did not attract much; first time at pop prices; lasted nine days and got \$10,000; "Wedding March" (Var) current.

Egyptian (WC-U. A.) "Docks of New York" (Laird) (1,800; 25-75). Very good with "High Yaller," stage show, helping; nice profit at \$9,500. Grauman's Chinese (U. A.) "Noah's Ark" (W. B. Fox) (1,500; 50-\$150). Off to \$5 top on Thursday and did \$7,000 for that performance; demand big.

Loew's State (WC-Loew) "Bachelors of Life" (Vita) (WB) (2,242; 25-75). With small percentage of talk, this one a brodie at little more than \$19,000; stage show good but could not overcome raps on picture.

Met (Pub-WC) "Bachelors of Life" (Sound) (Par) (3,595; 25-75). With Wallace Beery house did fairly well at \$24,100.

United Artists (U. A.) "Woman Disputed" (Sound) (U. A.) (2,100; 25-\$1). Second week held up great; stage show at \$4,800.

Warner Bros. "Singing Fool" (Vita) (WB) (2,756; 25-75). Trade slackened off; number of the Luxe shows cut week days; fourth week \$78,000.

"Women" Holds Midland To 3d in K. C.; \$12,000

Kansas City, Nov. 6. Last week had excellent week for the theatres. Each had some sort of celebration. Midland's first birthday. Orpheum celebrated "Founders' Week." No. 10 had third week of "Singing Fool," only picture over that long in the house; Isis its premiere with sound and Orpheum opening with the Oberfeld-Ketham stock.

Despite the events, returns not so forte; in some houses quite deplorable. Newspaper reviewers did not like the Midland's "Women They Talk About," nor "Melody of Love," at the Royal. Papers were strong for "Shaw-Glad" at the Mainstreet, "Air Circus" at Globe, and, of course, "Singing Fool," though about written out on Johnson feature.

Albion plentiful for the bad business, viz. radio show at Convention hall, numerous musical meetings, Halloween parties and bad weather after Wednesday. All did their share of the dirty work.

Estimates for Last Week
Mainstreet "Show Girl" (3,200; 25-50-60). Holding up consistently and picture best bargain bet in town. \$20,000.
Loew's Midland—"Women They

Locke-Made Laugh

Los Angeles, Nov. 6. W. J. Locke, English author, guest at the last Wampus meeting, in addressing the boys, said:
"I call you brothers of the pen. The only difference between you and me is I write fiction and you write facts."
A roar when those words poured forth from the English writer.

SEATTLE DROPS OFF; TALKER'S \$13,800 LOW

"Mother Knows Best" Lets 5th
Ave. Down—"Beggars" \$16,300—Blue Mouse \$7,500

Seattle, Nov. 6. (Drawing Population, 500,000.)
Weather: Stormy.
Pre-election excitement hit attendance somewhat. No wild mob anywhere.
President started with best bit of season with new play, "Skidding" and entires liked it.

Estimates for Last Week
Seattle (WC-Pub-L) (3,100; 25-50) "Beggars of Life" (Par). Some liked it, but some thought it unumpy. "Denver Beauties" on stage. Far fashion revue helped draw. Biz started off strong, weakening toward end. \$13,800.

Seattle (WC-Pub-L) (3,100; 25-50) "Mother Knows Best" (Fox). First Fox with dialog. Some didn't like abbreviated talk angle, expecting more. Picture not liked, \$13,800.

Columbia (U) (1,000; 25-50) "Do You Love Me" (FN). Second hard swinging mobs to this off location; \$3,300.

Blue Mouse (Hamrick) (950; 50-75) "Home Town" (Vita) (wired). Biz slumped second week. All talker good; \$7,500.

Musical Box (Hamrick) (1,000; 50-75) "Singing Fool" (WB). Al Johnson still big noise here. Fifth week: \$11,000.

Winter Garden (U chain) (650; 50-75) "Warming Tip" (Par). With Richard Dix popular, biz up little; \$2,950.

Pantages (1,500; 25-60) "Streets of Illusion" (Col). Not as good a show as week before so biz dropped; \$5,500.

Orpheum (2,500; 25-\$1) "The Whip" (FN). Robert Warwick on stage. Fair at \$9,000.

President (WB) (1,800; 25-\$1.25) "Skidding" (Duffy Players). New piece liked better than anything at this house in long time; \$3,500.

GRADUATE AS ASSISTANT

Omnia, Nov. 6.
Ray Jones will succeed Harry Watts as manager of the Riviera. Watts recently resigned to enter a new business.

W. M. Gollner, just graduated from the Public School, will assist Everett R. Cummings, manager of Blank-Public next house, Capitol, at Cedar Rapids, Ia.

Talk About! (4,400; 25-35-50). Who ever fitted this one may have known what it is all about, but none of the audience could figure it out. Picture just fair entertainment, but talking shorts best house has shown. Adverse newspaper reports hurt. \$12,000.

Newman "Singing Fool" 3d week (1,880; 40-60). In addition to breaking house records first two weeks, picture took another when held for third week. Now held for fourth. (Continued to hold up nicely, but, of course, not with the heavy lines in front of the box office as during the first two weeks. \$18,000.)

Pantages "Moony Waters" (25-35-50). Like Mainstreet, house holding up nicely against hot competition and seems vaude doing it, as much of Dan's (tunes have not been anything to rave over. \$7,900.)

Royal "Melody of Love" (920; 35-50). Universal's first talker, and not good. Turnover reported as satisfactory. \$4,000.

Uptown, Universal's first run suburban, presented "Kelly," together with stage show. Globe had "Air Circus."



EN PLEIN JOUR

The elegance of the Continent—The splendor of the Orient—The smartness of the American elite.
All contribute to the popularity of New York's fashionable PARK LANE HOTEL where a MEYER DAVIS has put the most featured entertainment for its international patronage.

LAST WEEK OF ST. VAUD IN MONTREAL, \$13,000

Montreal, Nov. 6. (Drawing Pop. 800,000.)
Weather: Fine.

All houses were down from previous week, although not by a lot. Impartial on the last week of straight vaude picked up considerable, due largely to the three leads from "Our Gang." This brought gross into line with the big first run, but short of \$13,000.

Palace, with sounded "Sunrise," did not score as heavily as usual, despite high praise from local press. While topping town at \$16,000, not much better than the holdovers of the previous week. Talker short of Bernard Shaw probably pulled quite a number who do not ordinarily attend movies. Chic Sale and Rudy Kuebler also got good hand. House will likely pick up this week on "Lilac Time."

"Revenge" at the Capitol, was helped out by locally popular Dolores del Rio, but fell below previous week's Barrymore film. Balbyhood as a world premiere, it got big buses first two nights, but fell off later in the week. Ended around \$15,000.

Good Buster Keaton feature and above average vaude helped Loew's to a fair gross in a dull week. Princess put on "Paris Bound," and Madge Kennedy scored another success for the house. This theatre is holding its own well under the change of management, and while except for the Stratford-on-Avon Players, so far has not given anything of the way, is rapidly coming back to its old position as one of the most popular houses in town. Good at \$12,000. His Majesty's concluded its four weeks of French plays, but satisfactory.

Strand and Empress with changed films twice a week held their audiences and continue to gross around \$3,500 and \$2,000 respectively. Good vaude, but the smaller houses with first runs at low prices.

Orpheum stock house not so good a week, but satisfactory. As usual, Gayety burlesque up to average.

Neighborhoods fell off a little, but still well above grosses of this time last year.

Estimates for Last Week

Palace (FN) (2,700; 35-75) "Sunrise" (Fox) (wired). Sound picture, not going as well as two talker features recently. First time since sound films picture has not held over. Reason likely public fell away latter part of week; \$16,000.

Capitol (FP) (2,700; 40-60) "Revenge" (FN). Dolores del Rio brought in fans, although picture heralded as world premiere helped some. Press had no great praise for picture, but fans not influenced lot by that. Started out like a winner, but fell off later in week. Fair gross at \$15,000.

Loew's (FN) (3,200; 35-75) "The Cameraman" (M-G-M). Buster Keaton picked this house out of the doldrums brought about by hollow holiday and long run at fine weather. Better houses end than beginning of week. Vaude also average; \$15,000; good.

Strand (U. A.) (500; 35-40) "Shadows of Night" (M-G-M). "Say It With Fables" (Col.). The m. c. (FX-Gayety) "The Wright Lady" (FN). Who program that delivered its gross of around \$3,500.

Empress (CA) (1,500; 25-35) "The Cop" (Pathé). "Cabaret Kid" (British). "Home Jane" (U). and "Kitty Gone Wild" (Par). Around \$2,000.

His Majesty's (legit) Fourth week of French plays. Further change in management. Fusion of itself. Company just about held its own, deserving better support.

Princess (legit) (2,300; 50-\$2.50) "Paris Bound." Lively fare, with

"Singing Fool," \$205,000, 4 Wks. in Loop; Pre-Election Felt All Over Chi

"Angel's" Anniversary

Los Angeles, Nov. 6. Caddo employees celebrated the first anniversary of starting "Hell's Angels" by presenting Howard Hughes with what seemed to be a huge cake, frosted and labeled "When Hughes' policy knife on the mass, he discovered it was made of wood."

POLITICS HURT BALTO.; "WINGS," \$7,000, BIG

Holds Up After Stanley Week
—Century, \$20,500

Baltimore, Nov. 6. (Drawing Population, 600,000.)
Weather: Fair.

Serious competition of the political campaigns was demonstrated this week. Two main causes, the interest of women in politics and the radio stimulation of campaign interest. Women have been getting more matinees to attend political rallies. At night both sexes hug a loud speaker or jam a hall to holler for their respective candidates. Between times they stand on a curb to watch their candidates go by. Meanwhile, pictures are nowhere.

The balance which went dark suddenly two weeks ago, is open once more. It's a segregated audience at fair, gambling on the overhead while some future picture for the house is being worked out. Ted Claire, m. c. at the Century, celebrates his 40th week there this week. It's a consecutive run and a local record.

Last week was generally off. Even the Century, pace setter for this town, fell below average. "The Night Watch" failing to duplicate the previous week, Stanley slumped with "Woman Disputed," and "Mother Knows Best" got off to a lame opening week at the New.

Garden was "way off" but the other combo house, the Hipp, ran counter to the general trend and turned in a good week. The Valencia took "Wings" after its big week at the Stanley, also turned in a good box. "Updown Parkway" was off with "Battle of the Sexes." "Singing Fool" completed a fourth week at the Met and seems strong enough to continue indefinitely. Matinees have come up, but night trade is still capacity.

Estimates for Last Week

Century (Loew) "The Night Watch" (FN) (3,200; 25-60). Billie Dove started off with big Monday night. In spite of Al Smith mass meeting, picture held, but politics overflow; unable to maintain pace against campaign-radio opposition, however; about \$20,500.

Stanley (Loew, Stanley, Crandall) "A Woman Disputed" (U. A.) (3,600; 25-60). Time was when Norma T. could jam any first run here. But politics and bad luck didn't have power to offset political opposition last week; fair business at night. Gross is five from "Wings" the previous week, about \$17,500.

New (Whitehouse) "Mother March" (Fox) (1,800; 25-50). Mother pictures overdone in this city. Good opening Sat. grossed about two grand, but first full week slumped under the outside competition; Sunday midnight show only fair; about \$8,000 last week. Gross about \$10,000 for the opening Saturday; looks to build this week.

Valencia (Loew, U. A.) "Wings" (wired) (Par) (1,500; 25-50). Took this big one after a near record opening week at the Stanley; Valencia running under par for some time. "Wings" pulled it out of the rut in face of a general downward trend, at about \$7,000.

New Garden (Schnebergers) "Night of the Living Dead" (U. A.) (2,500; 25-50). Way off; \$9,000 is liberal.

Parkway (Loew, U. A.) "Battle of the Sexes" (wired) (U. A.) (1,000; 15-35). Could not click downtown and ditto up here; general depression, so slump can't be wholly blamed on film; about \$3,000.

Empress (Loew) "The Wright Lady" (FN). Who program that delivered its gross of around \$3,500.

Empress (CA) (1,500; 25-35) "The Cop" (Pathé). "Cabaret Kid" (British). "Home Jane" (U). and "Kitty Gone Wild" (Par). Around \$2,000.

Madge Kennedy starring. Rated high. Average \$12,000.

Imperial (Keth) (1,900; 35-\$1.50). Last week straight vaude. Big, with third week of "Our Gang." Capacity practically all week. Back to former highs at \$13,000.

Neighborhoods, little down.

Chicago, Nov. 6. Weather: Cold, Unsettled.
Customary pre-election week, but aboo apparent. Only house to escape was McVicker's, playing fourth week of "Singing Fool" to \$50,000—only \$1,000 under the opening week's gross. Piled-up bookings for the house necessitate leaving.

"Farsity" at the Chicago showed some obvious qualities in the face of weather and election. It gave the house \$43,000—about an average fair-weather gross, but \$7,000 below previous week's gross. It gives the house a "Disputed" record, blowing after two weeks in United Artists, slipping to \$18,500 in final.

Opening of "Mother Knows Best" at the Fox, \$28,000, after a week with \$18,000 at the Roosevelt, was a disappointment, but excusable. Monroe did pretty good with an unknown star in "The Farmer's Daughter," collecting \$47,000. Orpheum was very unfortunate in having its front obstructed by construction work. "Beware of Bachelors" (WB) (2,242; 25-75). Second picture to leave this pioneer vaude house after one week; yet such a flock of alphas!

"The Perfect Crime" and Paul Ash were included in the slump; with the Oriental slipping to \$38,000. State-Lake also dropped.

Last Week

Chicago (Public) "Varsity" (Par) wired, and "Bitter-Sweet Blues." Public unit (4,400; 50-75). Let house about \$7,000 to \$13,000, pretty good, maybe.

McVicker's (Public) "Singing Fool" (W. B.) wired (2,200; 50-75); fourth week. Nothing affected this one. \$50,000. Despite almost capacity business it must be pulled soon to let something else in. \$205,000 in four weeks.

Monroe (Fox) "Farmer's Daughter" (Fox) wired (970; 50). Collected \$47,000 with east of new faces; no story.

Oriental (Public) "Perfect Crime" (FN) wired, and "Pickin' Peaches." Public unit (3,200; 50-75). First big breaking break; FEO has had around here in long time. Notice good despite gross slump; \$38,000, with Paul Ash on stage.

Orpheum (Warner) "Beware of Bachelors" (WB) wired (2,200; 50). One weekly only. \$35,000 not bad for 760 seats.

Roosevelt (Public) "Mother Knows Best" (Fox) wired (2,200; 50-75). Disappointing start at \$18,000. Fine comment; getting good exploitation.

State-Lake (Keth) "Power" (Pathé) and vaude (2,200; 50-75). William Boyd comedy and acts brought \$20,000; about \$3,000 drop over previous week.

United Artists (U. A.) "Woman Disputed" (U. A.) wired (1,702; 50-75). \$18,000 last week after \$27,000 opening, and out; start was good; "Revenge" in.

"Waterfront," Earle, \$6,000

Reg. Gross Cut in Two

(White) Washington, Nov. 6. Weather: Fair and Rain.

Always admittedly bad for capital week before election. Have in mind instance of Earle with "Waterfront" took the prize drop, about one-half of the week before.

"Lilac Time" was one of the joy bringers in repeat at the Metropolitan, following the Earle.

Another good figure, considering was "Two Lovers" at the Columbia. "Fox" held its own, getting almost as much as it did the previous week.

Estimates for Last Week

Columbia (Loew) "Two Lovers" (wired) (U. A.) (1,332; 35-50). Right well under conditions; topped \$10,000; satisfaction.

Earle (Stanley-Crandall) "Waterfront" (wired) (F. N.) (2,244; 35-50). Worst brodie of town, reverting to figures of pre-sound days; around \$6,000.

Fox (Fox) "Women They Talk About" (wired) (WB) stage show (3,342; 35-50-75). Started slow but picked up every night to \$17,000.

Keith's (K-A) "Gang War" and musical talk (1,938; 35-50). Got it along with others. Not \$3,000. Scheduled for closing Saturday.

Met (Stanley-Crandall) "Lilac Time" (wired) (FN) (1,518; 35-50). In for repeat after taking house record at Earle. At smaller house, \$11,000.

Palace (Loew) "Take Me Home" (wired) stage show (2,372; 35-50). Five grand under previous week. \$16,300.

Rialto (U) "Whip" (wired) (FN) (1,078; 35-50). Down, too, but still above old figures of last season; \$5,200.

"Song of B'way" Titles

Final title to the Harry Fischman picture to be filmed by United Artists in New York will be "Song of Broadway."

WEEKLY
 at 11th
 "Fool"
 31 11th
 at \$13.

EXHIBITIONS
 PRESENTATIONS
BROOK
 COSTUMES
 143 W. 40th ST. N.Y.

AMUSEMENT STOCK CLIQUES PLAY FOR POST-ELECTION UPTURN

Warner Goes Higher as Par. Loew Turn Quiet

The give and take of bull and bear through the last month of pre-election trading crystallized Monday, the last day for dealings in political chances, into a bold demonstration by cliques in the amusement stocks of their certainty that Hoover would be elected and the "Coolidge market" would resume under the auspices of the new Republican leader.

If Smith won, bulls argued, chances were against bad break. Also money eased from 7 to 6 per cent.

Warner Bros. was pushed aggressively into new high ground for the movement at 129 for the common and a fraction lower for the A under large transactions. Paramount, being put through its paces to attract investment buying, recovered to better than 50, on sales of nearly 20,000 shares.

Pools in Command

These two developments obviously were frankly staged under pool inspiration. The other stocks, which for the moment were permitted to reflect outside trading sentiment, did nothing whatever. Theory of the bulls is that timid longs who moved out because they feared to chance the effect of the election will be back today (Wednesday) to renew their long lines.

In any event, the only really aggressive attitude in the amusements and this holds good for the entire list—was the bullish one. If any important Wall Street trading element really looked for a post-election break, which Wall Street has been talking about for a long time, that interest didn't have the courage to express itself in timely operations for a decline beginning today. On a count of plus and minus signs at the close, the so-called constructive side had it all its own way.

Stocks either advanced or they didn't move at all and the turnover in the neutral issues was at a minimum. The two most aggressively buoyant issues on the whole board were Radio (RCA), which advanced 7 to 234, and Victor Talking Machine, which climbed 5 to 127. Both of these are the new allies and "big brothers" of the theatre stocks, and if they express a definite trend at a critical moment such as Monday afternoon, it ought to fix the drift of the whole group.

Radio Leads Advance

Why Radio should jump and Keith remain static is one of those things. Radio is a pool stock and

Summary for week ending Saturday, November 3:

STOCK EXCHANGE										Net
102 1/2	102 1/2	Sales	Issue and rate	High	Low	Last	Chg			
102 1/2	102 1/2	2,700	Am. Bond (2)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Consol. Film (2)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Loew (3)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (4)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (5)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (6)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (7)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (8)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (9)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (10)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (11)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (12)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (13)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (14)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (15)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (16)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (17)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (18)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (19)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (20)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (21)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (22)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (23)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (24)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (25)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (26)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (27)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (28)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (29)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (30)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (31)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (32)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (33)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (34)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (35)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (36)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (37)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (38)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (39)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (40)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (41)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (42)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (43)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (44)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (45)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (46)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (47)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (48)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (49)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (50)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (51)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (52)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (53)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (54)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (55)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (56)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (57)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (58)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (59)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (60)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (61)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (62)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (63)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (64)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (65)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (66)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (67)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (68)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (69)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (70)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (71)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (72)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (73)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (74)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (75)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (76)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (77)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (78)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (79)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (80)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (81)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (82)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (83)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (84)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (85)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (86)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (87)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (88)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (89)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (90)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (91)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (92)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (93)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (94)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (95)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (96)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (97)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (98)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (99)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (100)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (101)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (102)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (103)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (104)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (105)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (106)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (107)	102 1/2	102 1/2	102 1/2	0	101 1/2	101 1/2	
102 1/2	102 1/2	3,000	Do. (108)	102 1/2	102 1/2	102 1/2				

CHEAPER WIRING DEMAND

CUTTING COSTS FOR DIALOGERS

Los Angeles, Nov. 6. The high cost of making sight and sound pictures is forcing producers to cut production costs wherever possible. It is bringing about a gradual reduction in casts and large sets.

First National has already entered into the economy wave by employing but three principal parts in "The Comedy of Life." Milton Sills' next starring picture, and but four principal parts in "Weary River."

Other producers are doing the same in regard to casts, believing that better results can be obtained in dialog sequences with but a few characters.

Director's Alibi

Los Angeles, Nov. 6. A group of studio sound technicians, executives, directors and players gathered around a table to discuss recent developments of sight and sound pictures. A director was called upon to give his version of the new screen technique. He declared he did not care to discuss such an important subject before \$50 a week technicians. He was then informed that some of the technicians present were commanding more salary than picture directors. In answer to this the director admitted he always knew he was underpaid.

SMALL HOUSES LEFT IN WANT

Unnamed Talker Authority Speaks from Warner Brothers' Angle — Little Field Big Profit Maker for Vitaphone If Wired — New and Cheaper Device

NOVELTY WEARING OFF

Unless Western Electric slashes its talker prices or gets out a device at a fraction of the present cost, a high official sees from the Warner angle it's losing all chance of getting America's smaller houses which the brothers are said to figure as one of the biggest slices of pure profit.

Declaring that W. E. now holds 2,000 contracts for its high-priced equipments and cannot, at the rate it is said to be going, expect to sell them within the next nine months, this authority sees an excellent chance for a worthy independent device to pop up and command the smaller box offices.

Describing RCA as the more lethargic of the two wiring, even to the point of sitting back and letting Western screw up the big field, this authority is also of the opinion from the Warner angle, that W. E. needs a few jabs for the thorough pull-in of what it has lined up.

Denying that Warner's have secured a cheaper device, which Warner sources have already partially confirmed with an eye on the saying that it will be shortly announced, this authority states the brothers will be open for any cheaper device with merit that comes along. They will not manufacture it, he stated, but will sell it along with their equipment.

No Electric Tie-Up

That there is no tie-up or material agreement between the two large electric companies and that there is not the slightest possibility of one, was maintained by this executive.

Reports and surmises had been submitted to him about Western eventually concentrating on the manufacture of equipment and its installation with the job of sound-film product left to RCA. He went further by saying that it was not because of the recent action with an eye on the Sherman Anti-Trust Act that he made this statement but solely because both companies are in the field as competitors.

While no other talkers are recognized by the electric, and despite their own complicity, the agreement of inter-changeability among Vitaphone, Movietone and Phonophone has been definitely established.

That disc and sound-on-film are interchangeable and that RCA now has a disc as well as the film system have all been gone into with a thoroughness which, he says, leaves no chance of a hitch between the electric in this respect.

Price the Thing

The price now remains Warner's chief concern with Western. At conferences now being held, this point is being pounded home with argument that \$22,000 might be a fair price for a talker, but that \$5,000 will be too much when 3,000 or more installations have been made and the public's curiosity has been dulled. Western Electric contends that high prices are its ally, and that along with its devices, which have proven its worth, and that along with the electric's talkers are cheap at their present price.

Western, this talker expert figures, will have the entire field to itself for another six months. He takes the view that indie talkers, mostly in the embryo, are largely impractical. He believes, however, that three or four sound lab apparatuses will make their bow and the proper backing will show Western to be the victor in the field unless W. E. starts cutting its figures.

Union Cameramen With Pacific Demands from Producers in N. Y.

Tough!

Los Angeles, Nov. 6. Surpassing all creations in gruesome makeup, Sheldon Lewis, veteran serial actor, now playing the part of a spider in "Seven Footprints to Satan" for First National, finds himself ostracized from all studio workers when wearing the cloak of this character.

In addition to the waitress at the studio restaurant refusing to wait on him, the actor finds a great handicap in taking direction because of the massive hair dress shutting off all hearing. A special set of false teeth keeps him, from talking and his club feet make it difficult to walk.

Los Angeles, Nov. 6. The right to "departmentize" their craft will be demanded by cameramen belonging to the International Photographers' Union and working in motion picture studios, when they meet with producers' representatives in an arbitration conference in New York later this month.

One of their strongest demands will be to the effect that non-production photographers, newsreel men in particular, be prohibited from cranking on any acted picture.

There are 684 members in this union. It is their plan to segregate themselves into protective divisions: classes of first or second cameramen, Akelay operators, newsreel cameramen, still picture photographers, assistant cameramen and additional segregation to cover those employed on industrial or process work.

The body will not meet the producer's representatives in an antagonistic mood, it is claimed. Rather, its representatives will attempt to convince the production men that they are working along lines that will ultimately bring mutual benefit to all concerned.

An evidence of their desire to straighten out the situation and distribute the benefits of their demands equally with the producers, the cameramen's organization is prepared to guarantee to the producers that once a member of their body accepts an assignment, he will remain on the job until the work is completed, or until another authorized representative of the body is sent as his relief. Any member of the union who does a "walk out" will be severely disciplined, they state further.

Overtime

An attempt to reach a compromise on the eight-hour question will also be made by the camera boys. This situation is an important question at this time, they claim, and they wish to settle it. They suggest that instead of stipulating that a working day shall begin at certain hour with overtime starting at the stated ending hour every day, it be made possible to call a photographer at any hour, and overtime will not begin until he has worked eight hours.

The wage scale discussions will also be taken up at the New York meetings. These sessions will be attended by a committee of Hollywood cameramen. An arbitrary wage scale, in effect at present, passes out Nov. 27, and the camera boys take it for granted it will be renewed by both the producing end and the International Alliance, of which the camera body is a part.

The union estimates its strength on the Pacific slope at 98 per cent, and claims that before Jan. 1, 1929, every photographer on the coast will be in the organization. Only one studio (Fox) on the coast does not employ 100 per cent union photographers.

Dugan's Version Different

Los Angeles, Nov. 6. The talking and silent versions of "The Trial of Mary Dugan," M-G-M will make, will be wholly separate pictures, having no relation to each other except as to title and general plot.

Two individual scripts are being prepared and will be shot separately.

The talking version, like the stage play, will be laid in the courtroom and will feature the stage drama in its entirety. The silent picture will have its own special film qualities.

Jackie Gardner is preparing both versions.

"Fool" in Mark's Houses

Mark's House, Hollywood, Nov. 6. "The Fool" for the Granada and the new theatre, following the run of "The Fool" at B. & K.'s McVicker theatre.

Hitch in Fox-Schine Deal on Universal

Syracuse, N. Y., Nov. 6. A hitch is reported in the negotiations between William Fox and Meyer Schine for the 65 Schine picture houses in this section, north and west.

It is said Universal's 25 per cent of the Schine houses called the halt. In addition U holds an agreement with Schine for U product. This is the block.

At present it is reported that Schine has put up a buy or sell proposal to Universal. If Schine can buy out U, he will proceed with the Fox negotiations.

Portable Telefilms

Los Angeles, Nov. 6. Telefilm Pictures is another company in the sound field.

It is stated the synchronization will be done by a semi-portable equipment which may be installed in six hours and broken down in half that time.

Ward Wing, Ralph Like and W. T. Lackey are the executives, and represent experience in laboratory work, production and direction.

All U. A. Pictures with Sound and Dialog

All United Artists releases for the coming season will be sounded and dialed, it is reported, and complete, additional silent versions will be made for practically every picture.

It has been decided impractical to release silent versions of talkers merely without the records. In most cases pictures will have to be remade at a cost in extra time for actors, additional mechanical labor, and equipment royalties involving approximately \$200,000 per picture in additional cost, over \$3,000,000 above usual for the U. A. lineup.

Practically all of the United Artists stars with the exception of Charlie Chaplin will be heard on the screen in their forthcoming pictures. Chaplin has declared himself against talk, personally on the grounds that it spoils the universal appeal of a screen comedian, especially in a tramp characterization. Chaplin's "City Lights" will have dialog but Chaplin will not be heard.

W. C. CIRCUIT'S TRIAL

Date Will Be Set Dec. 3 in Los Angeles

Los Angeles, Nov. 6. West Coast Theatres circuit with a group of associated film companies filed a plea of not guilty to a charge of violating the Sherman Anti-Trust law and will appear before Federal Judge James DeLoach when the date for the trial will be set.

Complaint was filed as a result of several months of investigation of what the government purports to be a "freeze out combine," which, it is alleged, West Coast headed.

Thieves in Loew Houses Given Limit Hereafter

Thieves in the employ of the Loew chain will get the limit hereafter.

Pleas of family, poverty, illness and reformation promises will bounce right off the Loew listeners' ear are the decisions arrived at by the Loew executive who wishes to broadcast the information of the limit for crooks in due time and form.

This hardening of the soft heart came to Loew's following the arrest of Thomas Conroy, doorman at the Capitol, New York. He pleaded guilty to stealing tickets and trying to sell them when off duty.

Hitherto the Loew people were inclined to listen when the crooks' cry was mercy, after their thieving had been performed. But with the conclusion the mercy gag had become routine, the Loew boys higher up sent out the word that hereafter will not stop the detected thief from taking the up-river trip his mis-step entitles him to.

Wiping Out Pre-Questions

Chicago, Nov. 6. Preliminary to trial of the case of Marks Bros. versus Puhlich-Paramount-B. & K. and other defendants, charging restraint of trade, Federal Judge James Wilkerson has heard 49 interrogatories the defendants desired to submit to Marks Bros. Wilkerson overruled all but six of the questions.

Marks Bros. previously had filed 129 interrogatories against the defendants. Actual opening of the trial is set for Nov. 27.

Advice to House Mgrs.

Chicago, Nov. 6. In a meeting of B. & K. and L. & T. house managers, the managers were appealed to not to lose their heads and leave the company for \$5 or \$10 more per week.

They were reminded that the important B. & K. and L. & T. executives once were house managers also.

Jessel's 5 Songs

In "Lucky Boy," the Tiffany-Stahl talker George Jessel will sing five songs, co-author, will sing five songs.

It will be a remake film of a picture Jessel had finished in silent form for T-S, on the Coast some months ago. He's under contract to T-S, to do another, with an option for a couple after that.

The picture name, which is called "My Mother's Eyes."

Firemen Didn't Save It

Mahopac Falls, N. Y., Nov. 6. Mahopac theatre, pictures, has closed. The house was recently taken over by the fire department with the men saving the scenery, but the fire office people failed to pay for the films.

Opposish Houses Feel Hearst's Cosmo Spreads

Washington, Nov. 6. An association, or whatever it may ultimately be called, is forming here among the opposition houses to Loew's Palace and Columbia on the question of advertising when those houses are handed the full page spreads by the Hearst papers on Cosmopolitan (M-G) pictures.

Though very much in the "talk" stage as yet, those running the chain of Crandall houses, the Fox and the Rialto are discussing a cut in advertising in the Hearst two sheets, Times and Herald when the Cosmo spreads are run. Alternative is to reach an agreement with the papers to run the Hearst ads away from the dramatic and picture sections.

Proposition reached a head with the advent of "Dancing Daughters." For three weeks the two papers gave the house and picture practically everything.

Breach, \$200,000

Portland, Me., Nov. 6. A breach of agreement suit asking \$200,000 damages has been filed in Cumberland County Superior Judicial Court, at Portland, against Abraham Goodside, of the Strand and Empire of Portland, by the New England Theatres Operating Corporation of Boston.

A bill in equity containing a temporary injunction signed by retired Justice John A. Merrill, restraining the stockholders from transferring stock and the companies from encumbering leases or disposing of assets until the scheduled hearing, Nov. 14, also has been filed.

It is understood that Goodside's defense will be the claim that fraud was entered into on the part of the plaintiff, in obtaining the alleged contract of sale.

Columbia Dialog Plans

Los Angeles, Nov. 6. Jack Cohn, en route to New York after three months at the Columbia studios here, will meet his brother, Harry, in New York upon the latter's return from Europe.

The brothers will lay plans for the making of 12 talkers.

EIGHT IN "BLACK PEARL"

Los Angeles, Nov. 6. From "Black Pearl," Nov. 5 at the Seawall studios, with Scott Pembroke directing, the picture is a mystery film with eight principals, no big sets and no extras.

The principals are Lila Lee, Tom Curran, Carl S. Kline, Ray Hays, Louis Short, "Bibi" Stosh, and Adele Nugent. "Hop" Dupay is cranking.

Sonora's Hook-Up With Bristolphone-Gotham

Though the Sonora Phonograph Company has hooked in with Bristolphone (wire and sound producers) and Gotham (Independent picture producer), there has been no change reported in the terms of installation of Bristolphone. These call for payments of \$4,500, with \$1,000 at signing of contract and another \$1,000 when installation starts, etc. Besides, the agreement to take all of the Gotham production up to around 50 full-lengths and 100 short sound pictures of these full-lengths Gotham expects to make \$100,000.

In the new deal with all Bristolphone sound product to be called Sonorotone, Gotham will release through producers using the Bristolphone equipment at Waterbury, Conn. The Bristol plants there are included in the deal with Prof. Bristol reportedly retiring after receiving \$2,500,000 in cash, as recompense for the many years and money he contributed to the development of Bristolphone. The payment is called advance royalty.

Bankers expected to be Dillon, Read and Company for the Sonora deal, with Hayden, Stone and Company interested for over one million. It is said, through the Gotham end.

Sax's Position?

Among the Gotham producers will be Ascher, Small and Rogers, and Sol Lesser. Sam Sax, head of Gotham, was notably prominent last week when the deal was completed by his absence. It is said Sax hustled back to the coast. Charlie Rogers seemed the film figure in the deal, with P. L. Deutch, president of Sonora (parent), deferring to Rogers in the matter of film production. It is said that Sax bowed toward Deutch when it came to sound.

Deutch will head the new holding company forming, as yet unnamed. Rogers, as v-p and general manager, will be the directing force, with Sax's position in the line-up unrevealed.

It is said that the holding company will place its stock on the market for public absorption. No capital mentioned.

So far Bristolphone has made one deal in the deal "great work." Its deal was completed in six weeks at Waterbury, after the schedule had called for three weeks.

Wiring Arena

It is stated that Bristolphone will wire the Arena, a grind on 8th avenue, to display its wired equipment. Some indie exhibs have displayed curiosity regarding the Bristolphone installation through its promised immediate delivery and the cost. They have been unable to secure a guarantee of interchangeability from the Bristolphone people as to running Western Electric or Photophone sounded films over its equipment. Nor do the Bristolphone crowd touch on that subject in conversation.

Bristolphone states it can produce 250 records per month. So far the only known Bristolphone wired unit is at Hagerstown, Md., and initial experiments with "Lilas Time" (First National) was far from satisfactory, to the house or Bristolphone.

The Sonora Phonograph Company has contracted with WABC, New York, to broadcast each Tuesday night between 10 and 10 for 52 weeks. Its first radio program went out last week.

Hays Watches 'Bicyclers,' Heavy Losses Yearly

Unauthorized exhibition of film infringes on the copyrights of distributors to the figure of about \$100,000,000 annually, it is calculated at the Hays' office.

Such showings, they say, are by exhibitors alleged to book a picture for one of their theatres, hold it beyond the play date and project it in several houses not named in the original booking.

The Hays office, it is gleaned, as the result of several recent cases, is now launched into an investigation of such practices. It is also understood that their men will be especially quick in talking cases and that efforts will be partially concentrated in stopping the bootlegging of sound which operators prize the picture hard and fast.

IT HIT BROADWAY WITH A BANG!

EMBASSY

SEE AND HEAR
"THE CAVALIER"

A TIFFANY
"ONE"
PRODUCTION

A STAND-OUT TRIUMPH

**All New York Is
SEEING
and
HEARING
It**

New York Newspaper Critics Say—
MR. TALMADGE tackles the combined efforts of Douglas Fairbanks, Tom Mix and Hoot Gibson.—*Times*.
TALMADGE, the best dare-devil stunt man we've ever seen.—*The American*.
TALMADGE shows a good deal of Fairbank's peppiness and ability to create thrills.—*The News*.
THE audience took to it like a great big party of great big, happy, grown-up children.—*The World*.

**IT
RANG
THE
BOX OFFICE
BELL**

TIFFANY-STAHL PRODUCTIONS INC

1540 BROADWAY

NEW YORK CITY

OF COURSE YOU WANT THE REAL THING COMPANIONATE MARRIAGE

YOU'RE SMART ENOUGH
TO KNOW YOU'VE GOT TO
HAVE THE PRESTIGE AND...
TREMENDOUS PUBLICITY
VALUE OF

**BOOKED BY
THE BEST
At Top Prices!**

The Oriental, Chicago
The Paramount, Salt Lake City
The Oriental, Portland, Ore.
The Metropolitan, Washington
The Strand, Providence
The Pantheon, Toledo
The Capitol, Reading, Pa.
The Rialto, Denver
The Leland, Albany
The Capitol, Little Rock
The Miller, Wichita
The Rialto, San Antonio
The Palm, Pueblo, Col.
And Hundreds of Others!

THAT
NAME

**JUDGE BEN B.
LINDSEY**

Famous for years for his brilliantly progressive ideas on life and love, and exclusive originator of Companionate Marriage idea. Half the publicity value of the picture comes from the use of his name as Author and Sponsor.

THAT
TITLE

**"COMPANIONATE
MARRIAGE"**

The title that gives you a direct tie-up with Judge Lindsey's famous best-selling book of the same name, and the ACRES of national publicity that have flooded the front pages for months!

A STAR
CAST

**BETTY BRONSON
ALEC B. FRANCIS**

**Edw. Martindel
Hedda Hopper**

Really important Stars to bring out all the regulars. Names big enough to draw your steady fan patrons, with the extras attracted by the novel theme as so much velvet!

YOU GET THEM ONLY

By Judge Ben B. Lindsey and Wainwright
Evans. Directed by Erle C. Kenton.
Presented by The C. M. Corporation.

FIRST NATIONAL



Inside Stuff—Pictures

Trade paper editors chosen as the selection committee for the Harris Cup, to be presented to the committee's choice for the American who has done the most the past year to advance good will and co-operation between Britain and U. S. pictures, do not appear overwillingly, in the majority, to serve upon the committee. Variety's declination was forwarded last week to Bruce Gallup, chairman of the committee. It is understood a couple of other trade papers considered the same side-stepping.

The cup as at present intended is to be presented at an Anglo-American dinner in New York Nov. 20, with tickets stamped at \$10, each. The initial proposal was to have the presentation through the AMPA. How that was switched, no one appears to exactly know. The AMPA holds its Naked Truth Dinner annually and is one of the established events of the picture trade year here.

Sam Harris, editor of an English film trade paper, donated the cup when over here some months ago. A suggestion of inside politics has arisen through the talk and comment about the whole thing. One of the trade paper editors in New York named on the selection committee is said to have advocated a selection of his own in his sheet. Not so fancy, with other trade papers or some of them thinking if politics is behind the project, let the politicians of the trade handle it, not goaty trade papers.

The girl friend in Canada has again started. As she's safe enough with her skirts on, the girl might make it rougher and tougher, knowing there will be no comeback. But, girlie should be slipped the info that no longer is the old Albee press department working in the old way. Now there is no one but Albee, himself and alone, who will buy the issues by the hundreds for single page distribution.

For the girl friend may be okay after all. Even if she does believe in a subsidized trade press.

Tiffany Stahl's "The Toolers," with R. C. A. Photophone sound, ran throughout last week over the Western Electric wire equipment at the Mark Strand, Brooklyn, without protest reported.

Nov. 20 is the date set for the commencement of the trial of the alleged infringement in the DeForest talker suit against Fox-Case. It will occur in the federal court in New York. Western Electric and its patents may be drawn into the action, which is expected to consume 10 days in trying.

There is a possibility of the matter of interchangeability being settled in this trial, although with appeals by either side, the final verdict may be a long lingering one.

A Canadian action recently instituted in Canada by DeForest on an injunctive proceeding alleging infringement will not come up for trial before next March.

Dangers of legit people giving a loose performance nowadays was emphasized by two important picture men, both in a position to recommend and place engagements for talking pictures.

Speaking of a show now on Broadway, one of the film men stated he and the other had seen the poorest performance on a stage ever, when they attended the night before. "People like that will never get a job in pictures if their names ever come before either of us," he said.

Underground passageways and trenches built for the filming of "What Price Glory" at Fox Hills came in handy when Fox started construction on their Movietone plant. They are now being utilized as permanent underground passageways from one building to another, which eliminates the necessity of entering the various sound stages from the outside where foreign noises are more apt to creep in.

Film salesmen are now trying to sell Charles Farrell to his father, the latter being an exhibitor and owning a 400-seater in which Charlie used to help out on the picture licker. This was before young Farrell went to the coast as valet for Little Billy, the midwest being responsible for Fox's current juvenile being out there through that means. The Farrell theatre is at Onset, Mass., a summer resort on Buzzard's Bay, with the house mainly dependent upon summer trade to get over.

Although the Fox mob on the coast claim their new sound studio was erected in a 100 days, and they're technically right, there is also a contention that the total amount of labor equaled 300 days.

Triple figure is reached through the construction job having been rushed by three shifts of 1,500 men working around the clock seven days a week.

Sound short and regular production units on a few of the coast lots

are constantly having friendly battles over directors and sets. Sometimes it isn't so friendly but that's the exception to the rule.

Boys working on the shorts are the guilty parties, sneaking in on the big sets to grab off a scene or two and also continuously annexing those first string directors who are between pictures. Incidentally, the directors are glad to help out on the shorts, figuring the more experience that they can get with sound the better.

Ernst Lubitsch worked with his "King of the Mountains," John Barrymore picture, from noon until 6 the following morning in the open. The location was that of an Alpine village in winter. While Universal City is plenty hot in the daytime it is so much different at night in November that the players did not have to lean very heavily on their imagination to be convinced the atmosphere was genuine.

After making comedies for many years, Eddie Cline decided that he was ripe to direct a dramatic feature. He had just finished making a Charles Murray picture for First National when he came to this conclusion and thought that he might as well make his bow as a dramatic director for F. N.

In looking over the schedule, he found the only spot open was Milton Sillis' "The Crash." So he made up his mind to direct this one.

Two days later a squatty, obese person, with a heavy Vandike beard and wearing square, horn-rimmed glasses, was ushered into the presence of Al Rockett, and introduced as Eduard Von Klein, German director, just arrived in Hollywood, after years of work abroad. In broken English, he explained to Rockett that he was a director of heavy drama and wanted a chance to show his stuff. For 10 minutes, Rockett fell for the gag before he suddenly got wise. When the mutual laughs subsided, Rockett asked him what the real idea was. Cline explained that he wanted to direct "The Crash" and the upshot was that Rockett gave him the job.

Maurice Chevalier will long remember his first night in Hollywood, and so will a number of others. Chevalier arrived in the morning, and met the gents of the press at a noon luncheon. He had been given to understand there would be a story conference that evening, participated in by Al Kaufman and Harry D'Arrast, his director.

Like most foreign players, Chevalier was possessed of two beliefs—that night life in Hollywood was pretty rough and that in the United States one artist topped in stature the others, that being Charles Chaplin. In the home of Kaufman the new comer was getting down to the especially staged story conference when in walked Chaplin. The surprise was complete. Chevalier saw no one else for many minutes, and Chaplin, an admirer of Chevalier, was profuse in his compliments, to which the Frenchman in extreme self-deprecation refused to listen.

It was not long before Chevalier was singing in English to Chaplin and the latter likewise was singing to Chevalier in his impromptu French. The small audience had no disposition to interrupt the entirely unconscious entertainers.

Weeks preceding the dedication ceremonies at Fox's new Movietone City, several speeches were being prepared for Mary Duncan, whose honor it was to unveil the monumental plaque. Speeches submitted were eliminated to three: two were contributed by internationally known writers, while the third was contributed by Miss Duncan herself. When it came time to deliver, Miss Duncan did not read the speeches of another man's invention, but recited her own.

Independent exhibitors are recalling nowadays how Pete Woodhull advised them at Milwaukee not to wire; to take their time; there would be plenty white and black productions; and to avoid the heavy wire investment.

Woodhull then was and still is the president of the Motion Picture Theatre Owners of America.

Contracts given through A. C. Blumenthal for William Fox in the Greater New York theatre deals with the indie exhibitors; call for 10 per cent. commission on the deal to the brokers. Two are mentioned with one of them Blumenthal, in a preliminary questionnaire. It does not state on what basis the charge of 10 per cent. is made, whether an appraised value or actual cash passing.

When Universal made "Phantom of the Opera" a few years ago, it left a few of the large sets and a special stage used in making the picture remain for visiting tourists to see. These were identified by huge signs posted nearby so the visitors could be reminded of their big epic. Recently, the Ken Maynard company filmed some exteriors on the Universal lot, when Al Rogell spotted the signs and decided the title of "Phantom Cowboy" would make a good box office title for a future Maynard western. He registered the title, and when Universal executives heard about it they wanted to know who was asleep on the job, especially when a shortage of western titles existed on their lot.

One of the producers on the coast in search of a suitable story for John Barrymore called Wilson Mizner in to submit an idea. Mizner sat down and wrote a 150 word synopsis of "Hamlet," submitted it to the producer, who declared Barrymore could never make such a story. Mizner then advised the producer to read "Hamlet."

One of Hollywood's young film leading women, who appeared in a couple of the early talking films and whose voice reproduction didn't cause any vic, staged a determined but futile one-person canna against the talkers before she first appeared under a mike. And regretted it plenty.

The producing company had engaged a man formerly with the making of records for a phonograph company to give the players some technical advice on voice reproduction and harmonies.

When the young woman went to his office, she sat down, compressed her lips firmly and declared that she didn't want to appear in talkers and didn't want to know anything about them. She refused to accept his advice or the on how to handle her voice, despite she hadn't a chance to escape the talking-reproduction.

With knowledge still nil, she went into the talk scenes and spoke her lines. On the last day the technical adviser was on the lot; she heard the reproduction of her voice for the first time, and when listening to the sounds that came from the record almost collapsed. She begged for the advice she had refused, but it was too late, and the film went out with numerous unfavorable comments on her voice resulting.

George Stolf, shooting "Speak Easy" for Fox around New York, is there on his maiden trip. He called on Sol Wurtzel at the studio on the phone and said that he would not shoot any of the race tracks around New York for this picture. He had been out to Belmont Park and 1 1/2 City, and that it would be better to shoot the scenes at Tin Juana, Wurtzel replied that the story had a New York background and not one in Mexico, so Empire City would have to do.

A Brooklyn novelty house has guaranteed Tom Mix \$10,000 in royalties for the use of his name in selling "Tom Mix Cowboy Ropes," with a book of instructions on how to become an expert rope twirler and cowboy in 24 hours.

A juvenile screen actor recently became engaged to a fairly successful ingenue. The actor didn't have money enough to pay cash for an engagement ring so bought one on time. Engagement ran along smoothly for a few months until the girl becoming pressed for money and for breaking up the betrothal.

In the meantime the actor had defaulted in his payments and the jeweler demanded spot settlement or return of the ring. When the

(Continued on page 47)

EXHIB ASKING \$250,000 FLOORS PRODUCERS

Col. Cole of Tex. Did Asking, but Didn't Get Dough

Col. H. Cole, head of the Texas exhibitors, one of the few near-independent bodies in the country, hurried the biggest bomb an indie ever flung on the Hays' floor when he came out flatfootedly for producer support to the sum of \$250,000.

The producers, as well as Pete Woodhull, figurehead of the Motion Picture Theatre Owners of America, now under Hays' thumb, with five of its ten directors representing the biggest producers, were aghast.

Col. Cole didn't get the dough. The Cole idea, which no one of the paid exhibit politicians wants to be identified with, is said to have been inspired by the few remaining insurgent indie groups needing strength in themselves in order to provide Hays' Film Board of Trade with exhibitor representation so that they could continue to function in parts where the power of the national exhibit body was cut off.

Hays' Capture. The Cole idea, which no one of the paid exhibit politicians wants to be identified with, is said to have been inspired by the few remaining insurgent indie groups needing strength in themselves in order to provide Hays' Film Board of Trade with exhibitor representation so that they could continue to function in parts where the power of the national exhibit body was cut off.

Because the Colonel didn't click is ventured by a few on the other side of the fence as the reason for his alleged attack on the M. P. T. O. A., and his declaration that it had been captured by Hays. Both the producer and exhibit organizations deny they are mixed up in a buy and sell. The producers, through one spokesman, say there are two kinds of indie exhibitors, and that they are in the first and admittedly better class which provides them with a regular flow of quality pictures for a term of years. The old fashion indies are those who simply have the box offices and no such trickle of high grade product.

The producers figure, and their calculations are agreeable to the M. P. T. O. A. because they are the surest pay, that anyone with 51 per cent. or more interest in a box office is eligible for qualification, these days, as an indie.

7 in Fla. for Publix; Buys Out Partner

Seven theatres in Palm Beach, West Palm Beach and Lake Worth, Florida, have been taken over by Publix.

Stanley C. Warrick of Palm Beach, co-owner of the houses with Publix, retires from business because of ill health.

Of the theatres, Paramount and Beaux Arts in Palm Beach play first runs.

Summer Attraction Film Road Show

UNWED MOTHERS

Percentage Booking Anywhere—Send Dates
SAMUEL CUMMINS
Public Welfare Pictures Corp.
723 Seventh Ave., New York

VINCE SILK
MASTER OF CEREMONIES
Golden Gate Theatre
Los Angeles
Says
"I heard what you said, pal"

ETHEL MEGLIN'S
FAMOUS WONDER KIDDIES
FEATURED WITH
FANCHON AND MARCO

BE EAST AROUND XMAS!
BABE MORRIS
Queen of Tap Dancers
Direction FANCHON and MARCO
Touring West Coast Theatres
Featured in "ARTISTS' Idea"

Flader, U's Theatre Gen. Mgr., Over Here

Fred Flader, general manager for Universal Theatres in Europe, has been appointed head of Universal Chain Theatres, with offices in New York, by Carl Laemmle.

Flader assumed charge of approximately 236 Universal houses this week after about two years on the continent.

Accepting his European position Flader was in charge of the Universal key houses here.

Pathe Sound News' Pre-Release. Louisville, Nov. 6.

Pathe's first sound newsreel is getting a showing at the local Mary Anderson theatre.

The Pathe sound service on current events is not due for national release until Nov. 11.

Nagel, From M-G to Fox. Conrad Nagel, after completing his work opposite Norma Shearer in "The Last of Mrs. Cheever," will play opposite Mary Duncan in "Through Different Eyes" for Fox.

Scripts

Just Completed Available for Vaudeville or Talking Pictures

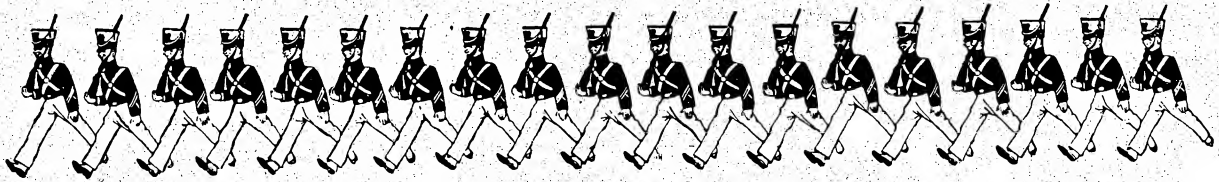
1. "COTTAGE IN A COTTAGE," satirical collection of musical comedy, 7 principals, 2 acts and 1 scene with prologue, 14 songs.
2. "COLLECTORATE," condensed version of above, 8 people, 25 minutes, 4 songs, 2 musical duets sets required.
3. "LOVE IN A COTTAGE," boy and girl act, 3 people, 12 minutes, musical song, trick set required for surprise finish.

NOW IN PREPARATION: "THE MILITARY GILLY," smart intimate musical comedy.

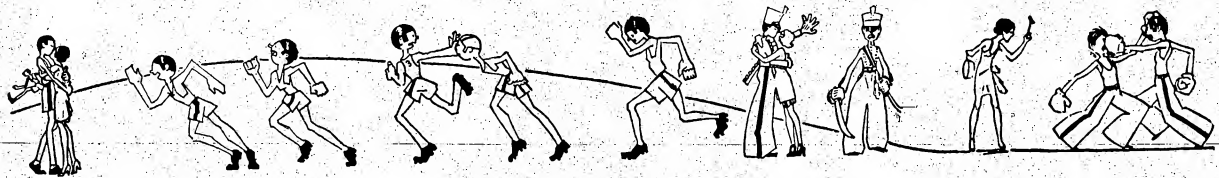
Please address all communications to
Francis Drake Ballard
30 W. 52d St., New York City.

JOE and WILLIE HALE
PUTTING THE LAUGHS IN
FANCHON and MARCO'S "SAXOPHOBIA IDEA"
Direction: WILLIAM PERLBERG
W.M. MORRIS AGENCY

David Butler has made another of his inimitable comedies of youth and pep for FOX



and wise showmen who cleaned up with THE HIGH SCHOOL HERO and the current hit,



WIN THAT GIRL, are assured of an even more amusing and bigger box-office success in



PREP AND PEP

Presented by William Fox

with DAVID ROLLINS and NANCY DREXEL
the screen's fastest-rising young stars

Silent prints or Movietoned as only Fox knows how!

**You can bank on
banking profits with**

FOX

Looks Like W. E. Forced R. C. A.'s Wires Out of Par's Criterion; Pomeroy's System Also in House

With the installation of Western Electric reproducing equipment in the Criterion, New York, it now comes to light that for the past six months the theatre, under lease to Paramount, had been wired with RCA's Phonophone.

Denial is made by Paramount that any edit on interchangeability is responsible for the change now being made. The producing company has no explanation for a secretly safeguarding the use of the RCA device while "Wings" was at the height of its success at the Criterion.

Another angle which may give rise to some conjecture in the trade is that Paramount while ripping out RCA, is ballyhooing Western Electric with little reference to the double installation now being made, since the company is also installing the device of its own technician, Roy Pomeroy.

Reports coming back from the West Coast during the past few months, had given the impression here that Pomeroy's device was found impracticable and too costly because it necessitated sound on a separate film. More recent reports have said that Paramount's studios have encountered numerous difficulties with Western's sound-trust equipment and have practically decided to use the disc method.

"Interference," described by Paramount as its first 100 per cent. talker, will open in the Criterion Nov. 16, with the Pomeroy method and over the Pomeroy installation. This much is admitted by Par's officials.

Before and After.
In efforts to explain what had been inadvertently slipped out by one of the Criterion workmen, a Paramount executive admitted that the deal with RCA had been consummated before the company's 100 per cent. hook-up with Western. The deal he declared, involved only

Politics—Up and Up

Charlie Pettijohn traveled back to his Indiana home to vote for Al. Whose Hays cast his ballot for Herbert was not mentioned at his office.

Who got in didn't mean much to the hired help, since they figured salaries would continue, with both bosses standing by their parties and playing their politics on the up-and-up.

roadshowings of "Wings" and made no provision with Phonophone for other Paramount product or theatres.

Paramount at that time, around last April, was dubious about tying up with either of the electrics until W. E. swept through the trade. It was stated by this Par executive that after his company studied the situation and saw the direction of the talker tide, they handed the big mitt to Western.

Surprise that RCA had had the jump in the Criterion was manifested even in headquarters of Electrical Research Products (W. E.). There it was first denied that such a thing could have happened in view of the dates shown in the contracts. The impression there prevailed or was exhibited that Pomeroy's sound and apparatus had been used for "Wings" here.

When a W. E. official was asked whether the company had forced Paramount to remove the RCA equipment, the question was evaded by an expression of ignorance concerning the first installation. This was quickly augmented with the fact that the eastern was not out to force any fight or to compel licensees to change equipment.

It was summed up with: "We have more than we can take care of now."

Small Calif. Houses Wiring, Make It Pay

Los Angeles, Nov. 6.

The wiring of small, low admission film houses for sound pictures has had an abrupt impetus in southern California. Since sound pictures came in, wiring has been confined almost exclusively to the first run houses, the smaller houses holding off because of the cost of installations, while they wondered just how sweeping the talking film revolution was going to be.

The talkers dragged them in in surprising numbers wherever shows that the owners of the small houses began to figure on paper. One 600-seater in San Diego, a 15c grind, was one of the first of the smaller theatres to order an installation. The manager decided to raise his prices to 20c, confident the crowds would pay the extra nickel if they could get talkers at that price.

The manager figured that if he could fill his house once each day, it was an extra \$30 in the box office. Over a week it meant \$210, which would easily pay for the installation and maintenance in a house of that size. With talking pictures in the first flush of their popularity, he also figured that he could run the talkers longer than the silent pictures.

His expectations to date have more than borne out his expectations. The crowds went for the sound pictures at 20 cents, even the synchronized films without dialog, in bigger numbers than they ever did for the silents and he can see his equipment completely paid for in less than two years.

Other small house owners are figuring the same way with the result that installation orders from this type of house are coming in much more rapidly and several months in advance of first expectations.

LONG STRIKE OVER

Davenport, Ia., Nov. 6.

A strike of musicians stage hands and movie operators of a year's standing in 15 Iowa theatres, was settled Oct. 30, when the Central States Theater Corporation agreed to the demands of the musicians to install a six-piece orchestra in Leclaire Theatre, Moline, Ill.

KIEL RE-ELECTED

St. Louis, Mo., Nov. 6.

Henry W. Kiel, former Mayor of St. Louis, who can have the job next spring again, many of his friends say, has been elected president of the Municipal Theatre Association for the ninth time in as many years.

Anita Stewart in Peru

Los Angeles, Nov. 6.

Anita Stewart, former screen star, will emerge from retirement to make three pictures in Peru under the supervision of George Converse, her fiancé.

States' Rights Film in Demand from Zoning and Clearances in Calif.

Los Angeles, Nov. 6.

As a result of the zoning regulations put into force by the leading exhibitor circuits, the state rights business is booming on the Pacific coast, particularly in California. Under the zoning plan, which gives film houses clearance on a plane dependent upon their admission charge, the cheaper houses have suddenly found themselves unable to get pictures.

The 10c houses must wait 150 days from the first run release for a film, the time period depending on the house scale goes up. While waiting for clearances, the cheap admission houses have turned to the state rights exchanges with the result that the latter report the biggest business in years.

The state rights are taking advantage of the situation by going after pictures of the best quality they can secure in their efforts to establish permanent films with many of the smaller houses by guaranteeing them a continuous supply of films and issuing them to all houses on a first come, first serve basis, without reference to the situation.

This enables some of the cheaper houses to advertise first run films and increase their draw accordingly.

Elastic Screen and Flexible Lens for Elaboration of Films in Publix Theatres

Columbia's Denial

It is denied by both sides there is any pending deal, as reported, between Radio-Kelth-Orpheum Pictures and Columbia.

A preliminary discussion is said to have been held between Columbia and R. C. A. Phonophone some weeks ago, before David Sarnoff went into the Keith deal. At that time the Columbia matter was temporarily forgotten. It remains in that condition, but accounts agree it may again be taken up after the R-K-O adjustment is made.

"Glorifying" Film Taken Off Paramount's List

Through notice sent out by Paramount, its "Glorifying the American Girl" has been erased from the Paramount schedule of releases for this season.

No reason is given in the notification. It merely relates that the picture will not be delivered by Paramount.

"The Glorifying" film has been hanging around Par's preparation rooms for two or three years. It was to have been made by Par in association with Plo Ziegfeld. The latter is said to have received a substantial advance for the picture story of his "Follies," while the pre-cost of the non-present picture, now abandoned, is reported at over \$250,000.

Sapiro Sued

Arthur G. Whyte, recent film buyer for the Independent Motion Picture Exhibitors' Association, headed by Aaron Sapiro, has retained Nathan Burkan as counsel in a suit against Sapiro claiming salary on a contract calling for approximately \$3,000 a month.

With the dissolution of the I. M. P. E. A. Whyte's services were discontinued. It is reported Whyte claims he was given a personal contract by Sapiro and that the suit for salary is taken against Sapiro personally as well as against the corporate I. M. P. E. A.

Publix Theatres is said to have an experimental shortly to be tried, in the form of an elastic screen and a flexible lens. The object sought is to emphasize the picture as projected.

While the scheme at first hearing sounds suggested by the Magnascope screen, infrequently in use previously, the idea really is reported to have been founded upon the extra-wide film, sometimes called the 2 1/2".

The elastic screen and flexible lens will fade themselves into an elaborate scene, with the audience to grasp the change in focus if it strikes them to that extent.

On the picture going from an interior to an exterior, the screen will broaden to give a more extensive view of the outdoors, while the lens at the same scene, with the audience possibly projecting the 2 1/2" Principles of the contemplation have not been explained, other than to say that the screen may be expanded and contracted in this manner throughout the running of the entire picture.

The Magnascope, sometimes employed for newscast events, takes up the entire width of the stage. An outdoor scene, especially one of the sea, would occupy the entire space when thrown upon it.

No date has been mentioned as the start of the Publix's experiment.

Wiring in Canada

Paul Swift, representing Warners, has been in conference with F. L. Nathanson, of Famous Players-Canadian, at Montreal.

It is understood the conference referred to wiring Canadian houses and purchase of Warners talking product.

Only seven houses are now wired in all Canada. These are the Capitol, Edmonton; Capitol, Vancouver; Palace and Capitol, Montreal; Capitol, Calgary, and Uptown and Tivoli, Toronto.

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
**MALCOLM
STUART
BOYLAN**
FOX

WINIFRED DUNN

SCENARIO OF
'SUBMARINE'
Now Breaking
Records at Embassy Theatre,
at \$2 Top Price

ORIGINALS ADAPTATIONS
HOWARD J. GREEN
Management, Edward Small Co.
TITLES CONTINUITIES

LICHTIG

AND
ENGLANDER
TEN YEARS IN HOLLYWOOD

Representing
DIRECTORS, ARTISTS, WRITERS
WARNER BLDG. Hollywood 1098

LUCILLE PAGE

FEATURED IN
FANCHON AND MARCO'S "HAT IDEA"
with CHARLIE MURRAY

There Is No Substitute for

PAUL ASH



STAGE-BAND
ENTERTAINMENT
Known as the
"PAUL ASH POLICY"

ORIENTAL
THEATRE
CHICAGO

Limited Engagement

"EXCLUSIVELY COLUMBIA
RECORDING ARTIST"

THE ROMEROS

John and Judith Carlos and Oscar and Alma Malvina
ALL ONE FAMILY Our Fifth Year with Fanchon and Marco
Now with
FANCHON AND MARCO'S "ARTIST'S IDEA"

WEST COAST NOTES

Original by Anita Loos, "Fall of Eve," purchased by Col.

FN has purchased screen rights to "Fast Life" by Samuel Shipman and John B. Hymer.

DeWitt Jennings and Sojin added to "Seven Footprints to Satan," FN.

Tom Miranda titling "Shop Worn Angel," Par. For same company Randolph Bartlett titling "Looping the Loop," German subject.

Mary Astor's feature length talker for Fox is "New Year's Eve," Henry Lehmann directing.

Eddie Cline will direct Reginald Denny in "His Lucky Day" at Universal.

Eleanor Griffith, newcomer to screen, will be co-featured with Pat O'Malley in United Artists' "Night Stick." In cast are Mae Busch and four other stage players—Regie Toomey, Harry Stubbs, Charles Mor-

House Organ's Advice

Universal's house organ, Gold Mine, edited by Ben Grimm, is urging company managers to use their checkers to get playdates for the company as well. It says:

"The checker spending several days with the exhibitor has a wonderful chance to get under his skin and get the playdates you want—possibly a better chance than the salesman."

ris and Purnell Pratt. Production starts Nov. 15 on silent and talking version.

Title of Fox Movietone with all-colored cast headed by Charles Gilpin is "North of Dixie."

Fox picture to be directed by John Ford changes title from "The Baggage Smasher" to "Strong Boy."

Victor McLaglen starred; Leatrice Joy opposite.

Lumsden Hare in "False Colors." Cissy Fitzgerald in "Seven Footprints to Satan" (FN).

Betty Compton and William Holden for FN's "Weary River."

Thomas Reed is titling "Synthetic Sin," FN.

Par renewed option for year on Baclanova.

Jed Prouty added to "Broadway Melody," MGM.

Title of "Little Angel," starring Norma Shearer for MGM, changed to "Lady of Chance."

Conrad Nagel opposite Norma Shearer in "Mrs. Cheney" (MG).

Title of "Gold Braid" (MGM) changed to "The Flying Fleet."

Ruth Chertington added "Spirit of Youth" (TS).

Becky Gardner writing adaptation

RKO's Strong Board

Names are predominant in the board of directors announced for the new Radio-RKO-Orchym Corporation.

It is the strongest board of directors the vaudeville field has ever seen.

In it are listed leaders of the electric world and many names as familiar to all Street as Trinity Church.

The board consists of 21 members:

and continuity for "Mary Dugan" (MGM).

Paul Perez titling "Three Week Ends" (Par).

Vernon Dent, comic, has returned to the Sennett lot for two-reel talking comedies.

A. J. Kelley signed by Burton

King to direct "Confessions of a Wife," Excellent. Cast includes Helene Chadwick, Ethel Grey Terry and Walter McGrail.

Anne Schaefer and Alma Tell added "Saturday's Children" (FN).

Frank Austin added "The Drifter" (FPO).

Ella Lee for "Heat," Directed by Sidney Franklin (MGM).

Josef Swickard added "Frozen River" (WB).

Jane Daly (Jacqueline Gadsdon) added "Mrs. Cheney" (MGM).

Maude Turner Gordon added "Alimony Ann" (WB-Vita). Michael Curtiz will direct.

Chas. Sellon added "The Big Scoop" (Par).

Oliver H. P. Garrett and Leo Birinski, Par scenario staff, preparing original as George Bancroft's next.

Fritz Ridgeway and Lucien Littlefield signed for featured parts in (Continued on page 26)



BORIS PETROFF Announces

HIS LATEST CREATION

"BLUE REVUE"

A SENSATION AT THE PARAMOUNT, NEW YORK, THIS WEEK (NOVEMBER 3)
FEATURING THE FOLLOWING ARTISTS

BOBBY "UKE" HENSHAW

A SURE CURE FOR THE BLUES

15TH WEEK HEADLINING FOR PUBLIX

Thanks to Mr. Jack Partington, Earl Sanders, Mark Leddy and Harry Hollender
Direction ED HOPCRAFT
HORWITZ OFFICE

BORIS PETROFF says:
"You're a good doctor for blues"

A LITTLE GIRL FROM THE SOUTH

IRENE TAYLOR

SINGING THE BLUES

Hear My Latest Victor Record

"MISSISSIPPI MUD," Played by PAUL WHITEMAN AND HIS ORCHESTRA

LOUIS PELLE and COLA STEVE Hand-Balancing Marathon

Many Thanks to MARK LEDDY

FRANK STEVER

After being 15 WEEKS at the CAPITOL THEATRE, NEW YORK,
in PETROFF'S CREATIONS—again chosen by him for the
LEADING BARITONE role in "BLUE REVUE"

Thanks to You, BORIS

BEN SMALL BROS. HARRY

SMALL in Name but BIG in Stepping

NOW WINGING THEIR WAY THROUGH THE "BLUE REVUE"

Our sincere thanks to
BORIS PETROFF

Direction:
SAM KESSLER, EDDY ELKHART

Our Sincere Appreciation to a Great Little Showman and a Regular Fellow

EDDIE PEABODY

"Bicycling" Damages for \$10,900 Against Hildinger Co. by Film Board

Two findings were made by the New York Film Board of Trade last week in which the board awarded damages amounting in full for the two distributive plaintiffs to \$10,900.

Metro brought suit against the Hildinger Booking Co. of Trenton, N. J., charging it with having sub-rented three pictures, "The Rookie," "West Point" and "The Scarlet Letter" to the Lawrenceville School at Lawrenceville, N. J.

Louis Nizer was attorney for Metro, while Leon Rosenblatt represented the exhibitor.

Captain Miller of Metro testified for the plaintiff that these pictures had been sold to the school for \$50 each. Attorney Nizer showed that the pictures had been booked and shipped to the Hildinger theatre on the same day that they were shown at the school, only 15 minutes away, and that no other theatre had the pictures on the days the school showed them on the screen.

The Board decided in Metro's favor, awarding \$2,000 damages for each picture.

In the case of United Artists against the same company, U. A. claimed Hildinger took seven films and bicycled them from Trenton to Hightstown, N. J., to play a second time.

The Board decided that United Artists was entitled to damages amounting to \$4,900.

It is understood that similar charges will be brought by other film distributors against the Hildinger Co. in Philadelphia within the fortnight.

New Yorkers Operating

All of the indie exhibitors in Greater New York, who have signed selling agreements with William Fox, are well operating their own theatres.

This will continue until the final disposition and signatures, which will bring the passing of the agreed upon cash to the indies.

Out of town indie exhibitors are said to be frequently calling at the Fox offices, with the preliminaries laid for theft conversion to Fox, after the bigger New York transaction shall have been completed. The out of towners are from up-New York state, New Jersey and surrounding territory.

BRITISH FILM FIELD

(Continued from page 6)

tra, for a sum estimated to gross \$250,000.

Every day a new sound device is booted. Every other day a new promotion is threatened. This week's batch includes Han-a-Phone, a disc system to be floated on Nov. 7 for \$1,250,000 as Audible Pictures, Ltd. Claims it can be marketed complete for \$1,500, that it has a program of 50 shorts ready, and over 100 houses have "promised" to put in installations.

Then a fellow who's an oldtimer says he has invented a gadget which distributes sound all over the screen and can be used for any system. Another man, picture house manager, claims a new method of recording on a separate film which goes through the same projector as the picture and costs only \$50 to install.

As reported, Universal's London theatre, Rialto, goes talker Nov. 18, putting in a Unitone film, "The Melody of Love" and talking shorts. Their house, however, Oxford opens Nov. 12, wired with "The Man Who Laughs" as the main feature.

Then His Master's Voice Gramophone Company, which same is Columbia, has a new system, Western Electric and will make records specially for use on the Vitaphone principle. Horace Shepherd, at one time musical director at the Manchester Theatre Royal and lately film theme-fitter on his own account, has gone to H. M. V. in charge of scoring and fitting pictures, as the record company is on the point of breaking out in a large way as synchronizers. Allied as they will be in this with Western Electric, they may give some of the other disk system exploiters a bad shock, and already Stock Market prices in some of them have taken a tumble, even though the W. E. H. M. V. news is not common property.

British Photophone, as printed here, has linked up with Seimens and the Allgemeine Elektricitats A. G., so that British and French Photophone can make and market amplifiers and sound devices cheaply through this medium. Despite the size and fame of the Seimens' name electrically, stocks in both Photophone companies have shown a marked decline for a week.

German's Want

Another curious happening is the presence here this week of a couple of Germans who say they want to buy 100 picture houses in which to exploit still another sound device. Claim to have the backing of the Deutsche Bank and will consider only freehold houses. As the Germans are worth of theatre properties of various and variegated kinds which all sorts of folk are

willing to sell, the two visitors are getting plenty of offers.

Blattner Corp., which has been making synchronized shorts on Photophone for P. D. C. quota release, is to give a demonstration of Multitone Wednesday, this 24th, at a studio now being equipped on Bond street. It is a German system operating on a magnetized wire running on a spool beside the film.

A number of talkers of politicians have been made on Phonofilm (Schlesinger-owned DeForest system). In view of a possible general election. Some of these are already said to be due for the discard for political reasons.

Not so the talker short of Lloyd George and his daughter, Meeghan, which Movietone got this week. Due to a sudden change of consumption, and likely to be as good as the Bernard Shaw subject.

Exhibitors Cagay

But while all this is toward, so much so one exhibitor, Woolworth to market a five-and-ten installation, theatre men are far from being sold on sound. Outside the equipping of the houses in which the various devices have an interest, little equipping going on.

Branches of the Exhibitors' Association express little hostility in some, and in others advocate waiting to see how the public swings, the consensus of opinion here being there will be a boom for a while on novelty and the vogue for sound will then fade.

The northern branch does not believe there is anything more than press stuff in the widely plugged stories of public demand—and at present there isn't. The public isn't showing any interest, because there's no place it can show any interest in save the Piccadilly, New Gallery and the Capitol. Nowhere else is wired and working yet, and at the latter two houses the sound films have made no difference to business.

So, except on the side of exploiters and promoters, there isn't what you might fairly call an enthusiastic boom in soundies here yet.

Then there's some trouble with Fox. Seems a line of comedy shorts had been booked to many theatres and, as the series has been synchronized, exhibitors who booked them silent have been asked to take a series of reissues instead, so Fox has rebokod this pressed series with sound. But the theatre lads are kicking and have turned the matter back to association headquarters.

But in midland, Phonoflms has won an action against the Majestic Cinema, Stoke-on-Trent. Claimed £720 for soundfilms which the theatre had refused to run and pay for, alleging they were not satisfactory. The Majestic case was the films couldn't be back projected and the sound was mumbly. The court is presently running off in a screech. Despite evidence by the projectionist is that the sound was like a tenth-rate gramophone, Lord Chief Justice, Sir Charles Gault, jury found for the Phonoflms in full, with costs against the theatre.

New Empire

Opens Nov. 8 as a Metro (M-G-M) pre-release house, Vivian Van Damm manager. Prices 30c. all over the house from 12 noon till one p. m. then 30c. and 40c. and 50c. and 60c. rest of the house, till 5.30. From then until closing at 11, 50c. seats rise to 75c. and 30c. seats to 50c. Seats 3,500, with 400 in ten lounge.

U. A. Film at Tivoli

This week sees the end of M-G-M's regime at the Tivoli, which now passes to Provincial Cinematograph Theatres, and reopens Nov. 26 with a "United Artists" picture, "The Woman Disputed." DeForest, author of "The Woman Disputed," which Al Woods is stage producing at Gaiety's Green the same night the film opens at the Tivoli, is now megaphoning "The Silver Rosary" for British International, with John Stuart and Lillian Rich as leads. Alexandre D'Arcy was cast for the lead in this till some bright mind "discovered" he wasn't an English type. Some discovery, when D'Arcy is a Franco-Egyptian and looks like Novaro come hungry.

D'Arcy has been cast for an untitled Spanish story which is to be shot in Seville and Toledo—where the sword-blades come from by German Warlock; Toledo, Spain, not Ohio.

Writing of British International, Dupont is not to do "Tambourine" after all. He will not be finished with "Hiccup" for some time, so Harry Lachman, instead of doing the Thomas Hardy story "Under the Greenwood Tree," has been assigned to "Tambourine." It is a fairground story, scenario by Gwyneth Watford, lately arrived here from the Coast and Carl Brisson lead, as a traveling show's strong man.

Folk Around

George Henderson, 80, one of the oldest old-timers in the business here, and the first man to make news reels in this country, died this week. His son Harry is manager of United Artists' Newmarket branch.

Picture directors here are throwing a ritzy dinner Nov. 19 at the

Picture Possibilities

"The Unknown Warrior"—Unfavorable

"THE UNKNOWN WARRIOR" (Drama, Charles Hopkins, Hopkins). A tragic play from the French with but three persons in the cast. More a preachment against war than a drama. *Ives.*

"Crashing Through"—Unfavorable

"CRASHING THROUGH" (Bailey—Comedy-Drama—Republic). Actionless, talky, sociological study, missing fire either for stage or screen. *Abel.*

"Revolt"—Unfavorable

"REVOLT" (William Powell, Vanderbilt). Nothing here for films. Dry story of fundamentalist preacher trying to keep his daughters from going flapper. *Loit.*

"Tin Pan Alley"—Favorable

"TIN PAN ALLEY" (Lang-Foxes, Melodrama, Biltmore). Nite club meller with usual cork and underworld trimmings against a background of wisely loyalty to a hobo songwriter. Characters are all colorful and either in silent or sound play should make a corking flicker. If a talker, adaptation should not adhere to an orthodox synchronization of the play script but could elaborate and embellish it with a diversity of action, particularly the nite club shots, the attempted assassination in the Grand Central Terminal, dictaphone trap, etc. *Abel.*

"Young Love"—Unfavorable

"YOUNG LOVE" (MacGowan-Ross, Comedy, Masque). Sexy sociological discourse with four characters; talky, actionless and thematically taboo for the screen. *Abel.*

"Hello, Yourself"—Doubtful

"HELLO YOURSELF" (Chooes, Musical Comedy, Casino). Collegiate musical, thin in story and no stage smash, but a bare possibility as a talker. Otherwise no. *Abel.*

"These Few Ashes"—Unfavorable

"THESE FEW ASHES" (Shaw-Nathan Prod., Inc., Frenchy Comedy, Booth). Romantic possibilities are there, but overlaid by element of subtly cynical comedy, not screen material for variety of reasons. *Rush.*

Savoy to commemorate the progress

of British pictures since the passing of the Quota Act.

Edward Craig, art director and grandson of the late Ellen Terry, wed Helen Ruskin, Godfrey this week at the Paddington Register Office.

Lian Diers, German femme star, is to play opposite Ivor Novello in "The Return of the East" directed by Graham Cutts for Gaietyborough.

Fox got a good break here by sending over parchment invitations to attend the opening of their Los Angeles Movietone studio. Almost every newspaper in the country took a wise crack at it, but Fox got the space. Which is the only reason they timed the invitations to get here two days ahead of the opening date.

Following "The Circus"—which cleaned up terrifically—and released a week later, Fairbanks "Gauchito" hasn't done anything like the business. In many spots it has not pulled more than a usual program. Gil Boag has made a contract to make a sequel, "Gauchito Brody" in a series of new films.

Wired

And then there comes another threatened company to put talking pictures and music on the air. Call itself the Beam Gramophone Radio Company, and promised to broadcast motion pictures. Just as there was sucker money for production, there's fool money for sound promotion.

The Colonial distributing company mentioned some months ago in information by several Members of Parliament is now expected to ask the Public in December for \$1,500,000. Idea is to sell British films in the Far East.

At the last meeting of the General Council of the Exhibitors' Association a resolution to send a delegation to America to get first-hand information on the talker situation was defeated. They can get all the first-hand information there is from Variety.

Jackie Coogan arrives here Nov. 7. He is now in Paris trying out the sketch he is to put on at the Paladium.

Making Money

This year the Stoll Picture Productions Company has come out on the right end of the balance sheet—\$14,845 on the credit side. The sale of the Sunbrite studios to British Instructional Films has added this.

GEORGIE STOLL

MUSICAL HOST
Fifteen Months at BROADWAY THEATRE, PORTLAND, ORE.
Now at the FIFTH AVENUE SEATTLE
Direction: FANCHON and MARCO WEST COAST THEATRES

Le Claire and Carita

FEATURED IN
FANCHON and MARCO "SILHOUETTE" IDEA
Week of Nov. 2—LOEW'S STATE, LOS ANGELES

Charles Althoff



Phila. "Record,"
October 30, 1928:

"His serious playing had pathos and harm, etc., etc."

Phila. "Inquirer,"
October 30, 1928:

"Charles Althoff quite delighted the audience with his comedy. Adding a rub violinist and inserted many ORIGINAL DETAILS into his offering."

Address Care Jerry Carroll, 1560 Broadway, N. Y.

SI WILLS

"Wanted by Everybody—Even the Police"

with "Pickin' Peaches" Unit
This Week, Paradise, Chicago
Direction: WM. MORRIS OFFICE

BILLY SNYDER

The Juvenile Prince, Doing Time for FANCHON and MARCO with "HATS IDEA" in "HATS IDEA"
Looks like a golf game with my pal RUDY WOLF
Week Nov. 10—Warfield
Dir: WM. MORRIS AGENCY

COLONY, NEW YORK, NOW

"THE DANCING DEMONS"

SID

NAT

SNAP and GINGER

YOUTH, PEP AND VERSATILITY

Direction LEW WEISS, 1560 Broadway, New York

Thomas Meighan



ADD ANOTHER BOX OFFICE FAVORITE TO THE significant parade of stars assembled for Warner Bros. Vitaphone Pictures!

THOMAS MEIGHAN, FORCEFUL AND VIRILE PERSONALITY, screen idol beloved by millions of American men and women!

UNFAILINGLY, THE STARS WHO COUNT AT THE focal point of the box office are affiliating themselves with the company that demonstrably leads the field in enterprise, showmanship, box office mastery.

MEIGHAN HAS BEEN ONE OF THE SCREEN'S GREATEST attractions since his unforgettable sensational appearance in "The Miracle Man," when he achieved stardom!

SEVERAL SEASONS IN STOCK COMPANIES AND successful appearances in big stage productions have seasoned him, so count on his voice to thrill the movie fans. He reaches the apex of his career through that apex of box office miracles—VITAPHONE!

MEIGHAN IS NOW PART OF VITAPHONE HISTORY. Vitaphone is part of box office history! Add Meighan to the Vitaphone roster that boasts Al Jolson, John Barrymore, Dolores Costello, Monte Blue, George Arliss, Texas Guinan, Sophie Tucker, Fanny Brice. And a host of others.

"NOAH'S ARK" NOW TOPS
ANY PICTURE EVER MADE !



A
Man's
Man
Whom
Every
Woman
Loves!

Warner Bros.
VITAPHONE
PICTURES
ARE THE
STANDARD
OF THE
WORLD!

AL JOLSON in
"THE SINGING FOOL"
"THE TERROR"
"THE LIGHTS OF NEW YORK"
GEORGE M. COHAN in
"THE HOME TOWNERS"
"HIGH TRAIL"
"THE JAZZ SINGER"
"THE LION AND THE MAID"
"THE GREAT ESCAPE"
"THE BATTLE OF BULGE"
"THE BATTLE OF BULGE"
"THE BATTLE OF BULGE"
"THE BATTLE OF BULGE"

Just a Few of the
Big Hits, with Plenty
More on the Way

Now A Warner Bros. Vitaphone Star



let's get down to business!

¶ Election's over. The verdict's in. The country's settling down to business again. The tumult and the shouting dies. No more political speeches to keep the family home, glued to the radio. No more campaign orators competing with motion pictures from packed halls and soap-boxes. Your theatre business is due for a big boom. ¶ That is, provided you're showing the right pictures. Provided you didn't book a program that bloomed in August and passed out at the first nip of frost. Provided you bought Paramount, which started with hits like "Wings", "The Fleet's In" and "Docks of New York" and is building steadily from there. Provided you've got surefire material like "Interference" (the first big *quality* all-talking picture), Clara Bow in Elinor Glyn's "Three Week Ends", Emil Jannings in "Sins of the Fathers" (American role and happy ending), Richard Dix in "Redskin" (Technicolor and sound), Anne Nichols' "Abie's Irish Rose" (talking, singing, sound), "The Canary Murder Case" (mostly talking) and "The Wolf of Wall Street" (also mostly talking) coming in the next couple of months. ¶ Provided you bought Paramount and can start 1929 with the greatest line-up of all-talking features and shorts (silent too) ever seen! Yes, boom days for picture theatres from now on and Paramount offers you the only quality product with which to cash in on them! Paramount, alone of the producing companies, knew the season didn't end November 1st. Paramount saved its choicest numbers for release now. ¶ Paramount's Greatest Year means week after week from now till August 1, 1929!

Literati

Lockridge Sun's Reviewer

Pierre de Rohan sticks on the New York American at Hearst's orders, although W. R. wired the drama critic that having once overruled his editor, E. D. Coblenz, he'd be loath to do so again.

DeRohan will be under the managing editor's, Lee Ettleson, supervision. His duties are undefined as yet. Gilbert W. Gabriel went over from the Sun this week to succeed deRohan as dramatic critic. Gabriel is a Coblenz appointee.

Richard Lockridge, a reporter on the Sun, succeeds as the Sun's dramatic reviewer. Stephen Rathbun remains as dramatic editor and Ward Morehouse as Broadway columnist. Lockridge, for six years a reporter on the Sun, has covered many of the most important assignments for his paper. He also did dramatic and book reviews, and in addition edited Sun Rays, house organ of the Sun since its inception three years ago.

Kaufman Dropped

The "Telegraph" abruptly dropped S. Jay Kaufman at the end of last week. Kaufman holds a contract with the old Telegraph company. No disposition to date has been made of it. Whitney Bolton, formerly of the "Herald Tribune," became dramatic editor of the "Telegraph" this week. Radie Harris also retired from the paper as picture reviewer, with some other changes.

Post Decided Against

The N. Y. Evening Post lost its suit against Police Commissioner Joseph A. Warren when the latter, through the corporation counsel of New York city, stated that he welcomed any reporters from the Post with the exception of Louis Davidson who was barred from the police headquarters.

Davidson incurred the ire of the police department through being the liveliest wire among the newspapermen, digging stuff and rejecting the regulation press matter handed out in mimeograph. One of Davidson's yarns incensed the police authorities and his paper sought to enjoin Com-

missioner Warren, et al. from barring him.

Justice Ingraham took the viewpoint that the newspaper was not the proper party plaintiff, that it was Davidson who should feel legally aggrieved, if any, and that the paper was without standing to sue on his behalf. Furthermore, some legal technicalities on the part of the N. Y. Evening Post, Inc., in making faulty allegations, also pointed against the newspaper. It was ruled by Justice Ingraham that the paper had not been barred and was, in fact, welcomed, with the exception of Davidson.

The newspaper had built up several strong "ins" on the q. t. in police headquarters and by making the rounds of the offices ferreted out exclusive stuff. One yarn particularly burned the gendarmes.

Chatterer Goes Platform

Carl Schuek, who functioned as a German correspondent in Hollywood, has returned to his native land and is now giving radio talks and lectures in Leipzig with illustrated slides on motion picture making in Hollywood. Schuek has requested that stills be sent him showing views of Hollywood studios, the shooting of scenes, technical details of all sorts, directors, stars in their homes, location scenes, cowboy scenes and trick shots. These stills he has made into slides and uses for his lectures.

Joe Barry Dies

Joe Barry, sports writer on the New York Times, succumbed last Wednesday to injuries suffered as a result of an automobile accident two weeks ago. Barry had purchased a new car and was driving with friends to his home in Connecticut, when the mishap occurred.

St. Bernard's Cross

New Shaw story. St. Bernard, staying at a hotel at Geneva, Switzerland, after his Riviera' repose. Was in a grouchy mood and spoke to nobody, presumably getting his

Best Sellers

Compiled by Baker & Taylor Co., national booksellers:

Fiction

The Wrist Mark, Fletcher \$2.00
Old Pybus, Deeping. \$2.50
Crouching Heart, Williams \$2.00
Bad Girl, Delmar. \$2.50
Silver Slippers, Baily. \$2.00

General

House at Pooh Corners, Milne \$2.00
John Brown's Body, Benet \$2.50
Buck in Snow, Millay. \$2.00
Three Boy Scouts in Africa \$1.75
Rasputin, Pulop-Miller. \$5.00

voice ready for his next Fox movie-tone.

Flap asked for autograph.

Shaw refused.

"Can't you write?" asked miffed Milne.

"No" bellowed unsocial socialist.

"Well, here just mark an X then," flipped the flap.

Shaw grinned and scribbled.

Standard Union Up

Brooklyn, N. Y., Standard Union, for several months under Paul Block's management, is now selling for 3c. a copy. Brooklyn Eagle and Times have been 3c. dailies. Other Brooklyn daily, Citizen, sells for 2c. The Union at one time was the only paper in the United States selling for 1c.

Union has leaped considerably in circulation since Block took it over. The paper was then rapidly losing money and very much in the red.

Daily 4-Page Color Comic

The Sun-Telegraph (Hearst) in Pittsburgh is giving a four page color comic supplement daily, the first experiment of its kind.

Its full circulation value cannot be estimated since the paper went from the local standard two cent price to three cents, but the combine paper is holding its own, which shows that the feature offsets the increase.

On Sundays there is a local rotocolor magazine of the highest artistic quality. It is said that Hearst

chose Pittsburgh to try out this costly feature.

New York World is buying short stories of 3,000-word length, preferably from newspapermen, for its Sunday feature section. Price is \$100 per story, on acceptance. Gertrude Strassburg is doing the acceptances and rejections.

Bank Burglar's Play

William Harris, Jr., has bought a play called "A Hundred Grand" written by William Jordan Rapp and Jack Gray. Gray is a reformed bank burglar.

The Outlook is printing the story of his life and confessions, said to include all the inside dope about the Sacco-Vanzetti case.

Dispute Over Reporter

Enlistment by Commissioner Warren of Louis Davidson, Evening Post reporter, from New York Police Headquarters has caused a rift among several of the New York dailies.

Evening Telegram and the Newspaper Club are supporting the Evening Post in its fight to have the reporter restored, while the Evening Sun last week upheld the commissioner's action.

Holmesdale's Col

American sketch, Doubleday-Doran publication, edited by the English literature, Beverly Nichols, will have a column of Broadway gossip by Jeffery Holmesdale of New York World, with book reviews by Samuel Hoffenstein. The editor will review the drama.

Max Lief's Spur

Max Lief, of the New York News dramatic staff, has a contract and \$400 advance royalty from Horace Liveright to inspire him to finish his novel, "Hangover."

This is a Broadway yarn dealing with the Sardi literates, Muzda Lane newspapermen and columnists and "kindred" familiar characters whom Lief will take little trouble to disguise aside from fictitious names.

Debunking

E. Haldeman-Julius, who publishes the little blue books, among other things, has changed the name of his Haldeman-Julius Monthly to

The Debunker. One of the debunkers in the November issue is Fulton Tursler, who has taken the theatre as his subject.

Romance on Stands

Romance, a new monthly mag, made its appearance on the stands this week. It's a Ridgway publication and has as president Joseph A. Moore, who recently acquired control of the Telegraph. Henry La Cossitt is editor.

Van Diné Acting

S. S. Van Diné, author of "The Canary Murder Case," being produced by Paramount, is in New York playing a part in the picture as well as acting as a technical adviser. His presence in the picture will be as much a mystery to the audience as his stories are.

Rascoe's Lit 'Weekly

Burton Rascoe, former editor of The Bookman, will edit a new literary weekly, issuing in December or January, as yet untitled.

In his autobiography, "Coming Up the Road," Irving Bacheller, the novelist, claims to have started the first newspaper syndicate. It occurred about 40 years ago, when Bacheller came to New York as a farm boy.

Jack Lait, Jr., attending the U. of Penn., is also on the staff of the Philly Record, of which George Shor, general publicity man for Publick several years, is the new m. e.

Toronto Mail and Empire (morning) has appointed William Arthur Deacon as dramatic editor succeeding the late Fred Jacob. Deacon was literary editor of Saturday Night, a Toronto weekly.

A new Dell Publications' monthly, Stage Stories, all-fiction, makes its bow Jan. 4 with the February issue, edited by Clifford Dowdley, who came over from Munsey's. This makes the 10th Dell publication, all of a newsstand lot of periodicals.

II. T. Parker, critic of the Boston

(Continued on page 45)

BROADWAY RACKETEERS

THE low-down on the barons of bunk told in the jargon of racketland by a newspaper man whom TexasGunnacalls 'the Bernard Shaw of Broadway.'

Twenty-five rip-snorting chapters about the most colorful characters on the main stem—tat men and dice cheaters, shillibers and puff peddlers, glim droppers and charity chisellers, stock steerers and hijackers... brilliant minds... devilishly clever!

And then, to top it off, a seven-page glossary of the snappiest slang you ever heard. All for \$2.00 at any bookstore.

Just published and already reported by Brentano's their non-fiction best-seller.

by John O'Connor

HORACE LIVERIGHT NY
GOOD BOOKS



TO OUR NEW PRESIDENT-ELECT!



**THE STARS
PREDICT
PROSPERITY!**



LON CHANEY



JOHN GILBERT



WILLIAM HAINES



MARION DAVIES



GRETA GARBO



RAMON NOVARRO



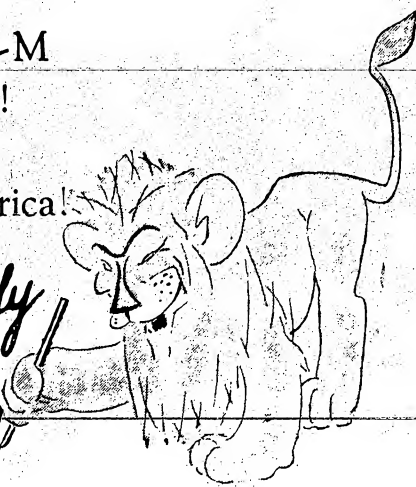
NORMA SHEARER



BUSTER KEATON

HONORED Sir:
FIRST of all
HEARTIEST congratulations!
NO need to worry about
PROSPERITY in the
MOTION picture industry—
METRO-Goldwyn-Mayer is
ON the job!
KEEPING your public
HAPPY!
KEEPING American exhibitors
RICH!
IT'S a Presidential year
AND an M-G-M Year!
"OUR Dancing Daughters"
"EXCESS Baggage" "While The City Sleeps"
"WHITE Shadows" are just the start—
SOON the country will know about
"ALIAS Jimmy Valentine" (Haines)
AND "A Woman of Affairs" (Gilbert-Garbo)
HITS! hits! hits!
ON the way from M-G-M
SATISFIED audiences!
HAPPY exhibitors!
PROSPEROUS America!
LEAVE it to

*Yours Respectfully
Leo of
M.G.M.*



DO YOUR DUTY

First National production and release. Story by Julian Josephson. Photographs by Mike Joyce. Cast: Lucien Littlefield, Charles Doolan, Eddie Herring, Doris Dawson. Directed by William Hestuland. At Stanley, New York one day, Nov. 2. Running time, about 90 minutes.

Of all the films on the home life of the cop, "Do Your Duty" rates the highest. First National has a sure-fire in this one. In the way that Charlie Murray lives the role. Bits of comedy and sentimentality as part of the life of the big city cop with a still larger family are literally perfected by Murray as a cop who makes the lieut's grade. Good for all houses. As far as the grinds are concerned, it will be the best cast and most sincere screen yarn they have screened in more than a long time.

A better cop for the screen than Murray has not been found. The touches of comedy he injects as the ordinary patrolman studying for his lieutenant's papers with his own kids and wife as the interference, and then again as the commissioned officer with a frame-up and consideration for the family again on the horizon. Murray goes on the books as the 100 per cent screen copper.

In addition to the comedy is what many audiences will detect as a thrill in Murray, as the de-bagged and framed lieutenant, getting those who have given him the ride. His Scotch friend and fellow who slips him the word which wins reinstatement is none other than Lucien Littlefield.

A mighty good melodrama. *Wally.*

COUSIN BETTY

(FRENCH MADE)

Paris, Oct. 23.

It took some responsibility on the part of Max de Rieux to adopt the well known story of Honore de Balzac, "La Cousine Bette," for screen purposes. The author portrayed the innermost feelings of a character with the art of a master psychologist, and it is difficult to convert some philosophical books to ordinary moving pictures for this very

reason. Therefore the producer resorted to audacity in lacking this book of Balzac, and repeating it in images without literature.

Max de Rieux has done better than expected.

Hutot, an officer in the French Imperial army in 1810, is billeted in a village. He meets in the house two pretty girls, Adeline and her cousin Bette. Hutot falls in love with the former and eventually marries her.

That is the first phase of the other nation's disappointment, and she secretly thinks of revenge. Twenty years later Hutot has been made a Baron and in a high position in the Imperial party. He has only neglected his wife, having other amorous adventures with the wife of a subordinate (among other intrigues), who is an extravagant creature and leads to his financial ruin.

Cousin Bette is behind this and gives a hand in dragging down the Baron in his official career. This villainous lady is living alone, a reclused woman, but is generously helping a young aristocrat in whom she has taken a great interest. When the aristocrat learns her plot, he is to marry the Baron's daughter her race is sullen but complete.

Piered by a wicked jealousy she wishes to complete the ruin of Hutot on his family, hoping to prevent the marriage. She almost succeeds, but the Baron's downfall is the commencement of a new and fiercer career.

The famous author in this literary analysis of the soul benevolently depicts good for evil, as it should be, but isn't. However, it is not an occasion to predict on Balzac. The cast is appropriate. Alice Tissot is supported by Sully Ponsin, Andre Franquet, Germaine Rouer, Charles Henry, Henri Raulin (as the Baron), Francisque, and Monseigneur. "La Cousine Bette" is a choice offering for literary folk. *Kendrick.*

THE LOOKOUT GIRL

Quality (firm) release produced by A. C. Cates. Directed by Dallas Fitzgerald from the story by Moss Oliver. Continuity by Adrian Johnson. Titles by Tom Miranda. Featuring Jacqueline Logan. Cast includes Jan Moran, William Brock, Brock, O'Farrell, Lee Moran, Jimmy Aubrey, Gladden James, Henry Herbert, Jean Huntley, Germaine Leslie. At Loew's New York, Oct. 19; one-half of double bill. Running time, 70 minutes.

The ancient melodrama of the girl with a past who marries on condition that her husband should never ask questions is here subjected to the longest and most unsuitable form of treatment. On a double feature bill for a day it practically fulfills its greatest expectations.

There seems to be no specific or warranted excuse for the length of the picture. The very same material could easily be handled in 50 minutes.

The most important hindrance to the effective production is the story, in which there is no trace of originality. Picture indicates, also, weak direction. Cast is fairly reliable, with Miss Logan photographing well and registering generally.

The plot opens with the attempted suicide of a girl, the lookout for a gang of veges, running from the scene of a crime. She is saved by a physician, whom she marries. Her husband's best friend, a secret service man, spots her, and the result is a round up of the gang, in which the girl helps the police. *Mork.*

THE COP

Pathé production and release. Starring William Boyd, Allyn Hale, Jacqueline Logan and Robert Armstrong. Music featured by Roy Harris. Story by T. S. Arthur. Directed by Tay Garnett. Cast includes Ray, Robert, and Louis. Cast includes Ray, Robert, and Louis. Cast includes Ray, Robert, and Louis. Running time, 64 minutes.

The lowly patrolman comes in for a share of glory in this Pathe melodrama. Picture fairly interesting despite its conventional pattern and a very obvious lack of production co-operation between writers, director, supervisor and editor. The finished product holds in-

terests of no particular relevancy, and rather completely fails to take care of the love interest, never adequately explaining the heroine (Jacqueline Logan), her relationship to a gang of veges or her character or attitude. Story ends indicate that Miss Logan may have had a definite characterization when the shooting started in Culver City, but the man with the scissors ruined it. Additionally, Miss Logan gets third billing, although formerly and until recently rating as a Pathe star.

Story is usual. A beloved police sergeant is killed, and his pal, the cop (William Boyd) swears vengeance on Scarface, the dirty so-and-so who did the shooting. Robert Armstrong is very disagreeable as the guy with the scarred mug, his performance being the individual outstanding.

Boyd, as always, is pleasant and breezy. He seems like good material being uniformly wasted on stories in which he plays an honest son of toil. Steel worker, switchman, engineer, bridge watchman, cop, Boyd has been them all, and it is questionable whether the director of film fans really relish heroes with such prosaic and over-allish roles.

The Cop is a pretty fair production in the form of a de luxe realm. With production care it might have been more of a hum-dinger. *Land.*

RUNAWAY GIRLS

Columbia production and release. Directed by Mark Sandrich from story by L. Howard. Supervised by Harry Cohn. Star: Shirley Mason. Cast includes Hedda Hopper, Alice Lake and Arthur Rankin. At Loew's New York, Nov. 13. Running time, over 60 minutes.

This production first seems to resolve mainly on finding the answer to a vastly intriguing problem, "Why do girls run home?" The director Sandrich dug deeply into the mysterious causes which prove so fearfully destructive to the home and amassed a wealth of detail served in the form of a rapid, slow-moving rehash of an unrelated series of familiar incidents. Still holds a kick and okay for the neighborhood.

Just so long as it tries to moralize the picture is wearisome. The continuity has some of the worst tripe ever allowed to remain in a picture. It is the kind of stuff that girls even upon the so-called morose element in the average audience. It sums up as a set of uninteresting titles for this length of time.

Half way through the girl who wouldn't stand for a mother who took a drink once in a while and a father who loved his woman comes involved in a white slave ring. Action runs up to fever pitch from that point on and finishes with a gun battle.

Last part tailored for b.o. and it hits. Sequences with the girl trapped in the apartment of the evil one, whom she battles vainly, only a kick. Love interest is slight and deficient. *Mork.*

THE CRASH

First National production and release. Starring Milton Sills. Theme Todd featured. Directed by Edward Clive. Story by Frank L. Packard, adapted by Charles Kroyen. Cast includes Tom O'Brien, Denny, Harvey Clark, Cissie Fitzgerald, Tom O'Brien and Eddie Phillips.

Edward Sloman preparing "A Bargain in the Kremlin" (U). Joseph Schildkraut starred. Robert Hill preparing "The Play Goes On" (U). No cast chosen.

Wesley Ruggles, directing "Clash of Port Dreams," U. Cast includes Mary Philbin, Fred MacKay, Edmund Breese and Otis Harlan. Norman Burnstone, scenarist, signed new contract with Paramount.

Fred Kohler, added to "Case of Lena Smith" (Par).

Bud Sterling doing gags for "Sunset Pass" (Par).

Marcella Daly added to "Tong War" (Par). Lilian Tishman added to Broadway. U. Rodi Rosine

thinking about his Sunday school lessons. He asks her to go rowing on the lake. She says, sure, Milt goes for the boat. Just as he returns she is seen sleeping a smart sleep. Caption: "The realization that he had almost made a serious mistake."

Milton's illicit intentions become honorable, the cutie becomes his lawful bride and they settle in the small town. The gossip gets in their deadly work of prejudicing Milt against his show girl wife, they quarrel, separate, the big train wreck, etc., etc. Dull and foolish. *Land.*

WEST COAST NOTES

(Continued from page 13)

Velma Banky's next for Samuel Goldwyn, temp title "Child Fifth Avenue." Most of the picture will be filmed in New York.

Alleen Carlyle added "Should Scotchmen Marry" and "Nifty Numbers," for Christie.

Title of "The Great White North" changed to "White Silence." Josephine Dunn added to cast. (Fox.)

Frank Reicher, added to "The Missing Man" (Pathe).

Jack Roper added to "The Duke Steps Out" (M-G).

Cast of "The Desert Song" (WB). Vita, includes John Boles, Carlotta King, Louise Fazenda, Marie Wells, Myrna Loy and John Miljan, Roy Del Ruth directing.

Margaret Lee, femme lead in "Should Scotchmen Marry," Christie.

Tom Reed titling "The Last Warning." U. Reed renewed contract with U. for six months.

Edward T. Luddy to direct Arthur Lake in "Campus Kisses," U.

Production on "The Compromise," featuring Laura LaPlante, to begin after first of year, U.

Myrtle Stedman, added to "Great White North" (Fox).

Arthur Rankin, Rose Dione, added to Vita version of "One Stolen Night" (WB).

Frank Campeau, added to "In Old Arizona" (Fox).

Elinor Griffith, femme lead in "Nightstick" (UA). Regis Toomey added to cast.

Jack Luden, actor under contract to Par. to New York for his first vacation in two years.

Bela Lugosi added to "The Veiled Woman" (Fox). Farrell M. Donald added to "Strong Boy" (Fox).

Ian Keith added to "The Haunted Lady," (U).

"His Lucky Day" (U). Reginald Denny, has cast of Otis Harlan, Harvey Clark, Cissie Fitzgerald, Tom O'Brien and Eddie Phillips.

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added to "Good Bad Girl," FN. Albert Conti added to "Saturday's Children," FN.

Viola Brothers Shore adapting Owen Davis' "Two Shall Meet" for Par. Charles Rogers' next.

"Slim" Summerville added to "Strong Boy," Fox. Mary Moran added to "Broadway Melody," M-G.

Raymond Hackett for "Mary Dugan" (M-G-M).

Tenen Holtz's contract for one year with M-G-M.

Wallace Smith, scenarist, signed by Par.

Irving Bacon, old-timer with Sennett, has returned to the comedy lot.

Dudley Early signed by U. A. to write dialog for "Nightstick."

Charles Hill Mailes added to "Big Scoop" (Par).

Betty Compton opposite Richard Barthelmess in "Weary River," FN.

Mitchell Lewis added to "Leathernecks" (Pathe).

Claude King, added to "Missing Men" (Pathe).

Ray Rockett, returned from Germany, acting as an associate producer on "The Squall," directed by Alexander Korda, FN.

Mal St. Clair to direct "Saturday Night Kid" (Par).

Leatrice Joy opposite Victor McLaglen in "Baggage Smasher," Fox.

Title of "Judith" changed to "False Colors," Fox.

Title of "Ritzzy Rosy" changed for third time. Now it's "Naughty Baby," FN.

In "Office Scandal," Phyllis Haver's (Continued on page 43)

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Teacher of singing and speaking voice.
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CARLENA
DIAMOND

(DANCING HARPIST SUPREME)
Featured with
Fun House and Marco's
DENVER BEAUTIES Idea
Now, Strand, Vancouver
Direction
Walter Meyers, of Wm. Morris Agency

NOW IN SECOND YEAR

"B. B. B."

More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

BRADFIELD

Broadway
Theatre
Portland
Ore.

The Joy Boy of Song

FRANK RICHARDSON

Master of Ceremonies 16th Consecutive Week in Stanley Philadelphia Theatres

Stanley Met.—Now, Indef.

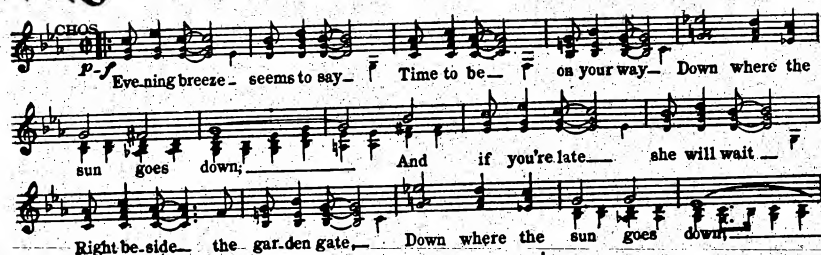
Vitaphone Star

Direction Dave Sablosky

100

"DOWN WHERE THE SUN GOES DOWN"

An Emphatic
FOX TROT SONG!



by ISHAM JONES and VERNE BUCK

"A Tantalizing Tango Tune" A La Fox Trot!

"QUERIDA"

(Keh-ree-da)
(SWEETHEART)

by EDWARD G. SIMON and JOSÉ VALDEZ



"You Can't Go Wrong
With Any FEIST Song"

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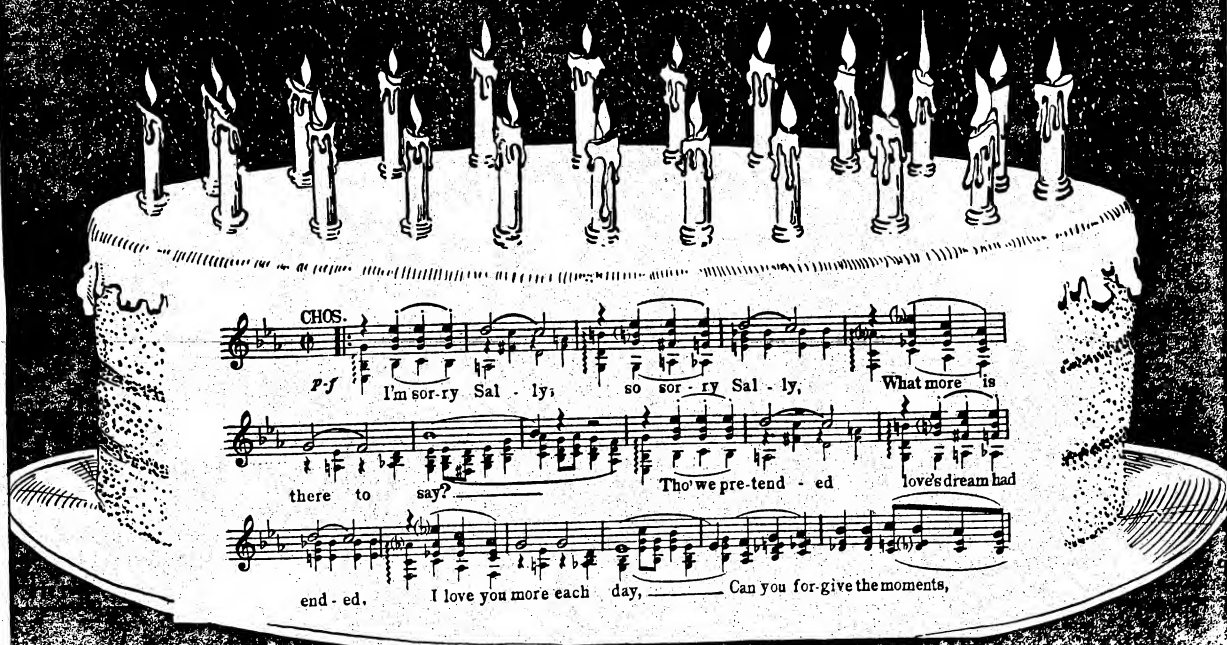
50¢ FROM YOUR
DEALER OR
DIRECT!

— 21 YEARS YOUNG! — GUS KAHN

JUST REACHING HIS SONG WRITING
MAJORITY AND THE MAJORITY OF
HIS SONG WRITING HAS BEEN JUST
ONE HIT AFTER ANOTHER.—

I'M SORRY SALLY

— IS HIS BIRTHDAY GIFT TO
THE MUSIC WORLD AND WHAT
A GIFT, — IT'S HIS HIT OF HITS!



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Dance
Orchestrations
50¢ FROM YOUR
DEALER OR
DIRECT!

Gigantic Booking Combine With Four Full Sources in Radio-Vaude-Short-Concert

(This is one of two stories in this issue along same line, booking by Radio-Keith-Orpheum and its affiliations. Each story is from a different source, on separate phases. Both are printed because of the subject's importance.)

What will be the most gigantic booking entity will emanate from the Radio-Keith-Orpheum merger. A four-play outlet is immediately insured for artists: vaudeville (Keith's); talkers (RCA. Phonograph, Inc.); commercial broadcasting (National Broadcasting Co.) and from this a fourth and very lucrative field of artistic endeavor; namely, personal appearances by radio names under the auspices of the National Broadcasting and Concert Bureau.

The R-K-O deal is too new and plans too indefinite for that reason. The idea, however, is for the ultimate bringing together under a common booking source talent from the air, the stage (vaudeville and concert) and the screen (talkers).

Right now RCA. Phonograph is drawing on talent from both the ether and the vaudeville stage for its sound films. The NBC's artists' bureau in turn is turning to Keith's for radio talent and attractions to be booked for personal appearance by the bureau in concert and clubs. This is the department headed by George Engles, the concert manager, who is managing director of the booking organization besides continuing his own individual booking activities in the concert field.

With the radio exploitation to be the fountain-head of all things, the first step will be a Radio-Keith-Orpheum hour whereby Keith talent will be exploited on the air over the National Broadcasting Company's networks. This will serve the twofold purpose of plugging the local Keith houses and at the same time develop variety names into other popularity.

Future Keith bookings will be granted with a special contractual proviso for so many radio appearances gratis or the option to rest with Radio-Keith's for other services in certain stands. These will most likely concern the New York bookings primarily, in view of the broadcast centrals being headquar-

Tommy Gray's Skits

Twelve of the late Tommy Gray's skits are said to have been purchased through Sidney Phillips by Paramount, for talking shorts.

Tommy wrote many skits for musical comedy bits and vaudeville acts. These are held by his mother and sister (Molly). There are about two trunks full in the Gray home at Woodhaven, Long Island.

tered here. While there is no official decision on this as yet, the indication is strong that talent will not be compensated additionally for other broadcasts. It will come under the head of a special type of reciprocal exploitation.

Special Occasions

While on some special occasions a deal may be run into the Keith's Palace or possibly some weak-sister spoke in Keith vaudeville chain, broadcasting activities will be principally confined to the studios where talent can be transmitted over the ether waves under the most favorable broadcasting conditions. It's very likely a band act might be picked up from a certain house but that would be the great exception and not the rule. Similarly, it is just as likely that talent will be broadcast into the theatres from the NBC's studios as an intermission novelty or an overture prelude.

Presented with the pessimistic premise that this quadruple control of four important fields might place the artist in a precarious position, and under the Radio-Keith-Orpheum's arbitrary power, Variety was assured that it has been a paramount principle with the National Broadcasting Company to further the best interests of the artist.

While the NBC gets a 15 per cent commission for booking radio names for personal appearances in concerts, clubs, etc., NBC always gets top money for its people. Some of the figures ex-song pluggers who have been glorified via ether are commanding, has been previously reported. The radio allure has been instrumental in multiplying singers' usual value into great proportions.

Concert

With commercial radio, Keith vaudeville and Phonograph talkers obviously provided for by the several corporate entities in the recent merger, the fourth field, that of concert, is being fast developed. A third unit of five radio acts, including a songstress, instrumental soloist, light concert instrument ensemble, monologist or comedian and a name radio announcer like McNamee, Carlin, et al., constitute these units.

An exclusive booking agreement has been closed by Engles with the Associated Concert Managers to route the units exclusively under their auspices. Now, because of commercial radio contracts, acts cannot stay away more than a fortnight from the air. They may skip one week's broadcast but have to be back on the second week's hour to maintain their ether representation. It is Engles' idea to arrange for an alternation of units in eight-week series so that each group can tour for two months and then come back to the air once again. The importance of the ether to the value of an act for personal appearances has been unquestionably established.

Par After Talking Shorts With Cowan Booking

Jimmy Cowan is in charge of Paramount's talking short bookings at the Long Island City studio, under Walter Wanger's direction. Cowan's duties in the Public office will be taken over by someone else eventually but until a successor is appointed, Cowan is handling both jobs.

Par is going after talking shorts intensively. Cowan is booking the talent. His first subject is Borrah Minevitch and his harmonica band who made their talker last week.

ACT BEATS PAN

Mason and Cole's Verdict of \$3,502 for Cancellation

Gene Mason and Fay Cole held a Pan route at \$380 net, dating from April 3, 1928. After playing three and a half weeks it was cancelled.

The allegations in a New York Supreme Court suit totaled a claim for \$4,370, the balance of their contract.

Judgment for \$3,502 has been returned in Mason and Cole's favor against Alexander Pantages by a jury before Justice John M. Tierney.

Pan's defense was that the act had quit voluntarily.

Film Actors in Vaude

Los Angeles, Nov. 6.

After she finishes the cutting of "Linda," directed for Broughton Productions, Mrs. Dorothy Reid is going to make a vaude tour in a sketch called "Alias Who?" by Edith Thorpe.

Other screen players contemplating vaude in sketches are Helene Chadwick, Virginia Valli, Victor Varadani, Montagu Love and Gareth Hughes.

Foreign Language Short

Ann Codée and Frank Orth have made the first foreign language talking short. It is called "Zwie Und Fierzigte Strasse"; two numbers in German and one in French. Warners will release the subject in America as a novelty, believing the pantomime accompanying the foreign lingo will be funny by comparison.

Lang With "Mamma"

Harry Lang of Lang and Haley is about to start rehearsing with "Mamma," for the Shuberts. This leaves his wife, Bernice Haley, stage flat momentarily, with Bernice saying she won't be that way long.

If Harry sticks, he'll ask the Lang and Haley route until next May on the Keith time be canceled. Otherwise the team will resume the vaud booking.

Samuels Managing

L. R. Samuels, former Keith booker, is manager of Maxine Elliott's theatre.

When Samuels withdrew from the Keith office about a year ago he went into the independent agency field.

Denny Orchestra Short

Jack Denny and his orchestra from the M. Royal hotel, Montreal, are slated for an M-G-M talking short.

Team Parts

Team of Emily Oppa and James Singleton is no more. Pendleton will go night club.

Keith Bill on Radio Each Tuesday At 11 P. M. at Hennepin, Minneapolis

In Lights at Palace

When Fannie Brice, Al Tishan and Fowler and Tamara went up in lights at the Palace Friday, it was the first time since the house opened 16 years ago that an act has been displayed in electric lights.

Heretofore no billing outside the lobby at the world's premier vaude theatre.

When the three names went up, "Keith-Albee Vaudeville" was taken down.

The Palace's new marquee is electrified on three sides. Nowhere on the theatre does the name of Albee appear.

Mosconis Ordered to Stay In Keith-Booked Unit

A decision by the Vaudeville Managers' Protective Ass'n reinstates the Mosconis to the Keith-booked and produced unit they had headed at the outset.

The Keith office decided to cut the overhead of the travelling unit, with the Mosconis given notice. To accept the unit, the dancers had canceled three months in Europe and an offer from another circuit.

When the matter came before the V. M. P. A., the restoration order issued.

Leaves Act Flat

New London, Conn., Nov. 6.

Corrine Fay Johnson walked out of the act of Elliott, Faye and Johnson at the Garde theatre last week. No reason was given. Miss Johnson had been in her dressing room just prior to curtain time, but could not be found when the act was due to go on.

Police were asked to locate the woman but could find no trace of her. A wire from New York to the act said Miss Johnson was in that city.

Glenn Burt Returns

Glenn Burt, former Chicago booker and agent, has returned to that city after representing Harry Rogers on the New York Keith floor for a short time.

Burt was granted permission to book in New York three weeks ago after a previous turndown.

He is reported in an attempt to get back on a Keith book in Chicago.

Names Come Back

Through a return of prodigal sons and daughters to vaudeville after some profitable hooky playing in the picture houses, there are more names in vaude at present than at any time in the past two years. A general return of lesser but standard people to vaude is also noticeable.

DANNY COLLINS VERY ILL

Danny Collins, Keith agent, is in a serious condition at his home in Auburndale, L. I., following an attack of pneumonia. Crisis was reached late last week, when physicians found it necessary to tap his lungs.

There is a possibility Danny may be forced to remain away from the Keith floor for a month or two to recuperate.

Minneapolis, Nov. 6.
The change in the order of things for the Keith houses since the advent of the new Radio regime is illustrated by an announcement that the Hennepin-Orpheum, ace local Keith-Orpheum house, will broadcast each Tuesday night at 11 directly from its stage over WRIM, one of the stations here.

Artists on the bill current at the time will provide the entertainment. It is promised that the headliners will participate in the broadcasts. Harry Carroll and William Demarest took part in the initial broadcast. The ill-fitting hand contributed several numbers this week.

The Hennepin-Orpheum announcement is taken to mean in local circles that all contracts made by the Keith circuit with artists will require the artists to broadcast for the theatres where they are playing if called upon to do so. It was not so long ago that the Keith circuit not only eschewed all radio tie-ups, but even prohibited its artists from broadcasting independently while playing at one of its houses.

The Minnesota, big F. & R. Public house, has been broadcasting its stage show one night weekly ever since its opening. Prior to that, the State, then the leading film theatre here, used the radio extensively.

Shorts' Dialog on Air

What is believed to be the first instance of the broadcasting of the dialogue portion of a Movietone short occurred here last week when the Minnesota sent out Robert C. Benchley's "The Treasurer's Report" over the ether.

The Minnesota broadcasts its orchestra overture, organ recital and Public unit stage show over WCCO, premier Northwestern radio station, each week. Last week the house had Marion Harris as an added attraction and broadcast her numbers as well. The Movietone short was sandwiched in between Miss Harris and the Public unit show, "West Point Days," so that it was decided, in order not to break the program's continuity, to include the Benchley number on the broadcast program.

Even without the aid of the screen portion which so greatly emphasizes the comedy of its lines, "The Treasurer's Report" went over nicely on the ether.

RAJAH RABOID



The New Haven (Conn.) "Union" after carrying me in front page stories for nine consecutive days before my opening, said in review: "RAJAH RABOID closed a good bill and held every person glued to their seats until the final curtain. He is a master speaker, a wonderful showman, a mysterious fellow, and a humorist."

Direction: MARTY FORKINS
JACK WEINER, Associate



Walter Nilsson
"World's Master
Unicyclist"
O-H-O-O-O!

Featured Fanchon & Marco
"Up in the Air Idea"

KEITH'S PALACE, NEW YORK, This Week (Nov. 4)

Constance and Jewel GAUTHIER

With Macklin Megley's Fur Pageant

Direction Ez Keogh, Chas. Morrison Office

MILLS

A LANDSLIDE

AN **X**CEPTIONALLY ATTRACTIVE SONG FOR YOUR ACT

You're Just A Little Bit Of Everything I Love

By J. C. FLIPPEN
MACK GORDON
GEO. D. WIEST

Moderato

ad lib.

I nev-er heard a blue-bird sing his
You're all my hopes and dreams rolled in - to

song, My skies were al-ways grey, Each day like yes-ter-day;
one, Sweetheart, I nev-er knew, I'd meet someone like you;

Hap - pi - ness was nev - er mine for long, It seemed the
Now when ev - 'ry - thing is said and done, I want to

world was wrong, Un - til you came a - long.
Chos. thank you dear, You filled my world with cheer.

You're just a lit-tle bit of sun-shine when it's rain-ing, You're just a lit-tle bit of
glad-ness when I'm blue, You're just a lit-tle bit of love-light that keeps
shin - ing, And when it's cloud - y you're a silver lin - ing, You're just a
lit - tle bit of Heav-en when I'm lone - some, You're just a lit - tle bit of
blue sky up a - bove; And you are just like a rain-bow,
For your sweet smile makes the rain go, You're just a lit - tle bit of
ev - 'ry - thing I love. You're just a love.

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DOUBLE VERSION—EXTRA CHORUSES READY.

IRRESISTIBLE! THE TUNEFUL FOX-TROT HIT
SWEET LORRAINE

BY MITCHELL PARISH and CLIFF BURWELL



ACCLAIMED BY POPU

LEW L

BLACK

I CAN'T GIVE YOU ANY

DIGA DIGA DO

DOIN' THE N

Lyrics by DOROTHY FIELDS

ALL THE SONGS IN "BLA

STILL SWEEPI

GIRL OF M

WALTZ BALLAD

RUNNING AT THE

I DON'

THE HAPPY-GO-LUCKY FOX-TROT TUNE

A NEW WALTZ BY THE WRIT

BON SOI

WONDERFUL NUMBER FOR SINCERS

UNANIMOUS

SENTIMEN

BY JAC

VOTED THE COL

COLLE

BY FIELDS

"MAKE MERRY W

JACK MILLS, President

MUSIC PUBLISHERS

BOSTON: JACK FAY, 191 TREMONT ST.

MILLS M

JIMMY McHUGH

Loew Acts Being Set for Talking Shorts This Season, Made in New York

Benny Thau of Loew's vaudeville office is looking the talent for M-G-M's talking shorts, to be made at the Cosmopolitan studios, under the general supervision of Louis K. Sidney and Major Edward L. Bowes.

Acts now lined up for one or more subjects to be made during the winter include Emil Boreo, Mabel Wayne, Allan Prior, Tom Waring, Frances Williams, Miss Patricola, Robert Chisholm, Frank Gaby, Jules Bledsoe, Sunshine Sammy, Zelaya, George Lyons, Morton Downey, Mary Eaton and Oscar Shaw (jointly and individually), Paul Tispen's orchestra, Colonial Sextet, Royal Welsh-Gleemen, Yorke and King, Kramer and Doyle, Campbell and Stewart, Hurst and Vogt, Dooley and Morlon, Earl and Bell, Ed and Lou Miller, Derickson and Brown, Bernard and Henry, Vox and Walters and Raymond and Caverly.

Edgar Allan Woolf, stage author, will provide continuities for the shorts based on the act's own material.

Morgan Elliott's Ben All theatre, Lexington, Ky., looking through Keith's, has dropped vaude. New policy is straight pictures and occasional stage stuff.

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 page is a light, opera hose, etc., for stage costumes. Samples upon request.

J. J. Wylie & Bros., Inc.
(Successors to Stegman & Well)
18-20 East 27th Street
NEW YORK

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.
BRYANT 9850—NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

600 WOODS THEATRE BLD'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

Ancient "First Runs"

The Columbia, N. Y., is running films noted for their cheap rentals. Outside the feature is billed as a "first run" and "with sound accompaniment."

With the Columbia buying up some of the old boys the film exchanges are dusting off some ancient pictures and offering them to the Columbia's picture chooser.

ILL AND INJURED

Marie Gillespie (Mrs. James F.) entered the Boulevard Sanitarium, Astoria, L. I., this week, for a major internal operation, the second within four months.

Mahoney and Heibel have resumed their Loew route interrupted several weeks ago because of illness of Jack Mahoney.

Mrs. Ethel Pennington-Bonner, wife of Linn Bonner, has been in a very ill condition for months. She now weighs under 80 pounds, and is at the St. Joseph's Hospital on 149d street, Bronx, N. Y. C.

Lionel (Snuff) Moore had his shoulder dislocated in an auto accident as he was motoring from Knoxville to Asheville, N. C. Moore is in a hospital in Asheville.

Fred M. McCloy, publicity chief of the Mutual circuit in St. Vincent's Hospital with torn tissues in legs, due to fall. A m.l. or operation was performed which will lay McCloy up for about a month. Charles Franklyn of the executive department will pinch hit.

Harry Devine (Devine and Williams) is at the Mount Sinai Hospital, New York.

Harvey Phillips manager of the Times Square, where "Front Page" is current, is abed on doctor's strict orders. He will be confined for several weeks.

(Write the ill and injured.)

Cops Close Stock

Stock burlesque folded at the Bergen, North Bergen, N. J., victim of rigid censorship.

Burlesque Routes

Weeks of Nov. 5 and 12
Bare Facts—Troadero, Philadelphia; 12. Gayety, Baltimore.
Best Show in Town—Gayety, Brooklyn; 12. Gayety, Scranton.
Big Review—Mutual, Indianapolis; 12. Garrick, St. Louis.
Bromides—Columbia, N. Y. C.; 12. Gayety, Brooklyn.
Browery Burlesques—Empire, Brooklyn; 12. Troadero, Philadelphia.
Burlesque Review—L. I. Geneva; 6, 7, 8, 9, 10, Schenectady; 12. Majestic, Albany.
Chicken Trust—Howard, Boston; 12. Columbia, N. Y. C.
Dainty Dicks—Crystal, St. Joe; 12. Gayety, Minneapolis.
Dimpled Darlings—Grand, Hartford; 12. Hyperion, New Haven.
Flapper Follies—Orpheum, Paterson; 12. Hudson, New York.
French Models—Gayety, Milwaukee; 12. Empire, Chicago.
Frivolities—Star, Brooklyn; 12. Orpheum, Paterson.
Ginger Girls—Empire, Newark; 12. Star, Brooklyn.
Girls From Hanpenny—Lyceum, Columbus; 12. Lyric, Dayton.
Girls From the Pollies—Gayety, Boston; 12. Plaza, N. Y. C.
Girls in Blue—Columbia, Cleveland; 12. Lyric, Dayton.
Girls of the U. S. A.—Strand, Wheelington; 12. Academy, Pittsburgh.
Helen Thru—Lyric, Minneapolis; 12. Gayety, Milwaukee.
Hullo!—Lyric, Dayton; 12. Empress, Cincinnati.
Hindu Belles—Gayety, Kansas City; 12. Crystal, St. Joe.
Jazzing Revis—Hudson, Union City; 12. Irving, New York.
Kudding Kuddies—Gayety, Baltimore; 12. Strand, Washington.
Ladies Thru—Lyric, Allentown; 8-10. Palace, Trenton; 12. Empire, Newark.
Merry Whirl—Grand, Akron; 12. Gayety, Buffalo.
Mischief Makers—Lyric, Bridgeport; 12. H. & S. And N. Y. C.
(Continued on page 46)

Films Cut Down Acts

Many of the Loew houses in Greater New York will have but four stage acts week of Nov. 12. Lengthy pictures, "Our Dancing Daughters" and "Two Lovers" is the reason for the curtailment.

MARRIAGES

Edith Babson of Mr. Money-penny to Lester Ladden, former Yale man, late last Monday in City Hall, N. Y. Justice Joseph W. Keller officiated.

Dorothy Grau to Harold De Becker in Chicago, Oct. 18. Both are principals with "The Silent House" on tour. Bride is daughter of Harold Grau and a niece of Matt Grau, casting agents.

Lalla Codona, catcher of the Cadonans with the Bauman, Ringling show to Anita Santiago of the trio of that name in New York Nov. 6.

Princess Drops Vaude

San Francisco, Nov. 6.
Bert Levey's Princess, neighborhood vaudeville, will drop vaude Nov. 18 for a change to presentations. House has been playing vaude for 15 years.

Levey also contemplates a change at the Imperial, downtown, which he has under lease and has operated for several months with vaudeville. Excessive overhead reported.

NEW HAVEN STILL IN

Donal came from Mutual that it was dropping New Haven and that a split week would be played between Meriden and New London.

New Haven is continuing Mutuals although shows playing there have not done well.

Busse Clicking

San Francisco, Nov. 6.
Henry Busse's two-week engagement as m. c. at the Granada has been extended to eight, with a possibility it may be further extended.

No Nite Club for Duke

Duke Cross states he has no intention of opening or going in a New York night club.

A proposition was conveyed to him for one, but rejected, says Duke.

TO ART MINER:

(The Other Half of Miner and Browne).
Having lots of laughs in
"SALLY"

At the Broadway Palace, L. A.

KEN BROWNE

P. R.—Leo Luffine sends his regards

The Eight Wright Dancers Appearing at the Palace, New York, this week, from

The Peters-Wright Studio

15 West 67th St., N. Y. C.

PHONE, SU. 7670

Girls Wanted Now for Another Engagement

Mutual Shows Unable to Hold Real Performers and Business

Tab Show and Dance

At 50 Cents a Mop Up

San Francisco, Nov. 6.

Unable to secure additional booking for their musical tab company after a year at the West Coast house in Watsonville, Romig & Davis have rented the town auditorium there for one night (Wednesday) weekly and are throwing in a free dance after the performance for a 50c admission.

The gag is mopping up to such an extent that Romig & Davis are figuring on a circuit of seven towns to exploit the same idea.

Ordinary dances do not get under way until around nine o'clock. With the show at the auditorium out at 10, the customers have two hours or more for stepping purposes.

Flo Troutman Recovers

Flo Troutman, soubrette with "Step Along," Mutual, who has been out of the cast three weeks with a broken arm, has returned.

Constant changes in Mutual shows since opening of season has the present list rotating with less than 50 per cent of original casts. Deletions and drop-outs rate about 50-50, with performers figuring the burlesque racket shot. They are branching into other show fields.

With but one wheel left and that none too healthy, through local censorship, bad shows and other contributing causes, contracts are now jumped when a better money offer comes from stock or elsewhere for the first time in years.

The few good performers left in burlesque think anything pardonable, figuring they'll have to have them regardless of conduct if the wheel operates next season.

Despite the rated bolstering up of the Mutual shows little, if any, improvement has been made in most of them. A good scene or blackout that clicks with one is eventually grabbed by all, giving the outfits a sameness, even to the songs.

With stocks having the in with

(Continued on page 46)

PALACE, NEW YORK, THIS WEEK (Nov. 4)

DIRKSON AND CASSIDY

THE TOE DANCING ACES

Direction NAT SOBEL

GREENLEE AND DRATON

and CREOLE BEAUTIES

PLAYED FOUR WEEKS AT CHEZ TAGLIANI

One of London's Swell Clubs

Walked out of Palladium

Immediately secured by Sir Oswald Stoll to play

LONDON COLISEUM, October 8

And HELD OVER FOR SECOND WEEK

WITH STOLL TOUR TO FOLLOW



KRAMER and PAULINE

"Classics in Rhythm"

Pantages Circuit Dir. ELI DAWSON

L. A. "RECORD": "Kramer and Pauline, a couple whose feet will never let them become unpopular, ran off with the bill as far as dancing is concerned. And why not? They danced their heads off to the urgings of an enjoying public."

MISS JUBAL EARLY

EXCLUSIVE MATERIAL BY WM. K. WELLS
PLAYING KEITH-ALBEE-ORPHEUM CIRCUIT

CRISP SISTERS

in Their "CRISP REVUE"

Week Oct. 29th
KEITH'S PROVIDENCE

R. A. O. Circuit
Personal Rep. FRANK EVANS

WANTED

Experienced Dancing Girl for assistant Thurston Magician. Weight 100 pounds or less. Long, steady, profitable engagement. Send picture, weight, age and height.
Howard Thurston, Eriander Theatre, Buffalo, week Nov. 5; Lyceum Theatre, Rochester, week Nov. 12.

New York

There's such a show up her week. Most of it is on the

School of Music became a room house policy to educate the frequently brings to that stage that is a good thing for the theater. This number is to that stage.

Overture, "Italian Caprice," (1934) was a full orchestra, conducting. Gay and melodious, outstanding part of the Screen feature, "Kisses Are (M-G), substituted for (Par) to fill out a week when failed to pull in a holdover. "Wings" management, "Wings" fell off badly at the end.

Our Gang comedy and now completed bill.

Hollywood

(WIRE)

WARFIELD

[illegible]

discarded.
houette ef

(WIRED) New York, Nov. 15.—Plenty of acid rain fell through his good, Feature "Show Girl" (F.N).
Hilly shorts, talking-songs, Harry Helt and Winnie-Louise, and a little bit of a new Miss Tighter because fast delivery.
Vita trailer on "The T" (WI) took six minutes of minute show. Several of the girls.
Trailer seemed to cut in on usually given to organ solo and Pathe newsworld for Movietone which this time more in the nature of a travel

(WIRED)

Major Bowes addressed the audience on a talking screen trailer, mentioning the ninth anniversary of the Capitol and presenting a photograph of the site of the present Capitol ten years ago. Walt Roesner was introduced by Major Bowes, the former appearing also, on the stage, talking on the screen and answering himself from the stage. Produced a likeable effect. *Mori.*

CAMEO

in His The Roach comedy is a pip, of the best shorts around in a long while. *Bigger*

CHICAGO

by enough to keep off alone.

Miss Harris will be with this for three weeks, at the Ogden, Uptown and Tivoli. Her appearance here indicates she cannot be unable to sell herself to popular price customers at once, but any chance for improvement results is to drag out a dramatic lead, of which she is using material.

As a whole Joe Santha's went over well. In includes the Heller and George Riley, head lites; Samuels Bros., Paramount; Willard Hall and a Gould lot.

STRAND

WIRELESS
New York, Nov. 5.
Plenty of seats Monday night, although the crowd was not as big as last night.
The shorts, talking songs in Harry Belafonte and Wynne Gibson well received although difficult to follow Miss Lightner because of his fall delivery.
The talk on "The Terrors of Time" took up six minutes of a 11-minute show. Several of the crowd got a hand.
Trailer seemed to cut in on the usually given to organ solo. F. O. C. and Pathé newsreel preceded the movie and this time the trailer more in the nature of a travelogue.

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Mostly the stories dealt with baseball and the fights, players and pugs. This series will be reprinted weekly. Each story will carry its original head.

"BRAKEMAN'S BRIDE" LURES BALLPLAYER

Akron Walloper "Framed" by
Fellow Tossers—Tears to
Street at Bull's Roar

By JACK CONWAY

Akron, June 19.

Dear Chick:

I have so much news for you, I feel like a ticker and I'm going to hand you a laugh at my expense. Which goes to prove that the cause of the guy is addicted to wise cracks is no reason to believe that he has more than one tier of brain cells.

Last Monday we're jumpin' from Akron to Buffalo. Alighthin' from the train, I spied the sweetest lookin' blonde I ever created my cheeks on. You know my weak-

CON

ness: it began with W. Well, one of our young pitchers, who has been posing as a wise guy, slides up to me and says: "Ain't she the darl. I just got acquainted with her in the buffet car and she invited me to call tonight. She's the brakeman's wife of this train. I told her, she said she had one who was a better looker than she is." Well, to get down to the meat, I wished myself along to take care of the friend, figurin' that with my notorious powers of lyn' I might cop out Mrs. Brakie. About 7 o'clock I meet Whalen, which is this egg's name, and he goes into a telephone booth to change the record. He comes out in a minute and says everything is copesetty, that she wants us to bring some bottled beer and sandwiches.

I inherited this portion of the evening's entertainment and we stock up heavy. He calls a taxi and we drive to a terrible lookin' joint. Whalen explains it's the best that the brakeman can afford and there's many a rose bloomin' in an alley, and a lot more "junk." When we get to the flat-house he opens the hall door and whispers, "It's up two flights." We creep up stairs like a couple of pete men. At the top of the first landing, Whalen says to me, "I am not gona' to take any chances on this sap bein' home; I'm gona' to call her." I began to get nervous and it dawned on me that it was a corkin' good idea.

So Whalen calls up "May-May." All of a sudden I hear a roar like an angry bull and a guy who looked ten feet tall starts tridin' down stairs hollerin': "I'll murder the pair of yeh." A minute later a shot sounded right in back of us. Well, Chick, you've seen Ty Cobb go to first base when he was in his prime, but the way I made the street would make you think that Ty was leg iron on. I think I would have been goin' yet only a big curly harness cop glommed me and said: "Who did you kill?" I tried to explain that it was all in fun, but he wouldn't listen.

Just about then Whalen showed, and I told the copper that Whalen could identify me. Can you imagine my feelings when Whalen says to the bull, "I don't know this man, never saw him before in my life." Well, they lugged me to the boob and after a lot of more stallin' Whalen finally gave the guy behind the desk some kind of an office and they turned me out. The copper and the desk sergeant were laughin' so hard I thought they'd have a fit. Whalen was also wrestlin' with his pan, and just then a great light dawned on me. I tumbled after leavin' the jail when I see the whole ball club lined up across street, slappin' each other on the back and laughin' like hyenas.

The whole thing was a frame.

The dame leavin' the train wasn't no brakeman's wife at all. They never saw him before or since. The angry husband was planted in the hallway. He was a friend of one of the bulls. The desk sergeant and the copper, both baseball fans, were in on the play.

I found out later that it's an old gag and is called "The Brakeman's Bride." I remember now that Friday and some of those nuts around 47th street used to put it over for amusement while they were sunbatherin' on Broadway. I never tumbled for it was staged perfect. However, we learn something every day we live. For instance, it cost me \$27 last night to find out that some guys will buy two cards and a line and let me know what's happenin' on the big alley.

Your Old Left Dower,

Con.

10 DAYS FOR NOSE PUNCH

Dorothy Kennedy's Assaultant Convicted of Assault

It cost Jere McCarthy, 30, clerk of 336 West 52nd street, 10 days in the Workhouse to hand Dorothy Kennedy, 22, night club entertainer of 222 West 46th street, a punch on the nose. Jere was handed this blow in Special Sessions, following his conviction of assault.

The story told the court by Miss Kennedy and a fellow worker, Theima Lorraine, also of the 46th street address, was that they were walking along Broadway on their way home after putting in a hard night entertaining "papas" at their night club. When near 52nd street, Jere and his brother, Cornelius, came along and one made a remark which Miss Kennedy declared, they landed her nose with a stiff right. She put up a battle as did Miss Lorraine until a cop came along and the two brothers were placed under arrest.

When arraigned in the West Side court the brothers denied the act told by the girls, declaring that entertainers had mistaken them for others who had insulted them. The girls were doubtful as to Cornelius' part and he was discharged, but Jere was held for trial. Both the young women appeared in court with badly damaged faces.

STAGE HAND'S FREE RIDE

But Chas. Geiger Landed in N. Y. Police Station

After a taxicab ride from 47th street and 3rd avenue to South Amboy, N. J., and back without having any money to pay for it led to the arrest of Charles Geiger, stage hand, 273 West 47th street, on a charge of disorderly conduct. Later, Magistrate Simpson in West Side Court imposed a fine of \$10 with the alternative of 10 days in jail.

Geiger said he and a friend wanted to visit a roadhouse in South Amboy. Chauffeur Moe Levy, Brooklyn, agreed to take them there and back for \$10. When in Jersey they found the roadhouse closed and asked to be driven back.

When Mother Shows

Teddy Hayes, fight trainer, in the presence of Mabel Swor, Broadway showgirl, dated his reported sweetheart to Camilla Horn, imported German blonde, with John Barrymore in "The Tempest."

Hayes and Miss Swor are seen together in the theatre and clubs of the Alley and are frequently with Mrs. Swor, Mabel's mother. That's one of the best signs.

The couple laughed off the Osterman-Daly romance until Mrs. Daly became obvious.

2 Reelers for Paris

During the stop over in New York of Maurice Chevalier, the French actor Hollywood-bound for Paramount, a special two-reeler for exclusive exhibition in France was made under the direction of Robert Florey.

Picture is called "Bon Jour, New York." It is in the form of a travelogue among the interesting points of New York which with Chevalier and Florey.

Sir Jos. Oke with Ladies; Should Be President

Sir Jos. Admits Would Be First Job for Him with Consecutive Time

"I hear so much about the women and this election," said Sir Joseph Ginsburg, "why didn't they run me? I'm oke with the ladies."

"I asked Mr. Willie about that president job. He said Mr. Gene would have taken it long ago but you have to get up early. That's why Mr. Willie didn't mention The Great Sir Joseph Ginsburg for the date. He told me I should have my sleep every morning so I would be oke with the ladies."

Told not join oke with ladies, Sir Joe went upstairs. He started to walk, change his mind, pulled on his mustache, then returned to say: "Mr. Willie said that in front of Mrs. Willie and she didn't kick. I told him I would get up early for a job like that but he shushed me down. Told me not to let Mrs. Willie hear me talk like that or she wouldn't cook for me any more."

Mrs. Willie's Cooking

"Mrs. Willie wouldn't cook for The Great Sir Joseph Ginsburg, eh? Which I didn't think so much of Mr. Willie. Her cooking. It's me that's doing the favor."

When Sir Joseph was told the salary of the President is \$1,500 a week and board, he shrugged his shoulders.

"Nothing. I am asking \$2,500 a night on the air as The King of the Radio. Mr. Willie told me to hold out until I get it and I am."

"It's the steady work that hits me," continued Sir Jos. "That's better than when I worked one week only in burlesque for 42 weeks but after the first week they said they couldn't find the rest. Mr. Willie told me that's the kind of treatment all great artists must expect until they build their own theatres."

"That president job would be the first I ever had. What's the use of being oke with the ladies if I can't get it. They wouldn't have to vote for me. Put my name up and they would yell yes. Maybe Mrs. Willie wouldn't but I can't expect to be oke with everybody."

At the reporter's suggestion, Sir Ginsburg explained "being oke."

"You mind your own business when introduced to a lady," he said. "You can always tell a lady if she slaps your face within five minutes after you know her. If you don't slap her back, that's being oke."

Asked if Sir Joseph meant to slap her face back or just her back, he snickered.

Reversing

"I never thought of that before," said he. "I always tried slapping her back on the face. Maybe if I had slapped her back, there would have been no trouble."

"Mr. Willie taught me how to tell the ladies. He said I should give them my card with the phone number, and when I give it to them, I should say: 'It's all right with me, lady, when you phone to reverse the charge.'"

"As I use Mr. Willie's phone exclusively, I could see that wasn't taking a chance. I told it to the first lady I met after Mr. Willie's advice and that's when the slapping happened."

"Mr. Willie told me my approach must have been all wet, and wet put me in mind of that president job, so Mr. Willie and me have been talking it over ever since. He told me it would take quite a while to get the routine of the job but I don't care, because see how long I have taken me to wear a monocle."

"I have a date now with Mrs. Willie. She's going to buy me a hat. Great lady. Mrs. Willie, though she does cook. I'm oke with her."

Back to the Street

Arthur Moffor, staff writer of the Daily News, renowned as the telegrapher in on the great "leak" during President Wilson's administration, which announced the declaration of war, is scheduled at the News, where he opened offices in Wall street, returning to brokerage, his business before entering journalism.

On the Square

Mistaken Singer

Reinold Wertenrath, baritone, living in an apartment, had his neighbors gaping every time he vocalized at home. A new family moved in and heard about the singer in the house. The next morning the new family heard someone singing. They listened breathlessly, all crowding into a rear room where they could better listen. Each raved over the singer and looked happy because they had moved in.

Then the singing started again and one of the family gazed out of the rear window. Below was a regular singer on the backyard circuit doing his stuff and hopeful of a nickel.

Lead Money for Tip

A new taxi gyp racket, dragging in "heavy" (lead) money, is planned to force tips out of fares who balk at the taximeter total. A smart Times Square gal ran into the gyp in a rain storm and asked for the Commodore Club Hotel, on 42nd street, west of 8th avenue. The driver headed for the Commodore hotel, on the east side. While it might be a plausible error, the way in which the taxi bandit ran into every traffic halt caused her to burn silently and determine to stiff him on the tip.

The meter read 75c which the girl paid off in two coins. Entering the hotel lobby the driver followed with a squawk that she gave him a lead half dollar. The gal was hop and offered to accompany the driver to the police station. It caused the grifter to take the ozone pronto.

Doormen Save Money

The doorman racket at the better class night clubs and speakeasies can't be so tough. Several of the boys who officiated in that capacity last season are now in business for themselves with a brownstone front in the 50's and cutting into the business of their former employers.

Freeman Bernstein in Politics

Freeman Bernstein, a Democrat by training, indulged in a little concession dough from the Republican National Committee during the campaign. Freeman got the hunch Jewish patriarchy who couldn't read English might be interested in a little folder about Herbert Hoover. In Yiddish. To make it go double the folder was printed also in English. Only four pages. Front page carried pictures of Moses and Herbert. Hoover was termed the Modern Moses in English and Yiddish underneath the pictures.

They went for that one, according to statistics, with Freeman printing millions of pamphlets. He distributed them in Jewish sections in New York, Chicago and Philadelphia. The Committee stood for everything and Freeman daily checked up his extensive staff of distributors, drivers and automobiles, to guard against cheating.

Meanwhile May Ward (Mrs. Bernstein) down around Cedarhurst, L. I., where the Bernsteins live, was out making speeches for Al Smith. Freeman thinks that will square that.

Week's Salary in Hold-Up

A recent stick up in West 48th street spoke late on Saturday night netted the bandits around \$3,000 in cash and an equal amount in jewelry. Among the cash contributors was the lead in a Broadway smash, who chipped in \$1,500, his week's salary he had failed to bank.

Show Section Moving Northward

A really pool is attempting to syndicate the various really holdings on the southeast corner of 7th avenue and 48th street for the purpose of erecting a midtown office building. Plans would bring the corner down to the Tavern of 48th street and up to the Columbia theatre on 7th avenue. This would take in the building at 711 7th avenue housing the Feist professional studios and Gertner's restaurant.

A theatre may be included in the structure, but the idea is that the show business, with its shifting theatrical sector northwards, requires an office structure to house the several producing managers' offices now headquartered on 42d street.

B'way Contingent on Fox Lot

Talkers and theme songs have transplanted Broadway to the Fox lot as witness the current Broadway line-up: Harlan Thompson, Marian Spitzer, Walter Weema, A. H. Van Buren, E. K. Nadel, Paul Gerard Smith, Edwin Burke, Helen Ware, Tom Barry, Dave Stampers, Eugene Walter, Al Lewis, Jack Francis, Con Conrad, Archie Gottler, Sidney D. Mitchell, Bill Halligan, Charles Judels, Arthur Caesar.

Stage Gambling

In "The Night Hostess" at the Beck, New York, Phil Dunning's skillful play of the underworld, is a gambling room scene. The room is suggested by a sectional view of stage, through a doorway, but with wheels and paraphernalia in sight.

While the play's action proceeds, the players or extras are gathered round the tables at different times. They have taken to the gaming on the level, keeping mental track of winnings or losses, it is said.

The scene was staged by one of the country's best known gamblers, Dunning obtained his services. When everything had been arranged,

(Continued on page 59)

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 Wind" (L. Gish) in sound.
Colony—"Man, Woman and Wife" (I. sound) and Ben Bernie.
Paramount—"Woman From Moscow" (Negri) in sound.
Rialto—"Wings" in sound at top prices.
Rivoli—"Von Stroheim's 'The Wedding March'" (sound) (last week).
Roxey—"Dry Martini" (Fox sound).
Strand—"Show Girl" (F. N. sound) and talking shorts.

SPECIAL FEATURES WORTH SEEING

Al Jolson's "The Singing Fool" (Vitaphone). "White Shadows"
"Four Devils" "Lilac Time" "The Home Towners"

NIGHT LIFE

Everything's been marking time until after Election, when things are expected to perk up. Several spots have come and gone in short order. Of the notable spots, watch for the old favorite Shnozzles, Clayton Jackson and Durante, opening Friday at the Parody. The Casanova (old 300 Club) with Helen Kane, Morton Downey, et al., is worth while; ditto the Club Richman with Harry Richman, Irving Aaronson's Commodore and others.

The smart bunch is going for the converted brownstone front and sundry dialect eateries with good beer, wines, etc., as the attractions.

RECOMMENDED SHEET MUSIC

"Neapolitan Nights" "My Treasures"
"King for a Day" "Anita"
"My Window of Dreams" "Querida"

Rothstein Dies; Shooting Calls More Attention to Times Sq. Nite Life

Once again throughout the country Times Square's nite life gets another wallop through the killing of Rothstein Sunday night in a Park Central Hotel room.

Rothstein appears to be the victim of a gambler's feud, with a welch by him claimed. Cutting for high card at \$10,000 a throw, Rothstein is said to have lost nearly \$250,000 and stalled on the pay off.

Gambler's so far mentioned have been George McManus and Nigger Nate Raymond, the latter of the Pacific Slope. Other gamblers are unnamed but referred to as the possible gunmen. Rothstein died yesterday in Polyclinic hospital, 36 hours after he was shot through the abdomen.

Rothstein was reputed worth nearly \$3,000,000. He has for years gambled for big stakes, up and down town.

Rothstein had many characteristics peculiar for gamblers. He was well known in political circles and often has been said to have been favored in a political way. He neither drank nor smoked, and out all night in the gambling in Broadway restaurants, lately making Lindy's his hangout and previously to that, Ruben's.

Rothstein is thought to have had a piece of many ventures. Always having in reserve a stock of ready cash, he was the font of many applicants, gambling and otherwise.

Smart on Crooked Stuff

Reports of a crooked game as Rothstein's reason for not settling his gambling debt of nearly \$250,000 are not really accepted by the Times Square bunch. Rothstein knew too much about cards and dice to be taken in that way. He is one of the smartest gamblers in America. He could always protect himself in any game.

In money matters Rothstein would often borrow. He was up and in gambling games rather than dip into his own bank account, and chancing another early win to settle the loan. He was a free ball giver and through ready holdings, frequently called at station house or court to give bonds, never charging for the same way.

Rothstein has been reported losing as high as \$400,000 on a run at craps, without whimpering and promptly settling as those matters are usually paid. He made equally big winnings and insisted upon settlement to him in the same way.

Among gamblers losers should pay unless they offer a valid excuse for delay. The only valid excuse as a rule is the lack of cash.

In the New York Journal of Nov. 5, following the shooting, the following anonymous letter appeared: "One of the boys who printed. It had been received by the daily Nov. 2, two days before Rothstein was shot:

"Dear Sir: In Wednesday's issue of the New York Journal I read your article stating that Arnold Rothstein had paid off his poker losses in full. As I was interested in the play and was off of Rothstein, but have not got my money, I am questioning this statement.

"Nate Raymond and Joe Bernstein lost in cash to Arnold Rothstein \$23,000, which he put in his pocket during the play. He owes Nate Raymond \$213,000, of which William McCabe has 50 per cent. He also owes Joe Bernstein \$69,000, Sol Pfirsich \$23,000; in fact, none of the boys have received any money so far from the play. Rothstein not only has not paid his part, but he accepted \$25,000 from George McManus that he lost and paid in full to Rothstein. Also \$25,000 from Nate Raymond.

"From One of the Boys.

"P. S. He not only has not paid off, but pocketed all the grand notes that showed in the game."

Anger

General intent is that Rothstein was called to the hotel for a discussion he thought would be friendly. During it explosions of anger were indulged in, and someone in a heat of fury threatened Rothstein. He may have tried to laugh it off, bringing on the shot. But one shot was fired.

Rothstein occupied his usual chair at the small table directly in front of the cashier in Lindy's restaurant, at 50th and Broadway, around 10:30 Sunday

night. A Variety reporter happened to be in the place.

The phone rang. A bus boy answered.

"A call for you, Mr. Rothstein," he said.

Munching his red apple, Arnold took the receiver. All the boys heard him say, "I'll be right over," as he clicked on the hook. Rothstein left Lindy's still nibbling on the apple.

"Going in for Jonathans, Arnold," said the reporter.

"They keep the doctor away, kid," Rothstein replied, as he started up town.

It was 10:30 p. m. by the restaurant clock. Half an hour later the news that Rothstein had been shot reached "the boys."

The gang streamed out of the place, leaping into cabs to get the lowdown.

Rothstein had been shot.

The news flashed back over, "They got him in the abdomen, but he isn't dead."

All night bands of Broadwayites sat about the ringsides of night clubs, on corners, in cafes and wheresoever a gathering place might be found talking over, for the entire street was on edge.

No Details

This is known. Five men were driving in a coach 349, between 10:30 and 11. Shortly before the hour Rothstein was found in the service entrance to the hotel. He was conscious and half sitting in a slumped condition when the timekeeper appeared. The latter called the house detective, Lawrence Fallon, when Arnold said:

"I'm shot, get me a cab, quick!"

Fallon got Policeman William Davis and summoned an ambulance. Scores of police officers and detectives arrived before the wagon from Reception hospital came.

"Where are you from?" asked the gambler of the ambulance men.

"Reception hospital," they replied.

"A city hospital—take me to Polyclinic in 50th street," said Rothstein.

Davis and Fallon rode to the hospital with the wounded man.

Net a Word.

While the physicians were preparing Rothstein for the operating table, the legs of his trousers, drenched in blood from his wound, half a dozen detectives pleaded with him to say who shot him. He refused.

Even to Paddy Flood, his friend, who beat in the Roaring Forties, the wounded man said:

"You take care of your business, Paddy; I'll attend to mine."

"But you might not live, Arnold," countered the officer.

"Even so—" were the only words he would uttering to the reasons for the shooting of Rothstein are hypothetical.

Eight weeks ago Arnold is said to have given I. O. U.'s to the amount of \$200,000, which attaches of his office, admit he instructed them to call who ever might phone regarding liquidation, that they could "go bite themselves," that if they wanted him they'd always find him, "on the spot" at Lindy's.

Under Suspicion.

When "Rutch" Tower submitted himself for blood transfusion, regarded as the last hope for Rothstein, police headquarters were examining three men for information on the crime.

One was George McManus, known intimately as "Hump," widely known as promoter of the fantastic floating crap game of Broadway night.

Another is "Nigger" Raymond, who cleaned up \$225,000 recently, it is said, in games attended by Arnold.

The third is Tommy Meehan, reputed to have won \$60,000 in a game at which Rothstein is reported to have lost.

In room 349 detectives recovered some evidence, relatively speaking. A great hole was torn in the upper drapery of the curtains, obviously to throw out the revolver.

Liquor, glasses and ice bowls were on a table. The finger print bureau has numerous objects with finger marks, and the bureau of ballistics is working on the gun.

Gambled in Millions.

Rothstein is 46. His one gambling aversion was football.

Two indictments in 1919 for felonious assault were dismissed

Dark Dancing

Dancers looking for the millennium in hoofing may find it in a roadhouse near New York.

It's dancing in the dark. On this roadhouse floor the lights are wholly turned off twice during a dark number. Dimly re-lighted until the dance is over as though to avoid embarrassment for any floating couple.

Roadhouses cry for biz in cold weather.

NEW NIGHT LIFE IN TEUTONIC YORKVILLE

A new nite life, new at least to the tourist, has sprung up in the Yorkville section of New York, east of Third avenue.

The Teutonic food and beer, once a staple with the Yorkville residents, has suddenly come into general popularity, and with it an attendant tilt in the scale for everything. It has taken a decade for the general American reaction to soften against everything Teutonic and now the sector is capitalizing it.

The foreign peoples, such as the Latins, Slavs, Assyrians, Semites, Norwegians and Teutons have been living in a little world all their own in New York, and fully enjoying without restrictions or molestation all their native pastimes.

There seems to exist an understanding from the capitalists, headquarters not to bother the dialect restaurants, particularly if they cater to their own kind.

Discovered.

Right now, for some unaccountable reason, the Yorkville section is getting the play. It started with some of the Broadway bunch living on Park avenue around the corner 30's, discovering the percentage in their own back yard and steering the Times square mob east.

The scale went up pronto. The racket has gotten to be so good the locals are being gently but decisively eased out and the group of a constant tourist following all week through to make this worthwhile from the restaurateurs' viewpoint.

The catering staff is attired in musical comedy Bavarian costumes, with feathered hats and green and gold embroidered tunics, with bare legs excepting for a short woollen leggings just covering the calf, with a bare exposure at the ankle and knee. It's colorful and adds to the faded New York and a touch of local color to the nuts, one realizes, but good showmanship.

The entertainment comprises a string trio or quartet on a cymbalom, violin and guitar, to vocal accompaniment. In the "big hall" of the larger capacity places, a songmeister paces the tourists through the "Schmitzbank" routine, with the symbols and lyrics chalked conspicuously on ornate blackboard. The community sing and other stuff are the works for pecking up the general spirit and the beer flows freely now.

Above all, the food is great. A flash at some of the patronage explains why some of the midtown trade is off.

Against him. He carried large sums always and had \$8,000 in cash when found at the Park Central. He operates a real estate brokerage office at 45 West 57th street, and is also engaged in insurance selling. He was a witness at the "Big Sox" trial of the late Alvin Karpis.

In the trial of Fuller and Meier, who went over the road, Rothstein admitted he was a go-between. Efforts to "get" Rothstein before were thwarted by his own bodyguard once upon a time when an attempt to kidnap him for a "rich man" was frustrated, and again with about to emerge from his apartment building.

Rothstein married to Caroline Green, formerly an actress. He has long been a familiar figure in the night life of New York.

Previously he was at Lindy's surrounded by scores of his admirers, many of whom he introduced to the games all over the country. His interests were so diversified that no one person, except probably his wife, knew them all.

Bill Taylor's Stick-Up Mob Caught By Lone Cop—Held Up Speaks, Etc.

SINGER A SHOPLIFTER

Suspended Sentence on Mme. Alba Valla

A woman who described herself as Mme. Alba Valla, 28, of 730 5th avenue, and who claimed to be a former opera singer, was given a suspended sentence in Special Sessions, following her conviction on a charge of shoplifting.

Mme. Valla was arrested Sept. 22 after stealing articles valued at \$7.50 from a counter in the Hotel Astor, according to Miss Anna Breck, probation officer, the defendant said she had come from Argentine five years ago where she and her husband had been singing in opera. She has been giving singing and piano lessons while her husband has been in charge of a cigar factory, the defendant told the court.

Record Marathon Dance 1,448 Hours, Stopped

Minneapolis, Nov. 6.

After deluged with complaints, Mayor George E. Leach finally served notice upon the dance marathon promoters at the Armory here that the contest would have to be terminated.

His ultimatum came following the disclosure that a former contestant was dying in one of the local hospitals.

There were three couples remaining at the time the mayor gave his orders. This was on a Friday.

The promoters promised to close the marathon after the following Sunday.

The mayor was satisfied to permit them to get the benefit of the big Saturday and Sunday play.

Surely enough, two of the three remaining couples dropped out by Monday morning and the contest came to an end at that time after having lasted 1,448 hours.

Net profits for the marathon were approximately \$300,000. The four promoters have split \$250,000 among themselves. \$100 has been paid over to an American Legion band which "sponsored" the affair and about \$4,000 is tied up by garnishees on account of two suits filed against the promoters.

This was the third Twin City dance marathon within the space of a few months. The first one cleaned up about \$50,000. The net profits of the second one were nearly \$100,000. The one just ended was \$160,000 in the red at the end of the second week when the tide started to turn.

The last marathon was proclaimed a world's record-breaker. The winning couples and master of ceremony are playing an engagement this week at Marigold Gardens dance hall.

From 1 Day to 5 Years

For Frisco Drug Peddler

San Francisco, Nov. 6.

After being sentenced to serve one day in jail and pay a fine of \$25 following his plea of guilty to an indictment charging him with possession of narcotics, Fred King, 35, of 1000 Broadway, was sentenced to 5 years in the State Prison.

The first sentence was imposed by Federal Judge George M. Bonquinn, who throughout his career has been opposed to the practice of trying narcotic cases in the federal courts. Judge St. Supr imposed the heavier penalty.

The Federal prosecution was dissatisfied with the King sentence, it alleging the theatre electrician had made a small fortune from a mail order narcotic business with addicts.

King was arrested some weeks ago while at work at the St. Francis.

2 YRS. FOR FORGERY

Convicted of having forged the name of Michael Lewis, stage actor and partner of the Lincoln Square Theatre to employment, for having written a check for \$1,000 to Lewis, Michael Lewis, 34, of the Times Square Hotel was sentenced to a term of from two to four years by Judge Morris Keenan in General Sessions.

The defendant pleaded guilty and was committed to the House of Correction for at least fourteen weeks on a \$500 bond.

William Taylor, 26, of Acadia College, Halifax, N. S., and who gave his address at 288 West 92nd street, with four co-defendants were arraigned in West Side Court before Magistrate Francis X. McGuire on the charge of robbery.

Detective McNally, of Police Headquarters, told the Court that the Grand Jury had indicted the quintet. They were discharged in the Magistrate's Court and immediately taken to the Tombs to await trial.

Taylor, tall, well dressed and good looking, has been charged with holding up at least six card games or speakeasies in Times Square. He told two guns and gave them to confederates to hold until he received players of 20 to 25 and cash.

In a restaurant on West 46th street near Broadway the proprietor threw his costly ring on the floor as "Bill" was making his rounds.

"Pick that ring up, Monkey Face, and place it on my finger." The proprietor did as he was instructed.

The last of \$100 a poker game in Times Square sent Bill on his career of banditry, he told Detectives Leech and Hannigan of West 4th Street station.

Quite a few card games and whisperings have been heard up by "Bill Taylor" and his henchmen in Times Square, the cops said. Few have made complaints because they are in a racket that they can't make a rap. Taylor had worked as cashier and manager for C. H. restaurant.

He knew where other employees played a little poker. Taylor went there and offered four shillings. Desperate, he decided to play Jesse James. He stuck up the game alone with two guns. But he brought from home. It was so easy he began to work on a nightly scale. He needed someone to hold the guns while he pilfered the pockets of his victims, he said.

Brothers as Aids.

He met two brothers in a poolroom on the Big Stem. He took them along. They denied participation. His gunmen gave him confidence when they held his rids. Bill told the cops. "You could see them guide with fear. I want real gunmen," he said.

He gave them jobs as lookouts, disposing of his stuff and divided the loot with his confederates. The latter told the sleuths that "Bill" was not so honest in division.

Taylor was arrested by Patrolman McNally of the West 4th Street station. The latter has been made a detective as a result of the arrest. Taylor and two companions were taken as they left a card game where they had gone to look it over, said the sleuths. McNally, single-handed, arrested two of the confederates and brought Taylor to a stop when he fired three shots after him.

Taylor's four co-defendants are charged with robbery and three others are charged with receiving stolen property. The latter have not been indicted.

Sailor Friedman Wanted In Philly for Assault

William "Sailor" Friedman, once prominent Lichtwilt prizefighter, was arrested in his room at the Victoria hotel and arraigned in the Tombs Court on a charge of being a fugitive from Philadelphia.

According to the police of the latter city Friedman has been indicted for assault on witnesses in the vice graft investigation there.

The former fighter was held without bail by Magistrate Farrell until Friday to await extradition papers. His lawyer later obtained his release from the Tombs on a Supreme Court order.

"I didn't beat up no witnesses," Friedman told Magistrate Farrell. "It was just a private fight between me and another fellow."

BILL WEINBERGER WEDS

Bill Weinberger and Mrs. Rose Bernard were married Nov. 6.

Weinberger is in the insurance business and also owner of the New York Times.

Mrs. Weinberger is the widow of the late Harry Bernard.

Chatter in New York

Paul Gallico of the Daily News has bought a house in Larchmont. Edward J. Doherty of Liberty will be sent to Europe. His novel of Broadway, "Murders on the Roof," starts serially around New Year's.

Norman S. Hall was slightly injured in an automobile accident if a Chevrolet means that much.

Mark Hellinger's life story of Johnson may, Satevest, swung by the Warners.

Harry Esty Dounce is now one of Liberty's four copy readers, taking the vacancy left by Ed Sullivan.

Loretta McDermott may go into the "Vanities" club.

Allen Kerns was signed for Low Fields show, "The High Cost of Loving."

Al Shayne, m. c., embarked for Paris whither he intends to settle the purchase of a cafe in the Montmartre district.

Al Shenk, the dancer, is at Chin Lee's Chinese restaurant. The night club entertainer will replace Ritz

of Lorraine and Ritz for a tour shortly.

Wilton Barrett returned to his desk at the National Board of Health last week after 10 weeks' absence following an unusual accident. While rubbing alcohol on a poison ivy infection during the summer, Mr. Barrett caught fire and was severely burned. It was thought for a time he would lose the use of his legs.

Harry Cooper's son, Irwin, is handling publicity for the Paramount Grill.

Mae West, awaiting trial in the "Pleasure Man" case, now has an understudy in "Diamond Lil," a safeguard she formerly scorned.

Pearl Eaton left New York to visit her sister Mary in Chicago, in "Five o'Clock Girl." Pearl returns next week.

Irene Swor has specialty number at the Chateau Madrid. The red-headed showgirl, of early Earl Carroll vintage, sings, followed by high kicks and such steps as she learned

in "Vanities." It is her first night club experience.

Al Wohlman, m. c., of Philly night clubs, left the new Vanities club. The Goldmans figured the overhead too high to retain him. Mary Adams succeeded the Philly wisecracker.

Henri Lescaux, producer of the Casino de Paris and Folies Marigny shows, is in America looking for talent. Headquartered in William Morris' office, he is looking for a Lincoln Lodge is that way about the Cotton Club.

A Manger hotel barber played Bob Coleman, sheik critic of the Mirror, a good turn by amputating those sideburns. Bob's worried about his femme public and may renege the effect.

Florence Weber, 21, former costume designer for the Chit Op, Co. was nabbed by Earl Carroll for the berth after less than two weeks on Madison street. Miss Weber will design the costumes for Carroll's forthcoming straight musical.

Liberty has a biographical yarn on Sophie Tucker for early publication.

Clara Row has been approached to create Dixie Dugan in Ziegfeld's musical version of "Show Girl."

No business dept. interference had aught to do with Russell J. Birdwell leaving the New York Telegram, says they. Also say strict Scripps-Howard order that business dept. shall never monkey with theatrical news or reviews. Sounds great and worth copying.

Charles Lemaire, costume designer, has left the Brooks company. He may go with another dressmaker or on his own.

Pearl White is living luxuriously outside of Paris, in one of those villas. She's a nutty from accounts over a young man of much ready cash.

Lee Shubert's new apartment in the Shubert theatre building, top two floors, is nearing completion. The Shubert offices were removed a couple of months ago to the Sardi building across the street to make room for Lemaire.

Tommy Lorman, stage manager, consecutive weeks at the Salon Royale. He left Broadway abruptly after a dispute with John and Perouin, the proprietors. Now Tommy has returned to the alley and may appear shortly in a club.

Ring Lardner is slated to join the reorganized Morning Telegraph. Mac Vane gave a party last week attended by hundreds of men and four women.

Sidney Skolsky says he is writing the material for a new Clayton Jackson and Durante show.

Capitol theatre celebrates its twentieth anniversary this week.

Bugs Borge is ghosting the Two Black Crows (Moran and Mack) chatter in the dialog and cartoon strips syndicated by Bell.

Mr. and Mrs. Winchell Smith will sail from New York Thursday to pass the winter on the Riviera.

Advertising novelty is series of tiny sketches so disposed on margins of magazine pages that figures appear to move when pages are rifled under the thumb.

Willard Keefe, now rewrite man No. 147 on Morning Telegraph. Jim Tully goes back to California this week.

Sidney Howard, playwright, going to write dialog for Sam Goldwyn.

He'll hear plenty of it. Fredrick McKay, back from Paris will be manager "Sacred Flame," which Gilbert Miller is producing.

Marie Fitzsimmons, who held a secretarial position in the dramatic department of the New York American for a number of years, is now with Eddie Dowling in a similar capacity. Dowling is a party located at the former Sam H. Harris offices in the Harris Theatre building.

Banding the Times building about three floors up is a traveling letter sign which the daily will use for circulation purposes and news bulletins. The reputed cost of installation is \$100,000, the most costly of its kind in Times Square.

Sunny McLaren, who went back to the Morning Telegraph for the fourth time a week ago, listed about as long as some of the new shows of last week. Sonny may go with the News, since rewrite berths are wide open.

Richard Dix is, cruising Broadway these nights.

Paul Gregory, of "Golden Dawn," Hammerstein's road show playing Detroit, will go into the juv lead of "Tolly," which opened in Philadelphia.

Simon Gould, impresario of the Film Arts Guild, opens his new sure-center on 81st street Dec. 24. House has 500 seats.

Dave Werner has replaced Ar-

thur Brilliant as manager of Universal's Colony in New York.

Gene Austin will be feted at a dinner in the Park Central Grill Nov. 12, with the muscle men as the check grabbers. It's a welcome home idea.

A habit of 20 years still finds Sam Salvin parked nightly on the corner of 50th street and Broadway under the protecting eaves of Ben Rooke's clothing store. It started with Salvin's nightly watch outdoors as they rolled up to the Salvin string of cafes which dotted Mazda Lane. Whether alone or with other people, Sam reposes in the doorway for hours at a stretch, ruminates and studies the passers-by.

Meeting with bad weather on their hunting trip in northern New York last week, Tink Humphrey and Arthur Denman of the Keith office got nothing but severe colds.

Sam Wingard has been transferred from the Fox office to the department here to that under Bob Yost on the coast.

Bill's Beefsteak

What is called a debauched beefsteak feed is to be tendered William Depon Weinberger by the Friars in the Monastery of the club Thursday evening. It is in honor of Bill's marriage last week to Rose Bernard, widow of Barney Bernard. Bill pulled a fast one, although he has been accused for months of posing on the brink of matrimony.

Weinberger, an officer of the Friars, has figured in many of the club's social functions, and it was decided he ought to be tendered a dinner. It was hastily arranged because William's collar, roasts without competition. He is to leave for the coast this week to do a talker. In addition to Collier the committee in charge is William Morris, Sr., Fred Block and Joe Laurie, Jr.

The affair is open to Friars and guests.

Gas Fountain Pens

Broadway is overrun with salesmen and pamphlets, heralding the efficacy of the fountain pen sold by the "National Gas Protection Co.," which, upon pressing a button, emits a blinding, choking stream of gas instantly effective.

Inspector Thomas P. Cummings, of the Pistol Permit Bureau, detailed men to investigate the status of the firm disposing of the weapon. The trick pen is \$10.

One of the leaflets describing the pen enlighten one as follows: "The National Gas Pen—A lawful weapon for self-protection. . . An innocent fountain pen in the pocket. . . The pen shoots a direct concentration of gas to a range of 18 to 20 feet, over a radius of 4 to 5 feet. The effects last 15 minutes to an hour."

Broadway night elms seem a fertile field for the salesmen, who admit they won't sell them personally but will take orders. Sales have been heavy this week in particular. One fellow bought six in a speak-easy from a racketeer.

"Uno's" Own Paper

"Uno," late of the Morning Telegraph, and for 17 years in charge of its burlesque news, expects the first edition of his own publication, Uno's Theatre Digest, to be on the Alley Nov. 10. It will be an eight-page tabloid containing a weekly review of current radio news.

"Uno's" angels are Morris Greenberg, owner of the Melrose theatre, and Solly Shaw.

Dempsey as a Hooper

Jack Dempsey and Estelle Taylor were dancing together at the Richmond club, while Larry Fay and Bee Palmer were in a huddle pertaining to the opening of the Little Club.

Dempsey and Estelle show at the Savoy-Plaza, whether they intend to remain, according to Jack, for six more weeks. Dempsey is an excellent ballroom dancer.

Caesar at Work!

Reports flitting east from the coast say that that Caesarian is being itself. So much so, Arthur will have three Movietone shorts on roadway within the next six weeks.

One is "Napoleon's Barber," a second features Clark and McCullough, and the third is "Shine," tale of a bootblack.

Society-Wine Wedding

Robbie Guerdy, operator of the class Blue Room in Paris, and a champagne dealer in the same city, worth lots, is coming over to New York this month to wed Julie Thompson.

Miss Thompson has had an elevating social success in the Par-

isian city. In New York at one time she is reported to have been on the stage, as a show girl.

Mayfair on Saturday Night

The Mayfair Club, regular Saturday night ding-dong at the Ritz for most of the left and visiting picture luminaries, has been rolling up sweet cover charge totals at \$7.50 the serviette since opening early last month. Getaway pace is something of a surprise as for a minute last spring it looked as if there wouldn't be no such amille this fall.

Increased revenue, without the aid of a price boost, is somewhat explained by the former right eligibility rules, as to being actively related to the theatre, not being quite so rigid this season. Committee is still very choosy about the invitation list but the increased weekly invite postage has undoubtedly been a few more that Crystal Room weak-

ness. It's become an axiom that few Mayfairers golf on Sundays and that the women spend the Sabbath figuring out what they'll wear the coming Saturday eve. Repeating on a gown spells either social ruin or tips that your show is sailing.

Incidentally, the ermine crop has a strong air, and is due to reach its annual peak just after Christmas. Ermine isn't everything. Now and then somebody waits until around 12:30 to make a grand entrance down that perfect stairway while trying hard to keep from stumbling over chinchilla. Everyone is duly impressed and five minutes later it's girls are in a huddle with the owner of the wrap calling signals. Having scored her touch-down the envy contingent try to decide whether to run, kick or pass. A fool if she gives in again.

Funny place the Mayfair. A certain femme habitude has gotten tired of changing her hair for one guy so has shown up twice with the same color but with different men. One more color change and she'll look like old glory with every table standing at attention as she dances past. An old gag for an old gal.

Two of the nicest things about the Mayfair are the two damsels behind the front desk, past whom no man has ever trod without first kinking in. Put these two in the boxoffice and the Paramount would do business with a Negri picture.

Chatter in Loop

Alfred Pulaski, musician, driven from home by a brother who couldn't stand saxophone practice, brought his instrument to South Clark street police station for advice.

The sergeant let him sleep in a cell but wouldn't let him practice.

At opening of the Chicago Civic Opera season 10 squads of detectives were assigned to protect the glittering rocks worn by local society, such as it is.

Smart Cop

Police Lieutenant William Cusack used his head and found \$14,000 in stolen gems for Mrs. George Leves, wife of the theatre concessionaire, and two companions. The women were followed from Washington Park, race-track, by four bands and risked of all glassware.

Sack was a hustler, took the women to a prize fight the same evening and they pointed out the four guys in the crowd.

Both Ways for \$50

Passenger air service between Chicago and Detroit will be inaugurated Nov. 1 by the Stout Air Service, Inc., with the Ford organization. Fare will be \$30 one way and \$50 round trip. Planes will leave both points daily at two p. m.

This leaves an act about \$5 out of that last half salary.

Just in Case

In case anybody cares, Corporation Counsel John Ettelson has officially decided telephone operators are legal in eutting you off after five minutes.

Matter was brought to official attention by a talkative doctor. The biggest ornament ever copied from the Chicago theatre by a customer is a chandelier. Nobody knows who.

Newest hangout for the local show crowd is Movie Grill, just opened by A. Freeman, related to the many Balabans.

Chicago Evening Post discredited Clark Kinnaird's Broadway column and took on Walter Winchell last week.

NEW YORK THEATRES

WILL ROGERS
(Book-Reviewing for Fred Stone and)
DOROTHY STONE
in "A Rousing Musical Comedy"
"THREE CHEERS"
GLOBE THEATRE, 37 & 46 St.
Mats. Wed. & Sat.

CHARLES DILLINGHAM
GIVES
3
ACTS
FOR HIS
2
BIG HITS
The Smartest Play in Town
"THE HIGH ROAD"
A Comedy by Frederick Lonsdale
FULTON THEATRE, 30, Main St. Wed. Sat.

GILBERT MILLER, ATTRACTIONS
EMPIRE THEATRE, 40th St. at B'way
Evenings 8:30
Wednesday and Saturday Mats. 2:30
"OLYMPIA"
A New Comedy by FERENC MOLNAR
Fay, Laura Hope
COMPTON HUNTER CREWS

In association with E. Ray Gutz
MUSIC BOX THEATRE, 46th St. W. of
B'way—Evening
Thursday and Saturday Matinees, 2:30
IRENE BORDONI
in **"PARIS"**
A MUSICAL COMEDY
with Irving Aaronson's
"THE COMMANDERS"

"This, Ladies and Gentlemen, is a
Play."—St. John Ervine, "World."
NIGHT HOSTESS
By Philip Dunne. Staged by Winchell
Smith. Produced by John Golden
MARTIN BECK THEATRE, 45 St. & 8 Ave.
Eves. 8:40. Matinees Wed. and Sat., 2:40

ZIEGFELD THEATRE, 51 St. & 4th
Mats. Thurs. Sat.
"SHOW BOAT"
Norma Terris, Howard Marsh,
Eva Dick, Sammy White, Helen
Moran, Edna May Oliver and
CHARLES WINNINGER

LYRIC THEATRE, 42nd St. W. of B'way
Mats. Thurs. & Sat.
DENNIS KING in
MUSICAL 3 MUSKETEERS
Vivienne Segal, Lester Allen, Virginia Osborne, Jos. Macaulay, Virginia Brown, Harriet Hector, John Clark and Yvonne D'Arcy
248 Reserved Seats \$1 at Box Office

The Theatre Guild Presents
FAUST
GUILD THEATRE, W. 62d. Eves. 8:30 sharp
Mats. Thurs. & Sat. 2:30 sharp

JOHN GOLDEN in
STRANGE INTERLUDE
Th. 58th St. E. of B'way
EVENGS. ONLY at 8:30

JOE COOK
"RAIN OR SHINE"
JOE COOK Th. 117 & 43 St. Eves. 8:30
Matinee Saturday

If you don't Advertise in
Variety—Don't Advertise

EARL CARROLL Th. 59 St. & 7th Av.
Mats. Thurs. Sat. 2:30
W. C. FIELDS in America's
Greatest Revue
EARL CARROLL VANITIES
with RAY DOOLEY—JOE FRISCO
DOROTHY KNAPP and 56 BEAUTIES
VINCENT LOPEZ (Himself) & His BAND

ROXY THEATRE, 11th Ave. &
16th St.
Direction of
S. L. Rothafel
(Roxy)
WILLIAM FOX presents
"DRY MARTINI"
MARVELOUS SOUND ACCOMPANIMENT
ROXY SYMPHONY ORCHESTRA
Ballet—23 ROXYETTE—Fox Movietone
News—Forbes Randolph's Kentucky Jubilee
Chorus—5 De Luxe Shows Election
Night—Midnight Show—Election Returns

CAPITOL THEATRE, B'way and
51st Street
5TH ANNIVERSARY—Metro-Movietone Celebration
Midnight Pictures Nightly 11:30
SEE HEAR
"THE WIND" GISH
JEWELS, a name with Harry Rose, Frances
Shelton, Lassiter Brothers, Walt Brenner, The
Capitolians, Chester Hale Girls, Capitol Grand
Orchestra, David Mendez conducting—Metro-
Movietone Act—Gotta Myself.
Election Returns Tuesday Night

STRAND THEATRE, BROADWAY at 47th ST.
Midnight Show Nightly, 11:30
10:30 A. M. All 35c
Daily at
First National Pictures present
"SHOW GIRL"
with ALICE WHITE
WARNER BROS. VITA-FOX MOVIE-
PHONE PRESENTATION TONE NEWS
Midnight Show Election Night—Returns

SEE WARNER BROS. 2 HITS HEAR
JOLSON
"The Singing Fool"
Winter Garden, B'way & 59th St.
MIDNIGHT SHOW SAT. 11:45
100% VITAPHONE PICTURE
HOME TOWNERS
THE GEO. M. COHAN'S
WARNER BROS. THEATRE
B'way & 52d St.

F. F. PROCTOR'S
NEW YORK THEATRES
NEW EAST
86 ST.
THEATRE
COR. LEX AVE.
Thurs. to Sat. Nov. 8 to 10
BETTY BLYTHE
(in person)
The CARLTONS & ORCH.
MITCHELL & DURANT
Gratitude during
"Smoke & Mirrors"

5th Ave
B'way & 28th St.
LADIES ARTS
THEATRE
COR. LEX AVE.
Thurs. to Sat. Nov. 8 to 10
ROSS MIDGETS
with 21 Little People
Only "The WATING CALL"
with Evelyn Brent
THIS \$3,000,000 THEATRE
Facing Morning Comedians
Will Open Soon—Last Tenches
Only—THE WATING CALL
LODGE ROOMS NOW
RENTING

58th St.
NEAR STAVE
125th St.
PARK & LEX.
SUNDAY SHOW
MUGGIE CLARK & JAZZ
BOAT REVUE—25 People
Phone—THE WATING CALL
with Thomas Meighan
SUPREME VAUDVILLE—PICTURES
All Theatres, Noon to 11—Low Prices

Uncommon Chatter

By Ruth Morris

Cheap, and Not Chic

Fashion in Paris is the current interest at the Palace, in conjunction with a Retail Furriers' Association, behind a Fashion Pageant and Revue. For a professed "style" entertainment the presentation has very little chic—scenic effects cheap, talent mediocre—chief interest lying mainly in the idea of a stage fashion show.

Benny and Western (dancing), the Gauthier Sisters (harmonicists), and the Wright Dancers (precision unit) furnished incidental entertainment that seemed only so-so. The dance unit's costuming was tacky—bulky fur suits decorating a so-called ice-skating number; be-draggled ballet costume be-docking another; and abbreviated suits that if memory serves first saw the light of Mauds in "Harry Delmar's Revue," dressing a third.

Mrs. Morris and daughter, Wilhelmina, were clad in evening gowns in the William Morris act—the mother in black and Miss Morris in a simple frock of a becoming shade of blue.

One wonders if there can be a job more ungrateful than that of Joan Franza, who, in simple black riding habit, does a singing "straight" the tragic mining of which is terribly funny coming from her. She, with wiles, folds up, convicts and convicts with the most obliging sweetness.

Fanny Brice, held over from last week, closed intermission with familiar but entertaining comic songs. Why is it that our best comedians insist on going tragic right on the crest of our laughter? Fannie Brice has a gift for comedy (and heartbreaking pathos beneath that comedy) that amounts to genius—but she seems to feel that no performance of hers is complete without tears in a woman that sobbs out "My Man"—and the illusion of genius vanishes.

"Miss Duval"—Lady Duval—Lady Marleesee Duval—assists effectively in the comedy of the Al Trahan act, appears well-gowned and displays a nice voice, true and high-ranged. Flirt dress was a bouffante white satin, trimmed with lace and tulle, either of which would have sufficed. An enormous feather fan in American Beauty shades flashed horribly with flaming red slippers. Gown worn later was attractive, with parent blue and white, with graceful sweeping hem-line.

At the County Fair

The styles of the Gay '90s are revived at Don Dickerman's County Fair by Eleanor Shaler who had so much fun with a scarf in the first "Garriick Gaieties." Miss Shaler, looking like an illustration of one of Richard Harding Davis story sings—with the muscularly vocal assistance of her partner, Harold Moffat—three perfectly screaming songs.

There isn't the slightest visible suspicion that the pair consider themselves funny—their numbers are done in deadly seriousness and as a result, are panics.

In between acts, Don Dickerman keeps his guests amused by allowing them to race around the dance floor on kiddie cars. For the more daring, there is a sky-scraper bicycle—the kind that the Bloomer Girl used to pedal down to Coney Island of a Sunday—that, judging from the attempt made the other night, takes no little skill to manipulate.

Girls in Last Half

Feminine part of this week's bill at the State all massed in the last half, the majority of the young women in "The Happiness Girls," which closed the bill.

Act uses a rather unusual opening to introduce a female jazz band—school scene in which the lady musicians, complete in cute collegiate costume, handle group singing and comedy dialog. Announcements made over two dummy microphones at either side of the stage serve as the direct introduction for the stage orchestra. Girls dressed for this in attractive white and red costumes.

Miss White (or White and Tierney) has two suitably unpretentious costumes that suit her style. The team seemed a pair of nice kids, bright and full of life, but really nice. Audience liked them.

Only other girls were in the Sarahoff act—sister team, who danced prettily in neat, abbreviated costumes, and the feminine part of an

adagio team, whose costumes were drab and not very becoming.

Hats

Wanamaker's hat department is featuring an Agnes turban which is as comfortable as it is chic. Made of a long strand of hand-knit angora, swathed about the head, it sells for \$25. You select the desired shade of wool, then Mme. Germaine comes and drapes the turban around your head. A few minutes' wait for sewing securely into place and you have the finished product, which is svelte and sophisticated. A mod for town wear as winter sport.

Wanamaker is also showing a smart hat from Reboux. Combines felt and satin antique—more familiarly and less elegantly known as "hatter's plush." The hair of the latter turns back against the felt crown, and elongates on the sides—a modification of a tricorn. Very smart.

Skin You Love to Touch

Reptile skins having been transferred from a symbol of all that's bad in fashion to the last word in fashion. We now have gloves of snake-skin, sold with matching purses.

Do not believe these are yet on sale in America but they doubtless will be and soon.

Dominates Picture

"Kriemhild's Revenge," German picture, has been held over for a third week—not surprising. It would be a shame for anyone interested in the Norse legends upon which Richard Wagner based his immortal "Ring," to miss this gorgeous though somewhat heavy presentation.

Action is superb, direction magnificent an dsettings fine of colossal effects contrived out of simplicity.

Throughout the picture, the dominant personality is one who appears for but a single view. Sifted, murdered in the previous picture by that name. Present one is a sequel. The dead hero might be in every sequence, however, so definitely does his personality pervade the film.

Cunning, but Faddy

A little round muf is not the only contribution from the style of the past to that of today. Sax Fifth Avenue is bravely offering a net glove for evening wear—like the old-fashioned mitten, but with fingers. In frail, gossamer net, with inconspicuous design and prim net cuffs at the wrist. Cunning, but too faddy, maybe, for general wear.

In the Hat

It places hat ornaments to be eccentric. Ships and automobiles and monograms and all manner of domestic animals have been shaped into cunning pins. Remained for the present, a modiste to go to Africa for inspiration. Now wild and stunning-looking tigers, encrusted with brilliants and two glaring red eyes, caravans of ivory elephants in graduating sizes, and rambling monkeys—all specially designed to enhance woman's dress and glory. More restful and less zoological pins have rhinestone and onyx in a fountain design and numerous combinations of maroon and semi-precious stones.

Stage Caricatures

Wonder if Texas Guinan thought at the opening night of "Americana" when from the first row center, she was privileged to gaze across the orchestra pit at a simply horrible effigy of herself. It's perfectly true that Mr. McEvoy didn't know whose dummy preceded Miss Guinan's. Allowing for the exaggeration of revue technic, the Guinan reproduction was a bit Lanchesterish.

Spoofig

After a visit to the Lanthierie parfumerie at snooty 57th street, one may believe the well dressed woman.

Suits her perfume to her mood and her mood to the time of day. Of a clear morning she will don tweeds and set out for a walk in the sunshine, with a touch of "Forest Virgo," pine odor, brisk and invigorating. For luncheon, bridge or tea, she will want something light and fragrant—such as "Aphrodite"—the new perfume contrived to commemorate the Lanthierie invasion of America. For evening she

Catty?

Los Angeles, Nov. 6.

At a party where the tongue of a studio head's wife grew loose the name of a picture star of prominence was handled carelessly as to her standing with the organization.

Assumed to be a reflection of the husband's opinion, the star happens to be intensely important to the producing firm and also has a husband in the same studio.

An aftermath is anticipated.

will want something a little heavier and more exotic.

And so it goes.

Salespeople are tremendously interested, so they say, in the matching of perfume and personality and are specially trained to study their customers in order to make a selection. Otherwise it sounds Brazilian.

The shop is interesting. Beautifully appointed in modernistic style—with black and silver fittings, subdued lighting and Rodier-fabricated furniture.

Gone Ga-Ga

The John Held, Jr., costumeing for "Americana" was one of the best things about the new McEvoy show. From her fashion-fetted dressess to high-high skirts and saucy be-ruffed panties, the Held costumes completely gamuted the styles of Now and Then, and offered habiliments for the Williams Sisters that fit their personalities to perfection. What the world's Mr. Gilbert wrote of the words of Sullivan, what the first pronoun is to Swaffer, the snappy flapper Held outlines are to the ga-ga technique of the Williams Sisters.

Three In One

M. Lesesneye, designer and coproducer, and the Casino de Paris, in town sporting something new in what \$50,000,000 well dressed Frenchmen will soon be wearing. It's a one piece shirt (or chemise as the French call it) that combines shirt, collar and tie—the tie, attached under the collar, being made of the shirt material which appears to be a light Madras.

Tone of the new chemise is very gay—executed in lustrous checked red and white, blue and white, or green and white. Ties either four-in-hand or bow.

Economical Highlights

Littman's, 39th street and Broadway, where the slogan "Save Yourself and Save" cries out an invitation to the economically minded. Everything here from stockings to fur coats.

Some of the dresses offer a heartier laugh than could be obtained anywhere. Considering the price, \$4 to \$15, the laughter should be gentle and not too unkind. The dresses are hung on racks. You take your pick and march off to a fitting room, finally carrying your selection up to the cash desk where your package is wrapped and money taken.

Little sports dresses, selling two for \$15, are nothing to sneaker at. They're modishly devised of good enough material and probably look cute when worn. For long time jumps these little sport frocks would be excellent.

Tone of the entire establishment is cordial—even to the conspicuous sign which reads: "Your Money Back for Any Reason."

Dolores' Dog, "Cocotte," Is Prettily Dressed

Dolores Del Rio has brought a dog back from Europe that is going to detract from her personal publicity. In its own way the dog is almost as charming as its mistress, and is rumored to be half monkey, a better angle to it than being a Mexican. This canine beauty is as exotic as they come and when she (strictly a girl) does a hooded cap for street wear she's the smartest looking mutt ever.

You can see that the dog got her clothes in Paris, same as Dolores. A cape must have been specially created for her. She also wears a little green velvet hood over her head and one of the new Chanel gold collars.

All does can't dress so well because "Cocotte" (charming name) being in the film business, gets a discount from the Parisian dress-makers.

But Dolores and "Cocotte" were very bored and declared all the clothes they had bought at the couturiers.

"Cocotte" is also just as polite as

The opening audience of the opera season at the Metropolitan found many individuals with Broadway affiliations. Mr. and Mrs. Frank Vance Stokes were in their box, she blazing in jewels. He accumulated a fortune, publishing theatre programs, and changed his name from Strauss.

With Mr. and Mrs. Otto H. Kahn were Mr. and Mrs. Cole Porter. Porter is the song writer who supplied incidental titles for Irene Jordan's new show, "Paris." Mrs. Porter was the first of the three wives of the late E. R. Thomas.

With Ogden Mills was Charles Dana Draper, grandson of Charles A. Dana, the editor, and brother of Ruth Draper, the comedienne. With Mr. and Mrs. Cornelius N. Bliss was Mrs. August Belmont, the former Eleanor Robson, actress.

With Mrs. Henry H. Hoyt was Charles Hanson Towne, editor of Harper's Bazaar.

All of these nobles were in the parterre boxes, while in the somewhat less famous grand tier Stewart Baird was a guest of Mrs. William Waters. Baird is a musical comedy actor.

In Real Life

In "Crashing Through," the new play by Saxon Kling, a young society girl falls in love with a man entirely out of her class. A number of real life many similar cases have occurred. Julia French, cousin of William H. Vanderbilt, married and divorced Jack Geraghty, a chauffeur. Giulia Morosini, heiress daughter of a New York banker, fell in love with Arthur Werner, a policeman. She divorced him married Miss Morosini, but she divorced him. Years ago her sister, Victoria Morosini, eloped with a coachman and went on the stage.

The heiress daughters of the late John Beaver Webb, intimate friend of J. Pierpont Morgan, for whom he designed yachts, eloped simultaneously with Thomas Leonard and George Miles, but found happiness with their mates, who had been the family chauffeur and an electrician come to fix the wires.

Duke Here

The Duke of Manchester has been visiting in New York, and expects to proceed to Palm Beach later on. He has tried journalism and various schemes, but has long been involved in financial difficulties. His mother was Consuelo Yznaga, of New York, and his maternal aunts are Emily Yznaga, of Paris, and Lady Lister-Kaye, of London.

A generation ago he married Helena Zimmerman, of Cincinnati, and took the late Melville Ellis on the honeymoon, as secretary. He and the Duchess have been separated many years, she living in England with the children, Ladies Mary and Louise Montagu and Lord Edward Montagu. The other son, Viscount Mandeville, is married.

Two other Cincinnati heiresses, the Stallo girls, married titled foreigners, Prince Murat, of Paris, and Prince Rospiigliosi, of New York. Princess Rospiigliosi lost considerable money and went into business in New York.

Swope's L. I. Estate

Under the "Literati" heading in last week's Variety, it was stated, in commenting on Herbert Bayard Swope being succeeded as managing editor of the World by Ralph R.

Dolores. She conversed with the overwhelming number of Spanish correspondents, who had come to the Ritz to see her and Dolores; had her picture taken from every angle and stood for all sorts of "photography" from the top sisters, great, who mauled her and asked all manner of curious questions about her Parisian apparel.

Dolores and "Cocotte" had a clearing time of it with a man reporter from a fashion paper. When Dolores said her dress was made in the U. S. and he asked how you split the word, "Cocotte" looked her disparage.

When the newswoman ran out of words, Dolores said, "Cocotte" is a word which is used in the U. S. and he asked how you split the word, "Cocotte" looked her disparage.

"Cocotte" remained spellbound, oblivious to the latter end as did Dolores, and looked people and the dealer with the same smiling and humor.

RITZY

Renald, "Swope" is rumored quite wealthy.

As a slight evidence of this fact, this fall Swope paid \$100,000 for the Manhattan Sloane estate at Sands Point, L. I., in which section another publisher, William Randolph Hearst, had an estate bought from Mrs. Oliver Belmont.

Mr. and Mrs. Swope, and their son and daughter, Herbert, Jr. and Jane, are in the Social Register.

Basualdos in New York

Mr. and Mrs. Carlos Basualdos are in New York for a visit, from their villa on the Riviera, before proceeding to his home in Buenos Aires. She looks quite as pretty as when she danced with the late Maurice.

In 1911 Maurice danced at Martin's with Madeleine, next appearing in Dillingham and Zeigfeld productions with Joan Sawyer. After teaming with Florence Wray, who had graduated from the chorus, they were married and divorced, she later marrying Leon Letrim, and now living in Paris, running a millinery shop. He then teamed with Leonora Hughes, a Long Island telephone operator, who had joined in an ensemble act with him.

After she married Basualdos, Maurice married Eleanor Ambrose, who is expected to marry Charles Sabin. The Basualdos have entertained many Americans at their villa, including Harriet Horowitz, of Harlem. She was known as Harriet Hewitt, a Manhattan, who she married Oliver Carley Harriman. Later they were divorced. Nicholas Basualdos, a brother, was reported engaged to Laura Carter, the dancer, from Ardona, N. J., who divorced George Gould, Jr., but Mrs. Gould finally married Roy Royston, who is now in "The Enchanted."

STIFF DRESSES OUT

Los Angeles, Nov. 6. First National has discovered some dresses are so stiff that they crackle with sufficient energy to be picked up by the mike.

As a result several garments of the girls have had to be changed to softer material in making sound pictures.

LITERATI

(Continued from page 23)

Transcript, known as "Hard to Please," is visiting New York.

Biograph a Day

Merle Potter, drama editor of the Minneapolis Journal is asking motion picture studio press agents for 300 word biographies and pictures of all their stars, to be used in his daily column.

Helen Hunter is now conducting a fun chatter column in the Los Angeles Evening Express. This is an added feature on the Express drama page.

William Suskin is the new literary editor of the New York Evening Post. He is to conduct the daily book column in that paper formerly operated by Bruce Gould.

Condo Nast has bought The American Gleaner, and will publish it hereafter from his place in the Graybar Building. Graphical Rice remains as editor.

The new "Standard Business Dictionary," for which Julius Spiegel, head of the Bankers Loan Trust Company, is down as author, was ghost-written by Leon Blumenthal, the theatrical press agent.

William F. Payson has resigned as president of Payson and Clarke, the book publishers, with Joseph Brewer succeeding. Payson may enter the magazine field, with his first effort a classification of the United States by the breeding of the horses, and to be called "The Blood."

James Edgar de Humberford, fiction writer, lost his \$12,000 suit against Tiffany Pictures Corporation. Superior Judge Hanly's court. He charged that the film company had used the title and theme of his book, "The Duke of Manhattan," for a picture of the same name.

James M. and George M. Brown, who were partners in the ownership of the "New York Evening Post," have been bought by the L. I. World and has been signed by the L. I. World.

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15 YEARS AGO

(From Variety and "Clippings")

B. F. Keith, 67, married Ethel Bird Chase, 26, daughter of P. B. Chase, Washington theatre man.

The Colonial, former Williams ace house, was offered more lease by the Keith circuit. Hammerstein's Victoria offered a bill of 19 acts, running from 2 to 5:30 p. m. In the show were three women-singles, Adele Ritchie, Bessie Wynn and Lydia Barry. New York theatre (Wm. Morris) framed a 17-act bill. Both houses were between two fires, the Palace and the new 44th Street Music Hall.

Clifton Crawford played one independent vaudeville week in Albany at \$1,500, his last before sailing abroad. It was on this trip that Crawford died suddenly.

Independents continued to make headway against the "Film Trust." It was reported that Universal and Mutual were near a merger. Already these two big studios concerns released some actual film than General Film Co., putting out 70 reels a week against General's 46. Griffith to direct.

Douglas Fairbanks was planning to appear with William H. Crane in a revival of "The Henrietta," famous farce in which the veteran had played with Stuart Robson in the '80s.

Films ceasing to begin to embarrass the industry. The National Board was functioning and had some authority while Ohio had its own censor who was absolute.

The Stratford-on-Avon players opened in Chicago at the Blackstone and registered a pronounced flop.

Jimmy Rice, acrobatic comedian of Rice and Prevost, probably the most successful pantomimic act vaudeville ever knew, was killed when he was run over by an auto truck at Broadway and 53d street.

50 YEARS AGO

(From "Clippings")

Near approach of election was a detriment to the theatre according to the time honored custom, 1878 was not a presidential year, however.

"Yank" Adams, expert trick billiard shot, was billed to give an exhibition on the stage of Miner's theatre. H. W. Collender made him a special table for the purpose. Playing surface was flat on the stage while the player stood in a trench around the edge. (Later a mirror arrangement was designed to make a billiard table surface visible to a theatre audience.)

Emma Lake, wife of G. H. Robinson of the circus family, (who died in Atlantic City a month or so ago) made her first appearance as principal rider of the Barnum Circus playing in New York, and scored a sensational success. Barnum, by the way, was making an appearance in the arena at every performance and business was enormous.

A "microphone" is mentioned in connection with the exhibition of the new Bell telephone at Old South Church, Boston.

J. H. Haverly consolidated all his mixed troupes and opened in Chicago with a big show. More than 30 persons were arranged in four tiers on the stage for the grand opening. There were eight end men.

Princeton played a football match against Stevens Institute of Hoboken, N. J., on Princeton field. But there was no pretense that the match was anything but a practice affair for Old Nassau in preparation for the Yale and Harvard games. Princeton won by 30 or so to 0.

Show Business in Politics

The 1928 Presidential campaign is over. The next Chief Executive has been named.

Show business always has had a stake in the race for office, national, state or municipal because the administration of public affairs touches its well being at many points. Now, for the first time in history it has been demonstrated that politics has a stake in show business, through the use of radio and talking screen to sell party leadership to the people.

Radio is show business. The vast system of broadcasting has been built up by professional amusement purveyors to the point where the nation's greatest commercial institutions have courted it. Thus, when show business through the medium of radio comes into a community of interest with politics in a public service relation that is manifest to the whole nation, the ultimate effect cannot but be enormously to the advantage and profit of the amusement field.

Radio this year reaped a rich harvest from the campaign. The parties got more than they paid for by reaching more ears than ever in history heard public issues argued. For three weeks before Election Day Smith and Hoover addressed each time not less than 10,000,000 people at once. Before the era of the ether audience it was physically impossible for over 20,000 to hear a speaker's voice.

Talking pictures contributed greatly to the public interest in and understanding of the large patriotic questions before the country. Even more than radio they made the personalities of the opposing candidates vital to the voters.

These two mediums served the political parties. But they also served the people as much or more. They will continue in increasing measure to serve, with growing prestige in the public mind and with increasing respect for the show business from the public and public administrators, a form of good will that argues mightily for show business morale, its public status and incidentally its material prosperity.

Inside Stuff—Legit

At least two legit houses, the Biltmore and Mansfield, and across the street from each other, give the authors of their attractions marquee tungsten distinction.

"Americana" has J. P. McEvoy, Roger Wolfe Kahn and Irving Caesar's name blazoned out loud and "Tin Pan Alley" illuminates Hugh Stanslaus Stange under the Ullie. The playwrights are getting a little attention.

Because of a strong friendship and personal regard for the Hungarian playwright, Ferenc Molnar, his play, "Olympia," at the Empire, New York, will be forced along by Gilbert Miller, the producer. Miller realizes the show isn't overly strong but is determined to make it stick as long as possible.

Fritz Leiber is taking out his Shakespearean repertoire again, starting this week at the Little, Cleveland. Leiber closed early last season after a bad year and since that time (with the death of Robert Mantell) there has been no touring Shakespearean stuff on the road. Leiber's plan in the past has been to work the schools and colleges thoroughly.

Florence Nash, speaker at a recent meeting of the Church and Drama Association, upset the even tenor of the affair when she told the guests that they had better be careful in their campaign for "good, clean plays" not to endorse too many dull ones. Following this up she said it was ok, to raise the morals of the stage just so they didn't lower his taste.

The previous speeches had all been about how the association could eventually force producers to put on nothing but clean stuff.

Yiddish Art Theatre, holding forth this season under Maurice Schwartz's direction at the former Fox's City on East 14th street, now boasts 7,000 subscription members as the first and only Yiddish subscription house in the world.

The Yiddish Art also was the first repertory theatre in America when, at the old Madison Square Garden theatre, Schwartz first introduced Adrevey, Romain Rolland, "The Dybbuk," "The Circle of Chalk" and other playrights and plays to America.

The group now numbers 40 permanent members in the company with the newly organized Yiddish Art Theatre school including 60 more members. Schwartz personally tutors these school members and draws on them for extras and bit parts.

Samuel C. Stempleman is out of the managerial end of "Skidding," having sold his interest to Hyman Adler, who controls the show in association with William Barnes, culture man. Stempleman, officer in a corporation making a popular brand of razor, became interested because of the stage career of his daughter, Joan Madison. The latter has joined the Goodman Memorial theatre, Chicago.

Inside Stuff—Pictures

(Continued from page 16)

actor demanded the ring, the prospective bride handed him the pawn ticket.

Under threat of arrest the actor had to pull a fast one by soliciting many of his friends to contribute to a fund of \$400 to get the ring out of hock. After the storm was over the actor realized he had already spent \$550 for a ring that could have been purchased for \$400.

Dr. Emmanuel Stern, medical and welfare director of Paramount, with home offices in New York, is on a semi-annual tour of inspection of the coast studios. Dr. Stern has supervision over Par offices throughout the world. His office was inaugurated eight years ago in connection with the Long Island studio.

He says one of the reasons for the department's great success has been its policy of free service to employees, making available in cases of necessity services of highly skilled doctors and surgeons.

The day before the option on his six months' contract was to be considered, a writer on the Fox lot suddenly conceived a great idea. However, he had called "wolf" so many times that studio executives were loath to lend him an ear. Following day when he presented that same idea and one else was to occupy his chair, the writer shrugged his shoulders and drooped down to Culver City. Before the day was up his idea had netted him \$25,000 and another desk on another lot.

One picture man suggested he happened to read the music department and, in view of sound synchronized films close association with music, it might be a good idea to call attention to that department.

Variety knows that the various branches of the amusement business reads its own departments first and generally only if for no other reason than lack of time. However, the film-music interlocking association might make it worth while for exhibitors and producers to get a line on the practical end of the popular music business' news.

Inside Stuff—Vaudeville

R. F. Keith Memorial Theatre's opening in Boston last week was marked by the presence of the "factions." As for its position after going to Boston by separate trains, the factional party remained apart from each other in hotels and in the theatre.

At the premiere, the Albee crowd occupied the left side of the orchestra stage, the Keiths and the Kennedy-Murdoch group in the right hand one. Each held about 30 chairs.

Again on the stage P. B. Albee made the first address of the dedication for the Keith Circuit, and Mrs. P. Kennedy added the speeches. This is reported to have been the cause of a protracted argument the same afternoon. Albee, from the story, wanted to close the talking section, but was outvoted by John Ford, in charge of the Keith chain.

Mayor Nichols of Boston somewhat disconcerted the New Yorkers by referring to Albee as Mr. Al-B. Former Mayor Curley also spoke. Mayor Curley repeatedly mentioned the 44 years of association between the Keiths and Albee; how Albee had funded the Keith foundation to its present mark, culminating in the R. F. Keith Memorial Theatre. Gov. Fuller of Mass., said much along the same lines. Albee himself without referring to J. J. Murdoch or Kennedy, mentioned the length of time since he started with R. F. Keith.

Following all of this, Mayor Curley in introducing the next and final speaker as "our own Boston boy, Joe Kennedy," named him as the head of the Keith circuit. Kennedy has been with Keith's about five months. In his talk, Kennedy mentioned "my associate, J. J. Murdoch" and also Albee.

Albee is said to have sent out about a dozen invitations to old time vaudevillians, since famous, to attend the premiere. Only one who stood up was Muggs' Chino, who named from the stage by Raymond Hitchcock as Muggs, walked to the orchestra rail, saying a few words and adding if she were on the stage she would kiss Albee. That closed the request to a kiss. Albee got further opening.

The new Keith house is handsome for Boston. The main hall is a No. 2 from the Paramount, New York. It was started by Albee when he was in charge of the Keith chain, and cost around \$400,000. It's not considered required in the over-saturated downtown section of Boston, but is an outgrowth of Albee's desire to give his first vaudeville employer a perpetual monument in the city where he started. It is to be the Keith chain's new home. Albee owns, by request, nearly all of his present wealth and position, conceding of course the great measure of that contributed to Albee and Keith's through the phenomenal efforts of Murdoch in successfully operating that circuit for many years.

At the opening Boston appeared mostly impressed by the publicized works of art in the lobbies and rest rooms. One of these termed "the \$50,000 Corot" (painting) had also interested the Brooklynties when the Albee theatre opened there. It also may have been working for the Cleveland Palace opening, with the chance it will draw travel, as will others of the standing art display group for Keith openings to Rochester and Plushing where the next two new, and probable final, Keith theatres will shortly open.

Boston newspapermen were near astounded when noting the Keith's opening night publicity in the Boston dailies of that day. The notices carried a picture of Kennedy, his name and of the opening, without a word or the mention of Albee. Previously the dailies had given no space to Albee, in consequence of the changes it will cause with details. To offset the Keith-bogging at the finish, a report was circulated amongst the men of the dailies that it had been decided to give Kennedy all the best of it on the opening day, as it would wind him up with Keith's; and he would not again be heard from in connection with that chain.

This with Kennedy closing the speeches convinced the Boston boys of the many stories of Albee being president of Keith-Albee-Orpheum in many cities.

Murdoch did not attend the opening, under direction of his physician to remain at home. Mrs. Murdoch was there. The first thing Mrs. Murdoch did upon arriving in Boston on the afternoon of the opening was to call upon the daughter of the late Bob Larsen.

A sentimental side to the evening was the applause showered by the capacity audience upon George Williams, a versatile stage and screen star, just as he came to share in the piano for Frankie Benth, the audience caught sight of the two stage hands in the dimness. Immediately the applause started. Out of towners didn't understand it. Then they got the idea. It was remembrance. And the applause continued throughout the moving, with the stage remaining dim, until the stagehands, without acknowledgment in any way, after setting the piano, left the stage.

Among the opening night audience was a Variety reporter from New York, in the house as a deadhead. It was the first time a Variety staff man had been in a Keith house for three years, without buying his ticket.

With the gradual development of television and with radio now in on vaude, the late Jimmy Duffy's old wheeze about phoning his act over might now be more than just a mere gag.

Nobody seems to know what is to become of the Lights' Club in Freeport and nobody seems to care. It is reported along Broadway the place on the L. I. shore has gone to rack and ruin and that a bank, holding a mortgage would either foreclose or take over the property. A plan to turn it into a really development seems to have blown cold.

Billy Montgomery of the erstwhile team of Montgomery and Moore is attempting a stage comeback in vaude. Montgomery is doing a songster-pianoleg act in the independent hideaways billed as Monty Williams.

While on his Keith contract, which started a few weeks ago and continued in the T. Lewis found a four-week break during January. He has billed in the open time with Balaban & Katz picture houses in Chicago. Lewis has placed Keith's Palace in Chi.

French phones and a new set of carpets will be installed in the Loew looking office.

The one-piece talkers will give the boys a chance to speak and deal at the same time. Reason for the carpets not announced.

Frank Crumit will take part in the Kiwanis-sponsored "Stally" at the Court Square theatre, Springfield, Mass., Nov. 19-21, for the benefit of the under privileged children of the city.

Following his success in Tulsa, Sanderson, Crumit purchased a home in the suburbs of Springfield, and entered the local business. He has been writing songs, making records and appearing in occasional productions.

One of the best race horses belonging to the Alexander family, the one, "Chester-Tine" died and "Chester-Tine" is too sick to race, but the blood, "Alexander Pontage" has been coping some big purses. "A P." won the inaugural handicap at T. J. on Jan. 10, 1927, and also won the Sprague Handicap.

Practor's Fifth Avenue, New York, has made a name for itself in its own way since the scrapping of vaude at Loew's Grand opera, the present competitor. Since the Loew house went sound time was no longer business at Practor's has improved plenty.

Aside from the former Loew approach there is no competitor to the Practor house between 14th and 41st sts.

Morley's Idea of the Hoboken Spirit Is Seidel of Beer and New Plays

"If it was good enough for Lily Langtry, it's good enough for us," is one slogan of the little group of well-known operators of the old Italian theatre, Hoboken, with a stock company, offering old and new plays.

In the group are Christopher Morley, author, commentator and now playwright, Cleon Throckmorton, artist and stage designer, Harry Wagstaff Gribble, playwright, and E. S. Collins, lyricist and manager of the enterprise.

Another slogan, used in the advertising, is "Sell 'em over to Hoboken."

Not that those writing folks are boasting from a really stumped but they know it is a good place to go to and to come from but in much better condition.

The spirit of the sponsors of the Hoboken Theatrical Company, the players themselves and the inhabitants, is emblazoned on the curtain. It's a sort of feast with four segments. On three are pictured an hour glass, the fourth a picture of a foaming glass of beer. They throw the spot light on that crest when the inevitable four-piece orchestra climbs up from the hole. The crest stands for the three hours for luncheon, club, of which Morley is past and present president.

In the Old Days

In the olden days, when Miss Langtry, Ada Richman and many stars of the legitimate ferried over to Hoboken the engagements were doubtless of a one night stand nature. Not so now.

"Pleased to Meet You" opened last week for a two-week date. Judging from attendance Friday night, the show will make money. The boys have the thing down to a system. It didn't cost much over a yard to put on the Morley play—borrowed the scenery and the author's royalty will probably go into the pot which they expect to cut up next spring.

Morley went into the east suddenly Friday when the lead, Dennis Clough, was taken with a heart attack and died.

It was reported the author won't get salary as an actor unless he complains to Equity—after he joins. The author had never acted before and he did very well considering. As for the play it impressed as adaptable to an opera.

Morley and his desecrated Hoboken as the "last seacoast of Bohemia." Their venture, now in its seventh week, halls patrons current and expected in this manner in the present.

To the many patrons who are trekking to Hoboken for the first time during the two weeks' run of Christopher Morley's "Pleased to Meet You," we extend a special welcome. Our regular patrons, who have been enthusiastically supporting our venture in this "last seacoast of Bohemia," will understand our gratitude to them is unshaken; the influx of new customers merely means that success is now doubly sure, especially if these neophytes will now consider themselves regular members of our company and will work as hard as we are working to spread the word of the glories of Hoboken and the Old Italian. Membership in this cultless cult means plenty of toil; the reward is in observing the astonished success of the neophytes when they make us their first visit.

New plays will now be coming thick and fast to the Old Italian House, be sure to bring your friends to see them. And don't forget that in between new work we are doing the best of Broadway style. You are always sure of good entertainment at the old Italian, bless its ancient hours.

Come again—soon!

It was reported a committee of cafe keepers, doubtful of the meaning of the word neophytes, wrote Morley wanting to know if he was putting something over on them.

K. AND E. ST. LOUIS, OPENS

St. Louis, Nov. 6. The American Theatre the K. and E. legit house which was delayed because of labor disputes, opened Sunday night with "Interference."

"Simba" next, followed by "The Wooden Kimeron."

Stage Experience

Los Angeles, Nov. 6.

One of the larger film companies, planning to insert a long talking sequence in one of its current productions, engaged a dozen male players whose professional experience was confined entirely to films.

After rehearsing them for five days, the supervisor gave it up, fired them all and took on a complete lineup of players who had stage experience.

Winchell in Disguise

Before the opening performance of "Animal Crackers," there was much ado over the matter of Walter Winchell, critic and columnist for the Graphic. Sam H. Harris had requested the Shuberts to lift the ban on Winchell, if for that night only, but he was refused.

The Marx brothers declared the scribe would be permitted in the house or there would be no show. Shuberts had their detectives front and back, but Winchell was present. The Marx boys got Winchell in through a dressing room window, secreted him in a shower bath and made him up as a hunchback with crepe whiskers. They changed that, however, and made Winchell up like Harpo Marx, spotting him in the wings where he remained throughout the premiere. Nobody knew but that he was to double for Harpo in some scene or other.

Winchell had been invited as a guest of several newspapermen but did not attempt to enter the front of the house.

"SEX ALIVE" NEW

Young Foreigner Producing — Thompson and Hope, Authors

Fred Lowe, a new 24-year-old discovery, hailing from Vienna and only two years in America, will shortly debut as a composer of a musical comedy, "Sex Alive" is the title, with book by Harlan Thompson and Edward Hope, the Herald Tribune column conductor. It is the latter's maiden libretto as well.

Sam H. Harris will do it, from understanding, through a dummy entrepreneur, although he may change his mind and sponsor it personally.

CAST CHANGES

Gladya Huletto replaces Patricia Barclay, "Little Accident."

Emily Graham replaces Laura Straub, "The Final Balance."

George Sweet replaces Jack Haley at the Chicago company of "Good News."

Ruth Lyons out of "Night Hosts" at the Rock, replaced by Kay Carlin.

Barbara Newberry out of "Good Boy" joined newer Hammerstein musical "Polly" via Hamartia.

Charles Angelo, "White Lilacs,"

Carlotta May is replaced by Walter Horton, "Skidding."

Alta Dugan replaced Audrey Davis, "The Three Musketeers."

Ruth Shepley stepped into the lead of "The Squealer" at Werba's Brooklyn this week. Clarke Silverman also went in Monday night, with a number of other cast changes figured for the piece before it steers into the Forest, New York, latter part of next week.

DUFFY MOGS. CHANGE

Walter Chumowich, who has been managing the Hollywood Playhouse for Henry Duffy, took over the president, Duffy's downtown local house, succeeding A. B. Bondeson transferred to manage Duffy's President in Seattle.

Matt Allen, manager of the El Capitlan, Duffy's other Hollywood house, will have charge of the Hollywood Playhouse in addition to his own, pending the appointment of a manager on the latter site.

CHICAGO CASHIER LOSES TEMPER; NABS GUNMAN

Chicago, Nov. 6.

This burg being quite an arsenal, it's routine stuff for a box office man to look up from counting into the barrel of a gun, with a mean-faced boss at the other end. The dailies no longer go into raves over heroism when a b. o. gets sore and elapses a stickup man.

George Rochford, cashier at the Woods, was adding up the take-ins when a revolver was pushed through his cage. Looking in, temper, Rochford grabbed the gun and chased the bandit around the Loop, finally running him into a copper.

"It was nothing," said Rochford, protesting compliments about his bravery. "I could see right through the barrel of the gun, so I knew it wasn't loaded."

The cop opened the gun. There were two bullets in it.

Ina Claire-Jed Harris Engagement Called Off

"Children of Darkness," Jed Harris' next, will have to angle for a star other than Ina Claire when the piece goes into rehearsal two weeks hence.

Jed Harris proposed taking over Miss Claire's former contract with F. Ziegfeld, Jr., which called for the star's appearance in the musical version of "Neil Gwynne," set back several months by Ziegfeld. The hitch in transfer was that Harris wanted Miss Claire, for run of play and Ziegfeld was unwilling to release on such an arrangement in case he should shuffle plans and put on the musical after opening of the Harris production.

Harris is going ahead with casting of his piece and is angling for another femme name to head his cast.

2 Bronx Stocks Quit

Bronx's only two dramatic stock houses, Tremont and America, folded last week.

New Tremont, operated by Sydney Cohen, and a picture house for many years, reverts to that policy. America, formerly Minnie's Bronx, also goes back to its old policy, burlesque, stock tabs and films. Schoenbach and Lerner have the America.

Atwill's Second Short

"Knife"—Cast of 12

Lionel Atwill will begin work on his second Fox talking short within two weeks. It will be a two-reeler titled "The Knife," by Henry Arthur Jones, a condensed version of the play.

A cast of 12 people, mostly from the legit stage is in support.

PHILLIPS' SOLO "BLACK BELT"

Sidney Phillips debuts as a legit producer with "Black Belt" by William Jordan Rapp and Wallace Thurman, the latter colored. Only one white character, minor, appears in the play.

Brian Whitman, Sydney Kirkpatrick and Jimmy Marshall will handle the leading roles.

Al Lewis, Crosby Gage and George Jessel have all bowed out. Phillips denies Jessel is backing him.

Keith in U Film

Jan Keith, recently leaving "The Command Performance," legit, has been signed by Universal to play opposite Laura La Plante in "The Haunted Lady."

Story by Adele Rogers St. John.

Pittsburgh Stock

A stock company, recruited by Laura Tintie in the Paul Scott office, opened Monday in the Gayety, Pittsburgh. Personnel includes Mary Ann Dentler and Robert Lowes.

George Lesley, Laura Rogers, Sidonia Correlli, Frederic Karl, Kenneth Rowland, Randall O'Neill, Sally Wall, Milton Royle and Arthur Ritchie, director.

"Blossom Time" Chi Date

Chicago, Nov. 4.

"The Command to Love" will wind up at the Studebaker Nov. 23 to three months business. "Blossom Time" is reported to follow on Thanksgiving.

Shuberts' Garden Share of \$17,000 Weekly on Talker Starts Warner Talk

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed four new productions last week. He thought:

"The Unknown Warrior"—Good.

"Young Love"—Good.

"Revolt"—Good.

"Tin Pan Alley"—Bad.

Future Plays

"Houseboat on the Styx," produced by Ned Jakobs has so far in east Hal Forde, Jack Hazzard, Florence Moore, with Monte Carlos doing the music and Oscar Eagles directing.

"Strange Interlude," road company, sent out by the Theatre Guild, opens Dec. 3 at the Court Square, Springfield, Mass., and afterward playing a route from Rochester to Los Angeles and San Francisco. Pauline Lord heads the company.

"The Barn," by A. E. Thomas, is listed as George M. Cohan's next. Now casting and due for rehearsal in two weeks. The piece is set for New York after two weeks out of town next month.

"The Booster," scrapped after a two-week tryout last season, is to be revived by Barnes Productions, Inc., in association with Leslie Morosco. The latter had been in on the former production but bowed out before closing. The revival, now casting, is due for rehearsal next week and figured to open cold in New York.

"Oh, Mama, Mama," Shubert musical due to go into rehearsal Nov. 5. Cast principals include Frank McIntyre, Anna Seymour and Harry Lang (Lang and Haley).

The Actors Theatre will revive "The Wild Duck," planning to get Helen Chandler and Blanche Yurka to play their former roles.

"Congai," Sam Harris' production starring Helen Menken, will go into the Harris theatre when ready. Show now trying out on road.

"Honest Thievery" goes into rehearsal next week as initial producing film of Jack Hartley, former legit actor.

The Theatre Guild and not Jed Harris, as previously reported, will produce "Meteor," by S. N. Behrman. The Guild has the production on its current season schedule with Harris reported negotiating for the London rights of the piece.

"The Last Lover," produced by Edgar Selwyn, with Elsie Ferguson, went into rehearsal this week. Opens at the Windsor, New York, Nov. 26, with the Apollo, Atlantic City, to follow.

"Well, Well, Well," Shuberts, with Jack Pearl featured, in rehearsal tomorrow (Thursday). Lou Morton directing.

"Quicksands," which Anna Held, Jr., produced for a brief run at the Masque, New York, last season, is to be revived in revised form by Warren Lawrence, author, destined for Chicago.

"The Joy Peddler," comedy drama based upon the life of Charley Chaplin went into rehearsal this week with L. R. Franklin, author, also figuring as producer. The piece will open the latter part of the month at the Village Playhouse, Greenwich Village, New York, for four weeks for the theatre's subscription season.

"The Comeback," by Orla Pritchard has been sent into rehearsal by William A. Brady, with F. H. Herk, president of Mutual Burlesque Circuit interested financially. It opens out of town next week. Cast includes Melvin Douglas, Jean Dixon, George Mosler, Peggy Shannon, Jeanne Greene, Bryan Lynn, Philip Hodge, Emily Hamilton, Joseph Lee, Kitty Kelly, June Webster, Jane Houston, Ernest Pollock, Victor Morely staging.

Warner Brothers' "Singing Fool" dialog talker with songs by Al Johnson at \$3 top, doing a gross of \$13,000 weekly and keeping it up on a run, is giving the Shuberts as their share for the house \$17,000 each week.

This is thought to have been the main cause for the recent rise of Shubert stock quotations, also the talk of a Warner buy in. The Shubert share of the Garden's gross is more than the house ever made with a Shubert musical. With the Shubert corporation having less than 175,000 shares of stock outstanding, and with the proposed deal with its income for the Warners to obtain first talker rights on Shubert stage productions, the Shubert stock took on a spurt.

It's not looked upon as immediately likely that the Warners will take over any important number of Shubert Brothers, on Broadway or on the road.

The Warners' dealings look toward the film rights to such Shubert stage productions, past, present and future, as the picture men may select. It is said that among these are several Shubert musicals of past seasons the Warners believe of value to them in the talking film fields.

Besides the weekly income to the Shuberts from the Winter Garden, and with the Johnson talker apparently set there for a long run, the Shuberts will have saved the cost of two large musical productions, at least. These would have been required for a full Garden season. Neither of the productions could be put on at a lesser cost each than \$150,000.

Warners have the Garden at a \$7,000 guaranteed weekly rental to the Shuberts, and the latter sharing in on a percentage of the gross.

ASKS CIVIC AID

Laura Arnold After Subscribers for Rep Co. in Yonkers

Yonkers, N. Y., Nov. 6. Laura Arnold is attempting to establish a permanent stock here. Last week she presented a plan to the Rotary and Lions clubs and Chamber of Commerce. She only asks temporary subscriptions to get the thing going.

Miss Arnold opened the old Warburton Sept. 10, with stock, and says she lost \$11,000. Can't stand the stock market. Says the idea needs further demonstration.

Warburton was dark last week but reopened Monday with "The Unseen Way." Miss Arnold and Edgar Mason are the leads.

Dr's. Try, \$50,000

San Francisco, Nov. 6. With a reported loss to date of around \$50,000, Dr. J. W. McGettigan, who wrote "Happy Days" musical, which he wrote in association with Max Dill (originally "Late O'Docs"), is hanging up the shingle. The three-star combination show goes into the storehouse from the Columbia after Saturday.

"Late O'Docs," first at the Hollywood Music Box, where it was a dismal flop.

ROYCE LEAVING FOR COAST

Edward Royce, stage director, now with Fox, leaves for Hollywood, Nov. 13.

Royce moves west to stage the numbers for operettas and musical comedies which Fox will produce as talking pictures.

"FRONT PAGE" CHI DATE

Chicago, Nov. 6.

"The Front Page" is now set for the Paramount Nov. 26.

Hoise, dark at present, will reopen Nov. 11 with "Milk and Hales" in "Keep Shuffling" for two weeks.

Carroll's New Play

Karl Carroll's new play organ doesn't argue a new "Vampires." It's just an added effect for the current edition which is planned to go through the spring at least.

Carroll has made a bid for the Majestic for a new musical piece he has in preparation.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accrued to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operaetta).

Admission tax applies on tickets over \$2.

"Americana," Mansfield, (R-1,050-\$5.50). Ticketed off promptly Monday afternoon; played five days; drew mild notices; novelties in revue, but trade first seven performances only about \$13,000. Broadway's trade off generally—election.

"Animal Crackers," 44th St. (3rd week). (M-1,333-\$4.60). Marx brothers drawing big trade at matinees; which they expect to do in previous shows; major musical hit with takings above \$43,000, 2nd week.

"Billie," Erlanger (6th week). (M-1,320-\$3.55). Comparison of the scale musicals should not affect Cohan attraction, popularly priced; getting \$25,000.

"Blackbirds," Ellinger (27th week). (R-822-\$3.55). Regarded, clinch through winter and into spring, getting more money than any colored revue ever presented; off comparatively little last week, \$18,500.

"Courage," Ritz (5th week). (D-945-\$3). Cut rate, allotments withdrawn last week when trade claimed to have jumped to \$10,000; improved in opening weeks and if that continues, will be a success.

"Crashing Through," Republic (2nd week). (C-901-\$3). Tipped as good thing but notices rather moderate; no call reported in agencies, but this week showed after better line.

"Cross My Heart," Knickerbocker (8th week). (M-1,412-\$4.40). Final week; musical comedy, but winner in Boston, but fell down here; house dark next week; gets "Macbeth" Nov. 19.

"Diamond Lil," Royale (1st week). (D-1,112-\$3). Regarded doing excellent considering new crop of attractions; last week takings around \$12,000.

"Exceeding Small," Comedy (3rd week). (C-682-\$3). Actors Theatre thinking of replacing this show with revival of "The Wild Duck"; last week takings around \$15,000.

"Faust," Guild (5th week). (D-914-\$3). Another week with no chance to move to another house after subscription period; around \$13,500. Major Barbara, revival, to follow.

"Front Page," Times Square (13th week). (C-1,057-\$3.55). Rugged comedy (D-914-\$3). Dances nightly and will doubtless last through season; has been off and last week eased down to \$21,000; best of dramas.

"Gentlemen of the Press," 48th Street (11th week). (C-909-\$3). Slipping steadily, but may do better after election; managerial hope on Broadway \$6,000.

"Girl Trouble," Belmont (3rd week). (C-515-\$2.85). Reputed better than first indications, trade improving last week, first full week; \$5,000, good boy.

"Good Boy," Hammerstein's (10th week). (M-1,400-\$6.60). Performance downer, but business business; high scale may be necessary here and with some others; rated around \$25,000.

"Gods of the Lightning," Little (3rd week). (D-530-\$3.55). Moderate to date, considering capacity; over \$5,000 claimed last week, limited agency buy figured.

"Good News," Chicago's 46th St. (62nd week). (M-1,413-\$5.50). Another month or so with a new musical due here in December by same management (Lew Brown and Mordell); holdover still making money; about \$20,000.

"Hello Yourself," Casino (2nd week). (M-1,177-\$5.50). Lightness of this musical landing, with notices boosting performance; initial week not criterion because of lagging trade generally; rated over \$18,000 in first week; business averages; equally full week about \$17,000.

"Hold Everything," Broadhurst (5th week). (M-1,375-\$5.50). Little, but business thought under capacity; better line of shows' strength from now on; \$26,000 claimed.

"Hotbed," Play (1st week). (C-836-\$3). Presented by Louis Feuillade; producer's second try this season; opens Thursday (Nov. 8).

"Jernigan," Longacre (1st week). (C-D-1,012-\$3.85). Consistently good attendance in better priced seats and ought to make run of it; \$18,000 in first week.

"Jealousy," Maxine (1st week). (D-1,121-\$3). Monday night's performance out through illness of John Halliday, who is a R. U. N. business considered very good for two-person play, with pace of \$8,000 last week, less unless performance.

"Just A Minute," Amuseur (5th week). (M-1,290-\$5.50). Performance in much better shape than at

premiere, with business little improved however; quoted around \$13,000, not profitable for musical; scale lowered this week.

"Little Accident," Morosco (5th week). (C-885-\$3). Getting class trade with indications will stick well into winter; laugh show estimated around \$10,000 or better.

"Luckee," Harris (8th week). (M-1,057-\$4.40). An in-between musical show, material for success but production not up to what it should be; maybe \$15,000.

"Machinal," Plymouth (10th week). (D-1,912-\$3). Flipped last week after having picked up previous week; approximately \$12,000; profitable but should do much better.

"Mr. Moneybags," Liberty (4th week). (D-1,202-\$2.50). Climbed to \$15,000 last week, which sounds all right at scale but with flock of stage hands required, no profit indicated as yet.

"Night Hostess," Martin Beck (9th week). (D-1,189-\$3). Little off last week from previous week; moderately successful; \$9,000 again last week.

"Olympia," Empire (4th week). (D-1,099-\$4.40). Another two or three weeks; gross of \$5,000 almost entirely from agencies who overbought before premiere; "The Age of Innocence" probably soon.

"On Call," Waldorf (1st week). (C-D-1,103-\$3). Independently presented; first attraction for house this season; written by Roland Oliver; opens Friday (Nov. 9).

"Peach Blossom," 47th Street (1st week). (C-1,000-\$4.00). Getting big money, grosses close to anything except musicals; dipped under \$20,000 but will come back.

"Possession," Henry Miller (6th week). (C-D-916-\$3). Final week; moved here from Booth last week and pace bit better; gross approach \$18,000; "The Sacred Flame" due soon.

"Rain or Shine," George M. Cohan (40th week). (M-1,371-\$5.50). Now in 10th month and will probably make \$25,000, but should pick up now.

"Relations," Wallack's (12th week). (C-770-\$3). Tough time of it, but with a raise and a new attraction longer than expected; under \$5,000.

"Revolt," Vanderbilt (2nd week). (C-D-945-\$3). Dances the favorite notices; whole and box office should benefit; opened Oct. 31 with light trade thereafter.

"Scenes," Apollo (19th week). (R-1,168-\$4.00). Agency buy expected to have been main support of revue; around \$43,000 claimed; after next week drop expected as usual.

"Straight Through the Door," 49th St. (6th week). (C-708-\$3). Final week; high at \$7,000 then slipped down to \$5,000.

"Show Boat," Ziegfeld (46th week). (M-1,150-\$6.60). Business remains best of all on list; off somewhat through election interest but figured to recover and remain for balance of season; \$45,000.

"Skidding," Hayes (25th week). (C-861-\$3). Cut rates are keeping business steady; cost in show operate and being spotted in roof house can make little money with small grosses; under \$1,000 last week.

"Strange Interlude," John Golden (1st week). (D-900-\$1.40). Capacity attendance continues; \$16,000; only drama credited with that kind of trade; six performances weekly; O'Neill's nine-act play.

"The Grey Fox," Playhouse (3d week). (C-872-\$3). Getting much more but must improve to get into money rating; last week approximately \$7,500.

"The Grey Fox," Fulton (1st week). (C-911-\$3.85). Class draw; excellent business since start at \$18,000 claimed; though somewhat under \$15,000 in first week.

"The Ladder," Cort (10th week). (D-1,141-\$3). Final week for world's record play, no flowers; "The Days Next Week."

"The New Moon," Imperial (8th week). (D-1,101-\$5.50). Potentially smash musical; reported off last week due to election; gross well over \$15,000.

"The Three Musketeers," Lyric (13th week). (C-1,126-\$6.60). Favorite opera until "New Moon" are played; reported about breaking even; "The Days Next Week" move this week and should hit big Nov. 9.

"The War Song," National (6th week). (M-1,100-\$5.50). Business has been held to fair proportions; gross over \$9,000.

"These Few Ashes," Booth (1st week). (C-850-\$3). Musical comedy; played under \$5,000 but man-

Shubert Contracts Restrict Players

All Shubert contracts issued now carry extra clauses for movie talker services by the talent, it is said. The impending deal with Warner Brothers for the Vitaphone production of Shubert productions may account for this. It also ties up the Shubert players either for Warners or to hold them away from other talker producers. The clause restricts Shubert acts from rendering services for competitive talkers. There is no specific mention made of Vitaphone, but the understanding is that Shuberts would "release" a player only for a Vita production.

agement hopeful of sticking it over.

"This Thing Called Love," Bijou (8th week). (C-505-\$3.85). Modestly paid show that may stick through autumn because of lower floor business; \$7,000 estimated.

"This Year of Grace," Selwyn (1st week). (R-1,067-\$6). Presented by Arch Selwyn and C. B. Cochran; London, London, London; Noel Coward and Beatrice Lillie handling cast; opens Wednesday (Nov. 7) at \$22 top; first show at \$7.70 top for front rows tonight (Wednesday).

"Tin Pan Alley," Billmore (2d week). (D-1,100-\$3). Drama of Broadway; night life, gunplay; opened Nov. 5 with notices moderately favorable.

"Treasure Girl," Alvin (1st week). (M-1,387-\$6.00). Presented by Aaron and Freedley; their second recent musical presentation (also have "Hold Everything" at Broadhurst); Gertrude Lawrence starred; opens Thursday (Nov. 8).

"Three Cheers," Globe (4th week). (M-1,416-\$6.60). Off to flying start and ought to be clinch for long run; standee business in evenings; over \$40,000.

"Ups-A-Daisy," Shubert (5th week). (M-1,398-\$5.50). Performance revised Monday; William Kent out through mishap; and Frank Wood in; business not what it should be; under \$20,000.

"Vandites," Earl Carroll (14th week). (R-968-\$7.40). Heavy musical competition; has opposed, but here somewhat; claimed to be getting \$35,000 and over, however.

"White Lilacs," Jolson's (9th week). (O-1,770-\$5.50). Averaging around \$20,000 with little variance; may be slightly profitable with aid of cut rates.

"Young Love," Masque (2d week). (C-D-700-\$3). Critics reversed those in Chicago, show liked; changes better indicated from now on; \$5,000 first seven times.

Special Attractions—Little Theatres
"The Yellow Jacket," revived by Mr. and Mrs. Charles Coburn; opens Wednesday. A Coburn Theatre renamed from De La Sda Theatre.

"An Enemy of the People," revived at Walter Hampden's Monday.

"A Man With Red Hair," succeeded "When Crumple Played"; Garrick; opens Thursday.

"The Dark Mirror," by Irving Stone; presented at Cherry Lane Playhouse; Lennox Hill Players; opens Friday.

"The Unknown Warrior," Charles Hopkins; closed last Saturday; season at Fulton; 14th Street; Eva Lee Galleniece company.

"The Final Balance," Provincetown "Sunset"; Lucille La Verne (Princess).

"Black Scandals," closed (Totten).

Cochran Revue Big In Balto. at \$29,000

Baltimore, Nov. 6. Arch Selwyn's importation of Cochran's "This Year of Grace" got the town's \$29,000 in first week. The first off was \$4,000 and they paid it, and premiums at the hotels for choice locations. In seven performances the show grossed \$29,000. The Theatre Guild, playing the second of its five-week subscription season at Fulton, opened to a big crowd Monday that of the first week, but failed to maintain the pace. The subscriptions insure a satisfactory season. First week reported in these columns at \$19,000 was perhaps a little liberal. Second week eased off slightly. The Guild plays the second pair of weeks here late in November.

Colored Act Engaged

Los Angeles, Nov. 6. Stephen Foster songs, dance and character actor, has been signed by Fox for five-year contract.

"Gang War's" Quick Chi Exit; "Rita," Slump Proof, \$40,000

Tyler's "Macbeth," in Philly, Disappoints

Philadelphia, Nov. 6. All doubt as to the ability of a strong show to draw to the Erlanger were dispelled last week when Ziegfeld's "Rosalee," its first week in Philly, got about \$44,000 at \$4.40 top, \$5.50 Saturday night.

The Erlanger and been a complete "bust" will soon to date, playing pictures, return engagements of old shows and only one new legit offering ("Present Arms") which was a \$29,000.

Considering how bad business has been here all season, it was surprising to find two shows last week asking \$4.40. The other was George Kelly's "Macbeth" campaign. Talk about an upset—this one led the way. Mail orders gave every indication of another record such as "The Rivals" and "Treasure Girl" set for Tyler. When the show opened and the demand ceased. In fact, except for the matinee, attendance was far below expectations. On one night, less than 100 people in the orchestra. Advance sale prevented a complete rout, but gross on week reported at less than \$13,000 with capacity figure probably \$22,000 at this scale.

"Rainbow" did not open until Tuesday night, and of course, suffered thereby. The critics, admitting that the production was far from perfect, were, however, raved about the show's possibilities. Wednesday matinee was way off, but by the evening, trade improved, and thereafter every performance showed a distinct gain.

"Music in May," new opera by the Shuberts, won great notices from some of the second-string critics, but hardly upheld by the stout and opinionated Sunday.

The show is modded closely after "The Student Prince," in a first week, around \$22,000.

An indication of just how bad business is in Philly is to be found in the fact that although the Theatre Guild has been highly successful in its subscription campaign, having almost reached \$5,000, the advance box office sale has been very disappointing. Their initial offering at Garrick this week is "The Guardsman" with "Arms and the Man" following in two weeks.

Other openings this week are "Polly," new Hammerstein musical show at the Shubert, and "The Lady Lies," dramatic try-out, at the Walnut.

Next Monday brings "Dracula" to the Broad, "Pauline Frederick" to the Seaside, and "The Girl" (formerly known as "The Queen's Taste") to the Chestnut Nov. 19. In addition to "Arms and the Man," "The Guardsman" and "Arms and the Man" following in two weeks.

George Tyler's ambitious revival looked like whirlwind with whole of mail order sale, but did not show a thing after it opened. \$4,000 sale slumped.

"Polly" (Shubert, 1st week). New Hammerstein musical show in four weeks; run "Treasure Girl" hit hard by musical competition, dropped to \$24,000 in final week.

"The Guardsman" (Garrick, 1st week). Theatre Guild starting eight weeks' engagement here, two weeks each play. Subscription campaign highly successful, but public advance sale poor.

"Music in May" (Broad, 1st week). This offering, touted as another "Student Prince," failed to show strength expected, although by no means a bust. This week with 110 seats at \$4.40 and \$5.50.

"Mary Dugan" (Kirtin's, 2d week). Slumped some last week, and management using heavy advertising campaign; \$18,000.

"The L. Y. Lie" (Walnut, 1st week). Two week looking for this try-out drama, "Grand Street Police" and "Grand Street Police" Musical romance, opened Tuesday. Week start, but pulled up speed.

"Rosalee" (Erlanger, 1st week). Second's outbursting success; \$44,000 claimed at \$4.40 top. May stay longer than three weeks.

"The Royal Family" (Lyric, 2d week). Showed strength, although the week still expressed as to be in to be in play for four weeks.

"Cengal" (Adelphi, 2d week). This show, with 11 in Monday, had shown something like \$29,000 and \$9,000.

Chicago, Nov. 6. Politics shoved legit trade far below normal last week. Coupled with the opening of the Civic Opera season, even the high-steppers, save one, went "way below" previous week's grosses.

Of the three new attractions, one goes into the discard quick. "Gang War" (Majestic) suffered prompt alaster. "The Skull" (Adelphi), battered by the critics, slowed life midweek, to the extent that a switch to the Princess was contemplated. "The Skunk" (Adelphi), marked for the Garrick, Nov. 11. This move was to be definitely determined on this week's gross. "Clock 6" is only moderate at the Woods. A bad stage during the opening night sent the first nighters out in a bad humor.

Ziegfeld's "Rio Rita" weathered the market general slump alone. There's no fear of an interruption in capacity for at least six weeks more. "Rita" is Ziegfeld's strongest pull in Chicago in years.

Manhattan Mary, rumormongers, considers 11 weeks enough for big coin. "Golden Dawn" is listed to follow.

"Good News" was caught in the week's jam of the slowdown, but since plans are to hold this one in for the year's run, momentary drop is of no consequence. The Selwyn hit stands out all the greater with the arrival and exit of powerful musical draw shows.

"My Maryland" went to about the smallest gross of the 10 weeks' stay, but the chances of the Great Northern piece climbing back are okay.

After a week of high pressure trade, "Command to Love" goes out at the end of the 12th week (Nov. 24), but a high gait has been maintained, although business was bad last week when the stands went panicky.

"The force of the town's general slump" has been checked at "Mary Dugan." Consecutive off-nights were a hard sell, but the balance of "Burlesque," which has been cutting good gross capers since the publicity campaign got under way, since dawned in gross, but the inside feeling is that the large card will return to a normal \$16,000 and higher.

Unlike New York, Chi isn't a box office bet on election day, and the managers' belief in the town's recovery will be forthcoming until the latter part of this week. With both "Command" and "Manhattan Mary" going on, with a list, which will be shaped for the gain, misadventure.

Last Week's Estimates
"Volpino" (Blackstone, 2d and final week, 6th week of the theatre Guild). Below average, but force of demand kept it above \$20,000.

"The Queen's Husband" (Cort, 8th week). Expected to run over the top, but fell short.

"Command to Love" (Studebaker, 10th week). Recent slump caused definite decision to leave in two weeks. "The Queen's Husband" reported for first six weeks. Reported around \$14,000 gross.

"Burlesque" (Harris, 8th week). Rapid rise in gross during previous weeks halted for time being, sizing up as probable \$14,000 gross. Expected to return to normal \$16,000 after election.

"Five O'Clock Girl" (Woods, 2d week). Another opening night mishap backstage dulled edge of week's opening. "The Queen's Husband" reported for first six weeks. Reported around \$18,000 gross, if flat.

"Gang War" (Majestic, 2d and final week). Out quick on trade below \$5,000 gross.

"The Skull" (Garrick, 2d and final week). Spurred by a saving hope. May be transferred to Princess, all depending on this week's grosses.

"Good News" (Selwyn, 8th week). Politics entered here with others, slipping to little better than \$21,000 but not much more.

"My Maryland" (Grand Northern, 10th week). Edge of the "great" taken off here also with gross down to \$22,000, but still one of the attractions.

"Manhattan Mary" (Grand 5th week). Will cut it short two weeks hence. "The Queen's Husband" management, holding the town's head for six weeks in gross. Tumbled \$5,000 even in the slump.

"Rio Rita" (Illinois, 1st week). About only attraction general slump didn't touch. Slam-landed at a fat \$10,000, with tremendous show and a head wind.

"Baby" (Grand, 2d week). Didn't figure to be a \$4,000.

Judge Impatient Over Requests in Mrs. Fendler's Victory on "Paradise"

One of the most noted plagiarism suits in the show business is being wound up with Justice McGoldrick's confirmation of Referee Saul J. Baron's award in favor of Mrs. Grace A. Fendler against Oliver Morosco and Richard Walton Tully. The latter were found guilty of plagiarizing Mrs. Fendler's play, "In Hawaii," with their own creation and production of "The Bird of Paradise."

Referee Baron's findings reduced to the financial equation, awards \$781,891 in profits and royalties to Mrs. Fendler. Other valuable stock, screen and other rights become vested in Mrs. Fendler automatically.

Justice McGoldrick, with seeming impatience, denied Morosco and Tully's motion for an amendment of the report, opining that "not only does it appear that many of the objections have been determined by the Appellate Division," but that the alleged deduction which the defendant Tully seeks to make were never charged upon any books and were never urged until after the judgment had been rendered. Further, it is well settled in the courts that the plaintiff cannot be allowed against the true owner the value of his time while infringing. Settle final judgment after notice.

In other words, it wasn't until Tully, the accredited author of "The Bird of Paradise," had found himself a loser in the courts that he decided to make claims for deductions for services rendered, time expended, office expenses, etc.

Romance
There is considerable romance connected with the long protracted suit which has been almost 15 years in the courts. During that time, Mrs. Fendler's son, then a very young boy, prepared himself for the bar and went through law school in order that he might grow up to protect his mother legally. In true Horatio Alger fashion it came to pass, young Fendler, coming on from California, to work with William C. Rand, his mother's barrister.

Imposing legal counsel opposed the widow, House, Grossman & Vorhaus acted for Morosco, who, with Tully, produced the show, and Davies, Auerbach & Cornell, downtown law firm with which U. S. Attorney in New York, Charles H. Tuttle, was associated, acted for Tully. With Morosco and Tully, "The Bird of Paradise" was originally produced by the Esplanade Producing Co. in September, 1911, in Los Angeles, and had James D. Phelan and Charles Sweeney, Jr., members of the holding corporation.

Mrs. Fendler did not copyright her play, "In Hawaii," until 1916. On this ground Morosco and Tully held that damages should be computed after that year. This would have brought the peak of the play's success into the background and yielded Mrs. Fendler, comparatively little.

Disallowances
Saul J. Baron, New York attorney, who officiated as special referee, disallowed Tully's claim for \$30,000 for his time spent during rehearsals; another \$20,000 for traveling expenses incurred in connection with "The Bird of Paradise"; another \$10,400 as salary to Tully's private secretary, also disallowed, as was still another claim for \$33,042 for expenses in connection with Tully's New York office. Morosco petitioned for no credits or deductions.

Referee Baron computed that between September 12, 1914, and May 29, 1920, Tully's share of the profits was \$237,711 and Morosco's, \$118,856. In addition, Tully's royalties grossed \$210,786. This brought Tully's gross income for profits and royalties on "The Bird" to \$416,655, to which an additional surcharge of \$191,675 was tacked on for legal interest at 6 per cent. Interest on Morosco's \$118,855 gave Mrs. Fendler an additional \$45,671.

Just how much the plaintiff can now collect becomes an immediate legal headache, considering the financial condition of both Tully and Morosco.

Rich Going to Coast
Allan Rich, legit producer, interested with Michael Kailorow in "Trial Marriage" leaves for the West Coast next week to engage in legit producing in San Francisco and Los Angeles.

CRITICS' STANDING

(Continued from page 1)

still doing the most they can to make Winchell famous by holding him out of their theatres, the kid still strives to review and he is replaced in the score while remaining with the Graphic. That tenure may be brief now with the report of the unhappy condition prevailing between Winchell and the Macfadden collection on the pink front.

Coleman is much more diligent nowadays. Besides which if Mr. Brvine can sleep off a play before writing it, for a morning after, there's no reason why the afternoon men shouldn't take vacations between their notices as well.

Another change to be started next week in the reviewing line is Gilbert Gabriel (Sun) moving over to Hearst's American. Gabriel supplants Pierre deRoohan on the American. Albeit that the present score reveals deRoohan graces the closing position on the list with but 2 rights out of 16 tries, the fact remains that Gabriel's time margin from 11 until 11:45, making it almost a physical impossibility for a reviewer to turn in a proper notice of a play the same evening, even though the time limit did permit him to sit through the entire show. His problem on the American Gabriel may more easily solve. They probably will stretch it for Gil.

Hammond in Right
Percy Hammond (Herald Tribune), the in and out of the score, stands aside like a matter of indifference to Perce who is reported to have renewed his contract with that paper. John Anderson (Journal), is seventh, notwithstanding Anderson is reported not to have received a single instruction on reviewing since joining the Hearst sheet. It's the same paper Winchell may land upon.

Five of the critics have kept their no opinion column clean thus far. No critic from the Telegram is tabulated, due to numerous changes of reviewers. Robert Garland will be included in the list.

Variety collectively does scant waist-banding with seven wrongs already achieved, but Pulaski (Ibex) is granted a bow on his personal percentage of 909 when correctly appraising nine flops and going wrong only on "By Request," a stumbling block to all of the daily men as well.

Laughing Show Sunday Night for Greenroom Club's Final Blow-Off

After 27 years the Greenroom Club will bow out for all time Sunday night, Nov. 11, with a laughing show in its clubrooms at 19 West 48th street.

The blow off sees a membership of show people, numbering around 400 currently, with a majority of professionals.

An indebtedness of \$25,000, leaving the club hopelessly entangled financially, is the prime factor in the abandonment of one of the city's oldest theatrical social clubs. The club has been carrying a deficit of \$11,000 in its financial statement for some time, and this is a contributing factor to the smash.

Following the wake and the pay off of about six weeks' back salary to employees Sunday evening, the Greenroom Club charter will be "killed" and the name become but a memory.

The club's peak membership in the past was about 500; its low mark, 350. Present prompter or president is Paul Meyer.

One evening's notice of the Greenroom Club's series of weekly affairs in its rooms. They drew considerable attention. During the season as a rule a special performance night was also held in a theatre.

Many of the professional members, claiming as active, are said to have fallen behind in dues, owing to non-engagements for extended periods on the legit stage.

A division of opinion has been reported in the membership for

"YANKEE" \$20,000 IN HUB; "COQUETTE" BIG

Boston, Nov. 6.
Despite politics and radio and without any special break in weather, business was better than since the beginning of the season in some instances and was fairly satisfactory all around.

The gross of \$24,000 for "A Connecticut Yankee" at the Majestic was the highest recorded here this season.

Right behind was "The Red Robe," another musical, at the Shubert.

Of the non-musicals Helen Hayes in "Coquette" at the Wilbur, at \$3,000, did very close to capacity, and was being talked about all over the town.

"By Request," the Nugent show at the Tremont for a couple of weeks closed Saturday night after grossing \$10,000 for the second week. This show did fairly good business although the house was not ideal for a show of this type.

The Tremont will be dark until Thursday when the road "Blackbirds" opens.

At the Hollis "The Bachelor Father" which has two more weeks at this house, continues strong at \$16,000. This was \$2,000 under that of the previous week but still good business.

"The Silent House" is finishing up this week at the Plymouth, where it was transferred from the Majestic. It did not find the going so good after the shift. William Hodge in "Straight Thru the Door" is booked for three weeks starting next week.

The booking of "The Ladder" into the Boston Opera House, biggest legit, for next Monday, has attracted attention. The house is to be sealed at \$1,000.

Last Week's Estimates
"A Connecticut Yankee" (Majestic, 23 weeks). Broke the \$20,000 gross jinx which has had the town for several weeks by grossing \$24,000, the best business either a musical or a dramatic has done here this season. Good advance and looks especially strong.

"The Red Robe" (Shubert, 2d week). Opened first week fairly good at \$20,000. In against strong opposition in "A Connecticut Yankee," practically next door.

"Coquette" (Wilbur, 2d week). Did exceptional business the first week with \$18,000. Wilbur is one of the small houses in town and at a \$3 top this means that the show played to practical capacity during the entire week.

"Silent House" (Plymouth, last week). Has about run out its string, breaking to \$9,000.

"Bachelor Father" (Hollis, last two weeks). Has been a strong performer here doing \$16,000 last week. \$2,000 under the week before, but in the big money.

"Blackbirds" (Tremont, first week). Did not open until Thursday night. In final week. "By Request" did \$10,000 in house not quite adapted to it.

"The Unknown Warrior" presented at the Charles Hopkins by the latter was taken off Saturday, playing but one week. It was regarded as having no chance by nearly all the critics.

THE UNKNOWN WARRIOR
Opened Oct. 29. Littell (Post) expressed the general boredom when stating: "pretty hard to be." Variety (Ibex) said: "too limited to last."

"Straight Thru the Door" presented by the Shuberts at the 49th Street goes out this week-end, staying six weeks. That is considerably under normal for a William Hodge play. Gross high at \$7,000, average less.

FRISCO GROSSES

San Francisco, Nov. 6.
Bottom dropped out of the town for legit last week. The epidemic of gripe cut in heavily.

ESTIMATES FOR LAST WEEK

Curran—"Good News," 7th week. Dropped to a scant \$12,000. No profit. Around to go.

Geary—"The Bachelor" (1st week). Early. Around \$10,000.

Capitol—"Kongo." Around \$5,500. 2d week; not near danger line.

Columbia—"Happy Days." Flop last week. Closed Saturday. First week about \$3,700.

Alcazar—"In Love With Love." Dale Winter and Henry Duffly featured. \$4,000. Satisfactory.

President—"Diddies." Started slipping two weeks ago. Ends Saturday. 8th week \$3,200.

Green Sea—"Zoo Zoo Zoo." Low operating cost. At \$1,600, not bad.

"HEADIN' SOUTH" KEEPS ON

Reports reaching New York last week had the McIntyre and Heath show closing its road tour. This proved erroneous as their "Headin' South" follows its present Cleveland date by opening in Chicago Nov. 11.

Pre-Election Opposition Interest Made B'way Trade Listless Last Wk

7 SHOWS OUT

Seven attractions listed off Broadway's list, three having abruptly stopped last Saturday.

"Americana" presented by J. P. McEvoy was taken off after playing five days to light business at the Mansfield. The supposed reason for the rapid withdrawal is the sale of the attraction to Roger Wolfe Kahn.

AMERICANA
Opened Oct. 30. Garland (Telegram) stated: "Misses the mark six times out of seven," and Winchell (Graphic) opined: "Not a good show."

"The Ladder" presented by the United Actors, Inc., but with the actual backing of Edgar B. Davis a millionaire, closes at the Cort, after flopping around Broadway for 107 weeks. It played the Mansfield, Waldorf, Lyric, Belmont and the Cort two different periods, all houses being rented. Was continued as a hobby, costing the backer about \$1,500,000.

THE LADDER
Opened Oct. 22, 1926. Winchell (Graphic) applied the label "an anaesthetic." Variety (Rush) thought it "thoroughly wholesome," but doubted its staying powers.

"Cross My Heart" presented at the Knickerbocker by Sammy Lee will go on the road after Saturday, having played eight weeks. The show was highly regarded out of town but never recovered from a poor premiere performance here. Takings were claimed high at \$20,000 but slipped to \$15,000 or less, unprofitable for a musical comedy.

CROSS MY HEART
Opened Sept. 17. Ervine (World), "yawned and yawned through long, dismal pieces." Winchell (Graphic), on the other side of the fence, found "merry show, packed with charming ladies, affable entertainers." Variety (Ibex) said: "does not impress as strong enough to stand up against Broadway competition."

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STRAIGHT THRU THE DOOR
Opened Oct. 4. Osborn (Eve. World) only first stringer to review it, thought star's (William Hodge) following insured.

Variety (Abel) thought so, too.

"Black Scandals" which tried the Totten went out in quick eclipse last Saturday.

"Possession" presented by Edgar

POSSESSION
Opened Oct. 2. (Telegram) termed it "fair to middling," majority opinion. Variety (Land) wrote: "guess is against sticking 12 weeks."

Selwyn will be closed at Henry Miller's Saturday, playing six weeks at the Booth. Selwyn grossed \$5,000 weekly but hasn't enough.

It was like the week before Christmas on Broadway last week, as regards business. Closing period of the presidential election campaign and so far as New Yorkers were concerned, their interest centered on the contest.

"To many few shows" was the way showmen put it in explaining the sharp drop in grosses. The Movietone election campaign in Times Square was duplicated in outlying centers. But radio got chief attendance.

The season has been distinctly backward anyway. From this week on it should pick up, provided it is going to be anywhere near normal.

Last week's eight new productions did not get the best of the breaks. "Hello Everybody" at the Casino net about \$18,000, and is claimed to have a chance, though capacity is twice that mark. "Americana" got panned at the Mansfield. "Scandals" was taken off suddenly, possibly resuming later; "Young Love" was favorably received at the Masque, \$3,000 in seven performances and may click; "These Few Ashes" started weakly at the Booth, but may "ing through" at the Republic; "Tin Pan Ality" at the Biltmore started late in the week, fairly well received; "The Unknown Warrior" was taken off in its first week at the Charles Hopkins. "Revelry" a good enough preview break but little trade at the Vanderbilt; "Girl Trouble" at the Belmont, around \$5,000 for its first full week.

"Crackers," \$45,000

"Show Boat" along with the field, was affected but held number one spot on the list, \$45,000 estimated; Animal Crackers jumped to second position, over \$18,000; "Scandals" a bit less; "Three Cheers," capacity, over \$40,000; "The New Moon" off somewhat, around \$37,000; "Vanities" about \$35,000; "Three Musketeers," about \$30,000; "Hold Every," thing, \$25,000; "Rain or Shine," \$20,000; "The War Song," \$15,000; "Good News," "White Lilacs," \$10,000; "Ups-a-Daisy," a bit less; "Blackbirds," \$15,000; "Luckee Girl," \$15,000; "Just a Minute," \$13,000.

"Front Page" dropped about \$1,000 from the previous week. But was easily out in front at \$21,500; "Parls" eased off too, \$19,500; "The High Road," \$18,000; "Strange Interlude," \$16,000; "Mr. Moneybags" picked up, \$15,000; "Faust," \$13,500; "Machinal," "Jarnegan" and "Diamond Lil," \$12,000; "Night Hostess" and "The War Song" over \$9,000; "Courage" picked up to \$10,000; "Little Accident," over that mark; "The Grey Fox," "Jealousy," "Olympia," \$8,000; "So This Is Love," \$7,500; "Gods of the Lightning," \$5,500; "Exceeding Small," \$4,000 and so on.

In addition to "Americana" and "The Unknown Warrior," the closing list includes "Cross My Heart," which goes on tour from the Knickerbocker this week; "Straight Thru the Door," which leaves the 49th Street; "The Ladder," which finally quits; "These Days," following in at the Cort and "The Play," following at the Miller, and "Black Scandals," which tipped down at the Totten. Only three premieres earned for next week, the others being "The Squaller" at the Forrest and "Tonight at Twelve," Hudson.

Los Angeles Grosses

Los Angeles, Nov. 6.
"The Royal Wedding" opening at the Belasco got \$14,500 and looks likely for nice engagement. "The Marriage Bed," third week at the Mayan, an reported at \$13,000. Management claims show badly underestimated by Variety last week.

Guy Bates Post opening at the Biltmore, with "The Play," "The Thing" not so forte at \$4,700. "On Approval," at Vine Street, grossed \$6,500 on sixth week.

"The Road to Rome" is tearing off a good run at the Majestic. Down to \$3,300, but that's for the 21st week. "Shamoon of Broadway," at the Capitol, fourth week, \$5,500. "Hot Dicks" at the Hollywood Playhouse, with \$1,000. "Women Kimo" at the President, \$1,300.

Harry McNaughton Picking (Harry McNaughton, who closed in the Regal), will be indicated to be at the El Comodoro. The exact needs but to be back.

McNaughton anticipates a run with "Polly."

On November Fourth, Nineteen Hundred and Seven, I signed my first song contract. I do not want this Twenty-First Anniversary to go by without a word of greeting and gratitude to good friends in the profession and music trades who have made these years pleasant ones.

Wherever you are, I hereby tender my heartfelt thanks to you.

Sincerely and gratefully,

GUS KAHN



The New York "World"

First Commends

Jimmy Ray

"A magnificent eccentric dance," said the "World."

The "Telegram" said: "Especially good."

"A shivering India rubber lad, Jimmy Ray, who can be graceful on four or five different parts of the stage simultaneously," said "The News."

JIMMY RAY

"Hello Yourself"

Casino, New York

The "Times" said: "Jimmy Ray was an excellent imitation of what must have been the movement of the serpent when, still without guile, it's progression was erect."

"Occasional eccentric dances which hold the foreground of the stage—commend themselves—particularly the work of one Jimmy Ray."

That's the "Herald."

Also individual praise in "Graphic," "Journal," etc.

JIMMY RAY

Thanks to
Wm. Morris Agency



"Take the Air" Cold; Mahoney Matter Pends

Although there were reports last week that "Take the Air" would be taken over by the Shuberts and become the road, with Will Mahoney, the show appears to be cold. Charges against the actor made to Equity by Gene Buck, are yet to be disposed of. Last week with a chance of settlement, the matter was postponed.

When complaint was made, Equity suggested that Mahoney continue until his differences with Buck could be arbitrated, which his contract provides for. Whatever charges there are will probably not be considered by the Council because of the financial angle to the contract breach, Mahoney claiming about \$11,000 lost salary. His further agreement to continue on a percentage appears to have been verbal only. It was intimated that Equity would recommend the case be placed in arbitration, though it involves a large sum.

Buck did not attempt to restrain Mahoney from opening for Keith's at Syracuse last Thursday, saving a settlement was still likely at the time. He may attempt to proceed against the comedian in fine print. Buck declares he will sue Mahoney for \$200,000 damages.

Bradbury, 71, Marrying

Los Angeles, Nov. 6. James Bradbury, Sr., 71-year-old screen actor, will marry Grace Saunders, 40, Nov. 8.

James Bradbury, Jr., also in pictures, is about the same age as his step-mother-to-be.

Shuberts in on "Minute"

"Just a Minute," produced by Phil Morris and Harry Green, is understood to have been taken over by the Shuberts, with the presenters retaining an interest.

The show opened at the Ambassador, New York, recently and will continue there for the time being. It was handicapped at the start by a ragged first night, caused principally because the production could not be properly set on the house's triangular stage.

John Halliday Better

John Halliday, whose illness early last week caused the Monday night performance of "Jenious," is reported recovered.

During the week he suffered considerably, but physicians pronounced him in excellent condition by Saturday. He appeared at all performances after Monday. "Jenious" is a two-person cast, Halliday playing opposite Fay Bainter.

"Way Out," Out Now

"The Way Out" folded last week after a two-week out of town try-out and will be permanently scrapped.

It was the second bust for the piece.

Violet Heming's Short

Violet Heming, in "This Thing Called Love," had been engaged for a Fox two-reel dramatic talker.

It goes into production at the New York studio next week.

FRED MARCH IN FILMS

Los Angeles, Nov. 6. Frederick March, from legit, has a five year contract with Paramount, after appearing in "The Dummy," a dialog picture. March is playing nights with "The Royal Family," at New Haven.

John Cromwell, another Paramount recruit from legit, has a part in "The Dummy" but will eschew acting Dec. 3 to take a try at directing talkers.

STOCK ASS'N SESSIONS

A convention of the stock members of the Theatrical Stock Managers' Association in the eastern district will be held in the Hotel Lincoln, N. Y., Dec. 17.

The western section will meet later in Chicago, called by Frank Gazzolo.

Ian Keith Stock Guest

Ian Keith, following close of "The Command Performance," is to play two weeks as guest star with the new Orpheum theatre stock, Kansas City, opening Nov. 11.

Critics, Old and New

Gilbert Gabriel started on "The American Monday." Salary is to be \$20,000 annually. It is understood. Instead of the \$18,000 at first reported. He is on a three-year contract.

Two other critics started on new papers Monday. One was Richard Lockridge, who succeeds Gabriel on "The Sun." Lockridge was a staff man assigned to dramatics as a third stringer. He was promoted to the job over Stephen Rathbun, dramatic editor of the paper for many years. Whitney Bolton, who left "The Herald Tribune" repertorial staff to succeed S. Jay Kaufman on "The Morning Telegraph," also started Monday. He will do a daily piece and edit a Sunday page.

ENGAGEMENTS

Eleanor Herbert, Howard Frank, "Bare Facts of History."

Jack Pearl, "Well, Well, Well."

Meryl Mercer, Hubert Druce, Elsie Ferguson, "The Last Lover."

Dean Dixon, "The Comeback."

Betty Milford, Ann Walter, "The War Song."

Lillian Azari, Harold Smith, Fanny Schaeck, Harry J. Marks, H. A. Field, "The Dark Mirror."

Marian Wells, William J. Kelly, "The Convent."

Lois Arnold, Irene Shirely, "Brothers."

Jennie Goldstein, "Her Broken Life."

Robert Clark, "Relations."

Alison Ingham, Josephine Hull, "Jotted."

Loris Loomer, "Rain or Shine."

Rollo Peters, Kathryn Cornell, "The Age of Innocence."

Bertram Peacock, William Danforth, Hal Forde, Helene Arden, "The Houseboat on the Styx."

Red Jenkins, "Luckee Girl."

Mildred McCoy, May Buckley, "These Days."

Franklyn Ardell, Charles Irwin, Fuzzy Knight, Marshall Slaters, Shirley Richards, William Hobson, Grace Bowman, John Byam, Anne Pritchard, Fuzzy Knight, Billy Taylor, Ned Wayburn's "Gambols."

Oscar Ellinger, Jack Lawrence, Carlick Douglas, W. E. Critzer, "Ups-A-Daisy."

Anne Shoemaker, Owen Davis, Jr., Patricia Barclay, Edward H. Woyce, Viola Frayne, Marie Esmond, Florence Rittenhouse, Moffat Johnston, William Roselle, William David, "Tonight at 12."

Mr. Fliske, MacLaren, Pedro de Cordoba, Charles Dalton, Betty Lindley, Sydney Greenstreet, Dallas Wilford, Geoffrey Wardwell, "Much Ado About Nothing."

Clarke Silvernail, Ruth Shepley, Richard Skinner, "The Squenlor."

Kay Carlin, "The Night Hostess."

H. Cooper Cliffe, Mark Schmidt, Greta Nissen, Hans Sandquist, "The Queen of Sheba."

Lois Brown, Edward Crandell, "This Thing Called Love."

Clara...

COAST "CORD" NOV. 19

Los Angeles, Nov. 6. On Nov. 19 "The Silver Cord," starring Nance O'Neill, will open the season for the Los Angeles Repertory theatre.

Support cast includes Kay Johnston, Phillip Strange, Jane Altemus, John Halloran and Ruth Eldridge.

TIN PAN ALLEY

(Continued from page 52)

underworld, couldn't cope with the author. If Stange elected that the hero, although visibly shot, should survive, survive he will for the happy ending. This probably is the first serious reflection against the deadly marksmanship of these four hunsks. In "Tin Pan Alley" is just another play. A good cast, notably Claudette Colbert, John Wray, Constance McKay, Marcia Manning and Norman Foster, leads it whatever important attention it will command at the box-office.

First act finale spoke of a magical click but after that it let down with a poor second act. Last act picked it up again, particularly in the rail-

road terminal scene, well staged by Norman Foster. The top is a melodramatic obvious. The pseudo-telephone company man's fixing of the booth for a dictaphone transmission didn't fool many in the preview, although the dictaphone hokey always was good.

Several faithful touches and as many more glaring faux pas. Irving Berlin is frequently referred to as a poet in the play. He is supposed to be a contemporary, played, at least the Guinan reference could have been changed in view of her temporary night club inactivity. A poke at the N. Y. A., in connection with the hobo songwriter's lung complications, has it that they stalled because the hero wasn't working in vaudeville at the time, although he's a member in good standing.

Miss Colbert gave an excellent dramatic performance as Jill O'Dare, the \$60 a week "Scandals" showgirl who brags that "I have too much self-respect for myself; I'll pose in the nude and show off my figure but I won't go out with anybody while I'm married." Her loyalty and affection for the potential Berlin motivates the play. John Wray as Prividi, the bootleg king, is the menace and turned in a fine piece of work. Jill parrots herself to Prividi in a Park avenue apartment where she receives relay messages for Prividi; all this following a falling-out with her songwriter-husband.

Norman Foster, as the hapless tunesmith, was satisfactory as were Miss McKay and Manning in flip assignments. Balance were virtually no good.

If nothing else, "Tin Pan Alley" is a cinch for the flickers. It'll make a strong talker and an argument to keep it on Broadway for a run—forced if necessary—because of the film rights, may be in existence already. On its merits, it's just so-so. The \$3.5 is against it, it would have been better for a run at \$3, although the size and cost of the cast probably figured against that. It may linger a while but will not land for a run.

MAYFAIR STOCK

(BROOKLYN)

Brooklyn, N. Y., Oct. 26.

Schwartz's Mayfair, at Avenue U and Coney Island avenue, out in far Flushing, had its eighth week of stock under Russell Mack's direction, playing shows first produced by Mack at Schwartz's Proport and then coming in to the Mayfair, thus giving an attraction two weeks.

Mack alternates dramatic and musical stock, maintaining a permanent nucleus at the Mayfair, comprising Maxine Brown, leads; Belle Sylvia, Vera Trett, Fred Strong, Howard Freeman and Edward Kasper, the latter the heaviest. "Broadway" was last week's attraction to the usual \$1 top, with Mack himself doing Lee Tracy's role; Maxine Brown as Billie Moore, and Howard Freeman playing Thomas E. Jackson's assignment as the honest dick, Dan McCorm. Walter Penner plays the heavy, Steve Crandall, who coaches on Scott Edwards' Harlem preserves in the beer racket and bumps the latter off.

Mack has a pretty good troupe at the Mayfair, which, while lacking tempo in spots, impresses generally. In view of limitations the stock does quite well.

The house, not exactly perfect for a dramatic stock, isn't bad. It

seats 1,900 and was formerly a picture theatre. The top is \$1, with mats Thursday and Saturday at 50c. Only variance is that musicals fetch \$1 for the entire floor and dramatic plays get \$1 and 75c. for the orchestra.

James Fallon is stage director and Alvin G. Schmitter, art director. The latter turned in a substantial looking set for the "Broadway" production.

Of the cast, Mack was no Lee Tracy, as the egoistic hooper, Roy Lane, but did fairly well. Kasper was particularly effective in his brief session, while Penner, as the heavy, was surely sinister. Miss Brown looked sparkle in a limited ingenue role, doing what she did mildly. Clyde Vaux, as the Greek cabaret proprietor, missed fire. Others in "Broadway" included James Fallon, Otis Schaefer, Maurine Mayo, Vera Clarke, Adele Hampel, John Carwood, Juan Barro, Emil Hirsch and Sam Getzton.

Mack pays a higher royalty in Flatbush than he does for the same play in Freeport. Other little wrinkles are cropping up to make things tough. Equity and the stage hands' union are making too fine distinctions as to whether or not playing the same show between two theatres makes it a road attraction or a stock. Equity, and the stage hands, are annoying Mack on this.

AHEAD AND BACK

Freddie McKay, company manager for "The Sacred Flame," new Mesmore. Kendall-Gilbert Miller piece.

Arthur Ryan and George H. Atkinson, ahead of "Strange Interlude" headed by Pauline Lord. Ryan six weeks ahead and Atkinson two. W. W. Warner back with company, is now back with Lunt-Fontanne unit of Guild Acting Company on tour. He will be succeeded there by Col. Hinton.

Cepha Day, publicity, and Nick Holde, back, with "Gods of the Lightning" (Little).

Oliver Saylor, publicity on "Yellow Jacket" (Daly's).

Anita Grannis, publicity on "Sun-Up" (Princess).

Martin Mooney, publicity on "Nite Hostess" (Beet).

Robert Wilder is Sam Harris' new p. a. Wilder was latterly with Charles L. Wagner.

Horace Morley back from season with the Convict Ship which is moored at New Haven for the winter, after three years in Great Lake ports.

Stock in J. C.

Dramatic stock has supplanted former stock burlesques at the Majestic, Jersey City, with Charles E. Blaney installing the stock.

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Keith-Albee Circuit

Plays Out of Town

RAINBOW

Philadelphia, Nov. 2.

Philip Goodman presents a new musical play, with music by Vincent Youmans. Story and lyrics by Laurence Stallings and Oscar Hammerstein 2d, and book staged by Hammerstein. Musical numbers staged by Busby Berkeley. Costumes designed by Charles Ledaire. Scenery designed and painted by Gato and Morano. At the Chestnut Street Opera House.

Philadelphia has seen a lot of second-rate and disappointing try-outs here this season, but here's one that, despite its rightfully rough condition and inordinate length, showed some class.

Postponed from Monday until Tuesday, "Rainbow" was not even ready to open then. Rehearsals were still going on when the crowd gathered Tuesday evening, and the doors were not opened until 8.45, with the show starting around nine. First intermission was at 11 and the final curtain at one o'clock. By Friday the finale was on at 11.30. "Rainbow" is comparable to "Show Boat." It is not the stiff, formal, high-down operetta, nor is it the conventional light musical. Like "Show Boat," it has a definite story and sticks to it. It has believable characters, dramatic moments, legitimate comedy and, at the same time, all the dance steps and the life and the action that musical comedy fans like.

Stallings has been as painstaking and as faithful to detail in this story of the Forty-niners as he was in his dramatic pieces. Hammerstein, probably the most consistently successful book writer in the game today, has done a sweet job in the more technical lines of musical comedy presentation. An idea of how unconventional the book is may be had from the knowledge that the comedian is killed off in the second act, and that the hero and heroine are married at the end of the first act and founder on the rocks of separation early in the last act.

Afore-mentioned comic is the protagonist of Stallings' story. He is "Noisy" Howell, an uncouth "mule skinner" who accompanies the wagon train over the mountains to the gold fields of California. Utilizing scenes in one usually devoted to dances or song reprises for the

advancement of the action, the authors have also made this same "Noisy" their mouthpiece. As played by Charles Ruggles, this character is going to be a revelation. He gets laughs from start to finish, and not a single one with a modern crack or gag. All the fun is in the character and in the period of the play. Ruggles has a remarkable make-up and gives a fine, straight-forward legitimate performance, including a splendid and not too protracted death scene. Probably no comedian in a musical show ever had the sympathy that Ruggles gets, partly through his own efforts and partly through the part itself.

There are others besides Ruggles who distinguish themselves. Alvin Prior, playing the lead, a man who has been cashiered from the army for something he was quite innocent of, and who has become a scout, not only sings the role to fine effect, but contributes a good acting performance as well. Louise Brown does as gracefully as ever and has charm, warmth and sympathy as the heroine. Harland Dixon, programmed as "the Sergeant Major," wins a number of laughs and stops the show in the second act doing a dance with Miss Brown. A girl named Francetta Molloy, playing a siren, demonstrated a vivid and interesting personality. Her voice went to pieces the first night, and she has not been able to sing a note since, which is tough, because the role makes definite demands on her vocal ability. If she recovers, Miss Molloy should be great; if not, Goodman will have to get someone pronto to fill the role.

Youmans has provided an unusually good score, the best thing he has ever done with no emphasis on jazz. A number called "Sunrise" in the second act, is a knockout, and "Hay, Straw" is a corking dance piece. "I Like You as You Are," and a remarkable simulation of a hymn called "Let Me Give All My Love to Thee," are also outstanding.

Settings and costumes are deserving of high praise. A couple of the wagon train scenes are as beautiful as anything seen here in many seasons. Busby Berkeley has turned out some corking dances, considering that this type of show does not offer as much chance as some.

There are a couple of scenes in the show which have all the dramatic punch of a straight drama. One is a prayer-meeting on the

\$100,000 Talker Loss

A group of legit producers who tried to float a combination among themselves to produce stage plays in screen form, shooting legit productions in the theatres while going on in New York, are said to have dropped in the neighborhood of \$100,000 without achieving results.

Though warned by a practical picture producer that their plans were not feasible, the legit operators went ahead with plans, which were dropped after an early failure.

prairies wherein the hero, disguised as a parson, leads the services and singing, only to have them broken up by the siren. Another is in the little town of Red Dog, when the heroine leaves the wagon train in order to stay with her lover. A third is the gambling saloon sequence of the last act, when the girl is cut by all her old friends. "Rainbow" ends with a very effective piece of business. The scene is the Presidio in Frisco, with the hero back in the army as a lowly corporal. He fires the sunset gun, and stands with his arm around his wife as the flag is slowly lowered. It's very good hoke emotion, and clicks strongly.

With trimming and lightening, "Rainbow" looks like a real hit. It can hardly go into any intermediate class because of the cost. It's a case of being either a smash or nothing. The chances favor the former.

Waters.

CONGAI

Philadelphia, Nov. 6.

Sam Harris presents a new play by Harry Hervey and Carlotta Hildreth, with Helen Menken. Directed by Rouben Mamoulian. Incidental music by Sam Harris and Leta. Scenery by Glen Throckmorton. At the Adelphi.

Word went around before "Congai" opened at the Adelphi that here was another "Rain." Similarity in setting and the fact that both plays had exotic stars may have brought about the impression. But "Congai" is no "Rain."

In the first place, it is scarcely as sensational as everybody figured. Story concerns a beautiful half-caste girl in the back country of Indo-China who loses her native

lover when he is forced to marry someone else, and who, thereafter, is indiscriminate, not to say promiscuous. She becomes the mistress of three French officers, in turn, and when they turn on her and abuse her, she seems to take out her resentment, not on them, but on the nation that they represent. In fact, at the end of the second act, a barrack room scene in Saigon, with native troops marching by in the street outside, on their way to the Avenue and Verdun, the heroine launches into a bitter denunciation of France and of its treatment of her people.

All very dramatic, but the fact that the girl constitutes herself as a kind of pseudo-Chinese John of Arc, lessens the sexy aspects of the play. The language is very mild; Philadelphia's most particular censor could find only a couple of expressions to delete. Another difference between this piece and "Rain" is that "Congai" in every way is a typical book play. There is too much talk at what should be crucial and emotional moments.

First scene is a moonlit pool by the side of which the two native lovers, but one another, farewell. Then comes a street flash meaning nothing except the introduction of flocks of supers, representing natives, soldiers, servants, peddlars, children and carriers. Third scene of the act is the bungalow of Justin Bateau, French author, and Thi-Linh's first European lover. She goes from him to Capt. Paul Lorrison, a dope-addicted soldier, and then to Col. Urban Chauvet, a white-haired officer who gives her rank, position and money. Native lover reappears, no longer saddled with a wife, and so does the son that Thi-Linh has had by him. In a tussle, the latter kills the Colonel (at least that's the impression), but the mother takes the blame. In the end, a magistrate, smitten by Thi-Linh charms, refuses to take the death seriously, supposing it to have been an accident. So it looks as if Thi-Linh is about to start on her fourth amour.

Helen Menken's performance as Thi-Linh is admirable. She has caught the shadings of the character and rises to emotional scenes with distinction. Her characterization does not over-emphasize sex, but gets the brooding, passionate strain of the girl. Support cast is not notable. Charles Trowbridge is effective as the first lover. Felix Krembs over acts as the colonel. Valerie Berger is satisfactory as a native woman, and George Baxter is uneven as the dope-addict. Mamoulian's staging has helped bring out the atmosphere rather

than the dramatic features. Atmosphere is applied rather too thickly. Street scene gives the impression of a college production of "Kismet" and is stiff, theatrical and mechanical. This, however, probably will be remedied. "Congai" may have a moderate run, but it will hardly be a sensation.

Waters.

"Gander Sauce"—1 Nite

Only at N. R. Break-in

"Gander Sauce" opened last week at New Rochelle, N. Y., lasting but one night, the abrupt closing being blamed on the show's crew. It seems the stage hands demanded a guarantee of wages and refused to permit the curtain to go up.

The show was presented by Frank L. Teller under the name of the F. and M. Productions. Frank Martens was said to have been interested. There was doubt about opening at all, the proper salary deposit not being posted with Equity until the last minute. About \$400 was lacking, that money being put up by the house management as an advance.

Several players with a minimum wage and percentage arrangement made a squawk about that. A bond for the balance protects the players for one week; all but one (Florence Johns) having waived the two-week guarantee requirement. Other leads were Taylor Holmes and Alan Brooks.

"Lulu" Stock Held Over

Aimeeapolis, Nov. 6.

In its second and final week at the Shubert (Rainbridge dramatic stock), "Lulu Belle" continued to play to capacity houses at every performance. Edith Tulliaferro in the title role has been the talk of the town. All house box-office records smashed for any two weeks' run. Around \$7,500 or \$15,500 for the fortnight.

The Metropolitan dark again, but has "The Vagabond King" and George Arliss in "The Merchant" this week.

A musical comedy version of "The Poor Nut" crossed around \$5,500 for the McCall-Bridge Players at the Palace. "The Gaiety," with "French Models" Mutual, was in the doldrums, around \$3,000.

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"SO THIS IS LOVE"

LONDON'S SMASH HIT

Hannen Swaffer says: "A TRIUMPH FOR THE MUSICAL COMEDY STAGE"

Theme Song Free Lancer Best, Figures Publisher

Mose Gumble is back, following a brief vacation in the Park West hospital for a minor surgical operation.

No sooner did Mose get back than he, Walter Donaldson and Gus Kahn went to Pittsburgh to make whoopee with the new Eddie Cantor "Whoopie" musical, for which Donaldson and Kahn did the songs.

Mose is said to have turned down a pip offer from United Artists for exclusive theme song writing, figuring it better for Donaldson to freelance and pick his spots, with his song contributions thus worth more to both his publishers, Donaldson, Douglas & Gumble, and the picture companies.

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NEW YORK

Geiger Closes Rendezvous

Gene Geiger closed his Rendezvous in the Winter Garden building Saturday night. Bum biz. With contracts to the show calling for four weeks, and only half that period played out, the acts voluntarily released Geiger, considering everything.

The Rendezvous, on the site of the former Plantation and Boardwalk, and last year known as the Casa Lopez, after the original Casa on West 54th street had burned down, failed to click from the start. Frances White at \$750 plus a percentage failed to draw. The supporting show brought the overhead for talent to \$2,000, including the Giersdorf Sisters, several song and dance specialists, and a dance team. Geiger wanted Clayton, Jackson and Durante for the room, but the trio stated once again for the Parody, opening there Friday, to double with the forthcoming Dillingham-Errol musical.

Free Dancing Lessons In Cleveland Cafe

Cleveland, Nov. 6. Floor shows and free dancing instruction are the come-on gags now being used by the Frolics cafe. E. J. Sindelar opened it a month ago with a bang, but lately the spot has been falling away.

Earl Gates, Cleveland and former vaudeville, has been signed to inaugurate floor shows. Current revue includes Mme. Mille Florence, Arnold and Francis, Belle Morgan, Marie Gates and Vera McKeivey. Gates promoted the idea of free dancing lessons during the dinner sessions. It's making a hit with the frails and college boys who are bashful or knock-kneed. A male teacher and a hostess are doing the trick.

Frolics Will Reopen as High-Class Restaurant

Chicago, Nov. 6. An order lifting the padlock on the Frolics cafe was signed last week by Federal Judge James Wilkerson. Permission was given to reopen "only as a high-class restaurant."

Cafe was padlocked on observation evidence last May along with a dozen other spots. Wilkerson lifted the padlock with the explanation that the property is said to represent an investment of more than \$250,000, and that there is no reason to interfere with legitimate business.

Court was assured the spot would open under management of Herman Griffin, restaurateur, and not by the former manager.

Redmond Padlock. A padlock suit has been chalked up against Jim Redmond's place at 62 West 49th street. John Burke is co-defendant.

CASANOVA (NEW YORK)

New York, Nov. 3. Latin scholars might object to the coalition obvious in the title of Broadway's latest night club, but nobody present at the premiere of Nick Blair's rendezvous could sincerely disparage "the new house," for it was replete with elegance.

The restoration of the old Helen Morgan club is a return to the mirth and sportiveness which federal intrusion caused it to sacrifice. Many a high hat and silver-topped cane pranced into the hangar of mirth last night with a sable and ermine, a mink or a fox. A spitter club premiere has not been known this season.

A blasé audience lost itself in ecstasies of approbation over the show. It was a knockout from the start. Mort Downey and Helen Kane massacred 'em!

Olive McClure, the chain-dancing miss in "Americana," led off with her interpretative, catch songs and molten jazz as anyone may ever hope to hear. He gave them "Two Little Babs in the Wood," "I'm in Love Again," even "Ramona."

"Showboat" numbers and suggested scores. They laid right under their tables. Preceding Helen Kane, Blair's ace, the McCarthy Sisters lit into their customary vocal erudition, giving off that "You Say That You Don't Love Me, But You Do" business, written by themselves and Frances Williams. It's rented almost nightly for a private party, yielding a gross for the night of not less than \$2,000, and more often near \$3,000.

Helen Kane on a supper club floor was next. The same wonder as to how she'd go over in her first club venture as for the McCarthy's. When Helen left she was acquitted, virtually carried away on the shoulders of the foregathered crowd. They split over her well-aimed put-tut-tut's interpolating the "Good Boy" scores and other novel songs added for the occasion. She'll go in a night club.

The Casanova looks like a smash night club. It's name is adopted from the famous Casanova club of Paris. The Parisian resort has 11 tables. It's rented almost nightly for a private party, yielding a gross for the night of not less than \$2,000, and more often near \$3,000.

Cafe Variety in Chi. Cafe Variety is a new Chi. joy cave. The floor show is billed the "Variety Follies" with Sammy Bronberg and his Variety orchestra dispensing vocal, instrumental and Jimmy O'Connor are the props.

Jackson Scoring Los Angeles, Nov. 6. Howard Jackson, musical director for Fanchon and Marco at the Egyptian and has been signed by Fox to score talker themes.

Boys Back at Parody

When the Parody Club, New York, reopens Nov. 15 it will have as its night club headliners, Clayton, Jackson and Durante, and Bee Palmer.

The CJD trio, under contract with Charles B. Dillingham, start rehearsals for the Leon Errol show Nov. 14.

GASPARRE'S OWN AT PLAZA

Dick Gasparre heads his own dance orchestra at the Hotel Plaza, New York.

Gasparre has been identified with Meyer Davis orchestras, conducting Davis units for nine years. Gasparre broadcasts through the NBC with whom he is signed exclusively for outside bookings.

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Sincerest Appreciation to Messrs. H. Scott Paton and Earl Burks of the Hotel Plaza, Donald Withycomb of the National Broadcasting Co. and My Sincere Friend and Advisor, Lew White

SHUBERTS' MUSIC FIRM AGAINST HARMS' RIGHTS

The Shuberts are engaged in music publishing on their own; the I. C. L. A. Music Co., Inc., with offices in the Shubert theatre building, is issuing the compositions of "The Queen's Taste" by Alberta Nicholls and Mann Holliner; "Music in May" by J. Keirn Brennan; and Maurie Rubens, and "Headin' South" by the McIntyre and Heath show, by Alfred Bryan and Jean Schwartz. These are the songwriters, with book authors' names omitted.

Litigation with Harms may ensue, that firm, headed by Max and Louis Dreyfuss, having had exclusive contractual rights to the Shubert musicals until now.

What the I. C. L. A. of the firm name stands for is problematical. Maurie Rubens, Shubert hack composer, is in charge of this new department.

Shuberts for long aspired to a cut on the American Society of Composers, Authors and Publishers' revenue, but without success. In view of Harms being the copyright owners of all Shubert show music, Shuberts at one time had the Trebush Music Co. in the field, Trebush being Shubert spelled backwards, but that soon died.

Harms, by contract, has certain rights to certain musical shows. These three are not covered by contract. Others to come are and will be published as before.

Shuberts hope to conduct their own music publishing business in time, taking the cue from the picture companies' subsidized music firms.

Ray Miller Bankrupt

By a coincidence, simultaneous with the news of Arnold Rothstein's assassin, a man in Detroit reached New York that Ray Miller, the bandman, was in voluntary bankruptcy. Miller and Rothstein were closely allied in business some years ago, with Rothstein financing the orchestra leader to the extent of many thousands of dollars.

A \$12,000 suit by Rothstein against Brunswick records, over Miller's contract, is still pending. Julian T. Ables, former counsel for Miller in New York, states that several of the bandman's creditors have retained him to proceed against his former client on several checks which Miller issued.

Anglo-American Union Entente Against Sounder

A formal communique from the American Federation of Musicians Monday, outlined an understanding between the organization and the British Musicians' Union to cooperate in opposing mechanical music reproduction. The statement says:

"The new understanding, reached by cable and mail, has resulted in exchange of strategic plans for intruding in music fields by the new talker invention. Musicians of any nationality may remain at home and still be thrown into competition with their fellows throughout the world through the medium of mechanical music. Hitherto immigration restrictions have been relied upon to prevent such competition."

The statement adds that the spread of synchronization has been handicapped in England by the multiplicity of devices offered and the fear of exhibitors to choose any specific type.

TALKS ON ENGLISH

Kerry Conway's Work on Air And Film

A film and radio tie-up by Kerry Conway, radio announcer and lecturer, will introduce a series of talks on "Correct English." Pathé will release a reel of this subject as a talking short and the Columbia Broadcasting System, with a dictionary company for the commercial sponsor, will etherize Conway's talks.

The lecturer introduced the first grammar cartoon when Macfadden's New York Graph, syndicated his "Laff and Learn" Conway's playlet, "The March of the Words," published by Samuel French, is a standard educational playlet used in many schools and dealing with the common errors in English speech.

Joey Ray's Records

Joey Ray of "Vanties" has signed with Columbia to make records. He will turn out 12 numbers in six months. Ray will be released both on the Columbia and the Velvet Tone labels.

Song Plugger Going?

With picture theme songs what they are today, the day of vaudeville act lander is near its end or will be considerably minimized. When an Irving Berlin ballad like "Roses of Yesterday" becomes swamped by two of the firm's picture songs, "Rainbow" "Round My Shoulder" from "Singing Fool" and "I Loved You Then as I Love You Now" from "Our Dancing Daughters," it's an idea of the power of the screen to make song hits at little expense or labor.

The case of "Diane" "Charming" "Ramona" "Angela Min" "Sonny Boy," et al. proves how the music publisher can sit back and with a few dance orchestrations and a fraction of the huge overhead previously incurred, can have the power of the screen produce song hit after song hit for him.

Harms realizes, this right now through not putting on anybody to handle its professional department.

Between the radio pluggers and the picture house stage bands and organ presentations, enjoying the good will and cooperation as they are, the publishing company doesn't need any act-men to land singing plugs. While the absence of the ordinary 50 to 100 acts on a song haven't helped, neither has it hurt their publications.

Country-Wide Radioing For New Paramount

New and extensive publicity for a theatre's opening will be the "Salute-to-Brooklyn," proposed by Publil, from around 200 radio stations all over the country during week of Nov. 18.

In that week the new mammoth Paramount theatre opens.

Locally the Paramount will issue an annual pass to the Brooklynites who listen in to the largest number of stations "Saluting" for the period. Publil estimates that, since the stations will each "salute" six or more times during the week, over one hundred millions of listeners in will hear of the new Paramount.

"Salutes" from outside of Brooklyn will come from cities where there is a Publil theatre. A salute will be in the form of an entertaining number on the ether, as a Publil house current act will do the radioing, through a request of the local manager.

Ben Ross in J. C.

Ben Ross is the m. c. at the Stanley, Jersey City, replacing Al Lelasco, who expected to go to Milwaukee.

Ross is alternating with Charles Melson, m. c. at the Branford, Newark.

Crown Co. Owes \$196,896

Schedules filed in the U. S. District Court this week by the Crown Music Co., the important New York jobbing house which is in receivership, indicates \$300,901 in assets and \$196,896 in liabilities. While the assets exceed the debts, the former are intangible. Accounts receivable total \$150,174 and there are other items credited for value of the stock, fixtures, etc.

Of the principal creditors, the music publishers with the largest claims include: Aker, Yellen & Bornstein, \$6,550; Berlin, Inc., \$12,151; DeSylva, Brown & Henderson, \$11,928; Peist, \$24,718; Harms, \$19,248; Jack Mills, \$5,619; Villa Moret, \$4,029; Remick, \$2,127; Sherman-Clay, \$5,327; Shapiro-Bornstein, \$5,638. These total \$142,160. Of the notes due, Waterson, Berlin & Snyder has several totalling \$14,500; Remick, \$25,000; and the others bring the gross to \$50,910 in outstanding notes.

JOLSON'S \$75,000 RECORD

Getting 10% on Brunswick Double Disk—2% from Other Cos. Using Same Numbers

Chicago, Nov. 6.

Al Jolson stands to receive around \$75,000 from his double Brunswick record of "Sonny Boy" and "There's a Rainbow 'Round My Shoulder." He's drawing a straight 10 per cent. on each disk that's sold.

Besides, Jolson will get two per cent. from any other recording company using either number. And that comes from Al.

Rapee's Scores

Eino Rapee is to do scores for six features each for Paramount and M-G-M.

Rapee's musical ability, plus his flair for pop song composition, as evidenced by picture theme songs of late, makes him extremely valuable for this sort of scoring. Rapee continues as general musical conductor at the Roxy, New York.

HERE AND THERE

Tommy Christian and band have been backed by Loew tour by Creature, Lenetska & Martin, Inc.

'27 MUSIC OUTPUT UP 10 P. C. OVER '25 TOTAL

Washington, Nov. 6.

Publishers of sheet music jumped their output 10 per cent. in 1927, according to the figures compiled by the census bureau, over figures recorded in 1925, the last previous census taking year.

Official statement says: Establishments engaged primarily in the publishing or in the printing and publishing of music in 1927 reported a total output valued at \$15,884,633.

The value of sheet music and books of music shows an increase of 10 per cent. as compared with \$13,535,375 for 1925, the last preceding census year.

Further data discloses the number of publishers increased from 109 to 119, or 9.2. 53 of the 119 were in New York. Wage earners increased 3.4 per cent. while the wages of \$1,677,680 were 14.8 per cent. higher than in 1925.

Forced Rolfe's Name

If A. Rolfe is now announced as the director of the Lucky Strike orchestra, The American Tobacco Co., originally planned to plug the Lucky name, but with Rolfe announcing and his voice now a radio standard, public response forced the frank identification of Rolfe as the musical conductor.

Lucky Strike is also going after Rolfe on a huge publicity and advertising campaign in connection with the Lucky Strike orchestra of 32, which he directs.

The Outstanding Song Hits from the New 1928 Earl Carroll's "Vanties"

"Blue Shadows"

"Once in a Lifetime"

"Raquel"

Sing Them—Play Them—Buy Them

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Inside Stuff—Music

Screen Theme Hurts Prof. Dept.

The professional department is threatened by the growth of the film song. With the pictures making the hits quickly and inexpensively from the silver sheet plug, the professional staff becomes secondary, although the orchestra, radio, etc., is still important for broadcasting and dance band follow-ups. Otherwise, never in the history of the song business has some of the biggest hits cost so little to "make" in view of the corking free plug given the theme numbers by the pictures.

Howard Wurlitzer, 57, who died in New York Oct. 30, was not actively with the Wurlitzer firm at death. His interest had been purchased some months before. Mr. Wurlitzer died of a spleen disease. He suffered from it for several years, but had found a way to ease the pain during the past two years.

Highly thought of in the Wurlitzer organization, his death was somewhat of a shock although not entirely unexpected at any time. The deceased was a brother of the Rudolph Wurlitzer, the firm's head.

A Visitor's Viewpoint

Billy Arnold, former American bandman and the Paul-Whitman of the French and Mediterranean resorts, now on a brief visit to America, comments that the popular song product of the moment doesn't compare to last year's.

Arnold comes over almost annually for new songs, business arrangements and a hometown visit. He also brings back some Continental numbers for American exploitation. Arnold was paralyzed by the effect of sound pictures and their theme songs on the popular song output.

Guarding the Strike Fund

A guard for the strike fund provided for by the American Federation of Musicians is a tax fund receipt book. It notes each payment of 2 per cent of the weekly salary a theatre musician is expected to make. Whenever applying for another job, the applicant must exhibit his tax book to display payments up to date. If not, no job.

23rd Anniversary Number

OF

VARIETY

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Imperial—With a single exception current bill is up to standard. One disappointment was the opener billed as Angelo Armentis but not the original number of the same name. Armentis goes through a routine of tumbling with apparent carelessness. His announcements are indistinct and act fall flat.

Joe allotted to Zimmerman and Granville, mixed yodellers, well liked. Roeder and Senger, two-boy piano players, have personalities and play. Finale in novel, swiftness from one keyboard to the other and winding up by each having one hand on each piano while playing. Clicked.

Understanding was Robert Carlson. Swede monologist and songster, and closing was Dorothy's Circus, pony-dog turn utilizing a one ring idea "Silver Slave" (W.D.) on screen.

San Francisco Symphony orchestra inaugurated its eighteenth season Nov. 2 with a program at the Curran theatre. Alfred Hertz conducted.

Despite they were married in Mexico two years ago, John Davis, professionally Coffee Dan, of that cafe, in San Francisco and Los Angeles, and Ruby Adams, former stage actress, were married a second time here.

Booking department of West Coast Theatre, Northern California division, moved from second to third floor of Granada Theatre building, to take advantage of larger quarters. Move is temporary, as with Public taking over operation of its local houses on or before Jan. 1, West Coast excess will move to new quarters in the Loew's Warfield building. Nick Turner, former co-manager (Mrs.) Mabel Kahn, booker, Ed Seavers, formerly information clerk, and in charge of local Fanchon and Marco bookings, as assistant, and H. Piner, clerk.

Local Paramount accounts are being supplied with a new type of three sheet posters by that company. Heretofore, three always were printed in three sections (one sheet each). New style prints a two-sheet section and a one sheet section, either top or bottom, thereby overcoming any creases in faces or heads, which has been a bugaboo in the past. All Paramount pictures now supplied with extra "spots" for show houses.

John Philip Sousa plays four concerts at Dreamland Auditorium here and two concerts in Oakland starting Nov. 3.

Sam and Reatty owned the new El Camino at Antioch, Cal., Nov. 1, 1,300-seat. Straight picture.

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manager for Henry Duffy, is en route to New York to line up plays and guest stars for the winter season. He will be away about three weeks.

Warfield and Granada will have a merry stage war next week with the former presenting Charlie Murray at the head of a Fanchon and Marco idea and the Granada with Charlie Chase; also a film comic, in addition to the regular Public unit.

INDIANAPOLIS

By EDWIN V. O'NEEL
English—"The 19th Hole,"
Circle—"Mother Knows Best,"
Indiana—"Show Girl,"
Lyric—"The Spectra of Illusion,"
vaudeville.
Keiths—"Road to Ruin" (2nd week).
Apollo—"Caught in the Fox,"
Local Palace—"White Shadows in the South Seas,"
Mutual-Burlesque.
Colonial—"Bare Facts," Jack Kane stock revue.

"The Silent House," at English's.
"Hit the Deck" will be the Thanksgiving attraction at English's.

Rolfe Egleston, former Keith manager, returning to this city from Atlanta, where he was with Keith's, to enter private business.

New York Philharmonic Orchestra booked at Murat for Nov. 12.

Sousa will be at the Cadie Tabernacle Nov. 22.

Little Theatre will open season Nov. 12 with "The Queen's Husband." George Sonnes will direct again.

Cooney Bros. Theatre Co. will wire the Gary theatre, Gary, Ind., this month. House has been redecorated.

Erection of a new house at Lafayette, Ind., is planned by local company headed by Carl Mote, attorney. Fitzpatrick and McElroy, Chicago, will lease the house.

Mrs. Margaret Kunkle, 25, was fined \$100 here because Judge George Denny believed her dance "wasn't nice." Ed Galligan, Rialto manager, paid the fine.

F. J. Rembusch, Shelbyville chain operator, heads the Community Theatreplay House, Inc., which has been formed to operate 30 houses in co-operation with the Hayes organization.

ROCHESTER, N. Y.

By DON RECORD
Lyceum-Dark.
Temple—"Tommy" (stock).
Rochester—"Woman Disputed" and "The Singing Fool" (3d week).
Regent—"Moran of the Marines."
Piccadilly—"The Naughty Duchess."
Victoria-Stock Burlesque.
Gayety-Stock Burlesque.

Louis Calhern, here one week with the George Koydoff company (stock), has returned to New York. Wallace Ford will be leading man and Charlotte Wynters, recovered from a recent illness, leading woman.

Margaret Cusick, summer stock favorite here several years ago, quit her domestic role to play works now with this company in "Yellow." Her husband, E. P. Schlegel, approved.

Charles Curtis and band are playing at the Odeon-Rich restaurant with Jerry Franks, entertainer, and Catherine Rich, dancer, featured.

Gene Foxarty and entertainers are featured this week at the new Marigold restaurant.

DALLAS

By HARRY GOLDBERG
Palace—"Varsity."
Old Mill—"The Wolf" (wired).
Capitol—"The Night Bird."
Ritz—"Glorious Betsey" (wired).
Mecha—"The Singing Fool" (wired).
Majestic—"Pictures and Vaude." (wired).
Arcadia-Pictures.
Showhouse—"The Firefly" (road-show).
Jack North joined the "Kat Rhapsody" Public unit, in Dallas last week.

Colar Palace, formerly the Ozarks roadhouse, was totally destroyed by fire Halloween night after all customers left. Three cooks, who slept at the place, were burned to death. Colar Palace had been a popular rendezvous for the last 25 years. It operated as a hotel and chicken garden. It was operated by Ben Centre-88.

Fire destroyed the Ideal theatre, Bryan and Peak street. Loss is estimated at \$15,000.

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By HARDIE LEAKIN
Belasco—"Sourie Woman" next.
Savoy-Plume.
National—"Hit Deck," next, Macbeth.

Polis—"Able Irish Rose."
Gayety-Stock bur.
Strand-Mutual bur.
Columbia—"Lovers" (2d week).
Earle—"Terror."
Fox—"Dry Martin."
Keiths—"The Spectra of Illusion."
Little—"Nature and Love" (2d week).
Met—"Companionate Marriage."

Palace—"The Man, Woman and Wife."
Exodus beginning at Keith's with very indication pointing to a closing Saturday night. First notice of the two weeks' notice. First to leave is Fred Clark, for almost 10 years musical director. He goes to Keith's Boston to direct the first violin chair in the pit orchestra.

Hotel Hamilton has joined the night club operators. Opened at basement room Saturday with the Lombard-Strickland orchestra.

Ethel Barrymore had luncheon with the President and Mrs. Coolidge last week. First lady of the land is getting to be a regular festination, catching the combined seven, and dinner show almost weekly, along with her official escort J. J. Fitzgerald.

Corbin Shield, p. a. of the Rialto credited, hereabouts, with having engineered the picture of Barbara Kent with the President and Mrs. Coolidge at the military circus, have to hear of any complaints from the White House. Isabelle Jennings, d. e. of the News, commented on the reported presidential disapproval and recalled the time "Snookums" climbed all over the person of the chief executive and thereby knocking presidential tactfulness for a row of bean pots.

MILWAUKEE

New Pabst—"Gay Dance."
Garlick—"In Abraham's Bosom."
Empress-Burlesque stock.
Gayety-Mutual burlesque.
Alhambra—"Man Who Laughs" (wired).
Garden—"Singing Fool" (5th week).
Majestic—"Woman Disputed."
Merrill—"First Kiss."
Palace—"Oh, Kay" vaude.
Riverside—"Cameraman" vaude.
Strand—"Wings" (2d week-wired).
Wisconsin—"Women, They Talk About."

Edna O'Hara, whose "Molly and Me" closed after playing the New Pabst two weeks ago, is at the Wisconsin this week. With Dave Wheeler out again, C. and her to be returned to the pit for the first time in two years. House will run presentations with band off stage from now on.

George Artiss, scheduled here last week, cancelled due to illness. Pabst was dark.

Lyman Ballard, former TIA representative, and Sam Abrams, former exchange chief here for PBO, have joined Gotham and are out selling Gotham stock. More than 25 are reported sold to Milwaukee neighborhoods.

Sherman Brown announced this division will be completed by the end of this month and a new company will take over the place. House, for years, has been town's only legit theatre. Legit has been moved to the New Pabst.

MINNEAPOLIS

By LESTER REES
Met—"Agagahon Kings" 1st half.
George Artiss 2d half.
Garlick—"Abraham's Bosom."
Shubert-Stock.
Henepin—"Show Folks" and vaude.
Pantages—"Mother Machine" and vaude.
Palace-Comedy Tab.
Gayety (Mutual bur).
Minnesota—"Woman Disputed" and stage show, "Harem Secrecy."
State—"Tempest."
Strand—"Camp."
Lyric—"Waterfront."
Grand—"The Terror" 2d run.

With three first class road attractions here this week, new record for Minneapolis established. "Vacation King" and "Merchant of Venice" at Metropolitan. In Abraham's Bosom at Garlick.

Both the Minneapolis-Orpheum and Pantages played in their season at theatres above their week-end, captured on their exploitation this week.

F. & R. Public open new \$100,000 all-sound St. Paul loop theatre.

Riviera, Nov. 10. Seats 1,400. Opening, "State Street Saddle."

With the Riviera's opening there will be three St. Paul loop theatres equipped for sound. Capitol and Tower, others.

Ingram and Zaslarsky, musical directors at the Minneapolis St. Paul and St. Paul Capitol, respectively, traded places this week and were billed at each house as guest conductors.

SEATTLE

President—"The Lawless West" (stock).
Seattle—"Moran of the Marines" stage show.
Fifth Avenue—"Dancing Daughters."
Blue Mouse—"Home Towners" (2d week).
Music Box—"Singing Fool" (6th week) and vaude.
Coliseum—"Saw Dust Paradise."
Columbia—"Do Your Duty."
Winter Garden—"Michigan Kid."
Pantages—"Mother Machine" and vaude.
Orpheum—"The Waterfront" and vaude.

John Hamrick is in New York on an annual visit. He plans visiting Los Angeles prior to returning here.

Arthur Frodin leaves this week for Los Angeles where he will manage the President for Henry duty. He will be succeeded here by Emil Henderson.

Mrs. George Rogovsky, wife of the musical director at President, was badly injured when struck by a hit and run auto driver who was later arrested.

Arnold Flink is now assistant to Jim Clemmer at the Fifth Ave.

CLEVELAND

By GLENN C. PULLEN
Ohio—"Marco Millions."
Hanna—"Headin' South."
Little-Letter Co.
Alhambra-Stock.
Gordon-Sa-Stock.
Colonial—"Simba" (4th week).
Play House-Rep. (2d week).
Stillman (wired)-"Singing Fool."
Allen (wired)-"Home Towners."
Palace—"Tenth Avenue" vaude.
Cameo (wired)-"Caught in Fog."

Hip (wired)-"Kings" (2d week).
State (wired)-"Moran"-unit.
Keith's 105th-"Take Me Home" vaude.
Columbia-Mutual bur.

Jose Acosta, leader of WTAM's radio symphony orchestra, will be musical director of new 15,000-seat auditorium neighborhood opening at Thanksgiving.

Metropolitan reports Nov. 11 for American Legion Film, official war film, under auspices of local American Legion.

Three Cleveland-made educational films produced by the Arre Film Studios, 211 State and Alpha Motion Picture studios, will be shown in all Cleveland theatres during the Community Fund campaign, Nov. 18-27. Scenarios were written by William Thomson Rose, chairman of the fund's movie division.

Carlton Bricker, actor, has announced the opening of a course of instruction in talker technique at his Ohio School of Stage Arts.

KANSAS CITY

By WILL R. HUGHES
Midland—"Woman Disputed."
Mainstreet—"The Grass" vaude.
Newman—"Singing Fool" (4th week).
Pantages-Vaudeville.
Royal-Pictures.
Uptown—"Travel Life."
Globe-Pictures.
Orpheum-Stock.
Gayety-Mutual bur.

Opening of the (shepherd-Ketchum stock at the Orpheum in the "Baby Cyclone," regular society affair. Long time since this town has given any real support to a stock; tried a number of times. With the visiting star policy and high class plays promised, outlook more promising.

Wage scale for union operators, hanging sign down town houses not in talkers, now settled. Tentative scale of from \$80 to \$120 paid by the managers allowing addition of a scale.

Chile Sale strongly advertised as star of "Gay Purr-ty" next at the Shubert (6th run) but Globe pictures, is showing him as a fox talking short.

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Orpheum
For the first time in weeks the Orpheum wasn't a one way street-closed to everything except song and dance traffic. Result was plenty of variety and the customers had a good time. Most stayed for the trained seals.

Cecil Lean and Cleo Mayfield, holdover topers, were pushed up to No. 3 to make way for Alvin Fisher's orchestra and Trilixie Friganza. Fisher came back with a surprisingly good stage routine.

Saints and Sonja opened with an acrobatic dog act that was good enough for the ace. Followed by Harry Bentley and Helen Gould, who hoofed and pounded an xylophone and sometimes did both. Girl a bit plump but has a fast set of toes. Lean and Mayfield had complete change of routine, with reception of a patter song, reviving some of their best of past years.

Turn was better than that offered the first week and mobbed. Joe Marks, helped by Nile Leonard and George Brown, is not a natural comic but his gags are well staged and he works so hard that, combined with his hoofing, it puts him over. His continual invitation to the crowd to applaud for more wasn't so hot, but he delivered. His helpers don't.

Fisher has a good orchestra with the whole band blossoming out as vocalists in a comic number. As an encore, they introduced a couple of vaudeville dragists, said to have been found in a local dance hall, and they were plenty hot. Outfit is good but pretty brassy at times. Crowd went for them and stood for more until the intermission.

After the newswell, Tock Muddock and three girls. Muddock can't sing and his hoofing isn't so hot. Girls not strong either. Turn is a comedy half sketch with Muddock as a lady killer.

Trilixie Friganza, next to shut, came on looking like the iron horse, but turned out she wasn't quite as fat as that. She stripped gown after gown until down to a bathing suit and kept her head under a beanie robe in the merriment. Her usual routine but demonstrated she's still there as an entertainer.

Olivia and seals shut and just what the act has been doing for years, held most of 'em in.

Pantages
Apparently, the new Pantages policy, using but two or three acts with a talking or sound feature picture, is the cake, for business at the Pan looked good.

"Uncle Tom's Cabin" last week was largely responsible for the full house. This was its maiden showing at no prices after a \$1.50 flop at the Criterion.

However, the two acts on the list

should not be overlooked as business getters.

Milthe Turnham and her Southern Syncopaters, colored band, raised the curtain and laid the peasants deep into their seats. An eight-piece hot mob, these, and they blew "St. Louis Blues" like their very lives depend on it. Miss Turnham, a slim colored performer, gets over a few nice bits of piano work and steps down front to croon some hot stuff about being ready for the river, et al.

A vocal trio, doubling from the band, is good, as is the violin trio leading a few numbers. Miss Friganza variety drags all over the place and takes a few legit bows after the final crash of the cymbal.

The other turn, DeTogros, bears the closing end in fine shape. Opening act, a gal, a chance to flash a neat but not gaudy pair of gams before whirling into a sure fire adagio catch-as-catch-can finish.

A pianist and a voice solo and duo for a costume change and the DeTogros pair pull a Russian with a twist and the way that had tossed the beauty about is an eye opener.

Switching from the eye into full on, a simple Indian set, for their last dance, the pair close the performance, and bow out. Somewhere in between all this, Miss DeTogros finds time for a tap number.

Pathe Review and International Newsreel line up the hill.

There seems to be considerable differences between the Motion Picture Theatre Owners of Southern California, representing independent exhibitors and West Coast Theatres circuit regarding zoning and clearance schedules for the Los Angeles district.

Theatre Owners Association reported H. B. Franklin, head of the schedule, to rectify a section of the schedule which they claim does not reconcile with its basic principles regarding general admission prices charged. Franklin replied, saying that he regretted his organization was unable to give any information pertaining to zoning and clearance that affects other theatres, but that he would request the exhibitor to refrain from doing so. A copy of this letter sent to the members of the association, was sent to all exhibitors and district managers and Los Angeles film exchanges for their information on the situation.

As a result of the Franklin reply the organization, by letter, told its members it considered Franklin had gone on record to the effect that zoning and clearance schedule often sent to the exhibitors is not now applicable in situations wherein West Coast does not operate.

The organization considers that the exhibitor is no longer bound to apply the schedule given them under such conditions and requests the exhibitor to refrain from doing so. A copy of this letter sent to the members of the association, was sent to all exhibitors and district managers and Los Angeles film exchanges for their information on the situation.

As its latest, the Workshop of Pasadena Community Players presented "The Powder Government," by Eugene O'Neill, Nov. 3, and will show it again Nov. 10. Cast includes Lennox Sexton, Wm. Phelon, Cathryn Peck, Margaret Billing and Ned Prather.

John C. Frey has been made manager of the Belmont theatre. James L. Kridelick succeeds A. Pournet as manager of the Highland.

J. Leslie Swope, president of West Coast-Hollywood Theatres, has announced management of the El Portal theatre, North Hollywood, has been assumed by Peck Swope. R. W. Garret has been appointed manager of the Vista theatre.

John P. Goodrich, writer, accepted advice of friends to avoid driving a machine over the ridge route re-

turning from duck hunt in Kern River county, and to come back by plane. In a bank of fog the plane smashed into a cleared mountain side in Los Angeles Forest. Later in the moonlight the machine was able to take off and return to Los Angeles. Goodrich was badly bruised.

Results in Paramount golf tournament: Flight 1, Art Smith def. Charles Sewell, 3 and 2; H. M. Pugh def. W. T. Wooley, 8 and 6; and Dr. H. J. Strathearn def. J. J. Galt, 4 and 3.

Flight 2, W. P. White def. Lane Chandler, 3 and 2; Gordon Jennings def. Kenneth Ahlgren, 9 and 8; W. P. McPherson def. A. Jack, 6 and 4.

Fred Datig, Paramount casting director, laid up by a badly inflamed eye. While playing with the Datig offspring the child's finger was jammed in his eye.

Josephine Lovett, M-G-M picture scenarist, is in Hollywood Hospital with injuries received when thrown from her horse in Beverly Hills. Miss Lovett is the wife of John Robertson, picture director.

J. Davis (Foxie) Lloyd, father of Harold Lloyd, is ill at the Hollywood Hospital.

Charles M. Pyke, veteran producer of the Ely Opera Co. of the '80s, confined to the Queen of the Angels Hospital here with a severe attack of rheumatism.

Paul Muni's first assignment for Fox will be "The Valiant," talking short, by Robert Middlemass and Halworthy Hall, Marcel Silver directing.

The studio street in front of the new sound stages at Metropolitan studios has been roped off to prohibit automobile traffic.

Howard Bretherton is directing the dialog sequences for "The Barker" now produced by First National, for whom George Fitzmaurice directed the silent version. Dialog is being made at the Warner studio.

Increased activity in sound work at the M-G-M studios requires them to take immediate action in converting two of their present concrete stage sets for sound work. M-G-M just completed building two sound stage units, which are in operation now.

Joan Crawford is confined to her home with a bad cold. She is to play opposite William Haines in "The Duke Steps Out" for M-G-M. Picture will not be started until Nov. 15.

Joe E. Brown has gone to New York for "The Song of Broadway," United Artists.

Virginia Lee Corbin for femme lead in "Jazzland," Quality Pictures.

Gordon Avil, assistant cameraman for several years at M-G-M studios, has been ordered to shoot first camera on King Vidor's next picture, "Hallelujah."

Arthur Meyers, manager of the Mission theatre, Monterey Park, suburb of Los Angeles, had his tonsils removed.

Owing to the length of the feature, Warners' Hollywood has cut to three deluxe performances a day during the run of "Singing Fool." Saturdays and Sundays four shows are given. With stage show running 18 minutes, deluxe performance plays two hours and a half.

Victor Delory, vocalist, and bass viol player, signed two-year contract with West Coast.

Judy King, back in Hollywood from Europe, will play her next in "Nightstick." Roland West will direct for United Artists.

First National started production on "The California Mail" with Ken Maynard and Albert Rogell directing. Supporting cast includes Paul Hurst, Captain Anderson and J. P. McGowan.

Universal is remaking part of "Give and Take" with George S. Stone and Jean Harlow. It was made several months ago, but will have dialog and sound added.

Hans Kraly and Charles Fughman are to write continuity for a new Paramount dramatic feature when the basis of the story has been definitely set. Lewis Milestone will direct.

The city council has passed an ordinance which prohibits the erection of billboards, such as 21-foot standing in the city's district. In the ordinance the city has been cut up into three sections; business,

semi-business and residential sections. Ordinance prohibits sign boards larger than 12 feet square, which will eliminate all advertising display of this sort with possible erection of small signs for the sale of real estate.

Dita Parlo, German screen player, is here for the femme lead opposite Maurice Chevalier. She is under contract to Ufa and was loaned to Paramount.

Wallace Beery has passed his final test flight for government license as aviation transport pilot.

Columbia's executives no longer will be annoyed by the throngs of applicants for jobs as extra crowding about the main Gower street entrances of the studio. The casting office has been shifted to the back block, Beachwood drive entrance.

Richard Talmadge Productions, after making two subjects in San Mateo, near San Francisco, has given up the struggle of attempting to make pictures so far from Hollywood. The company is now installed in the former Gotham headquarters at Universal.

Sam Jacobson, publicity director at Universal studios, will use his spare time in supervising the production of "Crash," Carol, directed by Tom Terriss.

Vilma Banky has taken out her first papers for United States citizenship. She will attempt to accept her Americanization through marriage; wants it on her own.

Jack Mulhall has wired his home in Beverly Hills for talent. Entertainment will be installed in his 50-seat theatre with stage.

Larry Daimour's troupe of kid actors appearing in the Toonerville series, have organized a football team and challenged the Hal Roach "Our Gang" team for a game. The bout is scheduled for Thanksgiving Day.

Voelkel Brothers, who have been running a tent stock outfit at Hawthorne, suburb of Los Angeles, for the past two years, have taken a lease on the Orana theatre, on the highway between Orange and Santa Ana and closed the tent show.

Forrest Taylor, playing leads in the Savoy stock, San Diego, has joined the Playa Players at Sacramento. Billy Morgan, juvenile, also with the Playa troupe.

Paul McAllister suffered a breakdown and a dislocated shoulder in an auto crash at Santa Monica, Cal. After treatment at an emergency hospital McAllister was permitted to go on his way.

Tom Reed, contract title writer for Universal, borrowed by First National to title "Synthetic Sin," starring Colleen Moore.

An exploitation gag used by the Criterion Theatre is that of offering free drinks to all applicants for marriage licenses during the run of von Stroheim's "Wedding March."

Pacific Coast League ball players now playing in the winter league here are due for a few fines if they persist in playing in games prohibited by the rulings of the National Association, according to Bill Lane, Hollywood owner.

Jack Silva, projectionist at the Plaza, Los Angeles, was painfully burned about the face and arms when the film burst into flames in the projection machine. Double break in the film was said to be the reason. Silva was taken to the Roosevelt Hospital, where physicians said his eyesight would be saved.

Charles Kirslein, managing the California Theatre in Huntington Park for West Coast, has been promoted to the management of the Westlake in Los Angeles, replacing

Jed Buell, who goes to the house in the sticks which Kirslein vacates.

As soon as Tom Mix completes his six pictures for F.B.O. he contemplates making a 10-month vaude tour in Europe.

William Desmond will leave here in about two weeks to begin a vaudeville tour for Radio-Keith-Orpheum. He will appear in a sketch with his wife, Mary Melvor, entitled "The Right Man."

Harry D. Wilson, publicity director for Feature Productions, will resume the handling of Edwin Carrawe and Dolores Del Rio's personal publicity in addition to his present duties.

Arvid E. Gilstrom returned from New York, where he made a study of sound recording, and will direct the first of the Octavus Roy Cohen stories to be produced by Christie in dialog.

After dark for several months Filmmate, neighborhood house in Hollywood, the hands of Edwin Carrawe and Dolores Del Rio's personal publicity in addition to his present duties.

Arvid E. Gilstrom returned from New York, where he made a study of sound recording, and will direct the first of the Octavus Roy Cohen stories to be produced by Christie in dialog.

LOUISVILLE

Brown—"Wings," second week. Rialto—"Craig's Wife," vaude. Gaiety—"Moulin Rouge Girls" (Mutual).

Strand—"The Singing Fool," third week. Mary Anderson—"Lilac Time," wired.

Alamo—"Beware of Bachelors," wired. Majestic—"The Crash," wired.

Loew's—"The Battle of the Sexes," wired. Walnut—"Irish Hearts," tab.

"The Singing Fool" has been so big at the Strand that 13 extra ushers have been employed for the last two weeks.

George A. Sine, appointed general manager of the Fourth Avenue Amusement Co., last month took over his duties Nov. 1.

James Parrish and Dick Brown have been added to the Lehr-Mason Players at the Walnut.

Marvin Cramer, Rialto doorman, is editing a drama column in the Jeffersonian, published at Jefferson-town.

Columbia Players opened their season at the Columbia here with "The Patsy" Oct. 23.

F. J. Dolle, president of the Fourth Avenue Amusement Co., closed Vitaphone deals for all his companies, including houses last week. He also announced the purchase of the Mars, Luna and Family theatres in Lafayette, Ind. Company took over the theatres Nov. 1.

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What The London Dailies Think Of VAN AND SCHENCK

THE "DAILY NEWS AND WESTMINSTER GAZETTE," OCT. 9

VARIETY BY WIRELESS

MUSIC HALL STAR TURNS TO BE BROADCAST

VAN AND SCHENCK TO BREAK THE BAN

Negotiations are practically concluded between the B. B. C. and the General Theatre Corporation for broadcasting a performance by Van and Schenck from the Palladium on Oct. 22.

Van and Schenck are highly paid American vaudeville artists, who harmonize songs at the piano in the manner made familiar by the colored singers, Layton and Johnstone, and the Englishmen, Plotsam and Jetsam.

The significance of the arrangement (writes our Radio Correspondent) lies in the fact that it will be the first broadcast of excerpts from the variety stage apart from the

Royal Command performances of 1926 and 1927.

In the past, the leading theatrical directors have been against the broadcasting of "turns" from variety shows, and artists signing agreements for the music halls have been banned by the management from performing for the B. B. C. It is hoped that the Palladium broadcasts will see the beginning of the end of this ban.

In a statement issued yesterday, the B. B. C. says: "The possibilities of arranging further broadcasts at intervals from the stage of the Palladium are being discussed by the B. B. C. and Mr. Black, of the General Theatre Corporation."

SUNDAY "REFEREE," OCT. 7, 1928

It has so frequently happened that famous American variety artists on making their London debut have minimized their chances of complete success by lack of wisdom in the choice of their material that I have on many occasions urged all such to take counsel on this very important subject before facing a London audience. I was, therefore, very glad to hear that Van and Schenck, who come to us from America with the reputation of being the most popular double singing act in the United States, and whose preliminary paragraphing had led us to expect a turn quite out of the common track, had tried out their songs at a suburban place of entertainment before opening at the Palladium last Monday.

I understand that the try-out resulted in the rewriting of some of their lyrics, but that process was not carried nearly far enough, for quite a lot of their material at the Palladium would be more or less unintelligible to patrons not of the Chosen Race, all classes of which have remained such faithful patrons of this music hall. Van and Schenck, who remind me somewhat of the Two Bobs minus some proportion of the joyous personality which pervaded all the stage-work of the latter pair, scored with that already hugely popular number, "Stay Out of the South," and I dare say they will become a great success on this side when they have become thoroughly acclimatized.

"DAILY MAIL," OCT. 2

U. S. SINGERS' LONDON HIT

EX-TRAMWAYMEN

By THE THEATRICAL CORRESPONDENT.

Two men who used to be a driver and a conductor on American trolley cars—tramway cars—made a big hit on their first appearance on the London variety stage last night. They are known as Van and Schenck and are at the Palladium. They have a budget of good songs, which they know how to sing. They may become a very popular pair in this country.

"THE DAILY MIRROR"

LONDON WILL LIKE THEM

The Kit Cat restaurant got into its autumn stride with a sort of theatrical gala night, many well-known stage people turning up to welcome Van and Schenck, the American singers who used to be tram conductors and now earn six hundred pounds and more a week. London will like them. They make of their songs little character studies—Irish, Jewish or Negro, as the case may be. They are good actors and do not get monotonous, as do so many of the "jazz" singers. The song which went down best was a comic love number, and an told me afterwards that he had been singing it in the States for fifteen years!

"EVENING NEWS," OCT. 1

TWO SHY AMERICANS

Secret London "Try-Out" of a Very Expensive Variety Turn

From "The Stroller"

America's most expensive double-act variety turn, known as Van and Schenck, has arrived in England.

Nervous of appearing before a British audience, the artists sought the advice of Mr. Henry Schenck and appeared unheralded at the Wimbledon Theatre on Saturday night, their turn being interpolated in the revue from the Duke of York's Theatre, "Many Happy Returns."

Mr. Schenck told Van and Schenck that some of their songs would have to be rewritten to make them intelligible to a British audience. The names of President Coolidge and Al Smith disappeared from their material, and Mr. Baldwin and Lord Dunsborough were substituted.

The audience gave the two artists an excellent reception. Van and Schenck appear at the London Palladium and at the Kit Cat Restaurant tonight.

"VARIETY"

Real Vaude This Week at Palladium

London, Oct. 2.

This week's bill at the Palladium is regarded here as vaudeville at its best, with Van and Schenck easily the best headliner the house has held since returning to variety programs. Latter team, opening to a reception, worked into a riot, doing encore after encore and finally winding up by singing a couple of numbers from the orchestra pit. The boys are booked on this site for two weeks, but should be hand-cuffed to the theatre.

Van and Schenck are currently doubling at the Kit Cat, where they are booked for four weeks. Practically offering an all-Yiddish routine on this restaurant floor last night, the pair scored the biggest hit since Soph. Tucker's final appearance.

"ERA," OCT. 3

The "big noise" of this week's program is Van and Schenck. They justify the use of the adjective "arresting." At first sight they seem to have walked straight out of those daily cartoons about "Pop" or "Bud" which appear in American papers and are imported into England. Their voices and grimaces are in keeping with this illusion; and one of them—the accompanist—remains so to the end. But the one who does not play the piano becomes more and more human. We get to like him so much that nothing will satisfy us except to stand by his side at a bar and discover what he will have; he is that sort of man. They are very skilled in hypnosis. What a lot there is in "Tim, Her Boy Friend Now" cannot be guessed until you have seen each of them mourning for the other over this piece of amatory good fortune.

Dick Linton is the life and soul of the party. He takes so easily to these ideas of "quick-running" and "introductions" that the audience feels as grateful to him as if he were the host and we were his guests. In his own act, he shows what speed is; "other jokes will follow in rapid succession," he says in jest, and they do in earnest.

"DAILY EXPRESS," OCT. 2, 1928

TRAMCAR MEN AS A VARIETY TURN

AMERICAN COUPLE'S SUCCESS

Van and Schenck, who started singing songs together while they were driver and conductor on the same trolley car in Brooklyn, topped the Palladium bill last night, described as "the world's greatest entertainers."

Nineteen years ago they used to sing to the people driving home on the last tramcar. This week they are earning £600 by doubling at the Palladium and in a midnight cabaret.

They are a white Layton and Johnstone, an American Plotsam and Jetsam. One, with a thin tenor voice, sits at the piano looking like a love-sick Melville Gideon. The other, a much larger man, with a deep voice, sings in dialect—Italian and Jewish.

Sensation of the Season

Both are clad immaculately in evening dress. They sang five or six songs, scoring an enormous success. They will be the evening party sensation of the season. H. S.

BOOKED KEITH CIRCUIT FOR A WHOLE YEAR

Opening November 11, Palace, Cleveland

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SHOWS IN DEP'T STORES

Radio's Stringent Demands for New Material Often Too Big a Task

With the exception of vocalists, vaudeville performers signed for long terms over the radio, at large fees, are experiencing difficulties which may lead to their abandoning similar proposals for the future.

High priced performers, receiving as much for one hour weekly over the air as they do for a week on the stage, are reported dissatisfied on account of the demands made by the radio fans and station directors for a constant supply of new material.

Vaudevillians with specialties which have served them for years on the stage find they must get new material almost weekly or suffer. The ether audience won't stand for continuous repetition, the broadcasts hitting the same listeners every time.

Some of the acts, even when willing to make a try for new material, find it difficult to find suitable gags. In addition, where a routine calls for highly polished delivery to be acquired only by long, careful, constant rehearsal, it is practically impossible to deliver well with only a week to rehearse.

As a result, the complaints run, the radio audience, having heard a certain act do its specialty, is not satisfied with the weekly makeshift, the reputation of the performers suffering in the end with the radio audience.

Keith's B'way Sold; Commercial Bldg. Site

The Broadway theatre (Keith's) at 41st street, and an additional property at 1441 Broadway have been sold. They will be razed for the construction of a commercial building.

Site was purchased by the Tilmont Realty Co. and the Brickman Construction Co. from the E. Zabrowski estate. Keith's leasehold on the theatre, was included in the purchase.

The property was assessed by 1928 taxation at \$2,800,000, increase of \$139,000 over 1928.

Construction of the Broadway theatre was begun in March, 1888, by the late James A. Bailey (Bailey & Bailey), with Bailey selling his interest before completion to Frank Sanger, T. H. French and E. Zabrowski, who finished the building. Zabrowski later became sole owner.

Terms in the transfer of Keith's lease call for a 15-day notice to the present occupants, with the new owners entitled to take possession any time up to Jan. 1. Meanwhile, all Broadway theatre employees have been given notice and remain on a week-to-week basis.

The Broadway for several years has had a vaude clientele all its own.

The new structure will not include a theatre.

Anticipation

Chicago, Nov. 13. A special despatch to the Chicago Tribune reports a boxing match to have been staged by the Reele Athletic club just outside the city limits of Alexandria, Va., was stopped by the sheriff, who entered the ring and announced: "Herbert Hoover is elected and this boxing match cannot continue."

Members claim the election made county officials afraid of the power of the Methodist board.

Posing in Duplicate For Picture Stars

America's youth, at any rate that movie mad, wild-eyed portion of it that spends week-ends playing the Photomaton shops on Broadway at two bits per eight thirties, wears images of its screen idols on its shirt sleeves unreservedly.

Latest developments, on exhibit at the Photomaton, indicate that every flap thinks she finds a striking resemblance to some flicker hero in her boy friend and every boy friend thinks his dame's a dead ringer for some nifty movie queen.

Conversation while the gum-chewers are posing on the slippery stools is now running as follows:

"But, Mamie, doesn't Colleen Moore always pose from the right? That's it, get that profile, that dimpled nose..."

"Here, wait a minute, Jimmy, wait'll I make your hair curl up front. More like Gilbert Roland than he is himself."

"Down with the eyelids, ghly. See. Now breathe hard and look startled. Garbo in the flesh!"

"Now, you're not the type for that Fairbanks pose, Max, you ain't got the mustache. Try something easy. That's better, the Schildkraut pose suits you fine, 'specially the nose."

"Listen, mister, it's my quarter and I want my eyebrows raised up high, kinda sophisticated like... If you must know, everybody at home says every time I do it it makes them think of Adolphe... Menjou, of course."

Foreign Tongue Talker

Warners have just completed the first talker in a foreign tongue. They announce it as an experiment, figuring that it will get a play in German colonies here and that the nature of the theme will make it okay for general release.

The title is "Zwie und Pierzigste Strasse." Translated it is "42nd St."

GETTING TO BE REGULAR THING

Special Entertainment as Attraction for New or More Business—Department Stores All Over Country Trying It—Pay Well With Only Daytime Work

AGENCY FOR ACTS

Department stores in New York City and over the country are engaging theatrical attractions to bring the crowds in.

This department store show policy originated in children's shows at Christmas time. It has increased to what is now an almost continuous performance.

At Christmas, Easter and in the dull summer months shows are put on in the stores to bring in the people. They have been so successful that stores are now constantly on the watch for attractions.

Sterns and Losier's in New York have been putting on shows for some time. They want show people (Continued on page 2)

Darien, Wealthy Town, at Last Gets A Film House

Darien, Conn., Nov. 13. To give this town, the wealthiest of its size in the country, its first film house, five residents, at least three of them millionaires and two in the Social Register, have organized a corporation to build the theatre. It is the Darien Theatre Co.

Incorporators are Edward H. Delafelle, Thomas McCarthy, Mark W. Norman, Thomas Crimmins, Colonel Howard Stout Neilson and Francis H. Simmons. Stock to finance the project will be sold to Darien residents.

This town may be the country (Continued on page 2)

The Treasurer's Way

A neighborhood theatre treasurer is picking up big time ways.

As a patron walked away, leaving change on the counter, he was asked what he did in a case like that.

"I always rip on the window with a sponge," he replied.

Members of "Ladder" Cast Sad Over News Two-Year Flop Is Quitting

"Ladder" in Boston

Boston, Nov. 13. Displayed at the Boston opera house last night was Edgar Davis' "Ladder" playing to 1,000 people at \$1 and with \$850 in the house, to a guarantee that returned the dough to squawkers. No squawk last night.

Looks like \$3,000 on the week for this 62d version. It's a record gross for the record somersaulter.

Local critics divided on merit, but agreed it's a flop.

Italy Bars "Street Angel"; Free of Street Vice

Washington, Nov. 13. "Street Angel" has been barred in Italy by Mussolini. Cable to the Department of Commerce adds that those of the censoring board responsible for the original admittance of the Fox production have been dismissed.

Though not cabling details on Mussolini's objections these evidently are the censoring board responsible for the original admittance of the film story which has its locale in Italy.

Street, walkers and beggars are now a thing of the past in Italy, and have been for over three years, being banned among the first acts of the Italian dictator.

Basic idea of the "Street Angel" story is the police charge against the girl for soliciting and her final capture and jail sentence.

All war pictures also have been barred from Italy by Mussolini, says a cable from U. S. Commercial Attache Mitchell at Rome. The Italian Boss objects to American and other producers not giving proper mention to Italy's part in the war.

Elusive Types

Ben Stollhoff, Fox director, in New York, the second month in search of two leads for a forthcoming talker, has been unable to find the average boy or girl required.

No stage, picture or vaudeville experience is wanted, only an ordinary looking couple whose voices will record.

Stollhoff has spent practically all of his time in shows, night clubs and 5th Avenue bushes looking for suitable types.

Page Mr. Hoover

Iowa City, Ia., Nov. 13. Local police have turned thumbs down on making arrests for intoxication.

Chief C. P. Benda told W. C. T. U. workers, complaining of drinking on the field during the homecoming football game, that "local police had no more power to make an arrest for intoxication than the civilian."

For 12 years an unknown roller skater opened vaudeville shows in the middle west. His only complaint was that he had never seen an audience.

Variety for some time has been trying to identify the skater for a special story.

In his absence, Variety's sob sister thought of the cast of "The Ladder," under the opinion that a legit show for two years minus an audience must be equivalent to a single act for 12 years.

So sobbie called and here it is: Members of "The Ladder" are dismayed at the prospect of being thrust out upon an unsympathetic world by their friend, boss and patron, Edgar B. Davis.

An announcement, "The Ladder" will close after two weeks in Boston is a sorrowful and unbelievable piece of news to the players.

"The Ladder" people before hiking to Boston were in a state of deep gloom.

Some optimistic souls refuse to believe the final verdict; plans will be arranged for a long run in Boston, they feel sure. But the mere mention of the show closing has thrown them into a state of uneasiness. What will happen to them if it does close? If they ventured into another production, they might die of stage fright.

Sobbie discovered that Carroll McCormack, the star for two years, had deserted her good old "Ladder" on the eve of its departure for Boston, so Sobbie strolled into the dressing rooms of the lower and more loyal ranks of the ladder, gathering some enlightening information.

To them "The Ladder" has been (Continued on page 2)

Vanderbilt at Camera

W. K. Vanderbilt is going in the picture biz. He entrains for Miami this week to board his yacht, "The Ark," for a year's cruise. If the film W. K. grinds is considered okay for no market, he will release it upon return.

The yacht is now being fitted up with a projection room and laboratory, as well as several high powered cameras.

\$10,000 FOR SOUSA

Chicago, Nov. 13. Sousa and Land have been engaged for one week in December at the Chicago theatre (pictures) at \$10,000.

Sousa played the picture houses for a spell about a year ago.

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Chatter in London

London, Nov. 3.

Strange Sights and Sounds
Edict Standard with short hair.
"Captain" Harry Lambart in Threadneedle street.
Gil Boag in a London storm wearing a cream-colored coat.
Gus Schlesinger reading the notices on "The Terror." And calling them Vitaphones.
A. E. Armstrong trying to look Regal.
Sam Eckman listening to Arthur Dent talk to Sam Eckman.
Anna May Wong making British pictures with a German director in a Scotch studio.
Jack Connolly's one-day stands in London.
A. George Smith ducking the Multitone sound-wire demonstration midway.
A. C. Bromhead not staying even that long.

Chang's Finish
Brilliant Chang, Chinese, now blind and growing cabbages for a living on the British reservation at Shanghai, used to be the boss of the dope gang in London. He ran a chop-suey joint on ritzy lines in the West End, and had a narrow escape when Billie Carlton, musical comedy actress, took a fatal overdose.
In 1922 Freda Kempton, dance teacher, died from dope in one of Chang's hideaways, but the police could not get anything on him. Earlier he had been associated with a musical comedy star who was credited with being the chief dope peddler in town, but she always had an alibi and some good friends.
Then they got Chang with the goods, running a hop-joint in Limehouse, and he was run out of the country after jail.
Paris had him for a bit, but he got too fierce and the boat sailed for Canton. He tried to operate with the dope headquarters in Shanghai for a time, but the police had got so wise to him the gang gave him air. Now he is blind—a gift from a lady friend in London—and grows kale. But not the kind the banks take.

Getting near to being the last of the old school of dramatic critics, as compared with film paragraphists like Swaffer and Beccles Wilson, there died this week W. L. Courtney. He was 78, and had been editor of the Fortnightly Review since 1894. For 35 years he was dramatic critic of the Daily Telegraph and wrote several plays. He also wrote "Constructive Ethics" and "The Metaphysics of John Stuart Mill." Generally a serious and somewhat professorial scholar.

Combined Rail Theatre Ticket
Great Western railway is running special matinee excursions, commencing this month, combining the rail and theatre ticket. The first one will run Nov. 7 from Birmingham and the rail ticket will cost six shillings—normal fare being one pound eight shillings return. Lunch and supper cars will also be provided, and choice of the 30 odd matinees is given.

Adney Gibbons, son of Sir Walter Gibbons, married Connie Shatter, actress, Nov. 1. The bride is one of four stage sisters, one of whom is leading lady at the Aldwych.

High Premiere Price for Prince's
When "Funny Face" with the Astaires and Leslie Henson comes to the Prince's Nov. 8, every seat in the house, with the exception of the pit and gallery will cost 24 shillings. Cochran and occasionally other managers raise the price of stalls from 14 to 24 shillings on an opening night, but this is the first occasion when the medium prices have been augmented also. This will be a blow to humbler patrons, especially as the Prince's is essentially a cheap priced house.

Cafe Royal, enticed into running a cabaret and opened last season with Gracie Fields, commenced this season's activities with the same star. The restaurant has now decided to lure cabarets out of its menu as it has not proved a profitable undertaking.

Edgar Wallace, with no other object than to help his friend, Leslie Faber, helped to finance the production of "Ty Candle Light," one of the hits of the season at the Adelphi. Wallace has presented himself with an additional weekly income of 500 bucks.

"If any member of the audience has written a play or knows of one that would suit the personalities of Mr. Wakefield and Miss Lorne, we shall be glad to produce it," said Alec Bea, manager of the Adelphi, in a speech on the opening night of Walter Hackett's "77 Park Lane."

Just after the closing performance of Van and Schenck at the Palladium, concluding a four weeks' stay, Val Parnell, the booker for General Theatres Corporation, and George Rhodes, house manager, came to their dressing rooms and presented the boys with a massive folding clock. The inscription on the clock read as follows:

To Van and Schenck, with compliments and thanks of London Palladium management for a highly successful season.
In accepting the present, the boys remarked that this was the first present they ever received from any management since they teamed up 21 years ago.

Ernest Truex has at last decided to try his luck again in the West End. The play is "Out She Goes," by Lillian Trumble Bradley. It will be produced in December.

A comedy entitled "Her Past" is to provide Alice Delysia with her first straight role. It opens a try-out on the fringe of London Nov. 26. Others in the "Past" are Eileen Estman, Violet Vanbrugh, Norman Selten, Paul Cavanagh.

"The Broken Line" is the final title for the new play which is to star Violet Loraine's return to the stage after some years. She will be supported by Muriel Alexander, Grace Lane, Frank Vosper, Cecil Parker, Ernest Settle.

New Slow Fox Trot
Parks, Nov. 2.
The local dancing masters have sanctioned a new dance for the season, the Slow Fox.

It needs little energy, extremely slow and simple to learn. It comes from England.



GEORGIE WOOD

"Wee Georgie." Once upon a time there lived in a forest a wood-chopper who had a large family and the smallest of his boys was so tiny that he was called "Hop o' my thumb."
And "Hop o' my Thumb" is my part and the title of this year's Julian Wylie Christmas production at the Theatre Royal, Glasgow, Scotland. My part seems to be so big there's evidently no "wood-chopper."

TOWN GETS THEATRE

(Continued from page 1)

seat for leading figures of the theatre, racetrack, literary, art and financial world, but still its theatre, up to the present, has been upstairs in a firehouse or in a schoolhouse, two nights a week.

Darien has in its populace William Ziegler, Jr. and J. J. Shubert, John Cort, Ted and Betty Healy, Bayard Veiller, Arthur Somers Roche, W. Emerton Heliland, Louis Joseph Vance and Richard LeGallienne.

British Entertained

Los Angeles, Nov. 13.

As the climax of their visit to Southern California, the visiting British Journalists were guests of honor at a banquet tendered them by the Academy of Motion Picture Arts and Sciences at the Roosevelt Hotel, Hollywood.

William De Mille served as toastmaster and the speakers included Douglas Fairbanks, William Randolph Hearst, Louis B. Mayer, Cecil B. De Mille, Harry M. Warner and J. Stuart Blackton on behalf of America, and Alan Pitt Robbins, Sir George Armstrong and Ralph D. Blumfield of the guests.

"The theme song" of the evening, played and sung a couple of times, was "Hollywood Says Hello," composed by Gus Edwards for the occasion. Alice Gentile, opera singer, sang two numbers, and Maurice Chevalier, Paramount's recently imported leading man from France, offered a couple of jazz numbers, one in English the other in French a la Al Jolson.

After Talker Talent, Coast Agent East

Los Angeles, Nov. 13.

Jessie Wadsworth is one of the first Hollywood artist's representatives to go to New York in search of talent for talkers. She has been commissioned by one of the largest studios to look over New York shows and also stock companies in that territory for new talent to take screen and talker tests. Miss Wadsworth will be in New York for about two weeks at the Warwick Hotel.

Heating London Theatres

London, Nov. 13.

As indicated some months ago, changes in the regulations affecting the management of London theatres and places of public entertainment will become operative Jan. 1. Most important change is provision that where formerly only dressing rooms had to be heated, from the first of the year all parts of the premises regularly occupied by the public, performers or working staff must be provided with suitable warmth.

Berlin's Amusements

Berlin, Nov. 1.

Latest statistics show that Berlin is creeping up to second place as one of the world's amusement centers. It has 44 theatres, 78 vaudeville houses and 350 picture theatres.
Berlin also offers 196 first-class dancing restaurants and bars.

SAD OVER "LADDER"

(Continued from page 1)

father, mother, sister, brother as it were. Most think it is a great show. Some have turned down other roles to stick with the flop, and they all have a defiant and family affection for the piece.

Other Actors
"Other actors can make fun of being in the cast of 'The Ladder,'" they say, "but nearly all of them would snatch at the opportunity of joining the cast."

All of the actors insist it has been the most pleasant engagement they have experienced.
Their lines are now practically a part of their life. Not many other people have heard them anyway.
At first the lack of an audience was a bit unusual, but they became accustomed to it. Though at times when there were two or three people in the theatre, the actors became a little hysterical before going on the stage. But they usually pulled themselves together and kept their eye on the audience to see that it did not miss a thing.

Flowers and Presents

The personality of Edgar Davis has kept up the morale of the play, they believe. Also he has given numerous parties for them, deluged them with presents.

Alice Delysia was a newspaper woman before going in "The Ladder" a year ago. She says it's much better than newspaper work. Curtiss Arnall, juvenile, formerly in "The Squall," prefers "The Ladder" to any other production.

None can bear to think of it closing. They have expected greater things of it. They felt certain of going to London in it or to Texas (where Mr. Davis and his oil wells originated). Now it looks as though these plans must be abandoned.

However they are going to Boston hoping that Mr. Davis will conceive a new idea for his part and will continue his devotion to its cast for another two or five years on full salary.

Boston, Nov. 13.

"The Ladder" opened here at the Boston opera house last night, but it won't be long here. The date is for two weeks only. Orders from Edgar B. Davis were for the limited date. It will be taken off Nov. 24 and probably shipped back to New York for storage.

Davis is said to have wanted a two-year, million-and-a-half Broadway flop to show here in order that friends in the shoe trades could see it. The magnate was once in that field, but has since cleaned up in rubber and oil.

"The Ladder" may be shown elsewhere, but "not at this time," it is stated.

Hospital for Pros

Paris, Nov. 2.

The various show associations of France voted at a conference to build a big nursing home, probably at Montmartre.

It is to be specially intended for members of the show professions.

FILMS PART SELBY'S ACT

London, Nov. 13.

Norman and Constance Selby, who recently finished dancing at Kit Cat, will temporarily part as a team. Norman is going to be juvenile lead in "Paris Girls," a film to be done by a French company, Cinéroman, backed by the Paris newspaper, "Le Matin." Norman-Selby has adopted the moniker of Norman Richards, instead of his real name of Selby, so as not to be confused with Kid McCoy.

English Flash Act

London, Nov. 13.

Ralph Reader, who staged the dances in "Virginia," musical smash, will produce a big flash act for vaude.
Clayton and Waller, producers of "Virginia," will present.

Egypt

By EDWARD ASSWAD

Cairo, Oct. 16.

Cav. Off. August Dalbagni, impresario at the Royal Opera house, has the French comedy company, under the direction of Jean Herve, for French and Italian opera. Mlle. Madeleine Renaud and Pierre Bertin are the stars.

In the company are Mmes. Bollandi, Bocci, Beaulon, Clino, Caro, Lamarca, Meis, Filo, Pauly, Tamborini and Mosses. Cazenave, d'Alleso, Franzo, Lindi, Laskey, Lapelle, Pernet, Parmegiani, Ponzo, Rodri, So, Solei.
Conductor, Comm. Pasquale La Rotella, prima ballerina, Mlle. Luisa Baldi.

Greek Company

Among operettas performed by the Greek company, now at the Kursaal stage, is "A Unique Night," three-act operetta of Maestro R. Stolz. Enthusiastic and excited hymn to the glory of first love. Executed with admirable and fearless and straight-forward manner for the first time on the stage of Dalbagni. Mlle. Olympia Candiotou Ritzard sang charmingly with perfect assurance. Mlle. Mary Filly Philippou gave her role of the young Daisy versatility. Mr. Confiniotis sang with his habit of charming simplicity. The caricature of Mr. Pomoni in the role of Magnus scored a success as well.

So charming, exceptionally brilliant and homogeneous, deserved its warm applause.

The music of Stolz distinguished by a discreet sentimentalism. The ballet, in its rich charm and simplicity, offered a remarkable beauty of art.

"Selleck's Gaeties"

A deserved success was the verdict on the opening of "Selleck's Gaeties," at the Metropole. It's really vaudeville with Percy and Ivy Stanley, comedy. Nelly Strong, singer, Mayfair Foir; Made Gregory, songs; Edna Leslie, dancer; Reginald Selby, at the piano, and Barry Storr, dances. All very well.

Casino de Paris Opens

Casino de Paris at Cairo under Marcelle Langlois has opened, with Delysia and Rabinoff; Duo Slascio, Russian dancers; Miss Regan-court, singer; Miss Sonia, beauty; Wanda Cileka, classic dancer; Lya May, Louisa and Mimi.

SHOWS IN STORES

(Continued from page 1)

who will attract and yet not be of a cheap or sensational nature. The stores pay well and the work is all in the daytime.

Children's entertainers and lecturers of all kinds are also desired. Milton Work and Whitehead, the bridge experts, have appeared in a number of stores in New York.

All stores are making an effort to dramatize selling. Theatrical people are especially wanted because of their knowledge of showmanship and ability to put things over.

Dramatizing fashion is new. Madame D'Alroy, syndicate writer, is booked into a number of stores in the country to give lectures on that subject.

Stores in New York City are able to get their own show material, but stores out of town don't know where to secure acts.

The first booking office for store show field has been formed by Ralph Harris in New York.

SAILINGS

Nov. 22 (London to New York), Gil Boag (Levithan).
Nov. 17 (London to New York), Jack Harlan (Mauretanian).
Nov. 16 (New York to London), Charles B. Cochran (Majestic).
Nov. 15 (Paris to New York), James Carrier, Marceya and Torrin, 14 international beauties (President Harding).
Nov. 8 (San Francisco to Sydney), Flo Lewis, Nikola (Sierra).
Nov. 7 (London to New York), Herbert Wilcox (Majestic).

Cohan's New Musical

George M. Cohan is at work on a new musical, entitled as yet, for New York in January.

The Tiller Dancing Schools of America, Inc.

54 WEST 74th ST., NEW YORK
MARY READ, President
Phone Edinboro 8215-4
New Classes Now Forming

Tiring of Advertising Tie-Up Screen Stars and Studios Refuse Commercial Offers

Los Angeles, Nov. 13.

Studio publicity offices are being submerged with countless requests for exploitation tie-ups and screen personality endorsements for national and locally advertising products.

The racket has become so common that a number of the studios and screen personalities are refusing to lend their support to this form of publicity, believing that the value of the novelty has worked out its usefulness long ago and a continuance can only result in undermining their popularity.

This attitude is forcing a number of the national advertisers to spend large sums and put forth innumerable effort to procure endorsements from big screen names.

One of the largest cigarette advertisers wishing to compete with Lucky Strikes, one of the pioneers in this form of exploitation, found it necessary to engage the services of a fan magazine publisher to secure the endorsements for them. The publisher is said to have been given \$50,000 advertising appropriation for this work, but when approaching some of the big names, he found it necessary to number of cases to make certain publication concessions in the way of space and covers in his magazine before he could get the players to sign.

Another large advertiser of soap with over \$1,000,000 appropriated to securing endorsements, finds it necessary to have representatives in Hollywood who do nothing but maintain personal contact with the screen players and see that they are furnished with enough soap to keep themselves supplied. This feature is seldom appreciated by the screen actors who prefer cold cream.

Taking Up Time

Instances where, endorsements have already been secured, the advertisers feel the names are getting the best of the bargain and will invariably insist on further cooperation from the studio to whom the player is under contract. They will request the studio to make certain gag pictures to carry on the work. If all the requests of this nature were complied with, the players would have no time for their work and the studio could not afford the cost.

The endorsement form of exploitation has become so universally known and admired by all kinds of manufacturers that the studios receive hundreds of letters from all parts of the world asking permission to use the names of their players in connection with the advertising of product. Some of these requests are pathetic in their sincerity and come from manufacturers of most any conceivable commodity.

One of the letters came from a little 14-year-old girl in the Middle West, whose father conducted a bake shop. It was addressed to her favorite star, asking if she wouldn't send her photograph as she wanted to use it to promote the sale of cookies her father was trying so hard to put on the market. The letter was turned over to the star's attorney who advised the girl that she could not be permitted to use the star's name.

Actor's Waltz Song

Los Angeles, Nov. 13.

Chirles "Buddy" Rogers has written another song set to waltz music which Paramount has accepted as the theme song for "Two Shall Meet," the player's next picture.

This is the second effort of Rogers in the composing line. His first was the theme song for "Some One To Love."

Connolly and Coolidge

Washington, Nov. 13.

Jack Connolly is back for a brief stay. Yesterday (Monday) he was closeted with President Coolidge for quarter of an hour, with the conversation understood to have centered on the picture situation abroad.

Connolly, formerly here with Will Hays, is now European director for Fox Movietone News.

Details by Katie

Katherine Zimmerman (N.Y. Telegram) in panning "The Woman Disputed" (J.A.) based her objections to the picture on two facts:

1. Gilbert Roland kept his hat on in the presence of a corpse.
2. Norma Talmadge, after months of hard toil, had perfectly manicured finger nails.

FAN WRITERS BARRED FROM 3 STUDIOS

Los Angeles, Nov. 13.

First National, Metro-Goldwyn-Mayer and Paramount have joined in barring certain fan writers who are at present plying upon the personal character of prominent screen players in a facetious vein to escape libelous prosecution from their studios.

One of the English writers scribbling for American fan publications has been singled out of the group and shorn of his privileges to enter the studio or meet their contract people for the purpose of securing interviews or other information.

This action is to be followed by barring two other women who have been threatening if they don't get more attention. One is known as the "Love Life Specialist" and a contributor to a national fan publication dealing in sensational confession material. The other is more conservative, but allowed herself to slip several months ago.

Hearst's Ranch Party

Los Angeles, Nov. 13.

William Randolph Hearst, who now and then takes members of the screen colony to his ranch at San Simeon over the week-end, last week chartered a six-car solid special train on the Southern Pacific for a party of 100. This is the largest party that Hearst has taken to his ranch since he has been inviting members of the screen colony as his guests.

The train takes the party to San Luis Obispo and from there they are taken 30 miles inland to the ranch by automobile.

Weather Forecast

Washington, Nov. 13.

Weather Bureau furnishes Variety following outlook for week commencing tomorrow: Fair and warmer Wednesday and in Atlantic States Thursday (15).

Showers will lightly set in Chicago to Pittsburgh Thursday or Thursday night, and eastward to coast on Friday, continuing Saturday.

Weather will likely clear by or during Sunday, with considerably lower temperature.

Beaudine Gives Novice Contract for 5 Years

Los Angeles, Nov. 13.

William Beaudine, film director, thinks he has made a find and as a result has placed Virginia Briggs, never before a picture camera, under a term contract to himself.

The girl is a relative of Mrs. Beaudine's seamstress and recently came to visit the latter from her home in the Middle West. Mrs. Beaudine saw the girl, told her director-husband about her and Beaudine made a screen test of her, following which he gave her a contract for five years.

The girl is a blonde and bears a certain resemblance to Lillian Gish.

Over 4,000 German Extras In Films—Few Working

Berlin, Nov. 1.

Film extras are in a worse state today than they have been at any time since the war. Germany makes only a very few films in which anywhere nearly as many as 250 extras are employed—these are considered super-productions. Of the 1,600 extras registered in the most important agency only 25 to 30 are engaged daily.

Normal salary is below \$5 a day. Outside of this group there are about 1,500 extras who get employment through personal connections and another 1,000 regularly to be had at the so-called Russian exchange.

Most directors prefer to engage the Russian extras as they are better dressed than their German colleagues.

On a smaller scale the same situation has developed here as in Hollywood. It is estimated that no more than five per cent of these people are making a living from this work.

Actors Get in Full Time for Talkers

Los Angeles, Nov. 13.

While waiting for the official settlement of the argument whether they are to be paid for rehearsing for talking pictures and for the time they consume in learning their lines for the talkers, Hollywood actors have devised their own means for foiling the efforts of certain of the producers to cut down the overhead.

It has been the habit of some of the studios to sign an actor for a part, then hand him the manuscript of the dialog he is to learn and tell him they will call him when work is to begin—which also means the beginning of the salary. For a while, the actors, hopped up over the chance at a talker, studied at home, putting in plenty of time and then rehearsed without pay for a couple of days, only to find that the actual shooting for pay lasted only from one to five days.

Now, the actors accept the manuscripts as before, but simply file it away and when they are called for work, announce a regret at not having had the chance to learn their part and consequently will have to learn it on the producing company's time.

Most of the actors report that it works perfectly.

David Selznick Becomes Assistant to Schulberg

Los Angeles, Nov. 13.

David S. Selznick, an associate producer at Paramount for the past year, has been promoted to the post of executive assistant to B. P. Schulberg, general production manager of Paramount west coast studio.

Selznick, son of Lewis J. Selznick, has been in the picture business for six years, since coming out of school. For some time he made pictures with his brother, Myron, and two years ago came to the coast as an assistant to Harry Rapf at M-G-M. Shortly afterward he was made associate producer in charge of westerns for M-G-M.

David left that organization a year ago to join Paramount as a supervisor. He was quickly promoted to the post of associate producer and has had in his charge production of some of the most important pictures on the lot.

He will take over his new position immediately and serve as contact between Schulberg and various other producers and production units.

Selznick will also while functioning with Schulberg complete his work already assigned him as associate producer which is the supervision of the production of "Four Feathers," a special, and "Tong War," and the next Emil Jannings picture to be directed by Lewis Milestone.

Extra's Elevation

Two months ago Loraine Duval was an extra in Universal's "Bride of the Claw." The extra was attracted by her appearance, and the 19-year-old girl, graduate of Hollywood High School, was given a bit in "Clear the Decks" with Reginald Denny. She now is playing opposite Denny in "His Lucky Day."

But 25% of Eastern Writers for Fox Surviving on Coast Lot

Los Angeles, Nov. 13.

According to reports, about 75 writers, actors and so-called talker experts at the Fox lot for a three-month trial, are due to return to New York Dec. 1.

It is said that very little for practical screen use as far as Fox movietone is concerned has been obtained from the efforts of the writers and others known as specialists.

Georgette Corneal, formerly with the New York "World," was the first of the writers to leave this week. The others will go as the three months expire.

On the list are said to be 15 writers and a score of composers and lyric writers.

Al Lewis, general production manager of Fox Movietone, here for a month to supervise the work. It is understood he will send out a new crop of people to become movietone specialists.

J. J. McCarthy, it is also understood has secured several people in the east.

It is said around the Fox studios that little better than 25 per cent of the eastern importations will survive the three-month tryout.

Von Stroheim's Grind for Actors; Kennedy Stopped

Los Angeles, Nov. 13.

Eric Von Stroheim's 24 hour a day schedule for the filming of Gloria Swanson's "Queen Kelly," came to an abrupt stop when Joseph P. Kennedy arrived on the FBO lot from New York.

Kennedy wandered on the Von Stroheim set and saw the wearied faces of the people and the ingenuity of their movements. Informed the troupe had been averaging about 14 hours work daily, he issued an immediate order forbidding the excessive overtime on humane grounds.

Von Stroheim has been pushing the company night and day in his efforts to speed the picture within his allotted scheduled time—10 weeks—two to three times as long as is granted the average director for features on other lots. Von Stroheim refers to the picture as a "quickie."

He appears to be filming the picture in the most haphazard manner. He brought one actor "cold" into the picture, rehearsing him for an hour and a half for a single closeup and at the end of that time pronounced himself as still dissatisfied.

On another night, the company worked from 8:30 P. M. to 1 A. M. to take a single scene.

Another Million Film

Los Angeles, Nov. 13.

"King of the Mountains" originally budgeted at \$1,100,000 has already run to \$200,000 and three more weeks work to do. It is John Barrymore's final picture for United Artists before returning to Warners.

Understood, Barrymore received \$150,000 for his end with Ernst Lubitsch, director, getting \$125,000. Barrymore's contract with Warners forbids talking sequences in any but a Warner picture.

B'WAY STAGE METHODS

Los Angeles, Nov. 13.

Pathe is employing Broadway stage methods as a Broadway stage producer in rehearsing its players for "The Missing Man," directed by Benjamin Glazer.

He has allotted 10 days of the shooting schedule to rehearsals and in the rehearsal hall, several pictures are being taken to give the players a better perspective of their positions in the play.

ALL-TALKER OUTDOORS

Los Angeles, Nov. 13.

Paul Sloane is preparing an all-talker to start about Nov. 20. The untitled story is by the director, A. H. Van Buren, and Walter Weems, the latter doing the dialog.

The locale is estimated to be three-quarters exterior. Sam Wurtzel is assisting Sloane.

Franklin's 'Sound' Book

Harold B. Franklin, now in New York, is placing the day named pages to his new volume on the talkers. It may be called "Sound and Sight."

Published by Doubleday-Doran.

Franklin's career as an author includes "Theatrical Management," recently issued but already a standard work on the difficult subject.

LIGHTED BOMB IS DISCOVERED UNDER SEAT

Catastrophe at New Vista, Minn., Narrowly Averted

Minneapolis, Nov. 13.

Two boys in an audience of 150 people at the Vista theatre Saturday night found a dynamite bomb with fuse afire almost under their feet in time to save the patrons from death or serious injury.

They thought the theatre was afire and hastened to inform Dan Cole, one of the proprietors. Ordering the house lights turned on, Cole investigated and saw the glow came from a bomb fashioned from five sticks of dynamite. He seized it, dashed from the building and tossed it into the street a few seconds before it exploded, shattering windows in the theatre and an adjoining building. No one was injured.

Two men were seen to leave the theatre a few minutes before the discovery of the bomb. It is believed that they planted the infernal machine. Its poor construction accounted for the fact that it did little damage after exploding, according to detectives.

Cole and M. E. O'Grove, joint owners of the theatre, had only opened it a week before. They said they could not account for the attempt to blow up the place. The only outside help employed at house were two girls, one an usher and the other a pianist. Mrs. Cole handled the ticket booth and O'Grove operated the projection machine.

O'Grove came here from New York, where he was a licensed picture operator. He has made application for a license from the local picture operators' organization, but it has not been granted.

Following the bombing, the theatre was placed under police guard. There have been several other theatre bombings here during the past few years, but none has resulted in injury to patrons.

D'Arrast Loses Out

Los Angeles, Nov. 13.

Harry D'Arrast is out of Paramount and will not direct Maurice Chevalier in "Innocents of Paris."

D'Arrast disputed Ben Schulberg's ideas on how a French story should be filmed.

Victor Schertzinger is slated for Chevalier picture on latest dope.

LILA LEE STARRED

Los Angeles, Nov. 13.

Lila Lee is being starred in Trem Carr's "The Black Pearl," by Mrs. Wilson Woodrow and adapted by Arthur Hoerl.

Support consists of Ray Haller, Carl Stockdale, Joseph Belmont, Tom Curran, Sybil Grove, Joseph Lorenz, Adole Watson and Art Rolandy.

Butler Co. Returning

Los Angeles, Nov. 13.

The David Butler company in Europe the past five months filming "Chasing Thru Europe" for Fox, sailed from France this week and is due in Hollywood Nov. 21, where they will complete the picture.

NEW CONGRESS--SHOW BIZ

Photophone-Produced Shorts

And Features in New York;

Bucher's Odd Idea of News

R.C.A. Photophone will produce talking shorts and several special features, says E. E. Bucher, vice-president of the company, starting the first of the year. A new studio site in the Gramercy Park section has been selected, with Richard Currier to have it in charge.

Bucher stresses that Photophone will not enter into extensive competition with Pathe-DeMille, FBO, Columbia, Tiffany-Stahl, or any other producers, allied with Photophone but is doing this as a move to accomplish certain high-grade standards in mind. Even more extensively will Photophone work with the Pathe organization for productions under the Pathe-DeMille imprint. Physical distribution of Photophone's own talkers will also be through the Pathe exchanges.

Bucher denied with the term of "poppycock" the persistent reports that Western Electric and Photophone (General Electric ally) are considering a working agreement whereby W. E. will do all the wiring and RCA Photophone the producing. Bucher had once before denied it and when the report cropped up anew it was once again presented to him, fetching the usual Bucher idea of giving out news.

The vice-president of Photophone, although unmistakably making a direct statement of denial to Variety's direct inquiry, has a habit of switching to something else he would rather dwell on.

The Bucher Idea

Bucher among other things wanted to know why Variety doesn't submit its news stories concerning Photophone to him for approval "like other trade papers do."

Refuting himself a bit, Bucher alleged a misquotation by Variety that Photophone and W. E. were "bitter competitors." Bucher admitted that his company and Western Electric (through its subsidiary, Electrical Research Productions) were competitors but didn't like the adjective "bitter" seemingly.

Bucher is that type of executive, probably with a downtown training, who thinks of news stories only in the terms of "statements," i.e., film- or carbon-copy press matter. Seemingly in favor of "the other trade papers" which submit their stuff to him for approval, Bucher does not seem inclined to favor Variety with exclusive information when squarely put up to him, grudgingly responding with a negative or affirmative but refusing to amplify.

Whether by design or accident, each time a Variety reporter sees Bucher alone in his office, a business associate is called in or is present, sitting by as a seemingly disinterested listener or to act as unofficial straight man for Bucher whenever he laughingly dismisses such preposterous premises as a working arrangement between W. E. and Photophone for one to wire and the other to produce exclusively, as mentioned above. Anyway, that's the next best thing to having a stenographer present for a check-back.

Letting 'Em See

Los Angeles, Nov. 13. Conway Tearle is taking a two-week sabbatical in vaudeville to show picture producers that he is a bet for talkers.

Tearle will open at the Orpheum, San Francisco, and play the local Orpheum Dec. 9. He will do some readings from Shakespeare and conclude with a piano monolog.

GOULDING LEAVES M-G-M

Los Angeles, Nov. 13. Edmund Goulding, a pioneer for M-G-M in talkers, has left that company to join Pathe as a dialog director.

Hoover on Pictures

April 2, 1927, during the dinner given in New York City to the Latin-American diplomats by the Hays organization Herbert Hoover touched upon censorship. He said:

"If we had a deified censor of so inspired and so lofty a soul as to be able to say what from South America could truly represent to us their fine progress and their great aspirations, and who could cut from our films those things which are our own humiliation, the picture would become the greatest vehicle of friendship yet devised by man. But the industry must be its own censor. I have a growing confidence in it. The proof is that today the lowest levels of morals and inspiration in the films are higher than the current stage itself."

I trust in the good faith of this great body of men who dominate the industry in the United States to carry out this profound obligation; that is, that every picture of South American life shown to our people and every picture of North American life shown to the South American peoples should carry also those ideals which but for that respect and confidence which is the real guarantee of peace and progress."

Bebe Daniels Wants

Talker Opportunity

Los Angeles, Nov. 13.

Bebe Daniels, whose contract with Paramount has nine months to go, has asked her release because of that company's refusal to give her an opportunity in talking pictures.

After conferring with her attorney, Edward Norris, Miss Daniels was reported offering \$100,000 to be freed of her Paramount obligations. She states that her company is ready to give her an opportunity to star in talkers.

Miss Daniels is now in "The Big Scoop." Paramount's schedule calls for three more pictures, all silent.

Ben Schulberg, head of Paramount's West Coast studio, says Paramount will permit Miss Daniels to leave, if shown that another company will star her in talkers.

\$8,500 for Barthelmess

Los Angeles, Nov. 13.

First National is drafting a new contract for Richard Barthelmess. It will increase his weekly pittance from \$5,500 to \$8,500 per week, making him one of the highest paid male screen stars in the business.

Talkers and Burlesque

Milwaukee, Nov. 13.

The first house in the Midwest to offer sound films with stock burlesque will be the Empress.

It is installing Bristolphone equipment.

XMAS FILM

Los Angeles, Nov. 13.

William Fox completed a 2,500-foot Movietone Christmas subject called "Forget-Me-Not," which is a romance about a toy shop.

This has been shipped east for general release during Christmas week.

HOW HOOVER WILL STAND NOT KNOWN

Antis-Everything and Reformers Red Hot with Republican Sweep—Canon Chase Already on Trail—Old Congressmen Interested In and Out, with New Members

POSSIBILITIES!

Washington, Nov. 13.

Though the Republican sweep eliminated many of those Democrats, as well as killed the balance of power held by the insurgents, which factions possessed set ideas favoring Sunday closing, Federal censorship, Government regulation, etc., that landslide seems headed to further complicate the legislative situation rather than to give the relief the new lineup at first would suggest.

With the advent of Herbert Hoover March 4 next, the anti-everything and paid reformer contingent will come into power. They have always been part and parcel of the Republican party. Up to now they have been kept in line except for constant naggings and occasional flare-ups.

During the campaign the political-inclined parsons went through the Southern states beating the bushes and driving out votes. This was particularly true in Virginia, North Carolina, Kentucky and Tennessee. The result is already history.

With everything now set and the shouting subsiding the first to make loud and loud claims for the part played in putting Mr. Hoover in the White House comes from this faction.

They are expecting to cash on that bush beating. Amusements will await the incoming President as to the manner in which he greets this crowd when they arrive on the doorstep of the White House.

If any plums are handed over to them amusements, especially the picture industry, is in for a ride. Mr. Hoover, himself, presents a problem. Other than the picture section of the Department of Commerce and its work in the foreign field there is little upon which to draw conclusions as to his attitude on the proposals now facing the industry from the national angle.

Hoover is known to have many friends among the producing heads in California. The question is if they are strong enough to overbalance his Quaker training and secure such a statement, as gotten from President Coolidge against Sunday closing.

Hoover has stated himself as against Government regulation. Will that stop the Brookhart bill, is a question propounded here. Also with Hoover's vast information on the foreign situation where censorship is pronounced so successful, what will be his attitude on Canon Chase's pet measure?

Possibly when the time is considered to be ripe Mr. Hoover will make a statement in regard to each of these. His speech at the Latin-American dinner in New York over a year ago seems to settle his position on the merit of national censorship.

Canon's Call

That the reformers are wasting no time is indicated in the "call" just sent out by Canon Chase, of Brooklyn, Washington and elsewhere, for a picture conference here at the Mayflower commencing Nov. 26.

An odd twist, remarked upon here in Washington, in the reformer's call is the omission of any reference to his own pet censorship proposal. He's concentrating on the Brookhart bill and the muchly revised, or "strengthened" as the

(Continued on page 14)

Women Critics in Loop and New York Lead Variety's Film Critics' Score

Irene Thirer, of the New York News, romps No. 1 in Variety's film critics box score for the period extending from June 1 to November 10. Her showing of .785 on 65 pictures reviewed is not only one of the highest individual percentages obtained by any Manhattan screen writer but is a complete reversal of her own standing all last season, when Miss Thirer uniformly was at or near the bottom of the list.

The solution of the sudden jump lies in the inauguration either by the News or Miss Thirer of a system of grading all films reviewed by one, two, three or more stars, according to the estimated degree of merit possessed by the picture.

The influence of this star-grading system is evident in the complete elimination of no opinions. During 1927-28 Miss Thirer accumulated 42 no opinions, a record in its way. Presently she has but three no opinions and these were acquired prior to the new system.

Mae Tinee (Frances Kurrier), of the Tribune, leads the Chicago division with a smart .829 on a total of 47 pictures. That percentage not only tops the Breezy Village but is an ample margin over the best in New York and the presumably expert trade papers. Miss Tinee has been writing film criticism a long time and possesses what is perhaps the most individualistic screen department style in the country.

Doris Arden (Muriel Vernon), of the Chicago Journal, making her first appearance in the box score, closely trails Mae Tinee. This scribe seems to like everything. Her favorable opinions are so consistent as to occasion the suspicion of instructions.

A Difference

Miss Thirer not only has the highest percentage in New York, but has caught the greatest number

of pictures, 65, among the reviewers of the dailies. This is a marked difference from Miss Zimmerman's runner-up percentage of .777, based on but 27 pictures.

Bland Johanson (Mirror) coming in fifth, is off her guessing average, which formerly kept her first or second. George Gerhard (Ive, World), another reviewer ranking high has tumbled several rungs to No. 8.

Rose Pelwick (Journal) has improved her standing and is fourth with .830 on 60 pictures. This is Miss Pelwick's first year in the box score. Quinn Martin (World) holds third place, but increased his percentage from .766 to .779.

John K. Hutchens (Post), who got off to a bad start with a low percentage of .558, improves with the present tabulation to .656. Hutchens, like Cohen (Sun), and Watts (Herald Tribune), is inclined to be literary. Cohen, of the three, is the only one very successful in getting the hoi polloi slant on films which are not merely artistically. Hutchens seems to be trying and Richard probably doesn't care, sloughing box office attractions on a strictly personalized reaction basis.

Trade Papers

Variety's showing in the trade division is mediocre. The wrong column is overloaded with 20 demerits against 69 rights. This rag's percentage is reduced from .877 on Aug. 31 to .797, nearly 100 points, on Nov. 10.

Motion Picture News, miffing a large number of the major films, has a runner-up percentage of .750 on 32 pictures reviewed. Closely following with .746 is Motion Picture Today, still in third place.

Pete Harrison's almanac comes in last with .656. Pete caught 71 pictures, a lot of reels for one man to sit through. He forgot to be definite a couple of times.

Film Critics' Box Score

Score as of Nov. 10

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

NEW YORK

	PC	R	W	O	Pct.
Irene Thirer (News)	65	51	11	3	.785
Katherine Zimmerman (Telegram)	27	21	5	1	.777
Quinn Martin (World)	32	23	7	2	.719
Rose Pelwick (Journal)	50	31	12	7	.680
Bland Johanson (Mirror)	62	42	18	2	.677
John S. Cohen, Jr. (Sun)	42	28	12	2	.666
Regina Cannon (American)	59	39	18	2	.661
George Gerhard (Evening World)	49	32	16	1	.658
Betty Colfax* (Graphic)	60	30	16	4	.600
Richard Watts, Jr. (Herald Tribune)	44	25	17	2	.568
Mordaunt Hall (Times)	38	18	16	4	.474
Jeffrey Holmesdale (World)	32	6	6	6	.461
John K. Hutchens (Post)	57	26	24	7	.456
Margaret Tetzelaar (Herald Tribune)	18	7	9	2	.388
*Julia Showell					

CHICAGO

	PC	R	W	O	Pct.
Mae Tinee* (Tribune)	47	39	6	2	.829
Doris Arden (Journal)	28	23	5	1	.821
Clark Rodenbach (News)	48	38	6	4	.792
Genevieve Harris (Post)	45	35	8	2	.777
Rob Reelf (American)	45	34	10	1	.756
Carol Frink (Examiner)	51	39	10	3	.745
*Frances Kurrier, Muriel Vernon, Elizabeth Flynn					

TRADE PAPERS

	PC	R	W	O	Pct.
Variety	53	60	20	1	.797
M. P. News	32	21	3	1	.750
M. P. Today	59	44	13	2	.746
Film Daily	56	41	15	1	.732
Harrison's Reports	71	43	26	2	.656

LE BARON FOR CONFERENCE

Los Angeles, Nov. 13. William LeBaron, in charge of EBO production, is leaving for New York.

Reported object is to confer with David Sarnoff on picture rights for EBO.

LYA'S NEW MANIA

Los Angeles, Nov. 13. Lya De Patti returned to Hollywood this week from Europe to complete two pictures for Columbia. Lya said she is going to retire from pictures and devote her life to painting a new mania.

Films in Geneva and Switzerland; About All Europe in Opposition to U.S.

By Frank Scully

Geneva, Nov. 1.

It had to happen sometime—the reprisal squawk. This town, where the international agitators meet under the shadow of the sombre Calvin, has been hearing about picture quota laws. Americans, around here in armies, though officially ineligible as Al Capone for the United League Club, have been hitting out against the unfair practices of these acts.

Resulting repartee showed clearly that it's not America against the field any longer. It's America against Europe. Serruys of France, Tanderlenburg of Germany, and Italy, and Schuler of Austria, all boiled over in their droll and different dialects, but the refrain was the same, to wit: "Each state has the right to defend its culture against foreign aggression." And, the French added, right out loud this time, "It is a comforting symptom to see the different nations of Europe uniting in opposition against the pretensions of America. It is a step toward the United States of Europe."

What can we do about it? Open our doors to French wines in return for less drastic restrictions against our pictures? This solution, it is feared, arrives too late. They're all seeing that movies are a much easier way to make money than the winemaking. And if you have the law on your side, you don't need to be so very entertaining about it.

6 Out of 15

The Swiss, being a nation of hotelkeepers, and therefore neutral, are the only friends American pictures have, and even here many shun a showing on something other than merit. This week, for instance, "Evasion of Cayenne" (French), "House of Vice" (German), a Syd Chaplin picture, titled here, "Cameo of Apocryphal" (American), "Silver Lightning" (French), "Week End Charms" (German), "Charlot, Boxer" (American), "Mysterles of Russian Court" (Russian), "My Heart at the Mount" (French), "What Price Glory" (American), "For the Heart of Jenny" (American), "Miss Helvetic" (English), and "Battling Butler" (American).

Six out of 15 is still battling fair. In the Bellinger League, but it's not exactly a cause for extending Sunset boulevard's studios to San Francisco.

When a year ago America sold 400 pictures to France to 50 it made and absorbed themselves, and now America is only a sales agent of them in selling in an open market.

Switzerland is still pretty much of a country of traveling flickers as in Russia. These tent screens have a quality, however, about on par with the kind of movie which used to be shown outdoors in pre-war days in Columbus Circle between electric signs. The "Tramp" exhibit is taxed by the local tax collector, usually about 10 per cent of his gate, and he squawks plenty, as this is often higher than the standard theatres pay. The good old racket of milking the tourist, even if the tourist is only a tramp with a projector, continues.

Censoring

Like all good republics, and this one has been going on for 800 years, Switzerland is more hostile to the new hen in the coop than the Soviet Republic has. As a result, the Soviet Republic has had sledding here. "Ten Days That Shook the World" (Russian made), got the air by a vote of 18 to 7 in Zurich, and "Mother" (Russian) was thrown out on her ear in Geneva. Poudovkine's film got everybody, burning. Mobs were broken up.

Movie people here told the Department of Justice to lay off interfering with matters none of their business; that henceforth the people would see whatever films they liked, no matter where they originated.

Which—brave declaration made Calvin's statue almost smile for the first time in 400 years. The censors knew his spirit would never desert them.

A sob picture here now, with surprising success all over Europe, is "La Valse de l'Adieu" ("The Life of Chopin"). This picture probably wouldn't go in America. It shows the pathetic old Pole while he was in love with George Sand. The way they make the picture effective in towns over here is by the best Chopin pianist to play all the old master's pieces during the screening.

Besides movies, 15 houses, Geneva has four legit houses, 10 given over

Foreigners Handle 50% Of American Pictures

Washington, Nov. 13.

With many Britishers raising the cry that the American producers control the situation within their country, George Canty, picture trade commissioner, has been doing some checking and reports to the Department of Commerce that over one-half of the entire footage of American and continental product registered was handled by the independent British distributors.

Total footage registered is set "at the astonishing figure of 1,649,672 feet" by Canty, thus giving the British distributors disposal of \$32,179 feet of product between April 1 and Sept. 30, the period checked by the American official.

These quantities do not include the British produced pictures. "They represent," says Canty, "the total for the first six months on which renters have to put out a proportion of 7 1/2 per cent British product. It is interesting to see how this footage has been consumed, because a dissection of the figures shows that an enormous and growing amount of continental production is coming into the British market."

"Partly, this is due to the various continental alliances for mutual exchange of product which have been made and partly to the fact that a release for continental product is being offered by smaller renters who have one or two British pictures on which they can make up a quota at the same time."

"This position appears likely to some extent to revive the situation of some seven or eight years ago, when the number of small renters handling independent product, coming almost entirely from America, was considerable. The quota Act has, given them an opportunity to again try to make a place for themselves, and at present, despite the strong tendency to form large mergers, they are succeeding, which is, perhaps, a good thing for the small exhibitor."

Rayart and British

Los Angeles, Nov. 13.

Under a reciprocal distribution arrangement between Rayart Picture Corporation in New York and British film enterprises, Trem Carr will produce 12 pictures for the latter organization, nine here and three in London. The productions will be financed by the English organization, the managing director of which, George Pearson, is now in New York.

All of the subjects will carry sound and dialog and will have name players in the stellar parts. Work on the nine to be made here will start about Feb. 1, while the three to be made in England will be set for June and July next.

With other pictures scheduled by Carr, his total for the present season will be 35.

HUTCHISON GOING ABROAD

Los Angeles, Nov. 13.

Charles Hutchison, for many years an actor, director and producer of serials, will go to England, Jan. 1, to make a series of features for British National Films. He just returned from London where he completed negotiations for his future. He plans to take several actors and technicians with him when he returns there.

First picture will be from the novel, "Fearless Lovers," by Arthur Appleton.

to various kinds of music, six night clubs of a higher order, and the usual run of cabarets and cafe-concert places.

Prices

Prices are on par with America. Movies cost 50c to 75c for the regular run of pictures. But then everything is dear in Switzerland, judged by the prices of France. A trolley ride which would cost you two cents in France and a nickel in America costs 10 to 12 cents here. Transportation costs hurt the amusement business a great deal in Switzerland.

"FOOL" LONDON HIT; AID TO FUTURE TALKERS

London, Nov. 13.

At a trade showing, Nov. 9, of Al Jolson's "Singing Fool," the reaction was extremely favorable and the picture's success over here now seems certain.

It is an impetus for all talking pictures and takes the curse off talkers following the unfavorable reception to "The Terror."

GERMAN HOUSES WIRED FOR \$1,500

Berlin, Nov. 13.

If the present plans of the talking picture syndicate are carried out, over 2,000 theatres will be equipped for sound pictures during next year in Germany.

During the past year extensive experimental work has been conducted by this group with the result that they have now started manufacturing.

The cost to the theatre for installing the new system will not be more than \$1,500. The system adopted will have the sound track on the film.

Canty in Berlin To Save U. S. Trade

Paris, Nov. 13.

The German film situation has become so bad that George Canty, special representative here of the Department of Commerce, has gone to Berlin to intercede for American producers.

Pending German measures would cut American product now used in half.

Poor Sounders Hurt Loew's London Empire

London, Nov. 13.

Failure to do capacity business at Loew's new Empire here is the surprise of the week. Wrong picture, "Trelawny of the Wells," and the utter failure of European-made Movietone shorts started house off on wrong foot.

Vivian Vandamm, house manager, resigned opening night because not given authority over program. His resignation not accepted and meanwhile new staff without any one in charge not functioning smoothly.

Color-Sound Debut

London, Nov. 13.

Movietone, combination of sound effects and colored photography opened last night at New Gallery, London; Scala, Glasgow, Scala, Birmingham, and Piccadilly, Manchester.

Devised is being exploited in Great Britain by Blattner Company and by Ufa in Germany.

British Film Field

By Frank Tilley

London, Nov. 2.

Despite "The Terror" getting a panning, it is holding up pretty well at the Piccadilly, first on novelty and secondly on laugh value. It gives us such a kick to chortle at an American producer's idea of Scotland Yard and English Dicks.

One bad effect is the rush of every little shoestring peddler to sell blue sky to the stock-buying suckers. So much newspaper space is being given to talkers and so much of the stuff is on the lines they are here for good with both feet even if at present they are crude, the city is flooded with optimists, near-financiers and almost-inventors trying to slip floatations across before the blow off.

One of the trade papers gives all the boys a head. Every day it carries a double column front-page story of a new invention which is to be offered to the public for one, two, or three million dollars. It's getting so the boys along Wardour street greet you each morning with "What's today's racket?"

Recent slump in the stock market.

(Continued on page 29)

British Pictures With Sound Will Be Made First on Coast

H. M. V. Co. Recording in England; W. E. System

London, Nov. 13.

H. M. V. Gramophone Company has been licensed by the Electrical Research Products to use the West-ern Electric system in scoring pictures on disk records.

Arrangements have been made by a number of American companies to have their musical scores recorded in Great Britain by this company.

Under the present plan, films will not be scored until they have first passed the British censor board and the eliminations made.

H. M. Javal, formerly the head of the artist division, is in charge of the new department.

MUSIC ROYALTY ACCORD

German Performing Rights Settled Out of Court by Term Agreement

Berlin, Nov. 13.

Law suit pending since December, 1926, between the Ufa and the Gema (Musical Composers' Association) has been ended by an agreement regulating the royalty question over a long period of years.

This agreement was reached just prior to the final hearings in court.

Earl Schenck Directs

On Waikiki Beach

Honolulu, Nov. 1.

Waikiki Beach was a riot of color and the Hollywood Film Company got some shots for a film to be finished in colors.

Earl Schenck, former picture actor, directed the scenes. David and Louis Kahanamoku, and all the beach boys that could be possibly pressed into service were used.

Wainona Love, hula dancer, played the heroine in grass skirt and leis, and D. Kahanamoku, visiting prince, and L. Kahanamoku played the lover.

One of the scenes was five huge outrigger canoes all flying to shore on the same wave, filled with spear laden men, with the visiting prince standing in the foremost, his feather cap streaming in the wind.

"Casanova" Released

Los Angeles, Nov. 13.

"The Loves of Casanova," Russian picture in colors, is slated for the United Artists theatre here about Dec. 12. The subject, the locale of which is laid in France and Venice as well as Russia, will be booked in U. A. theatres and all probability through the same company's exchanges. The footage is 5,000.

It is planned to surround the picture at its presentation here with a large stage show.

Ufa Loses Jacob Suit

Berlin, Oct. 29.

Ufa has lost its suit against its former director Jacob. It sued for 1,600,000 marks, claiming he had cost the company that much through his signing of contracts with Metro-Goldwyn-Mayer and Paramount.

The court imposed upon Ufa all costs.

The trial was a long one and conducted with a great deal of bitterness on both sides.

Emelka Deal Denied

London, Nov. 13.

Emelka of Germany denies story of purchase of its controlling stock by a British company. It's understood Emelka promised the German government it would not permit control to pass out of German hands.

Charles Woolf and Isidor Oester, representing Gaumont British, negotiating with Emelka for months, have rushed off to Berlin.

Los Angeles, Nov. 13.

British and Dominion Film Corporation will begin the production Dec. 3 of American pictures. The first will be "Behind the Headlines," adapted from an English play. It will be an all-talker.

Marshall Neilan will megaphone. Maurice G. Cleary, formerly vice-president and treasurer of United Artists Corporation, is general representative of the English company and will have full charge of all of its affairs in the United States.

Preliminary negotiations were conducted by W. Henderson Cleland, chairman of the board of directors, who accompanied Herbert Wilcox on the latter's recent trip to Hollywood. The two are now on their way back to the coast, arriving Nov. 17.

It is the announced policy of the company to make adaptations of English plays, which will be produced with the aim of making them active competitors at the box office with the best product of American studios.

Making of the pictures in Hollywood is simply filling in the interim prior to the completion of sound stages in England, the company already having secured a license from Western Electric. Construction work will begin immediately. The company here will use the Metropolitan sound stage.

It is not denied the first work being done in America is due to the desire of the British company to train a personnel in the making of sound pictures. No restrictions have been placed on Cleary as to his assistants, full power having been given him to get the best he can regardless of surrounding factors.

Tremendous Fire Loss To Ufa; Mostly Covered

Washington, Nov. 13.

Fire in the German Ufa laboratory of last month, which was originally reported to have caused little damage, now proves to be a serious proposition, reports Trade Commissioner George Canty to the motion picture section of the Department of Commerce.

Loss now disclosed will reach approximately \$45,000,000 with more than 150 negatives having been burned.

Most of the loss is covered by insurance with the larger insurance companies sharing on the payment to Ufa.

Bavarians Withdraw

Berlin, Nov. 1.

The Bavarian film manufacturers have departed from the national organization. They give no reason for this step but it is known that they take exception to the commanding position of the Ufa.

The chief member of the Bavarians is the Emelka which produces around eight pictures yearly. The Bavarians are not planning to form a new organization but will rather enlarge the powers of their already existing film industrial association.

Publishers and W. E.

London, Nov. 13.

No agreement has yet been reached between the music publishers of Great Britain and the Western Electric company over the amount to be paid for the using of copyrighted music.

The failure to come to an agreement is causing some alarm among the theatres which are being wired to use the W. E. process.

DIETERLE'S FOR U

Berlin, Nov. 13.

Paul Kohner, director of European Universal, announced here at a dinner given by the German Universal Co. that Wilhelm Dieterle will appear in and direct four pictures for U.

American artists are to be in the cast, these possibly including Mary Philbin.

London Exhibit Elected

London, Nov. 13.

James Iballian, London film exhibitor, has been elected mayor of Lewisham, second largest borough in London.

EXPENSIVE LONG JUMPS

15,000,000 Feet of Film Dropped Off in Foreign Exports by U. S. Distributors in Nine Months of 1928

Washington, Nov. 13.

Another drop in film exports has been recorded for the nine months elapsed of the current year. That drop is in excess of 15,000,000 feet according to figures from the motion picture section of the Department of Commerce.

Footage of positives for current year is set at just above 153 million feet as compared with this time in 1927 with 163 million feet.

Checking geographically it is disclosed that every section of the world imported less footage of American film in 1928 than last with the best market still remaining in Latin America. Even there a drop of 3,000,000 feet is recorded.

Europe dropped a like number of feet. Far East twice as much. It was in this latter section that Congress was urged to send another trade commissioner as the drop was anticipated.

Canada dropped 2,000,000 feet during the nine months in comparison while the first four individual markets, though maintaining the same relative positions as in 1927 dropped accordingly. Australia went from 21 million to 18 million; Argentina from 17 million to 15 million; England from 10 million to eight million. Only increase noted, and that less than 500,000 feet, was in Brazil, actually the third best market, even topping England.

Germany and Mexico moved up in the individual market replacing Canada and leaving Spain as the eighth market.

Though France held its own during the 1928 period foreign officials expect a considerable drop next year because of the now existent restrictions that are just being applied.

Commenting it is stated: "Viewed from the standpoint of our decreased exports for the first nine months of 1928, the already proved sufficiently drastic and widespread as to constitute a drawback to the continued development of our foreign trade in motion pictures."

22 Par Dialog and Sound Features Listed

Los Angeles, Nov. 13.

Within 60 days, Paramount west coast studios will have completed or started production on 22 feature length sound pictures. Ten of these will be all talker and the balance dialog and sound effects.

The all talking pictures include "The Doctor's Secret," "The Dummy," "Tong War," "Close Harmony," "Drums of Oude," "The Genius," an untitled Wallace Beery, "The Concert," "Darkened Rooms," and three others yet untitled.

Pictures including dialog and sound are "Shop 'n' Angel," "Wolf of Wall Street," "Four Feathers," "Innocence of Paris," "Two Shall Meet," "Sins of the Fathers," next Jannings picture, "Manhattan Cocktail," and "The Canary Murder Case."

Construction of Paris' four new sound stages is expected to be completed by Jan. 1.

"Jazz Singer" Repeats After Silent Showing

Chicago, Nov. 13.

Great States' Irving in Bloomington, Ill., will shortly replay "The Jazz Singer," this time with sound. The silent version was in the house only a month ago.

Sid's Suit

Los Angeles, Nov. 13.

Sidney Olcott, director, leaves this week for London to prosecute his case against British Lion Film Company for breach of contract.

Case to be called in December.

13 and Friday

Los Angeles, Nov. 13.

A coincidence prevails at the Pathe studios where two of their current productions have 13 principals in each cast and both started shooting on a Friday.

With no intent of defying superstition, one of the pictures has already suffered a bad streak of luck starting with William Boyd getting his head split and later breaking two ribs, while at the same time five other members of the cast received minor injuries during the filming of the war scenes.

Added to this, Howard Higgin, director, is confined to his home with illness making it necessary to hold up production until recovery of the ill and injured.

The other picture, so far, is running along smoothly.

Niblo Mentions Slight In Sound Film Making

Los Angeles, Nov. 13.

There is danger that in paying so much attention to recording and reducing Niblo, the industry is losing sight of the chief factors that have made the picture the great entertainment it is—primarily finely photographed youth and beauty, attractive sets, spaciousness and charm of scenery, and composition.

Declaring Niblo: "The director is preparing for his first talking picture, and spoke as a critic rather than a maker of vocal productions."

One of the outcroppings of sound pictures that particularly has struck Niblo is the palpable sacrificing of photography for sound. He cites the instance of one of the recent talkers in which appear two women of great charm but who on the screen, in his language, "look like the wrath of God."

Another matter the director mentioned is the not uncommon practice in dialog sequences of cutting off a player's arm or even his shoulder.

From Usher to Command

Chester L. Stoddard, starting as usher in the Chicago Theatre, Chicago, has been appointed director of Public personnel and a member of the home office executive cabinet.

Stoddard began with the B. & K. houses in Chicago June 1, 1925.

"EVANGELINE'S" LEADS

Los Angeles, Nov. 13.

Edwin Carewe expects to start on "Evangeline" with Dolores Del Rio Dec. 15 at Tec-Art studio. No one has been chosen for the part of Gabriel. The adaptation, prepared by Finis Fox, is completed.

L. A. to N. Y.

Arch Reeve

Jessie Wadsworth

Carroll Peacock

Erizil Kidgeway

Vilma Banky

Lucien Littlefield

Al Santelle

Herman Wobber

Jacob Wilk

Al Lewis

Georgette Corneal

Sam Behrendt

Felix Young

Roy Pomeroy

Sidney Olcott.

N. Y. to L. A.

Virginia McCoee.

COSTS BIG MONEY IN SALARY-TIME

Fox May Discontinue Sending Broadway Talent to Hollywood for Short Terms—Legit and Vaude People for Shorts Mostly in East—Fox's Three-Reel Feature, "Napoleon"

ROXY ALL-SOUND?

Bringing Broadway to Hollywood is proving uneconomical to film producers.

Time is the biggest factor with round trip carfares and salaries during the trips, beginning to pile into several millions a year.

But time, more from the angle of snapping up sparkling acts in their leisure moments, converting them within a week or two into talkers and getting them on the screens before competitors, is beginning to change production geography, particularly at the Fox home office.

One of the leaders in talker production, and most active in handing out Hollywood contracts to Broadwayites, Fox is reported convinced that New York is the place to catch and make the big acts while they are hot.

Thus Fox, it is also heard, contemplates working his 54th street sound sets overtime and also converting studio space in the 55th street building on which recently about \$10,000 was spent establishing departmental offices.

Winfield Sheehan is due here Dec. 1 with the expressed purpose of pushing plans for what it is said, will mean a 10 per cent increase in talker short subjects for the company's future schedule. The majority of Fox shorts in the near future will be made in New York, it is gathered.

The significance of the increase in one, two and three reelers is indicated in a Fox house organ of the press this week. This contains a report of conditions purported to be existent on the road. One Foxite explains the meaning by referring to houses in cities and towns which are low-run on talker features. This source sees such theatres reinvigorated and meeting competition by all-short talker programs, containing big names.

3-Reel Feature

Fox salesmen, it is understood, will make a play for such houses, endeavoring to sell them on the all-short program. Such a policy in the Roxy here following "The Red Dancer" is understood by Foxites to be the handwriting of this intent.

With its new and temporary program a three-reeler will be the feature for the first time in the history of any big film house in the Broadway territory. "Napoleon's Barber" is now scheduled to get that play in the Roxy.

What also is a dominating factor in influencing Fox to produce in New York, despite the \$7,000,000 Hollywood sound layout, is conceded to be the activity of other talker producers in New York.

Again it is declared that Fox, as well as his nearest competitors, have so far been slow to realize the talker end they are beginning to realize that the vocal apparatus of the average Hollywoodian, especially the high priced stars, is not so far below par compared to the highly trained legit voices, when it comes to recording on film or disc for long length productions.

From what can now be gleaned, although final word for Fox will not be forthcoming until the arrival of his production chieftain, few legit performers from now on will be sent to the west coast Fox lot. Feature work will be concentrated in Hollywood and these will include many of the three reelers, but the signing here of acts and of per-

Road Showing Talkers in Small Towns, with 3-Hour Installation

MAKING IT SOFTER

Natives in a small town in Wisconsin are bringing their own cushions to the local 500-seat cinema.

The seats are old-fashioned and in bad condition.

IND. PRODUCERS SOUND-BARRED BY HIGH COST

Los Angeles, Nov. 13.

Lack of sound recording equipment and the uncertainty of the sight and sound market is forcing many of small independent producers on the coast to hold up production for further developments.

So far only one sound studio is using Western Electric equipment that the independents can rent and the fee for the use of this studio is said to be around \$2,500 a day. Added to this, a royalty of \$3,000 per reel is assessed for the privilege of using the equipment.

One producer figured it would cost around \$45,000 for synchronizing a feature where it would only cost \$15,000 to make the silent version.

With this condition to face, the independents will have to stay out of the sound field until some cheaper process can be found for them to work with.

Bernheim Now Ass't to Welch, Gen. Mgr. for U

Los Angeles, Nov. 13.

Robert Welch, general manager at Universal, has appointed as his assistant Julius Bernheim. The latter has just returned from six months in Germany, looking out for the Laemmle interests there.

Bernheim, until three years ago, was general manager at Universal City for two years. Welch has a contract with Carl Laemmle for the general management post which has almost three years to run.

Tennis Challenge

Los Angeles, Nov. 13.

Winners of First National studio's intramural tennis tournament including Gregory La Cava, John McCormick, Jerry Webb and George Folsey, have challenged Paramount's crack tennis team including Frank Tuttle, William Wellman, Oliver H. P. Garrett and John Monk Saunders to a match to be set at an early date.

TURNBULL, ASSO. PROD.

Los Angeles, Nov. 13.

Paramount assigned Hector Turnbull as an associate producer for its west coast sound department following a new policy, established by the studio, requiring executives in this department to work in close harmony for the making of all future sound pictures.

Turnbull's first will be "The Dummy" to be directed by Robert Milton.

Leads in "Reputation"

Los Angeles, Nov. 13.

Principals in "Tiffany-Stahl's Reputation" will be Belle Bennett, Joe E. Brown and Alma Bennett. Albert Ray will direct from story and continuity by Frances Highland.

Formerly for short duration for Hollywood, is now practically permanently for Fox.

Buffalo, Nov. 13.

A plan to road show a talking picture program through the small towns of Western New York has been announced at Buffalo by the C. F. S. Road Shows, Inc., under the direction of C. F. Savage.

The outfit will exhibit in picture houses in the small towns on a percentage basis and offer a full length talking subject as well as several shorts on each program. Transportation will be by motor truck and a type of installation which can be appended to any projection machine. It will require only two or three hours for wiring and installation, it is claimed.

It is reported that small town exhibitors are falling for the idea and that a score of places have been booked for showings.

New Orleans, Nov. 13.

A company is in formation here to present talking pictures in small towns with travelling equipment. Installation experts are authority for its feasibility.

According to plans, the projection apparatus will be trucked from one small town to another in towns not large enough to support a permanent wired theatre.

From accounts, seven of the outstanding nationally advertised talking devices will be selected. They will be played in each town for a week with a changed bill nightly.

Gotham's 1st Talking Shorts, Bristolphoned

First three talking shorts to be made by Gotham will go into production this week at the Sonora-Bristolphone studios, Waterbury, Conn., under the supervision of Sam Sax. May Copeland, Trini, and the Four Nightingales will be recorded. Harold Shumate directing.

Herman Heller, formerly head of the Vitaphone orchestral synchronization, has been appointed in charge of the musical department for Gotham.

20 Shorts on B'way

More talking shorts on Broadway this week than ever before with at least 20 to be on view by Friday when two Paramount movietone acts go into Criterion.

Metro adds four talkers to the list today (Wed.) at the Astor.

Other houses playing shorts are Warners, four; Paramount, one; Strand, two; Gaiety, one, and the Embassy and Colony, two each.

THICKENING FRIENDSHIP

That's the Way They Talk of Darcey and Lita Grey

Roy Darcey, film actor, opens next Sunday at the Orpheum, Los Angeles, on a Keith route.

Meanwhile Mrs. Chaplin (Lita Grey), is also playing Keith vaude in the West and headed East.

Reports are that friendship of Darcey and Mrs. Chaplin is thickening. It may indicate marriage bells.

25 ROLES IN "SATAN"

Los Angeles, Nov. 13.

First National's "Seven Footprints to Satan" includes in its cast over 25 principal roles, record for that studio. Latest additions to cast are Frank Austin and D'Arcy Corcoran.

Unsuccessful search of the casting office to find a featured player for part of maid to Satan resulted in final selection of Thelma McNeil, an extra.

Minnesota, by Strengthening Bills, And "Woman Disputed," to \$30,000

Minneapolis, Nov. 13. (Drawing Population, 475,000.)
Weather: Mild.
Business spurring in last week. Midnight shows more prospered to lift grosses somewhat above the level of the preceding seven days. No strong box-office margin, but the average of offerings good. Pre-election radio broadcasting undoubtedly out in takings early in the week. Fine out-of-door weather, conducive to picture business. Under all the circumstances box office showing accounted satisfactory.
Theatres here, perhaps, suffered less during the week prior to the election than most lines of trade. Considering general business conditions have been none too prosperous, the showhouses have done very well. One of the week's outstanding events was the return to normalcy of the Minnesota. "The Woman Disputed" and "Show People" supporting show turned the trick, bringing the gross back around \$30,000 for the first time in weeks. Some credit for the recovery to this house must go to the pictures and shows of the immediate preceding weeks.
John Barrymore's name demonstrated strength at the State. "Tempest" and "Show People" class and pleased. It also fits as a class picture. The public here feels that it has been fed up on the Russian and costume extravaganzas always have a hard time of it. The \$14,000 gross, therefore, is a tribute to Barrymore's pulling power and the picture's high quality.
In this picture town, Irene Rich's name is a box office liability rather than an asset, notwithstanding Miss Rich is a very pleasant actress. But "Women They Talk About" had such a good title and was such a corking picture that it overcame the aforementioned obstacle and drew moderately satisfactory patronage.
William Haines-Marlon Davies picture, "Show People," brought them in to the Hennepin-Orpheum in paying numbers despite mediocre vaudeville. "Mother Machree" also fair draw for Pantages, the week's gross, due to the picture, showing an increase over that of the preceding seven weeks. "The Waterfront" real card for the Lyric and gave the house its best week in a long time.

Estimates for Last Week
Minnesota (E. & R.-Publix) (4,200; 75) "Woman Disputed" (UA) and Publix stage unit, "Harem Scarem." Norma Talmadge helped considerably to get house back to normal gait. Started slipping several months ago with weak attractions, but the stronger offerings of late, the past few weeks, usually have been bringing back customers and full effect was felt last week. Picture and stage show exceedingly well liked. Chatterbox talking show played up in billing and ads went over nicely. All-around good show. Nearly \$30,000. Very fine.
State (F. & R.-Publix) (2,500; 60) "Tempest" (UA) and Barrymore draw. Picture high class but Russian story detriment. Public here weary of this sort of story. Aroused only moderate enthusiasm. In light show election swelled takings. Nearly \$14,000, \$4,000 jump over preceding week and good.
Strand (F. & R.-Publix) (1,500; 50) "Women They Talk About" (Warners). Generally rated as one of most pleasing pictures here in months. Picture made the house up gradually as a result of word-of-mouth boosting. First Charlie Chase synchronized comedy also stood out in all-around good show. About \$5,000. Very fair.
Hennepin (Keith's) (2,300; 40-60) "Show People" (M-G-M) and vaude. Despite weak vaude, picture had big week, picture turning trick. Hit \$17,000. Second biggest week house has had since Minnesota's opening over a year ago. Within \$1,000 of record. Rialto attributes big improvement here to handling of house by Frank N. Phelps, district manager. Phelps, disinterested to assist Frank Burke in putting it back on prosperity map. M-G-M pictures also a big factor. Phelps is getting the picture boxoffice better from them. Theatre only one in city to give midnight show election day. Nearly complete sell-out.
Pantages (Pantages) (1,600; 25-50) "Mother-Machree" (Fox) and vaude. Picture heavily exploited and accounted for improvement in grosses over preceding weeks. Vaude held no names to lure, but satisfactory. Picture liked, but scoffed at by critics. About \$2,200. Better than house has been doing and fair.

Lyric (F. & R.-Publix) (1,300; 35) "Waterfront" (FN). Mulhall and Mackall fair cards here and picture strong. Picture has been in many months. Since return to single week showings and improved picture policy grosses better. Nearly \$2,000. Fairly good.

Toronto's Uptown's 2 Records; One Is \$20,000

Toronto, Nov. 13. (Drawing Population, 700,000.)
Weather: Fair.
Jack Arthur's Uptown in first week as wired house broke house record at \$20,000. Held over film for first time, "Mother Knows Best."
Other main stem houses did not suffer by big increase at Uptown although two sound pictures grabbed most of the jack.
Tivoli, although only 1,400-seater, got \$11,000 for "Four Sons" for second week and again held over with slight change in news shots. For years critics here howled against Movietone stuff as no microphone equipment yet in use this side of line. Canadian stuff silent at Tivoli.
Loew's came back with \$12,500 for "Show People" and fair vaude Morning matinees proving worthwhile at 25c flat.

Estimates for Last Week
Uptown (FP), wired, "Mother Knows Best" (Fox), broke \$20,000 record, better than \$20,000 on slightly increased prices and capacity. Now 35-75 with 50c to 6:30 p. m. and 3:30 seats. Held over.
Ove's Hip (FP) (2,600; 30-60) "Win That Girl." Picture amusing and timely. Stage show smart. Good at \$12,000 with radio plugging and hookup with Toronto Star Weekly help.
Loew's (2,300; 30-60) "Show People" (MG). Regular liked. Hot picture in late stuff and house built steadily after flop of last week: \$12,000. Stage show poor to fair.
Pantages (FP) (3,400; 35-60) "Take Me Home" (Fox). Although Pebe Daniels cold here, picture slightly above house average at \$11,900. Good English acts on stage.
Tivoli (FP) (1,400; 35-50) "Four Sons" (Fox, 2d week) saw no drop in \$11,000 pace, practically capacity on first house to go sound here.
Neighborhoods fair.

"Do Your Duty" Died In Seattle, \$2,500

Seattle, Nov. 13. (Drawing Population, 500,000.)
Weather: Warmer.
Sixth week for "Singing Fool" at Music Box and best 3 for eight record long-run for the northwest.
Fifth Avenue seems to do best. "Dancing Daughters" liked. Seattle and Coliseum started sinking mid-week. Pantages up somewhat.
"Do Your Duty" died at Columbia to \$2,500.

Estimates for Last Week
Seattle (WC-Pub-L) (3,100; 25-60) "Moran" of Marines (Par). Violin was up, \$15,000.
Fifth Ave. (WC) (2,700; 25-60) "Dancing Daughters" (MG). Whoopee, what a party. \$18,000.
Columbia (WC) (1,800; 25-50) "Sawdust Paradise" (Par). Off for week, \$2,200.
Columbia (U) (1,000; 25-50) "Do Your Duty" (Par). K. L. Burke now U manager in Seattle. \$2,500. Flop.
Blue Mouse (Hamrick) (950; 50-75) "Do Your Duty" (PBO). Wired. Fair first week: \$10,000.
Music Box (Hamrick) (1,000; 50-75) "Singing Fool" (WB). Wired. Stage show up, \$10,000.
Winter Garden (U Chain) (650; 25-50) "Michigan Kid" (U). Up a trifle. \$2,000.
Pantages (1,500; 25-50) "Mother-Machree" (Fox). Fair vaude. Good. \$6,300.
Orpheum (2,700; 25-50) "Waterfront" (FN). Big off. \$9,100.
President (Hamrick) (1,800; 25-50) "Unwelcome Guest" (Duffy Players). Emma Dunn guest star. Sparkling comedy went smart. Ar. "Prize" going to Los Angeles with Munger Boudeson now here. Good. \$3,000.

HAYS' FOREIGN LUNCH

Will Hays, top-hat customer the Union League Club has ever had, gave another luncheon yesterday there.
It was for Louis Aubert, French producer and exhibitor. All of the foreign managers in New York were invited, along with some visiting Europeans over on film business.



FAIT ACCOMPLI

The axis of Philadelphia's social sphere is the luxuriously magnificent BELLEVUE - STRATFORD HOTEL—the background for the gayest and most brilliant functions held in the Quaker City.
Here, too, MEYER DAVIS' ORCHESTRAS play regularly for the entertainment of guests and for social affairs that are featured in the newspapers from coast to coast.

'Companionate Marriage' Didn't Hold Up in Wash.

Washington, Nov. 13. (White Pop., 400,000.)
Weather: Right.
Things peaked up after the Government employees, high and low, saw that everything was all right with their jobs for another four years. They stepped to spend a little in the picture houses.
No sensational grosses Monday before election, terrible, and the recovery following made up.
"Terror" proved okay for the Earle, about tripling the previous week's business.
But did not stage comeback expected with trouble traced to the lack of audience appeal, at least two terms in "Wind." Business up only about \$500.
"Companionate Marriage," though creating expectations prior to showing, did not gather the expected, while Colman-Banksy due in "Two Lovers" did only a fair second week.

Fox spread on its stage show and helped "Dr. Martin" to jump and takings \$15,000. Rialto gathered another \$600 above the previous week.

Estimates for Last Week
Columbia (Loew)—"Two Lovers" (2d week), wired (U. A.), 1,232; 35-50. Got \$10,000 first week and considered so hot for this usually wonderful house.
Earle (Stanley-Crandall)—"Terror" (wired (W. B.), 2,244; 35-50). Every report brought praise for story value with novelty of 100 per cent talking jumping three times as high as previous week, to almost \$18,000.
Fox (Fox)—"Dry Martin" (wired (Fox) and stage show, 2,432; 35-50). Picture met with very best of the week. Stage show factor in getting them in to almost \$18,000.
Keith's (K-A)—"Street of Illusion" and "Lullaby" (1,938; 35-50). Quit Saturday with final week about \$5,000.
Met (Stanley-Crandall)—"Companionate Marriage" (wired (N. N.) and stage show, \$10,000.
Palace (Loew)—"The Wind" (wired (M-G) and stage show, 2,372; 35-50). \$11,500.
Rialto (U)—"Man, Woman and Wife" (wired (1,978; 35-50). Slight improvement over week before. \$6,300.

Estimates for Last Week
Broadway (WC) (1,500; 25-50) "River Trade" (Fox). Roughed along \$6,100.
Pantages (1,500; 25-50) "Two Lovers" (U. A.). Vaude. \$9,900.
Blue Mouse (Hamrick) (950; 50-75) "Do Your Duty" (PBO). Wired. \$10,000.
Rialto (WC)—"Mother Knows Best" (Fox) (wired, 35-50). Effective acting. \$11,500.
Colonial (WC) (850; 25-50) "Beggar's Life" (Par). First run on pop grind. Fair. \$2,100.

Tacoma, Wash., Hit Hard by Election

Tacoma, Nov. 13. (Drawing Population, 125,000.)
Weather: Favorable.
Not so hot with election keeping some of the night owls home at the radios. Grosses not able last week to hold up.

Estimates for Last Week
Broadway (WC) (1,500; 25-50) "River Trade" (Fox). Roughed along \$6,100.
Pantages (1,500; 25-50) "Two Lovers" (U. A.). Vaude. \$9,900.
Blue Mouse (Hamrick) (950; 50-75) "Do Your Duty" (PBO). Wired. \$10,000.
Rialto (WC)—"Mother Knows Best" (Fox) (wired, 35-50). Effective acting. \$11,500.
Colonial (WC) (850; 25-50) "Beggar's Life" (Par). First run on pop grind. Fair. \$2,100.
Jute's Par Dialog
Los Angeles, Nov. 13.
William Jute moves from Pathe to Paramount to write dialog for talkers.

"Noah's Ark," \$1.50, Tops \$28,500; "Fool," 5th Coast Wk., 75c, \$28,000

Bad Week in Philly; No Film Outstanding

Philadelphia, Nov. 13. Business badly off in the downtown picture houses last week. Friday showed improvement. Election night shows well attended in some cases, but nothing like the old days. Whatever the theatres gained by extra shows was lost the next day, tough for all theatres.

"Docks of New York," at the Stanley, won nice notices but not business. About \$28,000, not so forte for this time of the season.
Two Fox houses were in the general slump. The Fox had a novelty in "The End of St. Petersburg" but did not do the business expected. Around \$25,000. No presentation. Fox-Locust took a movie dive with the third week of "Mother Knows Best," which dropped to \$8,000.
"The Wedding March," announced for the Aldine, comes to the Stanley next week.

Estimates for Last Week
Stanley (4,000; 35-50-75) "Docks of New York" (Par). Notices good; business fair. "Jazz Frolic" with Billy Glasgow, stage. \$28,000.
Aldine (1,500; 35-50) "Submarine" (Col, 1st week). Third local house for this undersea spectacle. \$14,000.
Stanley (1,700; 35-50-75) "Wings" (Par, 1st week). Third house to show this aviation thriller. Business moderate, but film held for three weeks. \$14,000.
Fox (3,000; 30-60) "End of St. Petersburg" (Russian). Failed to show strength many figured. \$24,500.
Fox-Locust (1,800; 35-50) "Mother Knows Best" (Fox, 3d week). Withdrawn Saturday. Extensive advertising campaign could not make it winner. Not over \$8,000.
Palace (1,500; 35-50) "Women They Talk About" (WB). Taken off Saturday, although house policy calls for two or three weeks. Under \$5,000 first week.
Arcadia (800; 50) "Butter and Egg Man" (FN). Pretty good business for this small house. \$3,500.

"Singing Fool's" Run Affects Other Houses

Portland, Ore., Nov. 13. Successful run of the "Singing Fool" at Music Box in fourth week outstanding event. Other houses have felt the opposition considerably. Pacific Northwest also a wallop. It drew 125,000 people.
Pantages is to start Universal talkers next week. Broadway was successful with "Mother Knows Best," its first talking sequence. Dufwin will hold "Magnolia" for two weeks after which Leo Carrillo leaves for San Francisco, taking Barbara Luddy with him to appear in "Leonardi, Ltd." at the President theatre.

Estimates for Last Week
Portland (Public-WC) (2,500; 35-60) "Mother Knows Best" (Fox). Fanchon and Marco's "Artists' Idea on stage. Only \$11,500.
Broadway (WC) (2,000; 35-60) "Mother Knows Best," first film with dialog at this house. Over well. Stage band; \$11,000.
Pantages (Par) (2,000; 35-50) "Silks and Satins," screen. Five acts on stage. Good average show. \$12,500.
Oriental (Tabbette) (2,700; 25-35) "Egg and Egg Man," film. Went well. Stage show; \$9,500.
United Artists (Parker-WC) (1,300; 35-50) "Revenge," screen. Popular. \$11,700.
Music Box (Hamrick) (2,000; 35-50) 4th week, "Singing Fool" still strong; \$12,200.
Blue Mouse (Hamrick) (1,200; 25-35) 2d week, "Land of Silver Fox" (Par); \$3,500.
Dufwin (Henry Dufwin) (1,400; 25-35) Henry Dufwin Players with Leo Carrillo in "Magnolia." Nicely staged. Did well; \$5,500.

MARION O. CO. RECEIVERSHIP

Cleveland, Nov. 13. Marion Playtheat Co. of Marion, O., has gone into hands of a receiver, under order of two court petitions. Company operates Grand, Orpheum and Marion theatre. Latter will be closed.
Edward F. Sharpless, half owner, filed one petition, naming Marion Playtheat Co., Foster and McMurphy as defendants. It is said company's property is valued at \$60,000, with total indebtedness of \$37,000.

Los Angeles, Nov. 13. (Drawing Population, 1,450,000.)
Weather: Fair.

Election day helped some of the grosses in first run houses. Election day on the coast is not as it is in the east. There are no midnight performances, as there is three hours' difference in time between here and the eastern seaboard.
For the week top money was gotten by "Noah's Ark" at the Chinese due to an opening at \$5 top of almost \$7,000.
For the fifth week at Warners "Singing Fool" held at par with previous week. Has one week to go.
"Interference" opened at Carthy Circle Monday night at \$5 top and had fairly good returns on the week, though doing \$7,000 less than the house's high gross.
Loew's State was the downtown leader with John Gilbert's "The Mask of the Devil," with Metropolitan falling more than \$2,000 behind this house with "Take Me Home" and "Women They Talk About" for third and final week of "Woman Disputed" only slipped \$3,000 below the previous week, excellent with house keeping out of the red. Rialto got off to a big start with "The Wedding March" and this Von Stroheim picture looks good for four weeks here.
Egyptian has fairly good week with Griffith's "Battle of the Sexes." Boulevard crept a few hundred dollars ahead of the previous week with "Beau Broadway" as screen attraction.

Estimates for Last Week
Boulevard (W. C.)—"Beau Broadway" (M-G-M) (2,164; 25-50). Lew Cody always bet in this neighborhood with extra trade election day, hit \$8,400.
Carthy Circle (W. C.-Miller)—"Interference" (dialog) (Par) (1,500; 30-50-50). Best Pat. all-time week, on fairly well for initial week, with Eddie Cantor short doing lots to help. Around \$13,500.
Criterion (W. C.-Miller) (1,600; 25-75). Von Stroheim's epic got off to big start with first stanza showing \$14,500.
Egyptian (W. C.-U) (1,800; 25-75). Griffith's "Battle of the Sexes" (U. A.) (1,800; 25-75). This Griffith product clicked at \$8,500.
Grauman's Chinese (W. A.)—"Noah's Ark" (Vitaphone (W. B.) (1,958; 25-50). Starting off with \$5 top trade very big event. First week around \$28,500.
Loew's State (M-G-M) (2,242; 25-75). John Gilbert a natural here and with F. and M. stage show as ballast. \$11,000.
Metropolitan (W. C.-Pub) "Take Me Home" (Par) (wired) (3,598; 25-75). Not so forte for holiday week. Stage show \$2,000.
United Artists (U. A.) "Woman Disputed" (sound) (U. A.) (2,100; 25-75). Third and final week this Norma Talmadge picture pulled out flying at \$11,500.
Vita (W. B.)—"Singing Fool" (Vita (W. B.) (2,756; 25-75) (5th week). Jolson sure fire and trade on even keel with preceding stanza. \$28,000.

ST. LOUIS PICKS UP Turned to Theatres After Gov. Smith

(Drawing Pop., 1,225,000.)
Weather: Fair.
St. Louis theatregoers, who helped give Gov. Smith a clean-cut local victory, have jumped on the American bandwagon and returned to their nightly pastime at the picture houses. Last week's business seemed to take a big jump, especially as far as the two downtown houses were concerned.
Estimates for Last Week
Loew's State (3,300; 25-35-65) (3,300; 25-35-65) "Me Gangster" (U. A.).
Ambassador (Skouras) (3,000; 35-60-75) "Sawdust Paradise." Tiresome seven-reeler. Harry Langdon in person, disappointing in silly stuff. \$14,000.
Missouri (Skouras) (3,800; 35-60-75) "Haunted House." Film typical of all the mystery pictures running, without much sense. Stage show \$23,900.
St. Louis (2,480; 25-65) "Mother Machree." Vaude bill. \$11,700.
Cathedral (Skouras) (4,700; 60-75) "Wings." Fifth, final week.

SALESMEN'S BALL

Motion Picture Salesmen, representing a lot of the boys in the New York exchanges, is holding its seventh annual in the Hotel Commodore.
It comes off on Nov. 24. Committee there will be a mob, since no one will get by the door for anything under a 10 spot.

Nothing Hot on B'way Last Wk.; Par., \$75,200, and Roxy, \$95,600

Except Warners Got Nearly \$50,000 in 8th Week of "Singing Fool" at Winter Garden

Little doubt that the public is reacting unfavorably to some of the glorified virolo music ballyhooed under the magic word "sound." Much comment from laymen is audible around town. They express confusion and resentment over the sound and dialog distinctions, still inadequately identified by the movie parlors.

That the dew is already off the rose becomes more apparent. The shoppers appear to be ignoring those "see and hear" banners to some extent. The failure of "Home Towners" to stir up any excitement may have a significance. This picture was regarded as the best all-talker to date but remained only two weeks at Warner's.

Grosses along the main stem last week were at pre-sound levels. Paramount got \$75,200 and probably banked, as the picture, "Woman from Moscow," was generally razzed. Capitol had a good week with Lillian Gish in "The Wind," at \$78,400. At Roxy, at \$95,600, off. House is sensitive to picture bookings, sagging as sharply for ordinary program pictures as it soars for the big smash picture, which it can't without names had limited appeal.

"Show Girl" clicked at the Strand for \$44,000. Popularity of the Mevroy novel plus publicity for the show people themselves seemingly aided. This is better money than the Strand has been getting with dialog pictures. Tiffany-Stahl continues its tenancy of the Embassy. "Marriage by Contract" followed "The Cavalier," quick and sad flop. "Marriage" is regarded as good box office property for T-S.

Eric Von Stroheim's "Wedding March" blew town after three weeks and six days. Attracted some fair takings but never in the wow division.

Estimates for Last Week

Astor—"White Shadows," sound (Cosmo-M-G-M) (1,129; \$1-\$2) (15th and final week). South sea film did very well on run and take. House crammed in five shows Election day which helped gross to come back to \$14,400. Gets "Timmy Valentine" tonight (Wednesday), first M-G-M picture with dialog sequences.

Cameo—"Shadows of Fear" (FN) (649; 50-75). First National's German department produced this one, \$8,000.

Capitol—"The Wind" (M-G-M) (4,620; 35-50-75-\$1.50)—Lillian Gish stronger than anticipated, \$78,400. Last film by star before going to United Artists. The picture, changing m. c. Walt Roesner leaving after year on Broadway. Dave Schoeller replacing next week.

Central—"Lilac Time," sound (FN) (822; \$1-\$1.50) (15th week). Extra shows jumped attraction over \$4,000 from previous week. Quoted \$14,200.

Colony—"Man, Woman and Wife" (U) (1,580; 35-50-60-75-\$1). Graduation day in electoral college helped here as elsewhere, \$2,800 Tuesday; \$18,200 reported on week.

Embassy—"Marriage by Contract" (Tiffany), sound (598; \$1-\$1.50). First two days \$2,600. "Cavalier" sarammed in hurry. "Marriage" under it clicking.

Gaiety—"Four Devils" (Fox), wired (808; \$1-\$2) (7th week). Moderate at \$12,200. The Producers Security—"Woman from Moscow" with Pola Negri (Par), sound (3,866; 40-65-75-\$1.50). Wouldn't have been so impressive without holiday. House has libeled last two weeks after slumping. Little line on Eddie Peabody, m. c., as possible factor in reckoning, \$75,200.

Rialto—"Rialto" (Par), sound (1,380; 35-50-75-\$1) (3d week). Not much off strong opening week. Daddy of aviation pictures still has plenty of magnetism after over year at Criterion. Reported \$18,400.

Rivoli—"Woman Disputed" (U. A.), sound (2,200; 35-50-60-75-\$1.50). Opened for charity Friday. Started briskly Saturday and close to \$30,000 on week-end. Theme song omitted from synchronized score. Got radio ballyhoo prior to opening. "Wedding March," final six days, \$19,800.

Roxy—"Dry Martini" (Fox), wired (6,208; 50-75-\$1-\$1.50). No screen second for this stand, \$95,600.

Strand—"Show Girl" (FN), sound (2,000; 35-50-65-75). Big week at \$44,000.

Warners—"Home Towners" (WB), vita (1,360; \$1-\$2) (3d and final week). Warners not forcing picture. Holiday sent gross to \$19,900. Did not shape up as strong appeal, although praised as best of

"White Shadows" Drew Well; \$23,000, Balto.

Baltimore, Nov. 13. (Drawing Pop., 800,000)

Weather: Fair

While the pre-election week in Baltimore revealed that the b. o.'s were badly slowed by the radio campaign speech competition, conditions were reversed on election night. Howard Price Kingsmore, for Loew, declares that his houses successfully competed. Frank Price, Jr., manager of the Rivoli, also reports excellent business on the big night.

Shift in the Loew local publicity department: Junior McGeehan, here for the better part of a year, is transferred to the Loew theatres in Cleveland, succeeded by Lila Overy, identified with the Loew houses in Kansas City and various New England cities. Parkway, Loew's up-town, is figured to benefit by the opening this week of the North Avenue Market, million dollar enterprise, diagonally across North avenue (Lincoln Highway) from the theatre.

Business was up from the previous week. "White Shadows," at the Stanley, out in front with a good draw. Century was upgraded with "Moran of the Marines." "Mother Knows Best" clicked at Rivoli and "Wings" got a good second week at Valencia.

The combo New Garden was up with "Cheer Leader" on the screen. "While the City Sleeps" was only fair at the Parkway. "The Singing Fool" clicked off its fifth week at the Metropolitan and keeps right on running.

Estimates for Last Week
Century (Loew), Moran of Marines (wired) (3,200; 25-50). Might show Election Day tremendous. Picture clicked and bill generally excellent. Satisfactory at about \$21,000.

Stanley (Loew-Stanley-Crandall), "White Shadows" (wired) (3,500; 25-50). Drew very well. Reception justified another downtown showing. Picture moved to Valencia Monday; \$23,000.

Rivoli (Wilson Amusement Co.), "Mother Knows Best" (wired) (2,500; 25-50). Got part Michigan football crowd Friday night. Best week in many. Holding over.

Valencia (Loew, U. A.), "Wings" (wired) (1,500; 25-50). Second week. Third consecutive one at the Loew downtown houses. Not up to previous, but good for holdover; with \$4,000.

New Garden (Schanberger's), "The Cheer Leader" and vaude (3,200; 25-50). Picture reported pleasing; \$11,500.

Parkway (Loew, U. A.), "While the City Sleeps" (wired) (1,000; 15-35). Not up to downtown draw of this one; below expectations; \$2,800, under average.

P.D.C.'s states' rights expired April 27, last, but the defendants are charged with having duped the negative and circulated prints in violation of Fox's ownership rights.

Fox's "Four Devils" has nothing to do with "The Four Daredavils" which was an A. W. Strindberg story. Fox purchased the latter to remove it from the open market in conflict with its special production.

talkers to date. "On Trial" opens tonight (Wednesday).
Winter Garden—"Singing Fool" (WB), wired (1,493; \$1-\$2-\$3) (5th week). Everybody, including the Shuberts, making plenty on this program. Just A. W. Strindberg's story. Fox purchased the latter to remove it from the open market in conflict with its special production.

BUFFALO NORMAL Grosses Distributed in Houses Last Week

Buffalo, Nov. 13. Takings at normal last week. All downtown houses now wired and leaning heavily in advertising on sound features.

Estimates for Last Week
Buffalo (Public) (3,600; 30-40-75) "Docks of New York" (Par), stage show. Lagged somewhat, but extra show sent gross to \$26,000.
State (4,000; 60-65) "Moran of Marines" (Par) and vaude. Business held steady for good week's gross, \$19,000.
Great Lakes (Fox) (3,400; 30-40-75) "The Terror" (WB). Noticeable pick-up last week. Held for second week. Over \$20,000.
Lafayette (Inde) (3,000; 40-60) "Show Girl" (FN). Change of opening to Saturday, \$21,000.

\$33,500 for Keith's New Boston House

Boston, Nov. 13. (Drawing Pop., 850,000)

Weather: Fair

Keith Memorial theatre did a clean-up with its reserved seat policy while the Metropolitan, which had best business, did not record for the past few weeks last week.

Estimates for Last Week
Metropolitan (4,000; 60-75). Started off strong. Good gross at \$39,300. "City of Dreadful Night" (E.). State (4,000; 50-65). Fair week with "Napoleon" (M-G-M). Stage show, \$14,900.

B. F. Keith Memorial (vaudefilm). Coping some big money in town with reserved seat policy, novelty of house, and combination of better vaudeville than anywhere else in town. "The Night Watch" (FN), feature picture, \$33,500.

Keith-Albee (vaudefilm)—"Lone-Some" (U). Vaudeville, \$24,000. Olympia. N. H. starring "Singing Fool"; 4th week. Cleaning up town.

Penway-Tiptown house using "Singing Fool" to excellent business.

'White Shadows,' \$16,000, Way Out in Front

Syracuse, N. Y., Nov. 13. (Drawing Pop., 220,000)

Weather: Inclement

"White Shadows" was the picture of the week for the box office, hitting \$16,000 at Loew's State, about a mile of electric line. First half in prices has not topped the gross picture in Musical Poles' with 20 in east; \$8,500.

Strand (UA) (800; 30-40) "Virgin Lips" (Col). "Phyllis of the Folies" (U). "Man-Made Woman" (RKO) and "Battle of the Somme" (British). Gross over usual to about \$4,500, much above average.

Empress (CA) (1,500; 25-35) "Mirrors" (Lilac Time). "The Ganchio" (UA). "The Cheer Leader" (Gothan). "Gypsy Love" (UA). \$2,000.

Estimates for Last Week
Keith's (vaudefilm) (2,585; 30-53) "The Love of the Love" (U). First half none too strong. Last half helped.

Strand (wired) (1,700; 40) "Beware of Bachelors" (WB). Rather weak. Down to \$7,000. Supporting bill better week than feature.

Empire (wired) (1,600; 40) "Melody of Love" (U). At \$7,000 profitable week.

State (wired) (3,300; 20-50) "White Shadows" (M-G-M). Real business \$16,000.

Eckel (wired) (1,500; 25) "Night Walk" (FN). Over \$5,000; not so good.

Brighton (films) (1,750; 20-35) City's first de luxe neighborhood house, with slight fare, about \$3,000. Considered good.

Loew's State, Prov., Gets Big Week With \$24,200

Providence, Nov. 13. (Drawing Population, 315,000)

Weather: Cool

Instead of hurting business, the election brought it to the movie business here, per midnight shows.

Loew's State, with "A Woman Disputed" did tremendous business. \$24,200. Strand concentrated more on billing "Show Girl" for this week than on a two-featured bill headed by "Butter and Egg Man." Victory (K-O) (1,600; 15-50) Little house, once pride of the city, pennant compared with newer theatres, but not in the class of William Haines in "Telling the World" (M-G-M) in right at \$8,000.

Strand (Ind) (2,200; 15-50) "Butter and Egg Man" (Par). Good for week at \$10,700.
Majestic (Pay) (2,200; 15-75) Another capacity week for this big house. \$14,000.
Victory (K-O) (1,600; 15-50) Little house, once pride of the city, pennant compared with newer theatres, but not in the class of William Haines in "Telling the World" (M-G-M) in right at \$8,000.

9 Publix Houses Divorced on Slope from West Coast Operation

"Disputed Woman," Silent, 2nd in Montreal, \$16,000

Montreal, Nov. 13. (Drawing Pop., 600,000)

Weather: Fine

Combination of Colleen Moore and sound at the Palace in "Lilac Time" pulled 215 extra \$4,600 on previous week's gross, and rated best seller in town at \$20,000.

Week of fine cold weather also did its bit for grosses.

"Disputed Woman" at the Capitol got most of remaining coin. Good total of \$16,000.

Imperial started out first vaudefilm week with "Show Girl" which rated well with the fans, but the hit of the bill went to Martee Dupree and her "Musical Folies," which was a real crowd puller in the film. They put over a tabloid musical which went over as well as anything in town. Prices have been dropped from \$1.50 to 50c top, and there are now three performances against the former two-a-day. But even with cut gross came out at \$2,500.

Strand had better week than usual, although this house has done consistently well all year by putting on British picture, "The Battle of Somme," which with authentic war items brought a lot of soldier customers and was ballyhooed in press. Neighborhoods back in stride.

Estimates for Last Week

Palace (G.P.) (3,700; 45-75) "Lilac Time" (FN). Wired, over big. Picture good and full of action. House only fell off in matinee. Held over; \$20,000 excellent.

Capitol (IT) (2,700; 40-60) "Woman Disputed" (UA). One of the best Norma Talmadge pictures in long time. Built up to capacity during week; \$16,000.

Loew's (FP) (3,200; 35-75) "Woman from Moscow" (Par) vaudefilm. A good picture that held its own with silent film in town. Also out of average vaude with program full of attractive items. Pulled house out of usual groove, up to \$15,000 with matinees good.

Imperial (Keith) (1,900; 35-60) "Show Girl" (FN). Vaudefilm. Reversion to old-time vaudefilm show with three-a-day and big cut in prices has not topped the gross picture in Musical Poles' with 20 in east; \$8,500.

Strand (UA) (800; 30-40) "Virgin Lips" (Col). "Phyllis of the Folies" (U). "Man-Made Woman" (RKO) and "Battle of the Somme" (British). Gross over usual to about \$4,500, much above average.

Empress (CA) (1,500; 25-35) "Mirrors" (Lilac Time). "The Ganchio" (UA). "The Cheer Leader" (Gothan). "Gypsy Love" (UA). \$2,000.

Estimates for Last Week
Keith's (vaudefilm) (2,585; 30-53) "The Love of the Love" (U). First half none too strong. Last half helped.

Strand (wired) (1,700; 40) "Beware of Bachelors" (WB). Rather weak. Down to \$7,000. Supporting bill better week than feature.

Empire (wired) (1,600; 40) "Melody of Love" (U). At \$7,000 profitable week.

State (wired) (3,300; 20-50) "White Shadows" (M-G-M). Real business \$16,000.

Eckel (wired) (1,500; 25) "Night Walk" (FN). Over \$5,000; not so good.

Brighton (films) (1,750; 20-35) City's first de luxe neighborhood house, with slight fare, about \$3,000. Considered good.

Loew's State, Prov., Gets Big Week With \$24,200

Providence, Nov. 13. (Drawing Population, 315,000)

Weather: Cool

Instead of hurting business, the election brought it to the movie business here, per midnight shows.

Loew's State, with "A Woman Disputed" did tremendous business. \$24,200. Strand concentrated more on billing "Show Girl" for this week than on a two-featured bill headed by "Butter and Egg Man." Victory (K-O) (1,600; 15-50) Little house, once pride of the city, pennant compared with newer theatres, but not in the class of William Haines in "Telling the World" (M-G-M) in right at \$8,000.

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Los Angeles, Nov. 13.

Reports reaching here and said to have come from Harold B. Franklin, who is in New York, say that the nine Publix houses on this slope heretofore operated by West Coast circuit, of which Franklin is president, have been divorced from W. C. by mutual understanding. It will take effect from the story around Dec. 1, when Publix will commence its own operation once more out here.

The Loew theatres, Warfield in San Francisco, and Loew's State, this city, will remain with West Coast as now.

The departing Publix theatres are Metropolitan and Million Dollar, Los Angeles; Imperial, California, St. Francis, Granada and Portola, San Francisco; Seattle, Seattle, and Portland, Portland.

West Coast has operated the Publix and Loew houses, it is said, on a percentage arrangement, with W. C. to have one-third of any profit and pay the same share of any loss.

Through the dissolution, the Publix northwestern houses will be left to its own stage show devices. Publix units formerly played those houses, but were lately discontinued. The Publix units now appear here and in San Francisco.

Chances are they will be restored to the northwest, since West Coast will require its Fanchon and Marco units. Publix units formerly played those houses, but were lately discontinued. The Publix units now appear here and in San Francisco.

Reports have credited government intervention and the Federal Trade Commission's action against West Coast as the cause of the Publix severance. It is unknown locally as to this version. Rather it appears to be a mutual deal to separate Publix from its W. C. working affiliation.

'Mask of Devil' Raised Warfield Up to \$27,000

San Francisco, Nov. 13. (Drawing Pop., 750,000)

Weather: Cool

Picture houses fared a trifle better last week, but there's still plenty of slack in the market. Election night helped everybody as returns were delivered direct from the newspapers and the radio. But the few days preceding and the several days after weren't any too strong.

Outstanding was the Embassy, for second week of "Singing Fool," within a few dollars of the record opening week.

Warfield continued to lead the town, several thousands better than preceding week. Warfield had John Gilbert on screen and with Ruby Wolf clowning on stage, highly acceptable. House ran about ten grand ahead of the Granada, de luxe house, back week.

"Lilac Time" had its first screening locally and gave the California a substantial week. Francis only fair with second run of "Dancing Queen." This house can't seem to hit its stride.

Neighborhood houses none too forte, managers in the districts complaining of decreased grosses.

Estimates for Last Week
Warfield (Loew-W. C.)—"Mask of Devil" (M-G-M), (2,672; 60-65-90). Old reliable clicked satisfactorily. Fanchon and Marco stage show picture, with John Gilbert on screen and with Ruby Wolf clowning on stage, highly acceptable. House ran about ten grand ahead of the Granada, de luxe house, back week.

Embassy (Wagnon)—"Singing Fool" (W. I.), (1,387; 50-65-90). Another terrific week. Second week, \$24,300.

California (Publix-W. C.)—"Lilac Time" (P. N.), (2,200; 65-90). This house always clicks when it has the picture. Opened week close to \$15,000; very good.

Granada (Publix-W. C.)—"Battle of Sexes" (UA), (2,785; 50-65-91). Henry Huse, a new attraction, but screen fare not sufficiently strong to pull. Week not over \$17,000.

St. Francis (Publix-W. C.)—"Dancing Daughters" (M-G-M), (1,373; 35-65-90). Eventually slow, but when at Warfield week last, \$7,500 attended.

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W. E.'S WIRING CONTRACT

COMPLETE TIE-UP OF EXHIBITOR

Clauses in Agreement Virtually Forbids Interchangeability Without Electric's Approval—Gottesman of Conn. Tells His Experience With W. E. and Independent Devices

FIRST TIME DETAILS

Standard forms of installation contracts between Western Electric and exhibitors, which the company has successfully secreted from the press, and amazing details of intimate dealings with some of the leading independent talker heads, tend to clarify the talker atmosphere by giving bewildered exhibitors the inside of the equipment end of sound.

With Western Electric installations in four of his six New England houses, where, in Connecticut, he is the only first run indie bucking Fox, and his first wiring having been made over two years ago, Alfred Gottesman, head of theatrical enterprises bearing his name, and of 11 other corporations, comes through with the first inside facts and views on the big electric.

While he charges W. E. with being partial to chains with producer affiliations to the point where he decided to seek service in the independent field, he states it was this investigation which satisfied him that the two W. E. and RCA talkers will survive, regardless of the price they set.

Of these two, Gottesman states that RCA has the better tonality. He bases this on interchangeability over W. E. equipment dating from the time the radio company first started to produce. There has never been any question as to interchangeability between the two companies, he said. In substantiation of this he produced a letter from FBO's general sales manager, Lee Marcus, dated August 13 and reading in part:

"In connection with the purchase of six non-synchronized (phonophone) pictures for use in your theatre in New Haven, Bridgeport and New London we guarantee that these pictures can run on any Movietone sound projector without changing any of the equipment."

The letter further assures guarantee of legal protection and defrayment of such costs in the event of a challenge on interchangeability.

Servicing the talkers, Gottesman described, as secondary in importance only to the equipment. Citing his experience with W. E. equipment in his Bridgeport house of 1,600 seats, where he said the weekly service charge is \$43.75, and of his New Haven 2,200-seater where the charge is \$59.50, Gottesman says that he has called. As the result, he states, he has not had to call off a performance during the two years he has had W. E. wiring. This, in his opinion, is a more important consideration for the exhib shopping around than any assurances on interchangeability.

An illustration, he stated: "I called up Western Electric for another installation yesterday (Wednesday) and they said the best they could do would be in June. Fox can open a house this month and it will be wired this month. The circuits will get the break every time! I know because I am the only independent exhibitor bucking Fox in Connecticut."

In the case of the Plymouth, a house of about 2,000 seats which will open on November 24, Gottesman said he has \$12,500 worth of W. E. equipment installed and yet can open only with non-synchronous, which does not accommodate dialog films

That non-synchronous can be installed for only \$3,000 is true in houses of about 500 seats, he said. In his case he said, the only difference between the two was an additional \$5,000, making the average non-synchronous outfit around \$12,000. This sum is allowed for wiring, which Western now arranges at a later time. The price of a turntable for sound on film (Movietone and RCA) is an extra \$2,000, he said, making wiring with all attachments range from \$19,000 to \$21,000.

This arrangement includes two forms of contract. The first is for non-synchronous. Oct. 11 Gottesman secured this contract for his Plymouth. By the terms of this agreement he made a payment upon signing of \$1,230 and another of \$1,845 upon installation with the agreement to pay \$134.55 per week for 164 weeks when the non-synchronous device would be paid for. Thereafter until the 10th year after the installation a service charge will be levied.

Another Contract

Gottesman's second contract for complete wiring was signed Oct. 27. Under it W. E. sets the date "on or about" May 14, 1929. So far he says he has succeeded in getting everything but the turn table which the electric says it cannot deliver until February. By the second contract moneys paid for the non-synchronous revert to the wiring charges. The first payment under the first payment under it. This totals \$4,950. The weekly payments then jump to \$221.85 per week, credit being allowed for those already made on non-synchronous. The total of these payments, he explains, are only for sound on disk with an extra \$2,000 assessed for sound on film.

Independents

On the matter of indie devices Gottesman touched on Bristolphone, Phonofilm and Cinephone. On the first he said that two years ago Bristol had visited his Caneo in Bridgeport, then just wired with Western. He said that he personally knew the inventor but that he considered his device impracticable for installing because it had never been tested on its ability to interchange; that one showing at Hagerstown, Me., being then, that it would take too long to service it when once installed. Again, that until it has been effectively tested an exhibitor faces the danger of not being able to book product from Western and RCA licensees, regarding the latter matter which he considers "talk."

Regarding the DeForest device, Gottesman said that he had talked to M. A. Schlesinger, head of phonofilm under the new regime.

"Schlesinger offered me an immediate installation," he said. "Price," he told me, "meant nothing to him." All he wanted me to do to get his device was to sign a contract agreeing to use all pictures his company might produce after it had made 1,000 installations. He couldn't tell me how many, this would be or when he would start production. He guaranteed interchangeability with other talkers and said he would provide me with a turntable."

This conversation with Schlesinger occurred a month ago, he said. Only last week it was stated by a Schlesinger official that he could sign up several hundred exhibitors immediately but that all deals of this kind were being held up, apparently until after the DeForest action against Fox-Case set by trial in New York, Nov. 20.

At the same time Gottesman said he interviewed Pat Powers and that Powers told him he would sell cinephone for half the Western price (about \$7,000, Gottesman stated) and that the installation could be made within the following month.

W. E.'s 21 Clauses

Contrary to what seems to be the general impression among exhibitors and others who are not familiar with the W. E. contract formulas have 21 clauses, and are practically identical. While highly technical, neither is as cumbersome as the ordinary distributor contract with the exhibitor for old fashion silent film. Where the theatre owner decides to switch from non-synchronous to regular wiring an additional

clause, termed 17-n with four provisions, is inserted in the second (wiring contract).

According to Gottesman, Western is now requiring exhibitors to take non-synchronous first, if for no other reason than to form but more apparently to stall the wiring as long as possible in order to catch up with the mass of already unfilled orders for the complete works. Clauses 2 and 17 are the highlight clauses of both contract. The first provision is the one which has caused the greatest discussion and uncertainty in the industry. Variety is not attempting to interpret it because of the state of uncertainty. It presents it in Western Electric's own language as follows:

"The exhibitor agrees that it will use and employ the equipment only in the theatre, and that it will at all times during the period of this license keep, maintain and operate the equipment in the manner from time to time prescribed by Products (Electrical Research Products, Inc., W. E. subsidiary), and in no other manner."

"The exhibitor recognizes the highly technical mechanism and art involved in the inventions and construction of the equipment and in the treatment of sound record (in any form) for use therewith, and that the prestige and business reputation of Products and its subsidiaries are seriously affected by imperfect operation of the equipment or by its use with sound records which are not suited to it or which produce inferior results when used with the equipment, and that use of said equipment otherwise than as herein licensed may involve infringement of patent rights. Therefore, in order to secure and insure the functioning of the equipment to the satisfaction of the manufacturer, the exhibitor shall not, without written consent of Products, move, alter, change or modify the equipment, nor add anything thereto, nor take anything therefrom; nor break the seal upon any part or collection of parts which is or may be sealed by Products; nor operate, use or employ the equipment in any manner in conjunction with any sound record not made under license from Products for such use, unless such sound record is of such character that the equipment will operate properly, reliably and efficiently to produce sound from such sound record with accuracy of quality and adequacy of volume."

"Also, in order further to secure proper functioning of the equipment as aforesaid satisfactorily to the parties hereto, it is agreed that all additional and renewal parts and accessories for the equipment shall be obtained from Products."

"Nothing herein contained, however, shall be construed as prohibiting the exhibitor from taking all reasonable steps consistent with the general intent hereof, either alone or together with Products, to inspect, correct or repair the equipment in the event of an accident or a breakdown."

"The exhibitor agrees that prior to the first public use in the theatre of each film and, or, sound record, it will cause such films and, or, sound records to run promptly upon the equipment for the purpose of ascertaining that the equipment is in satisfactory condition and adjustment for the particular film and, or, sound record. It will cause such films and, or, sound record, to be tested."

"The exhibitor expressly agrees that if at any time the equipment fails to function satisfactorily, it will immediately notify Products by registered mail and telegraph, and the absence of such notification shall be conclusive as satisfactory functioning of the equipment." Clause 17 having a direct bearing on Clause 2, which is titled "Patent Protection" in both contract forms, reads:

"Products agrees that subject to the provisions hereof it will at its own expense defend and pay the cost of any suits which may during the term hereof be brought against the exhibitor for infringement of patents by reason of the use by the exhibitor of the equipment and in the manner contemplated by this agreement of apparatus and equipment furnished by Products hereunder, and will pay or satisfy all judgments and decrees for profit, damages and,

or, costs which may be finally awarded against exhibitor by the court of last resort in any such action or suit on account of any such infringement, provided that the exhibitor shall give Products immediate written notice of such action or suit, full information and all reasonable co-operation in connection therewith and full opportunity to defend the same, and provided further, that this agreement shall not extend to any infringement or claim of infringement arising from any use of said equipment in combination with any apparatus or thing (not including films or records of Products licensees) not furnished by Products, and that the liability of Products on account of any such infringement or claim of infringement shall be limited to its agreements in this paragraph contained and shall in no case exceed the total amount paid hereunder by exhibitor to Products."

"To the extent that Products may protect itself and the exhibitor from claims for infringement of patents, it is agreed that Products may at any time substitute for any of the equipment or parts thereof which may have been furnished to the exhibitor hereunder, other equipment or parts which Products shall after test determine to be equally suitable for performing the function required, such substitution to be made without additional expense to the exhibitor and with the least possible inconvenience to it or interruption of its business."

Other Clauses

Among the other clauses are W. E. declarations that its licenses are non-assignable but that an exhibitor with more than one theatre can have equipment removed to another of his houses, providing he pay entire costs of the change. Such a change also requires a new contract.

The exhibitor also must agree to inspections of the equipment at any time, in addition to regular periodic visitations by Western experts.

Before installation the theatre owner must agree to remodel his theatre in accord with the findings of Western engineers, if any changes to better acoustics are declared necessary. This expense is also on his shoulders.

Another clause requires the exhibitor to assume responsibility of all interruptions or injuries to employees which may be caused by the equipment. He should fire, through no fault of the exhibitor's, damage the equipment or ruin it, then Electrical Research Products stipulates that it will repair or replace the equipment free of charge. This is made on condition that the exhibitor be up on his payments, rebuild or continue operating the theatre.

Complete title to and ownership of all equipment and its details will remain vested in Electrical Research Products, but the exhibitor will pay all personal property taxes on the equipment.

The license for the equipment is good for 10 years. Nothing is mentioned in the contract after that time. The contract may be terminated by the exhibitor after the first two years, but he must give six months' notice."

Under paragraph 14, which is termed "Events of Default," formal conditions are stated. The following are given attention in view of Clauses 2 and 17:

"Upon a breach by the exhibitor of any of the covenants herein contained relative to the use or maintenance of the equipment, continued for more than 14 days after notice thereof by registered mail from Products."

"Upon the removal of the equipment or any part thereof without the consent of Products from the location and position in which it is installed by Products."

"Should the exhibitor default under any of the six provisions in Clause 14, then the entire balance of weekly payments for the term hereof shall be due and payable forthwith at the option of Products, and whether or not it terminates this license, or removes the equipment as hereinafter provided. The license hereby granted and all obligations imposed upon Products by virtue of this contract shall be null and void during the continuance of any event of default."

Good Year's Report By Canadian F-P

Toronto, Nov. 13. An increase of 33 1/2 percent in operating profits is announced in the report of Famous Players-Lasker Canadian Corporation. This covers the year ending Aug. 25, 1928.

Developments during this period included capital rearrangements in which the first and second preferred issues and the old bond issue were replaced by new gold debenture bonds. Earnings of \$1.44 per share were reported after the old stock was split four for one.

Operating profit was \$1,507,068 as compared with \$1,191,878 in 1927 and \$800,582 in 1926, an increase in the two years of almost 100 percent. Liquid assets are valued at \$1,079,173 against liabilities of \$323,075 while total assets have increased \$3,000,000 to over \$20,000,000.

President Adolph Zukor and Vice President J. P. Bickell in presenting the report point out that the corporation did not receive full benefit from the new financing during the year. If they had done so profits would have been considerably higher. The corporation now operates 146 Canadian picture and vaudeville houses, an advance of 20 over 1927. Houses are under construction in Toronto, Montreal, Ottawa, Quebec, Saskatoon and other growing centers.

Toronto and Ottawa houses, which will be linked in a stage unit chain, will be the largest in their respective cities. The Toronto house to seat more than 4,000 will be the largest in all Canada.

Eating at Home

Los Angeles, Nov. 13. The reopening of Madame Helene's restaurant, opposite Paramount studios, is causing the executives of that studio worry.

The eat shop was only open 10 days when notices appeared on the studio building for inference that it was necessary for all employees to patronize the intramural restaurant, which Paramount established over a year ago at considerable cost.

One of the notices criticized the employees for reporting to work in the morning, then leave the studio for breakfast. The other informed the studio workers that a limit of 75c. had been placed on swindle checks for meals, and these meals must be obtained from the studio restaurant.

Producers' Trailers

Los Angeles, Nov. 13. National Screen Service, with a monopoly on the trailer business, is due for a cut in revenue as each producer begins to make his own sound trailers.

Heretofore, the producer submitted a number sales punch cut outs from the feature picture and the National would make up the trailers, distributing them to the exchange.

Now it is necessary for the producer to make his own trailers when the picture contains sound or dialog effects.

U LETS OUT 20%

Studios Working on Sound Stages Only Until Feb. 1.

Los Angeles, Nov. 13. Universal has laid off about 20 percent of its employees. No shooting at Universal City except on sound stages and on new picture just started with Conrad Veidt, George Mefford directing.

U will clean up on its talkers before resuming full motion picture. That will probably not be before Feb. 1.

POMEROY EAST

Los Angeles, Nov. 13. Roy Pomeroi, Paramount sound engineer, on route to New York to attend Criterion opening of "Interference." While in east it is understood he will spend about a month at Astoria studio, installing his methods of sound production.

More and Bigger Pictures Looked For from FBO with R-K-O Guidance

Directors' meetings scheduled to be held today (14) or Nov. 20 by Radio-Keith-Orpheum will probably result in a decisive arrangement for the operation of the combined radio, vaudeville (Keith's) and picture company (FBO).

Executive meetings have been held continuously for the last two weeks. Picture production plans for FBO are said to be laid out on an extensive scale. It is believed that with the theatres acquiring to protect the sale of General Electric Photophone equipment, and plans being considered for the purchase of more theatres to provide a greater outlet, FBO will be called upon to provide a far greater number of pictures.

There is now little doubt that R-K-O is in the field for more theatres and ready to acquire substantial properties, whether through a tieup with Warner Bros. or the Stanley company or otherwise.

It is understood that practically all FBO pictures to be made for next season will be talked. R-K-O is practically forced to place FBO production on a new, higher basis. The independent theatre field which FBO has been selling to has been reduced in the past two years, owing to the mergers and outright purchases. To protect the picture subsidiary, R-K-O is obliged to finance it on a higher rating for the production of pictures for its own theatres, as well as others.

Can't Decide on Local Effect of New Fox, St. L.

St. Louis, Nov. 13. With the new Fox in Grand boulevard opening Christmas night, announcements as to the personnel of the magnificent house are coming out. The latest says Meyer Davis, musical director for Fox theatres throughout the country, has been selected by William Fox and John Zant as supervising director of the 60-piece symphony orchestra for the new Fox. Davis recently selected the orchestra for the new Fox theatre in Detroit.

What effect the new theatre will have on the already overcast situation is being discussed without any decision reached by anyone who isn't prejudiced one way or the other. Added to that situation is the fact that the Empress, around the corner from the Fox, is soon to reopen as the Midtown theatre under the Skouras banner. Johnson's "Singing Fool" will open the Midtown, which was the home of the National stock company last season.

OPERATORS' DEMAND

Trouble Again With Talker Booths in Minneapolis

Minneapolis, Nov. 13. Film and vaudeville houses are threatened with their second strike of picture machine operators within two seasons.

Operators and theatre owners apparently are unable to reach an agreement regarding the number of men to be used in the booths of sound equipped houses and the increase in pay.

Harry Sherman, in charge of labor affairs for Public, has tried in vain to induce the local union to agree to let the international organization of operators settle the controversy.

The demands do not effect silent houses, but in case of a strike it is regarded as a certainty that operators would be called out of every theatre in sympathy.

NEW SPOKANE HOUSE

West Coast Theatres Circuit has purchased the property at Monroe and Spring streets, Spokane, for a theatre. L. N. Rosenbergs is building the house. He wants to own all his theatres. The properties outright, it was decided to purchase the ground. The house will be ready in about six months and is to cost \$500,000. John Ebersson is the architect.

F. N. NOT RENEWING

Los Angeles, Nov. 13. First National will not renew contracts of Thelma Todd and Doris Lawson at expiration.

Lew Rand's Bouncers; Posing as Warner Rep.

Kansas City, Nov. 13.

A couple registering as Mr. and Mrs. Lew Rand, claiming to be a representative of Warner Brothers, scattered several hot checks in Lawrence, Kansas, last week and disappeared.

Immediately after arriving in Lawrence, the home of the Kansas State University, Rand got in touch with the Chamber of Commerce, explaining that he was there to find speaking talent for the talking pictures among the students of the college. He stated that he would have to stay there six months and would rent a home, and that also he was to look for a site for a new theatre.

A real estate agent arranged for him to get a house, and he spent some time conferring with professors in the dramatic art department relative to talent.

Later Rand appeared at a local bank with the real estate agent and gave a check on the Bank of St. Louis, for \$100, stating he was transferring his account to Lawrence. The bank cashed a small check for him, and he also cashed several more small ones before leaving the hotel, where he said he was going to Topeka, leaving in a Pontiac car which they had been driving.

Soon after word came from St. Louis that there was no account in the bank on which he had written the personal check.

It is explained that the Chamber of Commerce officials were so glibly able by the fact that a bona fide visit had been made to Lawrence a short time ago by Kansas City theatre promoters investigating sites for a theatre.

U's Sound Stages Ready; "Give and Take" 1st

Los Angeles, Nov. 13.

Universal opened its sound stages this week. The first picture is a talker version of "Give and Take," starring George Sidney and Jean Herscholt.

The silent version was completed about four months ago, under the direction of Frank Beaudine. Talker is being directed by A. B. Heath, who made the first of the talkers for Universal two months ago.

Upon the completion of this talker version Universal has six more pictures ready for synchronization.

None of the directors who made the silent versions of these pictures will be used for the talking versions.

Par's Shorts of Playlets

Paramount's plans for talking shorts productions is along the lines of snappy playlets and curtain raisers with established legitimate players, rather than solo entertainers.

The field for stellar names to do shorts has about become exhausted, it is said. Hence Paramount's decision to concentrate on the playlets with comparatively inexpensive talent from legitimate.

JACKSON'S TERM CONTRACT

Los Angeles, Nov. 13.

Fred Jackson, creator of special effects for pictures, has a long term contract with Warner Brothers.

Jackson was responsible for the flood scenes in "Noah's Ark." He is now working on a scene for "No Defiance" which will show a train collision on a trestle over a canyon a mile deep.

PICTURE CLUB'S ELECTION

The Picture Club, New York, holds its annual election Dec. 4.

Members will elect new officers, who in turn will decide on officers from names submitted by the nominating committee.

R-K-O Over

With the announcement Monday by Radio-Keith-Orpheum it had secured 51 per cent of Keith-Albee-Orpheum and FBO through exchanges of stock, R-K-O is over. It will be the holding company for the vaude circuit and picture producer. R-K-O had a time limit until Nov. 15 to complete its deal. A board of directors had been selected, with the official single vacancy, post of R-K-O president.

David Sarnoff, chairman of the board, will be active in the direction of both organizations.

John Ford is likely to continue as the directing head of Keith's, and Joe Schnitzer is to similarly remain with FBO. Sarnoff is at White Sulphur Springs, Va., at this week. The presidential R-K-O appointment may not be announced before his return.

Joe P. Kennedy, now on the coast, is expected in New York next Monday. He held control of FBO and is still interested as well as operating Pathe. Pathe is closely though not officially allied with R-K-O.

The official transfer will likely occur Thursday (15th). On that day R-K-O will supplant Keith-Albee-Orpheum on the Stock Exchange board.

Wis. Wants Names

Milwaukee, Nov. 13.

Bad business and the loss of several big picture contracts caused the Wisconsin theatre to discontinue its m. c. and stage show policy.

The house is now after names only.

Frances White and Fiske O'Hara are the first two.

Warners' \$1,234,412 Deficit Made \$810,429 Surplus in Yr.

Following is the balance sheet and profit and loss account of Warner Bros. for the fiscal year ending Aug. 30, revealing that company turned its deficit of \$1,234,412 at the end of 1927 into a surplus of \$810,429 Aug. 31, 1928. It is upon the showing of this business picture that estimates are made unofficially putting the Warner net for the current year between \$8,000,000 and \$9,000,000. Period reported for represents \$7.72 per share on the combined 550,000 shares of "A" and "B" stock, which are about to be consolidated.

BALANCE SHEET

	Aug. 31, '28	Aug. 27, '27	Aug. 28, '26
Assets	\$1,234,412	\$1,234,412	\$1,234,412
Net before chgs.	10,236,684	10,236,684	10,236,684
Amort & depr.	7,012,784	7,012,784	7,012,784
Balance	\$3,223,900	\$3,223,900	\$3,223,900
Other income	90,484	90,484	90,484
Total income	\$3,364,384	\$3,364,384	\$3,364,384
Int & misc chgs.	1,039,543	1,039,543	1,039,543
Cont reserve	115,000	115,000	115,000
Federal tax res.	165,000	165,000	165,000
Min int subs.	9,637	9,637	9,637
Net profit	\$2,044,841	\$2,044,841	\$2,044,841
Profit and loss surp.	810,429	810,429	810,429
Deficit. Loss.			

	Aug. 31, '28	Aug. 27, '27	Aug. 28, '26
R. E. bldgs, fshlds, eq. etc.	\$5,000,377	\$5,000,377	\$5,000,377
Cash	222,755	222,755	222,755
Notes rec	105,319	105,319	105,319
Accounts payable	937,032	937,032	937,032
Advances to emp.	75,185	75,185	75,185
Adv to producers	6,143,133	6,143,133	6,143,133
Inventories	92,185	92,185	92,185
Rights and scenarios	497,577	497,577	497,577
Cash for c'st contracts	251,976	251,976	251,976
Accts rec in instal.	225,326	225,326	225,326
Dep to sec contracts	24,027	24,027	24,027
Investments	1,000,094	1,000,094	1,000,094
Deferred charges	1,025,250	1,025,250	1,025,250
Goodwill			
Total	\$15,785,801	\$15,913,224	\$10,754,395

	Aug. 31, '28	Aug. 27, '27	Aug. 28, '26
Liabilities			
*Class A stock	\$1,997,800	\$1,997,800	\$1,997,800
Common stock	118,151	118,151	118,151
Mort & funded debt	2,936,100	2,936,100	2,936,100
Notes payable	6,934,983	6,934,983	6,934,983
Accts payable sundry accruals	1,452,598	1,452,598	1,452,598
Purchase money oblig.	257,500	257,500	257,500
Construction contracts payable	74,046	74,046	74,046
Royalties payable	165,000	165,000	165,000
Fed tax res.	229,095	229,095	229,095
Adv payments for film serv. etc.	59,521	59,521	59,521
Loans from officers	7,804	7,804	7,804
Prop apply to min's stockholders	711,174	711,174	711,174
Surp arising from apprais of prop	11,234,412	11,234,412	11,234,412
P & L surplus	810,429	810,429	810,429
Total	\$15,785,801	\$15,913,224	\$10,754,395
*Par \$10. Represented by 350,860 no-par shares. 1 Deficit.			

Hot Ads for "Sunrise" and "Sexes" Brought No Protests in Minneapolis

Film Agents Advised On New Call Bureau

Los Angeles, Nov. 13. As reported last week, 35 artists' representatives in Hollywood were informed by Fred W. Beets on a meeting held in the office of the Association of Motion Picture Producers of the establishment of an artists' Call Bureau on Jan. 1.

He told the agents there would be no charge for the services for the artists or agents by this bureau, and that its purpose would be to attempt to eliminate a number of alleged unscrupulous agents in the picture field.

Beets on informed the agents no endeavor would be made to interfere with their business, as the producers felt that the agents were a necessity to the industry, and as long as the agent operated on a legitimate basis the producer would always do business with them.

After the agents were apprised they requested permission to form a committee to consult with Beets on various complaints they felt they would have regarding the operation of the bureau.

Grant Dodge is chairman, with other members, F. Fralick, Eddie Sifton, Guy Coburn, Isabelle Johnston. This committee is to hold a meeting to listen to the agents' protests at the association's headquarters Nov. 15. After that meeting they will make a report to Beets.

"Ghost Talks," in December

Los Angeles, Nov. 13.

"The Ghost Talks," Fox's first all-talker, will be premiered in December in New York.

Minneapolis, Nov. 13.

Newspaper ads for "Sunrise" and "The Battle of Sexes," current at State and Strand, were hotter than anything this town ever has seen in the same line, even going those of "The Greenwich Village Folies" and "Night in Spain" several better. They were the cause of much comment, but, as far as is known, no protests. Local newspapers at least no censorship of theatrical ads.

The initial "Sunrise" ads had the word "Sex" emblazoned across their top in screamingly large letters. Underneath it was explained that sex is "the lure that makes a man forget home and hearth for the passing pleasures."

Telling of "Sunrise," the ads related: "Enthralled by desire, enslaved by passion, wife, child, home; all were nothing against temptation."

Later "Sunrise" ads were even stronger. One carried the heading in large type "Ever and Ever Came the Call of the Flesh." It topped the following paragraph: "She Loved Him More Than Life... He was her all, her man... Life was a rosy dream until... Along came the Siren... Voluptuous, Alluring... Her eyes were deep pools of passion... Her Voice, the Voice of Sin... He was tempted... Led Astray... She lured him, even to murder... and so he planned... but see for yourself what happens... when Sex reigns supreme..."

Headings of "The Battle of the Sexes" newspaper ads was "Sex Appeal—And How!" The ads explained: "A passionate war of life... fought only with woman's weapons... Charm... Sex appeal..."

Another "Sunrise" ad carried the heading "The Call of the Flesh" in large type and contained the following: "All Were Nothing to the Lures of the Love Thief... Warm caresses... Tempting lips... Led him to the precipice of mad lust and utter ruin..."

But the wind-up "Sunrise" newspaper copy was hottest of all. This time the ads declared in large type "Blinded by Desire, He Listened to the Temptations of the Siren..."

Beneath this, reading like an excerpt from a "true confession" yarn, was the following: "Husband and Wife... Their Life was a Rosy Dream... She Loved him... He was her Man until... The Vampire came... Voluptuous, Alluring... Her Voice, the Voice of Sin... He listened... The touch of her lips and warm caresses swept aside all vows to wife and child... Enthralled by Desire, Enslaved by Passion, he planned and plotted... even murder... but Fate took a hand... See for yourself what happens when a man loses his soul to... A Modern Siren..."

SHIFTS IN CAST

Los Angeles, Nov. 13.

Fox has made two shifts in casting. Lumsden Hare goes from "False Colors" to "Exile," directed by William Beaudine, and Richard Alexander replaces Ivan Linow in "White Silence."

LA ROCQUE WITH F. N.

Los Angeles, Nov. 13.

Rod LaRoque, former Pathe star, goes with First National to star in "The Man and the Moment," under the direction of George Fitzmaurice.

HARRY MYERS' SHORTS

Los Angeles, Nov. 13.

Harry Myers goes with Educational for two reel comedies. It's Myers' first in shorts.

"Sand Pile" Starting

Los Angeles, Nov. 13.

First picture to be made on F.B.O.'s "29-30 program of sound pictures" will be "The Sand Pile," a magazine story of prison life, by Mary Synon.

It will be directed by Ralph Ince.

Seiter's 8 for F. N.

Los Angeles, Nov. 13.

First National signs a new contract with William A. Griffith pictures and the same number for Colleen Moore.

And Still Another Big One from
WARNER BROS.
AVAILABLE NOW

ON TRIAL

WARNER BROS. LATEST 100% ALL-TALKING VITAPHONE PICTURE

WITH A DISTINGUISHED CAST INCLUDING
PAULINE FREDERICK
BERT LYTELL
LOIS WILSON

HOLMES HERBERT **JASON ROBARDS**
RICHARD TUCKER **JOHNNY ARTHUR**

Directed by ARCHIE MAYO

From the stage success by Elmer Rice

Scenario by Robert Lord

WARNER BROS. VITAPHONE
 TALKING PICTURES ARE THE
 STANDARD OF THE WORLD!

AL JOLSON in "THE SINGING FOOL"

"ON TRIAL," with Pauline Frederick,
 Bert Lytell, Lois Wilson

George M. Cohan's
 "THE HOME TOWNERS"

DOLORES COSTELLO in "GLORIOUS
 BETSY," with Conrad Nagel

AL JOLSON in "THE JAZZ SINGER"

"THE TERROR," with May McAvoy and
 Louise Fazenda

FANNIE BRICE in "MY MAN"

DOLORES COSTELLO in "TENDER-
 LOIN," with Conrad Nagel

"THE LION AND THE MOUSE," with
 May McAvoy and Lionel Barrymore

"LIGHTS OF NEW YORK," All-Star Cast

*Just a Few of the Big Hits,
 with Plenty More on the Way!*

A
WARNER BROS. **VITAPHONE** TALKING
 PICTURE

OPENS NOV. 14TH

at
WARNER BROS. Theatre
 B'WAY at 52^d STREET.

ONE
 WITH
 VITAPHONE
2
 ONE
 WITHOUT
 VITAPHONE
NEGATIVES

"NOAH'S ARK" NOW-TOPS ANY PICTURE EVER MADE

Legits Taking FBO Tests for Talkers; Other Studios Not Active

Save for Paramount, where "The Letter" is nearing completion, the New York sound studios were pretty quiet last week.

A stream of high-salaried actors from legit was in and out of the FBO studios all day Friday, taking tests for "Stepping High," FBO's contemplated and first all-talker.

Among the legit names noticed were Dorothy Hall, Virginia Smith, Jack Whiting, Alan Dinehart, John Halliday, Joan Bennett, Sammy Puck, Eva White, Glenn Anders. Director Bert Glennon was in charge of tests.

M-G-M was passive. Rehearsals started late in the week for Eva Le Gallienne's dramatic sketch, the first entirely serious talking subject to be made by M-G-M. Jack Noble is to direct, in association with Edgar Allan Woolf, the writer.

Woolf's berth with M-G-M covers considerable ground. His job is to take the actors' material and re-adapt it for talkers and to sit in on the production as art director.

The next picture to be synchronized by David Mendoza's studio orchestra is "Woman of Affairs," the Gilbert-Garbo flicker. The work of finishing up the studio reconstruction continues at M-G-M under the direction of chief sound engineer Harry B. Wier. The entire front of the building is being repainted. Dressing rooms, offices, etc., have been reconditioned and refurbished. Six office boys from the Loew offices at 1540 Broadway have been transferred to the studio.

On Schedule

Paramount will complete "The Letter" practically on schedule next week. This is regarded as a good showing, as it is the first dialog production attempted in the Astoria plant. "Hole in the Wall" will be the second. It will go into production about Dec. 1, with Robert Florey directing.

Richard Dix will go into production immediately following "Hole in the Wall," probably shortly after New Year's. Victor Schertzinger will direct, and John G. Bachman function as supervisor. Dix's story is not set as yet.

"Birth of the Blues," to follow, is based on an original story by Monta Bell. Paramount's eastern sound executive, Eddie Cantor, will be starred. David Friedman, author of Cantor's biography, "My Life in Your Hands," is doing the screen treatment of Bell's yarn.

Warners seem no nearer a definite starting date than last week. It all

FBO and Pathe

Signs point to a closer affiliation between Pathe and FBO than the present friendliness, through the connection of Jos. P. Kennedy and J. J. Murdock with one or the other or both.

FBO, now a part of Radio-Keith-Orpheum as a picture producer and thereby linked up in association with RCA Photophone, seems in line to produce the Pathe talking picture, but to what extent is not reported. It may be the physical production or co-operation, etc.

Colvin Brown is the Pathe executive head. In charge of production, and Robert Kane holds that position for talking films in the east with FBO. Kennedy directs Pathe and Jos. Schnitzer does the same for FBO.

All of these in some way or another are closely aligned with R-K-O.

hinges upon the arrival of production executives from the coast. DeForest's Phonofilm studio is taking tests, but otherwise inactive.

Neighborhood Complaint Same Picture Played

1050 Ocean Avenue,
Brooklyn, N. Y., Nov. 10.

Editor Variety:

Somebody ought to tip off certain neighborhood movie circuits in New York that they're losing more business than they think by playing the same picture all along the line at the same time.

The Schwartz people, out here in Flatbush, running the Albatross, Farragut, Kingsway and the new Patio, as well as three or four other houses, are causing a lot of fans to stay home and listen to the radio by showing the same film in all their houses at once.

It's a pretty well-to-do community, is Flatbush, and lots of people have cars to go to any movie they haven't seen it already in town, and if the picture's worth it. However, with the present schedule in force, if there's a good picture playing around here, it'll be playing at every theatre at once, with no alternative.

The opposition circuit does the same thing, and if both pictures have had B-way runs, chances are that everybody has seen it. Nothing left to do except tune in or bid two spades.

Up in the Bronx and along the West Side I hear they're doing the same thing. Leo Mishkin.

HARRY WARNER DELAYED

H. M. Warner, to arrive in New York Monday, has been delayed on the coast, according to advices to his home office, and will not reach New York until early next week.

CONGRESS—SHOW BIZ

(Continued from page 5)

Canon terms is, Hudson bill in the House.

Brookhart

As to the loss of power by the insurgents there are several angles to that. Principal one, however, will be the position of Senator Brookhart. He delivered approximately 200 speeches for Hoover and is credited with much of the victory in the middle west. The regular Republicans will naturally be grateful to Mr. Brookhart. The Senator's pet is his picture bill.

Interstate Commerce committee apparently got for a new chairman when, and if, Senator James Watson, Ind., becomes floor leader to succeed Senator Curtis. This may not transpire, as Mr. Watson has plenty of enemies in the Republican ranks. With him in the chairmanship and with Senator Gooding, Idaho, the one seemingly most interested in the Brookhart bill during last summer, the committee will be set much along the same lines as during the last session as to control.

Sunday Closing

Sunday closing in the House got two breaks: Blanton (D., Texas), the most malignant advocate of forcing this shut thing on the District of Columbia, and the shining example for the rest of the country, defeated when he thought he could make the Senate.

Another that went out is Ralph Gilbert (D., Ky. He ranked with Blanton, but didn't say so much, nor so loud. He was effective, though, when he did say something. Counteracting the defeat is the loss of Cole of Md. and Coombs, of Mo., both Democrats and both friendly. They declined to run for the new Congress. That makes it 60-50, with the incoming members naturally a question. Henry Rathbone (R., Ill., on the sub-committee, died last summer. Though openly friendly to the adherence of the closing proposal, he did not actively support them. That means another new and questionable assignment.

Biggest break is the return of Clarence McLeod (R., Mich., chairman of the sub-committee, who, though without a vote as to whether or not it is placed in the main committee, is placed in the friendly classification. Another is Frederick Zimmerman (R., Md., chairman of the District rule committee and, as such, "Mayor" of Washington. He classifies as a friend.

Robert Houston, as firm for closing as was Blanton, but with the Republican majority, was re-elected from Delaware. He is dangerous.

Exhibitors

Exhibitors who have successfully blocked any changes in the copyright law and the music tax staged a little celebration of their own when checking on Jeff Busby, their official objector, and finding he had won out in Mississippi. It was Busby who stopped the Patents Committee in every move on the floor in the final days of last session to get through an amendment approved after three years of hearings.

Both Chairman Vestal and Fritz Lanham advocates of the copyright revision, were re-elected, as was Florian Lampert.

At this writing it looks as if Senator C. C. Dill (D.) of Washington has accomplished a miracle and kept his seat in the Republican flood. This will mean that the American Music Society is in for further and additional trips to Washington and that the radio situation will be kept a live Congressional issue.

Wm. C. Lankford (D., Ga., will continue and is credited with the statement that he expects to get action on his Sunday closing bill during the coming short session.

Clarence MacGregor (R., N. Y., with many ideas not liked by those of amusement, is not coming back, but Daniel A. Reed, Republican chairman of the House education committee, is. He is listed in the doubtful column by those fighting censorship, but to counteract the chairman was the successful fight of Mrs. Florence Kahn of California.

Sol Bloom Back

Sol Bloom is coming back. "The Theatre's Congressman," as he is known hereabout, is very popular and always fighting for some angle of the industry. That he, a Democrat, carried a well-established Republican district in New York in a landslide for that party caused quite a local jubilation.

Which leaves the one yet unmen-

Hollywood Swarming with Petty Larceny Picture Promoters

Los Angeles, Nov. 13.

With the tourist season full on Hollywood finds itself engulfed with new picture producing enterprises. Leasing studios find their office facilities taxed to capacity with but very little actual production going on.

Bulk of the activity seems to be confined to the two-by-four offices where the nickel and dime operators announce gigantic production schedules and interview hopeful screen aspirants as a subterfuge to get them to invest in various projects.

These prospects are secured through many channels, but the most effective is that of the "sheep dogs" stationed at strategic points in various hotels where anxious tourists are found to be overzealous to become attached to the picture business. They are steered to the independent studios where sharpers await them for fleecing.

A picture is painted and to cinch the deal, the tourist is taken through the studio where they can see the pictures made. The glamor of this releases the purse strings and the yokels are taken over for all they can donate toward a share of the proceeds from a picture that is seldom started, or rarely ever gets further than the film storage vaults.

The nickel and dime producers are identified by their method of raising capital and operating. They start out to become bona fide producers with barely enough to pay the first month's rent and a bill of flashy stationery. Finding it tough to get a permit to sell stock, they revert to the sale of part interests in the company, using care not to involve this method with the state corporate laws.

Sometimes it takes a nickel and dime several months to accumulate enough donations to get the picture started, while in a greater number of cases, the racketeers have no thought of putting their collections into a production, but charge it off to promotion expenses.

In the event that the investors bring pressure for an actor, the operator pulls a Houdini and another office becomes available for a long waiting list of tenants while the investing tourist returns home with nothing to praise but the California sunshine.

"INTERFERENCE" OFF IN L. A.

Los Angeles, Nov. 13. "Interference," Paramount's first all-talker, has not clicked as anticipated and will be withdrawn at the Carthy Circle, with Fox's "Four Devils" substituted.

Nadine Wayne

IRENE

Douglas Keaton

DON MARSHALL

FEATURED LEADS

IN

"IRENE"

Broadway Palace

LOS ANGELES

Staged by LEO LE BLANC

Gregory, Indicted, Expect Houses Restored to Him

Chicago, Nov. 13.

Although a second indictment has been returned by the grand jury against S. J. Gregory and Ben Bernbach of the Gregory Theatre Corp., charging violation of the blue sky law in stock sales, stockholders of the corporation are said to have subscribed \$100,000 to enable Gregory to resume control of the four picture houses.

At present the circuit is being operated in receivership by the Chicago Title & Trust Co. Gregory is reported confident the trust company will relinquish the houses to him when furnishing proof he is financially capable of operating them.

tioned phase—the Senator Walsh investigation of the entire picture industry.

There are many here, and men that should know, who predict that all legislation, hearings, charges and countercharges will finally reach the stage where that investigation will come.

JOE and WILLIE HALE

PUTTING THE LAUGHS IN

FANCHON and MARCO'S "SAXOPHOBIA IDEA"

Direction: WILLIAM PERLBORG

WM. MORRIS AGENCY

LUCILLE PAGE

FEATURED IN

FANCHON and MARCO'S "HAT IDEA"

with CHARLIE MURRAY

Next Week (Nov. 19)
Harry Howard
STATE, NEW YORK
BORN TO BE LAUGHED AT

ALFRED BROWER

World's Fastest Russian Dancer
At United Artists, L. A., Indefinitely
Direction WILLIAM MORRIS



Jack Joyce

FREE LANCING

PROSPERITY AHEAD
Do Your Christmas
Shopping Early

Get This Treat
for your Patrons

This week, Avalon
Theatre, Chicago

TELL 'EM WITH TRAILERS

NATIONAL SCREEN SERVICE
SELLS SEATS

hear
and
know

3

AMERICAN
PRESIDENTS

All talking to you
in one week on

F
MOVIE TONE NEWS
X



Not even in Washington could you see America's most honored trio together. Only Fox Movietone, miracle of a miracle age, brings their personalities so close to you.

You've *heard* them on the radio—

You've *seen* them in other newsreels—

You *know* them on Fox Movietone!



FOX

**MOVIE TONE NEWS IS
YOUR BIGGEST
TICKET-SELLING
FEATURE—**



YOU CAN'T OVER ADVERTISE IT

An epic making event in motion picture history



World Premiere

Paramount's First ALL-TALKING Picture

"INTERFERENCE"

Carthay Circle Theatre, Los Angeles, Monday, November 5

Audience cheers—critics unite in agreeing that "'Interference' is a marked step forward" and Paramount assumes its rightful place as LEADER in the production of QUALITY All-Talking Pictures! ¶ With a great cast of stage trained stars — Evelyn Brent, Clive Brook, Doris Kenyon, William Powell. Directed by Roy J. Pomeroy from the Lothar Mendes Production of the play by Roland Pertwee and Harold Dearden.

"There is no doubt that 'Interference' is a step forward."

L. A. Herald

"The most intelligent use of dialogue that I have encountered."

FilmSpectator

"They all came to see—and seeing, were conquered."

Hollywood Citizen

"A new experience in talking pictures."

L. A. Times

"Won new converts to the heretofore doubtful talkies."

L. A. Examiner

"So far in advance that the stoutest skeptic must give ground."

L. A. Express



And even bigger ones coming! "The Doctor's Secret," "The Letter," "Night Club" and more, more in Paramount's Greatest Year!

Fox May Take Over From U 100 Houses, East and West

Negotiations are expected to be completed during the week between Fox and Universal for the purchase of approximately 100 Universal houses by Fox.

Pre-arrangements have been practically completed, the final agreement being held up due to trading, as some Universal houses are thrown in which the Fox executives are not willing to accept.

In many instances the acquisition of Universal houses will give Fox a clear theatre operating field in strongly competitive territories or open new sales possibilities in districts formerly closed to Fox.

The sale of these theatres will leave Universal with about 180 houses. The additional revenue from film rentals to Fox through these theatres will approximate over \$2,000,000 annually.

Louis B. Metzger, sales manager for Universal, recently appointed to fill Manny Goldstein's position, is reported strongly in favor of lessening Universal's theatre holdings. It is understood Metzger was always opposed to Goldstein's mania for theatre buying and fought Carl Laemmle's stand on the same policy.

The buy would give Fox over 25 additional houses in the east. A number of houses, where in opposition to Fox and unprofitable, may be closed.

VA. SAFE FOR "UNK"

Universal's worst fears for "Unk Tom" are now over. With the exception of a few of those things on the studio ice the Virginia censors have okayed it in toto.

Wire Delivery Dates Changed to July by W. E.

Chicago, Nov. 13. Last September, when the Wisconsin MPTO held its convention, representatives from Electrical Research Products and Western Electric were there, offering delivery of sound equipment by January and February.

Recently a Wisconsin independent theatre owner asked for a delivery, but the best he could get was a July delivery.

It is claimed that by Jan. 1 every suitable theatre on the Public chain will be wired.

Votes for Sundays

Portland, Ore., Nov. 13. Election returns in Corvallis and Eugene, both in Oregon, give those towns a seven-day picture show.

Local disputes over the Sunday question were ended when the vote got the decision.

PURSE SNATCHER AWAY

Stole Women's Bags in Theatres at Matinees

Managers of big picture houses in the Times Square district heaved a sigh when it became known that Jack Felstein, alias Jack Gordon, 28, petty larceny crook who made a living by stealing pocketbooks of women patrons attending the matinees, had been sentenced to the penitentiary to a term not to exceed three years.

Felstein pleaded guilty to stealing the handbag of Margaret Mahoney, stenographer, of 186 Greene avenue, while she was in the Sheridan Square theatre Oct. 27 last. Gordon was caught after a chase.

In his possession besides Miss Mahoney's bag were found three others which he admitted he had picked up during the day at other theatres.

Following his arrest detectives visited Felstein's home at 72 East 4th street and found several dozen handbags and pocketbooks besides cheap wrist watches and other jewelry.

Exploiting "Abie"

San Francisco, Nov. 13. Three special exploitation men are in town handling publicity for the "Abie's Irish Rose" (film), opening Nov. 16 at the California. Paramount has dispatched Tom Bailey and Barney Hutchinson to the local scene, and another is here representing the Sam Fox Music Co., publisher of the picture's theme song.

Frisco engagement will be "Abie's" first showing with sound accompaniment.

Local Version

People in this district are great radio fans. Capitalizing on the idea the manager of the local Majestic bills Fox Movie-tone thus:
"Roxy's Movietone."

Aschers' Theatres Ordered Sold by Federal Court

Chicago, Nov. 13.

Creditors of Ascher Bros. theatres have been ordered by Federal Judge Evans to file all claims against the circuit on or before Nov. 17, and to show cause, if any, why the theatres should not be sold to satisfy liens and indebtedness. The circuit has been operated in receivership since May by the Chicago Title & Trust Co., and the federal order followed advice of counsel for the receivers that the property is depreciating in value.

This spells death for hopes of the Ascher brothers to regain control of the houses. They had secured promises of some of the creditors to string along with them if they regained the circuit, but were unable at the time to convince the court of their ability to handle the houses.

Lockout of Operators In Shreveport Settled

Shreveport, La., Nov. 13. A labor row which kept 12 union operators out of six theatres here for a week was patched up Saturday, with the operators going back at the terms of the management. Houses owned by the Saenger-Ehrlich Enterprises were the only ones affected.

Dispute began when operators at the Majestic, only wired house in town now, asked for overtime because of increased work called for by the talkers. Management refused. For four days the men would show nothing but black and white, and the theatre had to advertise pictures without sound. Then the men were locked out and the owners engaged non-union men, which called for a walkout of the union operators in the Strand, Saenger, Capitol, Star and Lyric theatres.

Saenger-Ehrlich brought injunction proceedings to prevent arrest under city ordinance requiring licenses of the non-union men they had brought in. Meanwhile the union and the management got together and patched up their differences, operators returning without increased salary. No interruption in shows.

Electric Sign Regulation Objective of Sign Ass'n

An organization of electrical sign men has been formed and is meeting regularly for the purpose of making a national survey of the improper use of advertising signs, with the idea of regulation. These signs would affect theatrical districts in key cities throughout the country.

Decisions arrived at by this body will be submitted to civic and state authorities in each territory, with requests for enforcement. The purpose of the survey is to legislate against too much construction of signs where the value of those already erected would be depreciated.

One of the matters to be taken up will be the unauthorized use of beacon searchlights when such use may be considered unnecessary and a nuisance. The use of walls of other buildings in flashing messages from these searchlights is one of the points coming up.

Attention is being directed not only against theatrical exploitation in this respect, but against all commercial users of signs.

3 New Ones for W. C.

Los Angeles, Nov. 13. Following Howard Sheehan's trip to New York and through the northwest for West Coast Theatres circuit, it was decided to build three new houses, two in California and one in Montana.

The houses in California will be at Hanford and Visalia. Both will be 1,500 seats and cost around \$250,000. Each of the theatres will have stores and office space in addition to the auditorium.

The house in Montana will be at Billings and is also to seat 1,500, costing around \$350,000.

U Wants Moss to Take Back Colony

Universal wants B. S. Moss to take back his Colony theatre on Broadway, at 53rd street. U is suffering a weekly loss at the house, other than its excessive high rental, of \$225,000 annually, net, to Moss. Moss may take it back from report, when he returns from a visit to Europe. He expects to sell the end of this month. Formerly with the Keith circuit and lately selling his interest for \$3,000,000, Moss is said to have a hankering for another bit of the show business, this time musical comedy.

The Colony has been remarked for its musical comedy value. It was under consideration by Flo Ziegfeld until found impracticable to secure a size stage the Ziegfeld huge productions demand. For the Moss purpose of self-produced musicals, the stage will suffice. Moss will think it over there and back. He may go to the m.c. production thing, owing to the present chained condition of picture exhibition.

U has been playing its talkers in the Colony, but without meeting the heavy overhead to date.

9-Day Show at New Fisher

Detroit, Nov. 13. Opening stage show at the new Fisher theatre, Detroit, on the Public will run nine days. It will include Laura Hoffman, Karavaeff, Inez and De Wynn, Cliff Nazarro and the Le Grohs. Waddy Wadsworth, m. c., with an 18-piece band.

There Is No Substitute for

PAUL ASH



STAGE-BAND
ENTERTAINMENT
Known as the
"PAUL ASH POLICY"

ORIENTAL
THEATRE
CHICAGO

Limited Engagement

"EXCLUSIVELY COLUMBIA
RECORDING ARTIST"

AL LYONS
AND
NEAL CASTAGNOLI

Featured in
FANCHON and MARCO
IDEAS

LOEW'S STATE THEATRE
LOS ANGELES
INDEFINITELY

BE EAST AROUND NMAN!
BABE MORRIS
Queen of Tap Dancers
Direction FANCHON and MARCO
Touring West Coast Theatres
Featured in "ARTISTS' Idea"

Look to Eastman

Panchromatic motion picture film, now used in practically every important production, represents one of the many contributions, nothing short of revolutionary, made to the art by Eastman scientists.

In the future, as in the past, look to Eastman for advances that will help the motion picture industry to attain still higher levels of artistic achievement.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

HUGE FBO TALKER GUNS...BLAST RECORDS!

FBO Dialog Attractions Not Only TALK but ROAR
A Message of Profits! First Smash Engagements of Big Six Talk and Sound Shows Mere Target Practice Compared with Terrific Bombardment Now Under Way!

CIRCUS KID

JOE E. BROWN
FRANKIE DARRO HELENE COSTELLO
PODDLES HANNEFORD
AUGUSTUS - MELLIE
PRODUCTION

GANG WAR

OLIVE BORDEN
JACK PICKFORD
BERT GLENNON
SMASH!

TAXI 13

CHESTER CONKLIN
DICKSON
MURPHY
NEW YORK

PERFECT CRIME

By William La Barre
CLIVE BROOK
IRENE RICH
Directed by
BERT GLENNON

HIT of the SHOW

JOE E. BROWN
GERTRUDE OLMSTEAD
AUGUSTUS - MELLIE
PRODUCTION

BLOCKADE

ANNA Q. NILSSON
COLOSSUS OF
SEA THRILLERS!
Directed by
GEORGE B. SEITZ

LAST MINUTE PERFORMANCE HITS

"PERFECT CRIME," sound and dialog, resounding smash, two huge weeks, Blue Mouse, Seattle.

"PERFECT CRIME," big week, Oriental, Chicago.

"PERFECT CRIME," two record weeks, Modern and Beacon, Boston.

"GANG WAR" OPENS AT N. Y. COLONY NOV. 18

"HIT OF THE SHOW," nailed by Interstate Circuit for de luxe houses in Southwest—Publix, Charlotte, Jacksonville and Miami.

ENTIRE BIG SIX BOOKED SOLID, COMERFORD CIRCUIT, with gripping dialog, thrilling effects and gorgeous musical scores!

SYNCHRONIZED BY MIRACULOUS PHOTOPHONE

**Contracts TALK As Well As Pictures! Book Your Sound
And Dialogers From The Show Shop of The World!**

NEVER BEFORE!

No, never in this industry's history has there been such a succession of hits! hits! hits! And still they come!

M-G-M's "White Shadows in the South Seas"

Direct from five months on Broadway at \$2.00. Sound or silent it's the biggest Road-show hit in sight!

M-G-M's "Our Dancing Daughters"

The greatest individual record-breaker of today. A coast-to-coast sensation. The money hit of all time!

M-G-M's "Excess Baggage"

William Haines' triumph, held over 2 weeks Capitol, N. Y. Broke all records Nashville, Tenn. A clean-up everywhere.

M-G-M's "While the City Sleeps"

Lon Chaney's extended run hit. 2 weeks Capitol, N. Y. New Orleans, St. Louis and everywhere S. R. O. business.

M-G-M's "Show People"

Exploited like an Election, the newest M-G-M sensation. Davies-Haines Special is biggest on Broadway at Capitol this week. Watch the fireworks!

M-G-M's "Alias Jimmy Valentine" \$2 Talking Picture!

The season's most awaited opening. Marvelous dialogue film. But a great picture even without it. It will be the year's smash Road-Show hit! Watch it at Astor Theatre, N. Y., twice daily.

M-G-M's "West of Zanzibar" (Lon Chaney marvel!)

Not since "The Road to Mandalay" has Chaney been seen in such a unique thriller. Amazing! Dramatic! Sure-fire!

M-G-M's "Masks of The Devil" (Gilbert's greatest!)

What a box-office natural! The kind of romantic role that makes John Gilbert, the gold-getter supreme. A Big One!

M-G-M's "A Woman of Affairs" (Gilbert-Garbo prize!)

The news sweeps the industry like wild-fire. The trio who made "Flesh and the Devil" Brown-Gilbert-Garbo have delivered the prize picture of the year!

M-G-M's Metro Movietone Acts

Best on the market! Van and Schenck, Miller & Lyles, Vincent Lopez, etc., etc. Every week three top notch numbers.

M-G-M's Newsreel Zeppelin Scoops

Again M-G-M News does it. Thrilling pictures of Zeppelin Return Trip in current issue M-G-M News.

M-G-M's Hal Roach Comedies

Laurel-Hardy, "Our Gang," Charley Chase, etc.—Drawing names! M-G-M comedies have eclipsed all others!

M-G-M's history-making 1928-29 product (a pleasure) featuring:

Lon Chaney, John Gilbert, William Haines, Marion Davies, Greta Garbo, Ramon Novarro, Norma Shearer, Buster Keaton, Joan Crawford, etc., etc.

METRO-GOLDWYN-M

It's a pleasure



Accumulated Damages May Base Suit Of Calif. Exhibs—Hays Dodges Issue

Los Angeles, Nov. 13. Disgruntled independent film exhibitors in California are on the verge of taking action to force a revision of the zoning and clearance schedule now in force, according to A. B. Lamb, representative of the Motion Picture Theatre Owners organization here.

Lamb stated that appeals to the Hays organization for assistance on behalf of the independents have resulted in considerable correspondence but not much encouragement. The tenor of Hays' communications have been to the effect that that organization must cling to its policy of hands off so long as litigation is pending on a similar proposition. The litigation is the Department of Justice action against West Coast Theatres Circuit, an action which includes phases having reference to the West Coast zoning and clearance regulations of a year ago.

Many of the smaller indie exhibs have been hard hit by the zoning and clearance schedule, Lamb said, and added that it would be no surprise if, in the early future, some one of these should close and permit sufficient damages to accumulate to warrant suit on the grounds

that the schedule forced the condition.

If this comes to pass, Lamb said that the exhibitor, as a member of the M. P. T. O. A., will be entitled to the assistance and advice of the organization.

Lamb declared that the M. P. T. O. A. is not opposed to the principle of the zoning and clearance but that as now operated it is wholly inequitable, particularly toward the independent exhibitor.

Christie's Talking Shorts

Los Angeles, Nov. 13. Christie Bros. is making two talking shorts at the Metropolitan studio, "When Caesar Was a Newsboy" and "The Melancholy Dame." The first is Waldemar Young's one-act travesty. Raymond Hatton is playing Caesar.

The second is the initial Roy Octavius Cohen story to be made by Christie and will be directed by Arvid Gullstrom. It is a darktown cabaret story with Mr. and Mrs. (Jonquil) Permanent Williams and Mr. and Mrs. (Sappho) Webster Dill.

Furst-Wells Dissolve

Los Angeles, Nov. 13. The Furst-Wells Productions partnership, comprising Robert S. Furst and Raymond Wells, has been dissolved, Furst, who made the announcement, said he had acquired the stock of First Division Distributors and First Division Producers owned by Wells, making him the sole owner of both companies.

NEW INDIE PRODUCER

Los Angeles, Nov. 13. A new producing company, Liberty Productions, starts functioning Nov. 18 at the Metropolitan Studio. First picture is "The Life of Jerry Judd" featuring Margaret Livingston, with Leon Abrams directing.

W. S. Small, Jr., and Burton Harrison are the heads of the new company.

Rosengarten's Settlement

David Rosengarten, sales manager who held a contract with Commonwealth Exchange, recently merged with First Division, has accepted a cash settlement for the unfulfilled portion of his contract. Amount involved mentioned as \$10,000.

Sound Problems

Los Angeles, Nov. 13. House managers of large picture theatres using sound and talking pictures have discovered another liability for the s. and stuff that they have to combat.

The fact that it is difficult for sound to penetrate the rear center of the orchestra below a balcony, and that there is trouble making the penetration sufficient to reach the audience seated in a low-ceilinged mezzanine, are their latest difficulties.

If the sound boxes are so tuned to reach these locations, the sound in other parts of the house, are necessarily magnified to such an extent as to make it unbearable.

Interchangeability

By Indie in Wis.

Chicago, Nov. 10. Art Dersarbaum, owner of the Strand, Madison, Wis., has installed Bristolphone and announces he will play sound films from all producers.

Currently he is playing "White Shadows" (M-G-M), using Western Electric records on the Bristolphone equipment. He says all exchanges have notified him they will furnish records with films.

Midwesco Shaken Up

Milwaukee, Nov. 13. Probable shakeup of managers in the Joe Leo-Midwesco organization, in Wisconsin is expected to follow with the resignation of Stan Brown, district manager for Midwesco in Milwaukee.

No successor has yet been appointed to Brown, whose duties are meanwhile being handled by Harold Fitzgerald, general manager of the circuit. Brown, formerly for many years with the Sax Circuit, has gone to the Coast.

1st Modernistic

Chicago, Nov. 13. What is claimed to be the first modernistic theatre in the country is the new Pickwick at Park Ridge, suburb near here, which opens Nov. 26 with straight picture policy. Seating capacity of 1,500. Theatre is owned by local interests.

WARNERS' OWN TALKER IS CHEAPER

Warners have quietly spread the word among a few good customers that its cheaper talker device will be ready for the trade's enlightenment within a week.

Several exhibs on the line have signified their intent for its installation in some of their smaller houses.

The brothers, who have refused to discuss this talker, with one Warner official entering a complete denial, will okay it as interchangeable with their own product, which now cannot be booked in sound state except for reproduction on big electric equipment.

Fox's 1st Sound News Opposish Is Pathe

With the first issue of Pathe's newsreel in RCA Photophone sound playing its debut in 117 theatres nationally Nov. 11, William Fox experienced the first opposition in a field over which he has held entire sway for over a year.

While their sound news releases is now semi-monthly, Patheltes predict that within a few months this will be changed to a weekly. Fox is releasing twice weekly at present.

6-Year-Old Disaster Suits Reaching Trial

Washington, Nov. 13. After a lapse of six years the damage suits growing out of the Knickerbocker disaster, which cost the lives of 100 patrons of the neighborhood picture house, have finally reached trial.

First case, involving \$10,000, was argued before a jury Thursday last. Plaintiff is James E. Duke as administrator for his son, who was among those killed.

Fight is centered against the Knickerbocker Theatre Co. and Harry M. Crandall, now affiliated with Stanley as its president.

In the original suit the District of Columbia, the builders and the architect were named as co-defendants, but by decision of the court all have been released of blame except the theatre company and Crandall.

Architect Reginald W. Geare recently committed suicide as an aftermath of the disaster.

Kurtzman, Frisco Dist. Mgr. for Publix Houses

San Francisco, Nov. 13. According to advice received here by A. M. Bowles, northern division manager for Westco, Charles E. Kurtzman, manager of the Granada (Frisco), will be appointed San Francisco district manager in full charge locally when Publix takes over operation of its own coast houses, now operated by Westco, on Dec. 1.

It is also understood that all bookings and general coast policies will clear through Ralph Crabill of the Public staff.

Publix houses here, over which Kurtzman will have charge, are the Granada, California, St. Francis and Imperial.

PAN'S CANADIAN PROFIT

Toronto, Nov. 13. Net earnings of \$145,322 were reported at the annual meeting of Eastern Theatres, Ltd. (Canadian Pantages, vaud-pictures) for 1938.

This means a profit of \$113,083 after depreciation. No comparison with 1937 was given by the directors.

The financial report shows current assets of \$207,836 with an additional \$628,790 in buildings (Pantages Toronto) and \$850,000 listed as for franchises and good will.

Eastern was recently taken over by Famous Players.

Bristolphone Units

Four units for Bristolphone short and a prolog to Gotham's "The River Woman" are this week in the company's Waterbury, Conn., studios.

The principals include Tommy Gillen, Madeline Fairbanks and the Four Nightingales.

LAST WEEK

CHARLIE MELSON

Was "UP IN THE AIR" with Some Delightful Passengers, Notably

MADELYN KILLEEN
ANNA CHANG
DUGAN and PARKER
and Others

in the Good Ship

"STANLEY-BRANFORD"

Under the Direction of

"Skipper" Harry Crull

"Variety" (Nov. 7) Said:

"Harry Crull's latest, 'Up in the Air,' depends chiefly upon CHARLIE MELSON and MADELYN KILLEEN to get it across, which they do. It shows the band in the cabin of a dirigible, with moving clouds at the sides. . . . A small dirigible goes across for the opening, with the 10 BIBLE BARRI GIRLS dancing. . . .

"DUGAN and PARKER follow with funny comedy dancing. A smash. . . .

"ANNA CHANG, Chinese girl, dressed in green trousers, sings to a big hit.

"With a band act with him, CHARLIE puts over a comedy song amusingly. Members of the band do impersonations, political characters from behind a small screen.

"MADELYN and CHARLIE take up the rest of the show with what amounts to an act. The house goes wild over them, MADELYN finally stopping the show.

"An analysis of the show offers a commentary on Crull as a showman. He has used only three acts and the girls, and yet so well is the material played up that no one is conscious of the shortage of talent. And the S. F. b. r. is 'hardly dejected.' Austin.

DOROTHY GUY
CROOKER BUCK
Specialty Dancers
in FANCHON and MARCO'S
"NIGHT CLUB IDEA"

WHY COME
TO THE
BRADFIELD
Broadway
Theatre
Or.

NOW IN SECOND YEAR
"B. B. B."
More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

THE NEW YORK CRITICS ENDORSE THE
SENTIMENTS OF THE CRITICS THROUGHOUT
AMERICA IN ELECTING

EDDIE PEABODY

DYNAMIC MASTER OF CEREMONIES

Now in Fourth Week at

PARAMOUNT, NEW YORK

The Sure-Fire 100 Per Cent Stage Entertainer

John Hatches, "Evening Post":

"However, if you find 'Take Me Home'—an uninteresting event—(and your reporter kept muttering the title to himself as a piece of personal advice) you will find the stage program a gala affair. It inaugurates the advent of Eddie Peabody as master of ceremonies in a revue called 'Bare and Stripped.' How Mr. Peabody plays a banjo is his own secret, but it is a public privilege to hear him."

Bland Johanson, "Daily Mirror":

"The Paramount has a new master of ceremonies this week, Eddie Peabody, who makes a terrific hit with his pep personality and his gorgeous banjo. Eddie's playing of the St. Louis Blues almost burns down the theatre. It's hotter than the picture, 'Take Me Home.'"

Betty Colfax, "Evening Graphic":

"The stage bill featured Eddie Peabody, banjo playing orchestra leader, who promises to be the most entertaining master of ceremonies the Paramount has yet introduced."

Management: FANCHON and MARCO

(Continued from page 17)

This Week: Paradise, Chicago
Direction WM. MORRIS OFFICE
Doubling at Beau Mond Cafe, Chicago

(SOUND)

In molding the character of the

(SOUND)

Lunchcon' time at a studio club is utilized to get in a flock of celebs

Land.

Red Dancer)

To secure the release from prison of her farmer boy lover she agreed

Much better picture than you'd expect from the scheme of blending slapstick Sennett comedy and straight dramatic interest. Sums up as good program material for split weeks with that about its highest aim. Absence of names takes it out of the de luxe category. Other

(Continued on page 26)

PUBLIC UNIT

"STEP THIS WAY"
Direction: WM. MORRIS

BORN TO BE LAUGHED AT

In her own inimitable way

FANCHON and MARCO

WARNER BROS *present* Fannie Brice



"MY MAN"

Story by MARK CANFIELD
Scenario by ROBERT LORD

Directed by ARCHIE MAYO

The Story of Every Woman~and Her Man

**Warner
Brothers
Do It
Again!**

See and Hear
The Internationally Famous
Musical Comedy and
Dramatic Star in a
Picture You'll
Never Forget

**FANNIE
AND HER
FOLLOWING WILL!
FILL YOUR HOUSE!**

"MY MAN" IS BOUND TO GET YOUR audiences! Millions of Fannie's followers are waiting to see and hear her first picture. The famous Belasco and Ziegfeld star in this romance plays upon the whole gamut of emotions, *now touching the heart, now tickling the ribs!*

OF COURSE, SHE SINGS ALL her old favorites—and many new ones. "My Man" is as sure to cash in at your box office as a certified check at the bank!



A
WARNER
BROS.

VITAPHONE

TALKING
PICTURE

Warner Bros. Vitaphone
Talking Pictures Are the
Standard of the World!

ONE
WITH
VITAPHONE

2

ONE
WITHOUT
VITAPHONE

NEGATIVES

AL JOLSON in
"THE SINGING FOOL"

"ON TRIAL," with Pauline Fred-
erick, Bert Lytell, Lois Wilson

George M. Cohan's
"THE HOME TOWNERS"

DOLORES COSTELLO in
"GLORIOUS BETSY,"
with Conrad Nagel

AL JOLSON in
"THE JAZZ SINGER"

"THE TERROR," with May
McAvoy and Louise Fazenda

FANNIE BRICE in "MY MAN"

DOLORES COSTELLO in
"TENDERLOIN,"
with Conrad Nagel

"THE LION AND THE MOUSE,"
with May McAvoy and
Lionel Barrymore

"LIGHTS OF NEW YORK,"
All-Star Cast

MONTE BLUE in "CONQUEST"
with H. B. Warner, Lois Wilson

"THE DESERT SONG,"
with All-Star Cast

DOLORES COSTELLO in
"THE REDEEMING SIN,"
with Conrad Nagel

*Just a Few of the
Big Hits, with Plenty
More on the Way!*

NOAH'S ARK-TOPS ANY PICTURE EVER MADE

Thanks for the Ad, Film Daily!

THE *Film* DAILY

"Companionate Marriage"
First National Length: 6227 ft.

CLICKS BECAUSE OF TIME-
LY THEME WELL HANDLED
AND WROUGHT INTO AN IN-
TERESTING YARN. BUILDS
UP TO A GOOD DRAMATIC
KICK TOWARD THE CLOSE.

CAST... Generally good. Betty
Bronson, Alec B. Francis, Richard
Walling, June Nash, Edward Martin-
del, Arthur Rankin, Hedda Hopper,
Sarah Padden and William J. Welsh,
the principals. Miss Nash and Wal-
ling particularly good toward the
close.

Story and Production... A celluloid
picturization of the book by Judge
Ben Lindsey and Wainwright Evans
which sets out to prove that the
perfect marriage is one founded on
understanding and intelligence rather
than on sexual relationship and ignor-
ance. The various sets of characters
typify different types of marriage
while Miss Bronson and Walling are
the two who ultimately benefit from
the mistakes of others. A timely
theme rich in exploitation possibili-
ties, plus a well-knit story, handled
sensibly and dramatically make this
a money picture. Houses wired would
do well to get Lindsey's Movietone
(Fox) address on companionate mar-
riage to run in advance or with this
picture.

Direction, Erle C. Kenton, good;
Authors, Ben B. Lindsey and Wain-
wright Evans; **Scenarist,** the same;
Editor, Donn Hayes; **Titles,** Casey
Robinson; **Photography,** Ray June,
pleasing.

timely theme

rich in exploita-
tion possibilities

handled dramatically

a money picture

*The Only Picture That Gives You
the Box-Office Backing of—*

JUDGE BEN B. LINDSEY

Exclusive originator of the
"Companionate Marriage" idea

**JUDGE LINDSEY'S FAMOUS
BEST-SELLER**

The book that started all the arguments

A BIG-STAR CAST

Featuring Betty Bronson and Alec B. Francis

By Judge Ben B. Lindsey and Wainwright Evans

Directed by Erle C. Kenton

Presented by the C. M. Corporation

ULAC TIME
RECORDS TO DATE

60

WATCH 'EM
GROW



Any Impartial Critic Will Tell You—

FIRST NATIONAL'S "COMPANIONATE MARRIAGE"

is THE REAL THING!

Literati

In dismissing the suit of Little Wayne Damron against Doubleday, Doran & Co., Inc., Doubleday, Doran Book Shops, Inc., and Edna Ferber, publishers, distributors and authoress of "Show Boat," an interesting and common-sense decision was handed down by Justice Gavegan in New York Supreme Court. Damron's name appears in the Ferber novel and the plaintiff sued under sections 50 and 51 of the Civil Rights Law, objecting to the use of his name for local color in this story. The defendants made the motions to dismiss and were sustained by the Court.

Justice Gavegan among other things opined that the Legislature in enacting the Civil Rights Law which would protect one against the use of his or her photograph or name for advertising purposes did not mean to enforce it literally, else it would mean the automatic abandonment of several enterprises which rely on such use of names for their business. One is the newspaper business.

"The Legislature did not, for example, intend to stop the dissemination of 'news' as a business in itself or as adjunct to the sale of advertising. It would indeed impose unequalled burden and hazard were we to hold that publishers and booksellers could not lawfully publish or deal in books without the production of genuine, written consents from everyone mentioned even once or that an author could not lawfully mention anyone without like consent..."

Flash Reviews

Whitney Bolton has inaugurated a flash review of 100 words which he phones into the Morning Telegraph between acts on the potential merits of the entertainment. A detailed notice appears on the second day following the premiere, a la St. John Ervine on the World. Press time exigencies do not permit of the former arrangement since the sports nature of the morning daily gives it its bulk circulation at night.

Ted Taylor Comes Back

Ted Taylor, former Los Angeles newspaperman, critic and press agent, returned to Hollywood after spending five years in Paris as a free lance writer for the Parisian tabs.

He appeared at his old haunts with a full grown beard, which made it difficult for many of his former cronies to recognize him. It is not decided whether Taylor will become a film actor with the miff or do a series of Hollywood articles for his French followers.

Trade Conference

Federal Trade Commission in Washington has issued a statement that the trade practice conference gathering last week with some 6,000 representatives of publishers present resulted in adoption of a resolution to leave the eliminating of fraudulent advertising to the National Better Business Bureau.

Bureau is to report to the commission.

Ludlow in Congress

For over 25 years Louis Ludlow represented a string of mid-west papers in Washington, supplying them with their political news. He hid himself home to Indiana and will now return to Washington as a member of the House of Representatives.

To make it good a check-up discloses that Ludlow was the only Democrat to have won a Republican seat in the landslide that carried in Herbert Hoover. The scribe defeated Ralph E. Updike, Jr., in the Seventh Indiana district.

Ludlow was president of the National Press Club in the Capital during the last administration of that club.

Colored "Harlem"

The new colored monthly mag is out. It is styled Harlem. Sells for two bits and is noticeably highclass in getup, makeup and setup. Its initial number of contributors are Walter White, Langston Hughes, Alain Locke, George S. Schuyler, Theophilus Lewis and Allison Davis.

In Harlem books by white writers in the best seller class are "Trader Horn," "Black Majesty," "Bad Girl," "Wings," "Walls of Jericho," "Quickhands," "Adventures of an African Slave," "Black Sadie," "The Set Up," "A Study in Bronze," "Sons of Africa" and "Scarlet Sister."

Denver's Two Dailies

Through a buy and sale, Denver has but two dailies—"Rocky Mountain News" (morning) and Denver "Post" (evening). This reduction from four to two was arrived at through the "Post" buying the Denver "Evening News" and selling the Denver "Morning Post" to the "Rocky Mountain News." The two "News" dailies were owned by Scripps-Howard, with the "Post" operated by F. G. Bonilla, the surviving partner of Tammam & Bonilla. H. H. Tammam died several years ago.

It has been a brisk newspaper battle in that Rocky Mountain district. The Denver "Post," with a circulation almost as large as the population of its city and one of the most peculiar circulations of any daily in the country for that reason, almost openly claimed ownership of Colorado in the newspaper way. The "Rocky Mountain News" had been annoying the "Post" here and there, mainly because it remained in the field until Scripps-Howard took over the "News." Then it got hot and remained that way. Roy Howard represented his syndicate in the negotiations.

Tammam & Bonilla came up out of the show business and elsewhere before they finally got the Denver "Post," principally because it was cheap and otherwise because they didn't have anything else to do at the time.

Putting the stuff into newspaper work that they had learned in medicine shows and on the lot, the firm, especially Tammam, got away with murder for years with the Denver "Post." They and the paper stopped at nothing to get where the partners wanted it to be—at the top.

Tammam became a specialist on circulation. He sent the "Post" along on a steadily increasing sale, and the "Post," if the "News" didn't bump it too much while the competition was so brisk, should be

circulating around 275,000 or 300,000 at present.

Terrett's Prize Story

Courtesy Terrett, New York Telegram reporter, won The Bookman's prize for the best news story printed in a daily during August. Winning story concerned Texas (Guinan's) appearance in Federal Court soon after the dry raids last summer. Carl Helm, of the Sun, former theatrical press agent, got honorable mention with a Bowery yarn.

3 Write Travesty

Bernard Sobel, the literary Boswell, and Jefferson Machamer, "Judge, Jr.," on Judge, are having a petty feud over a common burlesque on Walter Winchell's style. Sobel wrote his stuff two months ago and was rejected by "New Yorker" with the explanation the weekly's readers wouldn't know who Winchell was since few of them read the "Graphic." F.P.A. finally printed it in the World. Meantime Machamer's stuff had received prior publication in Judge and the latter is complaining to Franklin P. Adams (F.P.A.) that Sobel had lifted his idea, although the latter had conceived his skit weeks preceding at a luncheon when Winchell himself and a Variety reporter collaborated with Sobel on the idea. This may set Machamer right about his squawk.

Group Engagement

Metropolitan Newspaper Service has signed Bob Benchley, Ellis Parker Butler, Donald Ogden Stewart, F. G. Wodehouse, Don Marquis, Sam Hellman, Richard Connell and Dorothy Parker to contribute to a weekly series of articles to be syndicated under the title, "In the Best of Humor: A Galaxy of Gaiety." All have been identified with the theatre at one time or another.

Dr. Crane's Income

Dr. Frank Crane, the irrepressibly optimistic editorial writer, who died in France last week, was such a conscientious worker that the McClure Newspaper Syndicate has a sufficient supply of his editorials on hand to continue the daily feature for the next six months.

Since starting with McClure's

five years ago, Dr. Crane earned from that source alone \$400,000. His income from books, magazine articles and lectures is said to have brought his wealth beyond a million.

James L. Crane, actor and former husband of Alice Brady, is the deceased writer's only son.

With the elevation of Harold Holt as advertising manager for the Hearst daily publications, Curwen Stoddard, downtown with the Mirror for three years, moves uptown as assistant ad manager.

Hall Not "Late"

Reference to the "late" Blakely Hall in Variety recently should have omitted the "late," according to Ernest Harvier, who states the founder of the Morning Telegraph is still a resident of Washington.

Hit or Bust

Life, the humor weekly, calls Variety's special attention to the following gag, by captioning it "Variety, Please Note."

It's a clip from the Kansas City Star and has to do with a copy-reader's struggle with a suitable head for a review of "Abraham's Bosom." The copy editor didn't fancy the title. "Abraham's Bosom" a hit, when a young lady reviewer suggested: "Why not, Abraham's Bust Not a Bust!"

Helping Hand Endowment

The Press Club of London gave a luncheon to its former chairman, Edgar Wallace, the well-known novelist, playwright and newspaperman, designed as a bon voyage gesture on the eve of his departure for America to join with the Shuberts in production. Something seems to have gone wrong with the arrangements, because at the last moment Wallace didn't sail. The club insisted, however, on going through with the luncheon, and in a speech of thanks Wallace suggested the forming of a secret fund to help indigent newspapermen, and headed it with a donation of \$2,500. This was followed by another donation of \$500, and a number of smaller amounts.

APPLAUSE

by
Beth Brown

author of
BALLYHOO...
etc.

EVERY ONE in show business wants applause! Here it is in a grand yarn about burlesque troupers, which has all the color and gusto of a big show. It will carry you along on waves of applause from the burlesque stage on the Bowery, through the tank towns, around the loop, over to 47th street, up to Sing Sing, and back to a runway in stock burlesque.

Everyone in show business is talking about it. Second edition four days after publication. Read it. The price of admission is \$2.00 at any bookstore.

Applauded by critics from coast to coast!

"The swellest story of the theatre that I have ever read."—*Nat Ferber, N. Y. American.*

"Recommended to diversion seekers."—*Walter Winchell, N. Y. Graphic.*

"One of the season's most readable stories."—*Toledo Times.*



HORACE LIVERIGHT
GOOD BOOKS

NY

GOOD-BYE, KISS

(Continued from page 22)

things work against the film for important spotting. Sennett's forte is the snappy comedy two-reeler and he doesn't quite achieve the sustained effort necessary for a full length feature, either in the comedy or in the story interest. Finally war pictures are for the present in eclipse.

Picture never registers solidly either as a dramatic or a comedy. They could scarcely switch back and forth from downright clowning to tense war drama, so the laugh element is toned down to conform and the result is never entirely right. Dramatic story itself does not stand up by itself.

Burke plays a patsy soldier of the A. E. F. with quick humor drawing chuckles and hee-hees, but never a hearty haw-haw, while Matty Kemp misses rather sadly with a muddled role of a doughboy from civil life who is terrified beyond control at his first experience in the front line and quits cold. His sweetheart, a Salvation Army girl, sticks to him and tries to save him from disgrace. In an air raid on Paris she forcibly restrains him from craven flight and in the end he overcomes his weakness and turns hero.

The "war stuff" is convincingly handled throughout and there is an extremely lively passage having to do with the spy exhibition in a Paris cabaret run by soldiers on furlough. Some of this is out for a number of the 49 states of the union, although it is amusing. The factor against the story is the rather sorry hero.

However, his rehabilitation is a spirited sequence working up to an excellent dramatic climax. Hero, who has by now overcome his weakness, accidentally secretes himself in an automobile and when it is stolen by a spy to return to the enemy lines, he sticks, arriving among the enemy just in time to save his own unit from being blown up in a mining operation. Passage is skillfully nursed along as hero creeps through terrific bombardment to engage heavy in hand to

hand combat as he is about to explode the mine. Sally Eilers as the Salvation Army lassie and Alma Bennett do only fairly well with dramatic roles obviously out of their range. Picture is synchronized with musical accompaniment and has sound effects, those of the Paris air raid, the highlight of the picture, particularly impressive. Rush.

HIS PRIVATE LIFE

Paramount production and release. Directed by Frank Tuttle. Paris story by Ernest Vajda and Keene Thompson. Adolphe Menjou starred. Titled by George Marion, Jr. Henry Gerrard, cameraman. At Paramount, New York, week of Nov. 11. Running time, 62 minutes.

Adolphe Menjou has had films far surpassing "His Private Life." The title is practically meaningless, with the story of an extremely light and sketchy variety, about the whims and wherefores of a blasé lady-killer.

Picture exceptionally well mounted and restored to Parisian atmosphere is appealing. Players excellently cast and comedy sequences abetted by worthy sub-titles. Production should realize fair draw at all better class houses, along with the names, including Mrs. Menjou (Kathryn Carver), also in cast.

Menjou's matter-of-factness concerning feminine conquests more by a tremor than usual. Audience gradually simulates his boredom. His ability to bribe, although illogical, provides humor, especially in sequence where he has engaged a white-tie of the restaurant to provide romantic atmosphere for the unsuspecting female of his final chase. "His Private Life" well done by Kathryn Carver. With Margaret Livingston as her friend and Eugene Pallette as Miss Livingstone's suspicious but dumb hubby, complicated domestic situations, old in film production, are somewhat interestingly regarished by the persistency and ability to elude petty intrigues which Menjou injects into his role. Walz.

THE AIR LEGION

FBO production and release featuring Martha Sleeper, Antonio Moreno and Ben Lyon. Story by James Ashmore Freeman. At Hippodrome, New York, week of Nov. 11. Running time, 58 mins.

FBO's addition to the cycle of aviation-glorifying pictures whose epic was "Wings" and whose followers included "Air Circus" and "Lucky Time" besides some indies. Because of the interest in aviation this one may show strength. It represents a very small production investment including exteriors almost entirely. Pipe that it'll mean dough to FBO. Only commercial worry would be in exhibitors' direction. Antonio Moreno and Ben Lyon, former fava with the gals, are co-featured with Martha Sleeper, FBO's contract ingenue. Moreno loses the girl to Ben. Theme of "The Air Legion" is the show must go on. The show in this case is Uncle Sam's mail.

Wisp of a story. Ben, young stunt flyer, goes to work for the air mail under the sponsorship of his dead father's wartime buddy (Moreno). On his first job he goes into a plane in an electric storm, wrecks his plane and falls into disgrace with everyone. Later he is the beaming boy in a tight pinch.

Nothing to get excited about and with direction sloppy at points, "The Air Legion" will have to frankly depend on the previous and better pictures on the same subject. Land.

ARMORED VAULT

(GERMAN MADE)

(Sound)

UPA production and release. Directed by Lupu Pick. Ernst Reicher, Imogene Robertson, Heinrich George and Johannes Römhan in cast. Presented with Ultra-tone (disk) accompaniment at 80. St. Louis, New York, week Nov. 10. Running time, 68 minutes.

While this fails to equal the average artistry and camera work, it pos-

sesses wider sales appeal for American theaters. The film is possibly can hold up under double bill spotting in the smaller grind.

That's more than can be said for most of the all picture panned off as high art in the funny film galleries.

"Armored Vault" is a detective story. It is frail in construction and saggy in the middle, but contains sufficient action at either end to tempt at entertainment. Principal character, tagged Stuart Webb, is the Dutch counter-punk of Britain's big disguise and magnifying glass man, Sherlock. The difference between Stuart and Sherlock is that Stuart utilizes nothing but his head. He's just as good a copper as Holmes, too, and gets himself out of as many jams. Stuart's job in this case is to round up a gang of master counter-felters. Prior to tossing them out at the plate, Stew is offered a huge sum of money to let them go while they can operate. But Stew isn't working for the city. He's a private dick and makes more by being honest, he says.

But why any mob that can hook banks for the McCoy without being caught should bother with manufacturing the dough is unanswerable, and that's why this picture is often ridiculous.

Heinrich George, as Webbs, makes plenty of mugsy. There's little else to his character, but with an unimportant part, is Imogene Robertson (Wilson). Now emoting for M-G-M as Mary Nolan, she plays a girl who is the superior of American lighting when it comes to beautifying dames. She looks much better over the top than a lot of the German picture people.

Heinrich George, as head penman, again top honors in this one as in other recent German releases. Ultratone (disk) accompaniment at the 55th Street was projected with clarity, but sounded no better than a well-timed phonograph. Big.

SINNERS PARADE

Columbia production and release. Directed by John G. Adkin. Story by David Lewis. Cast includes: James Van Trees, cameraman. In cast: Dorothy Bell, Victor Varconi, John Patrick, Edna Marion. At Loew's New York, one day, Nov. 5. Half of double feature. Running time, about 60 minutes.

One of those illogical mellers, but works up suspense and conversation, a picture that will satisfy where house policy not too exacting.

Novel start with scantily clad night club performer, a school teacher by day. Follow up regular stuff easily surmised by fans. Action is plentiful enough without having the present surplus of pictures which are in majority too obvious.

Honest map of club owner and wise cracks of son of vice-crusher, with latter's wild daughter in-dancer's school, give dopsters easy job.

Son turning out bootleg king and using teacher to bait club owner, turned teacher to protect girl, spurred into bright finish by dancer's wayward sister suddenly reforming and introducing coppers. Walz.

GARDEN OF ALLAH

(FRANCO-AMERICAN-BRITISH)

Paris, Nov. 2.

Released here under the title of "Le Jardin d'Allah," latest production of Max Ingram camered in North Africa and Nice is projected at the fashionable Loew-Metro house on the Boulevards, the Cinema de la Madeleine, prior to a general release.

The scenario may not please the masses, the ending being trite. Boris Androvski, rich novice, has embraced a religious career and become a monk in the Trappist monastery of Staouely, Southern Algeria, under the name of Father Adrien. He is still young and finds the regime too severe, after kissed by a girl he saved while felling a tree. He is tormented to regain his liberty, quite the monastery, becoming an elegant but melancholy man of the world. While traveling in the Biskia re-

gion he is instrumental in saving an English lady, Dominique, from being robbed in a native dance hall which she visits as a tourist. The couple become friendly and finally marry.

Dominique is an orphan of noble birth, extremely religious, and somewhat eccentric as she insists on passing the honeymoon in the desert. During a sandstorm, after recognized by a visitor, Boris confesses his former calling to his wife, and his dislike of modern civilization. Dominique realizes her husband is not shaped for society and consents to his return to Holy orders. She accompanies him back to the door of the monastery which Boris enters for the rest of his life.

The "widow" then lives alone, in Algeria, somewhat consoling in her solitude by a child, the fruit of her restricted marriage with the monk. Photographic work of this religious reel is excellent, with a realistic sand storm somewhat lengthy. Alice Terry (Mrs. Rex Ingram) holds the lead, well supported by Petrovich as the young monk. Kendrew.

LOOPING THE LOOP

(GERMAN MADE)

Berlin, Nov. 1.

Unquestionably the best film Ufa has turned out this season. If it were not for certain weaknesses in the story, it would have chances of duplicating "Variety's" International success.

A little girl is left flat by a circus acrobat and a clown in the same circus falls for her. At first that no woman can ever take him seriously knowing that he is a clown, he lets her think him a business man. She meets the acrobat again and he persuades her to go to London with him as his partner in a looping-the-loop stunt.

The clown follows to protect her and is starred on the same bill with her. On the opening night the stunt doesn't work and the acrobat falls. The clown is then forced to reveal his identity and finds to his surprise that the girl is proud of his fame.

What isn't convincing is the looping-the-loop trick, which is a little thin. Also the character of the acrobat is extravagantly drawn too much so for acceptance.

Fine, however, is the performance of Werner Krauss as the clown. This is one of the greatest impersonations ever flashed on a screen and may be sufficient to put the picture over in America. Karl Hoffmann's photography was full of ideas and Arthur Robison's direction adequate. Trask.

BLONDE FOR A NIGHT

DeMille production and Pathe release. Marie Prevost starred. Directed by F. Mason Hopper. Titled by John Kraft. Dewey Wrigley, cameraman. In cast: Harrison Ford, Franklin Pangborn, Lucien Littlefield. Roy Barrow. New York, one day, Nov. 10. One-half double bill. Running time, 66 minutes.

This is 90 per cent fashion show. Marie and her boy friends change their attire so often in this, or throw material about, that, exclusive of a few funny capers by Franklin Pangborn in a dance role, the reaction is like that of having looked at a lot of goods and furniture.

The players in "A Blonde for the Night" are secondary. Women will like this if for nothing more than the wraps. Outside of Marie Prevost, who flashes her limbs only once, there is little attraction for the he-fan.

The title is worked in for an evening-not a night. Miss Prevost, as the new bride, burns up over a conversation between her husband and a friend on blonde conquests.

Pangborn, as the modiste, gives her the idea of masquerade in a wig. The story has the husband being utterly deceived by this change and makes him complete with the friend for honors. Pangborn's popping on and off the few sets, all indoors, flopping into a tub and putting on silk pajamas get the gals, but the suggestion of a story that this is, is too insincere to register as good comedy. Walz.

SONG

(GERMAN MADE)

Berlin, Oct. 29.

Richard Eichberg's first film for British International Pictures. Sure fire for Germany and from the trade show reports would seem to be set for England.

The scenario, taken from a story by Volmoller, called "Dirty Money," seemed inconsistent. It concerned a little Malay girl who fell in love with a brutal painter, earning his living throwing knives in a cheap cabaret because he was wanted for murder.

The dancer for whose sake the painter murdered comes to the city and he again falls for her. To get money to hold the dancer's favor he joins a hold-up band and in trying to escape the police is blinded by the steam of a locomotive. So that he may be happy, the little Malay girl impersonates the dancer for the blind man, even stealing money that he might be operated on to regain his eyesight.

Anna May Wong is charming, but Heinrich George as the painter has a type of coarse brutality which no American audience would ever stomach in a would-be sympathetic role. Eichberg's direction is better than usual. Trask.

THE SKY RANGER

Educational (Arm) production and release. Starring Reed Howes. Adapted from Russ Farrell flying stories in American Boy magazine by Thomson Burdette. Directed by Harry Brown. Cast includes Marjorie Daw, Roy Stewart, Henry Barrows, Tom Santschi, Bobby Dunn. At New York theatre, New York, one half double bill, one day, Nov. 10. Running time, 32 minutes.

Educational is running a series of flying pictures, with the main air patrol along the Mex border, played by Reed Howes. With an army background, the Educational has a good excuse for keeping its hero up in the air. And by keeping him up in the air makes it pretty difficult to keep its meller theme at high tension, attitudinously speaking.

Here's a short picture in screening. It has a love streak, but so tame it runs barely secondary to the aviation plot. The one high (Continued on page 30)

Next Week (Nov. 19)

STATE, NEW YORK

Harry Howard

Born to be laughed at---

NOW AT THE Grand Theatre Vancouver, B. C.
JACKIE SONDERS
and his Orchestra

BILLY SNYDER
The Juvenile Prince, Doing Time for the FANCHON and MARCO with CHARLES MURRAY in HATS IDEA
Looks like a real game with my pal RUBE WOLF
Week Nov. 14-15 at the Grand
Dir: WM. MORRIS AGENCY

ED LOWRY
Master of Ceremonies



SKOURAS BROTHERS
AMBAADOR
ST. LOUIS, MO.

HERMIE KING

Musical Master of Ceremonies
Direction Fanchon and Marco
Oakland Theatre, Oakland

TED and JACK DALE

Present "HARMONOLOGY"

featured with PAUL OSCARD'S PUBLIX UNIT—"VOLCANO"

PARAMOUNT THEATRE NOW—Week Nov. 10

Management WILLIAM MORRIS

Hello—"Aunt" Aimee! !

THRILLING SOUND VERSION

Playing to packed houses at Marbro and Granada theatres, Chicago

Rod La Rocque in "Captain Swagger" is more than fulfilling advance predictions. This initial Pathe sound production is proving a veritable sensation in Chicago pre-release—playing to packed houses at every performance at the Marbro and Granada Theatres.

"SENSATIONAL SUCCESS"

Telegraphic report says:
"CAPTAIN SWAGGER WITH
RCA PHOTOPHONE SOUND
VERSION SENSATIONAL suc-
CESS THIS WEEK MARBRO
AND GRANADA THEATRES
STOP AUDIENCES UNANI-
MOUS IN THEIR PRAISE OF
PICTURE AND SYNCHRONIZ-
ATION STOP PLAYING TO
PACKED HOUSES AT EACH
PERFORMANCE."

Here is a partial list of exhibitors who have already booked this great SOUND picture for a CLEANUP!

Illion, N. Y.	Capitol
Oneida, N. Y.	Madison
Rome, N. Y.	Capitol
Selma, Ala.	Academy
Tuscaloosa, Ala.	Bama
Buffalo, N. Y.	Colonial
Buffalo, N. Y.	Shea's Opera House
Rochester, N. Y.	Eastman
Chicago, Ill.	Granada
Chicago, Ill.	Marboro
Danville, Ill.	Terrace
Ashtabula, Ohio	Palace
Dallas, Tex.	Capitol
Detroit, Mich.	Michigan
Flint, Mich.	Regent
Logansport, Ind.	Colonial
Kansas City, Mo.	Main St. Orpheum
Wichita, Mo.	Uptown
Los Angeles, Cal.	Cameo
Los Angeles, Cal.	Pantages
Manitowoc, Wis.	Capitol
Sheboygan, Wis.	Sheboygan
Faribault, Minn.	Grand
Bridgeport, Conn.	Cameo
New Haven, Conn.	Rogers Sherman
New Haven, Conn.	Garde
Middle Village, L. I.	Arion
Bradford, Pa.	Bradford
Greensburg, Pa.	Manos
Johnstown, Pa.	Cambria
Wheeling, W. Va.	Court
Baker, Ore.	Clarick-Orpheum or Empire
La Grande, Ore.	Arcade
Medford, Ore.	Craterian
Fresno, Cal.	Pantages
Spokane, Wash.	Clemmer
Tacoma, Wash.	Pantages
Baltimore, Md.	Palace
Baltimore, Md.	Rivoli

**SOUND
OR
SILENT**

ROD LA ROCQUE IN
"Captain Swagger"
with
SUE CAROL
A Hector Turnbull Production
Adapted by Adelaide Heilbron
from an original story by Leonard Praskins
Directed by Edward H. Griffith
Pathe Picture

THE PUBLIC IS AROUSSED

Thousands of letters have been received by Universal from people in every part of the nation asking when "The Man Who Laughs" and "Uncle Tom's Cabin" will be shown in their towns---evidence that the public is aroused in its desire to see these pictures. For months they have been reading our Saturday Evening Post Ads, newspaper publicity stories, magazine stories, reviews reprinted from newspapers in other cities, word of mouth advertising and every other conceivable form of human communication. Hundreds of exhibitors in large cities and small towns have already made big money as a result of this huge publicity. Thousands more exhibitors will do likewise. The time to get the money is when public interest is aroused. Get the two tremendous selling campaigns from your nearest Universal Exchange NOW on Carl Laemmle's two super winners!

BRITISH FILM FIELD

(Continued from page 6)

not has caused several of these rotations to be postponed, which, while it may be tough for the green goods guys, is probably a life-saver for a big bunch of chumps.

Straight Dope.

Established systems are pushing ahead regardless of financial bounds and panics. British Photophone has joined with British Instructional (Bundy Company) and a sound-studio is building at Welwyn. Here B. I. is to make 72 synchronized two and three-reelers over three years. The studio is scheduled to be in working by Feb. 1. Cost of building guaranteed 75 per cent by Photophone.

This Photophone company, which synchronized the music for "Simba" and "King of Kings" here, has now six three-reel soundies completed for release by P. D. C., distributors here of all Photophone stuff. The first to go out is a compressed version of "Carmen," with Tom Burke. This and the product of Photophone to date have been made by the Blattner Company, which is building sound studios at Elstree, in which to make some more.

Wire System

Blattner demonstrated the Stillé system of recording on thin steel wire Oct. 31. A private show, at which Herman Darewski's band came but did not perform. Thorpe

Bates sang, and a girl, Peggy Douglas, spoke a piece, and one of Darewski's boys did a whistling number. They were in to a mike, and the sound is picked up electro-magnetically on steel wire and reproduced as soon as the wire is wound back.

Reproduction is about the same as the average loud speaker, with rather more mechanical undertone. The chief asset is cost, the records coming around \$1.50 for 10 minute sound, which includes cost of recording.

Herbert Wilcox Reports

Herbert Wilcox arrived back from New York the latter part of this week. Hooked up a number of sound experts in America and about to build soundfilm studios at once or sooner, is said. Contracted Marshall Nellan to make a talker in Hollywood. Got a release for some of the British and Dominion Co.'s films in America. No need to go into details. Jaydee Williams will have told it all before this gets in print. And how!

Mostly Personal

Fred Ivor Graville, former husband of Peggy Hyland and lately megaphoning for Jacques Haik in France, comes back next week on a year's rest with Whitehall. Cecil Graham and Major Charles Bell, of Paramount, left today (Nov. 2) on the "Leviathan" to see about sound for the Plaza, their other theatre, and their producer here. Bell is the consulting engineer and goes with Graham to figure out setting up a unit here for possible resynchronizing this side and making theatre installations.

P. E. Enders, head of British F. B. O., got back this week from New York. Sold on the Photophone system.

Sidney Bernstein, owner of 16 London theatres now merged in Gaumont's Denman picture houses, is issuing a questionnaire to the fans asking them to say what film and what three stars they dislike most and which films are most objectionable—American, French, German or British. Also wants to know whether the fans see any harm in "foreign" manners, customs and idioms on the screen. By which he means American. Queer idea, and might lead to libel actions if he publishes results on the three most disliked stars.

Henrik Galeen, German, is to make some English speaking films for a new British company.

P. E. Felce, head of Astra-National company, has bought the Vita studios, Vienna, for \$1,500,000. Ernest Goda has formed a new company to exploit Multicolor. Capital of \$30,000.

Bernard Nedell, American, is opposite Ivor Novello in "The Return of the Rat" for Gainsborough.

Harry R. Smith, old-timer and at one period associated with David P. Howells, died suddenly on the street this week.

Norman Walker, megaphoner for British International, had a visit this week from yegga, who stole all his silver and wardrobe of himself and wife from his house near Elstree. Extras on the lot have quit wearing fly-fours and pull-overs, in case they come under suspicion.

Walter Mycroft, head of British International script department, is credited with this: Says Harry Lachman, "alright why he can't direct Thomas Hardy's "Under the Greenwood Tree" (though the whisper is the scenario was so bad it wouldn't have made a two-reeler). "It's only possible to do this in spring, when the trees are in leaf." Comes the suggestion: But it could be done now by putting a few daffodils in the foreground. No wonder they are supposed to have spent around \$200,000 on "Champagne" and got the kind of film they got.

Tom E. Davies is still going ahead with his scheme for lining up a group of theatres and floating a company to include his Western Import distributing organization. Taking options now on theatres. Scheme has, been pending since last June.

An unidentifiable London group has bought three theatres in Swan-

sea, Wales—Albert Hall, Picture House and the Carlton—for some \$650,000. Maybe another circuit. They keep coming round. Only the South Wales company owning these three houses say they haven't sold them.

Hobby Ray and Al Alt, American screen snappers, here. On vacation, with hopes of making a British feature if anyone will play.

Fox office here has acquired a new publicity man, Anthony Jackson, in place of Peet Leslie. Jackson is a member of the Boxing Board of Control, and used to be house manager of the National Sporting Club. Joined the Foreign Legion when the war started on several Northcliffe papers. Not previously in publicity.

William H. Thornton, now manager of P. C. T.'s New Gallery on Regent street, is to be manager of the Tivoli when it goes over to P. T. this month.

Harry Rowson has closed for a site in St. George's road, south-east London, mentioned some weeks ago, on which a 5,000-seat picture theatre is to be built. Plans are being submitted to the next meeting of the London County Council for this and a dance hall and cafe.

Frederick Edwin, assistant director with British International, was charged last week with falsifying accounts with intent to defraud. He altered an expense receipt for \$4 to \$14, and said he did it because he had to hire a cow for the film and could not get a receipt. B. I. wanted a serious view taken, but the firm wouldn't take one, and bound Edwin over to behave for 12 months.

Paris Chatter

Paris, Nov. 1.

Not matter what else the European film restriction and quota systems have done, they are spelling a rapid doom for the Indies.

As practically all of these companies sell their pictures for distribution and as the men who buy them can't afford to pay the extras which are exacted on account of new regulations, they are rapidly being forced out of the market.

If the indie product continues to fall off as it has in the recent past it will only be a question of a few years before their pictures do not exist on this side of the water.

Friedman's Commotion

Joe Friedman, European manager for Universal, aroused the ire of many of his fellow workers at a banquet in Berlin recently when he announced that "Universal will endeavor to solve the European-American film problem not theoretically, but practically."

Friedman's conferees point out that this kind of talk may do in the States, but it causes no end of trouble in Europe. They added that the picture people on this side of the water are only waiting for such remarks to tear them apart and ridicule the makers.

International Institute of Cinema Education will be inaugurated November 5 at Rome. Benito Mussolini will officially open the meeting. The following have been designated to attend, Professor Gilbert Murray, Gonzague de Reynold, Henry Focillon, Nitche and Knopf Sangro, Ros de Olano, Paraplane and Mme. Gabriel Mastral.

Only Poles in Poland

"High salaries of foreign players destroy the trade balance," is the reason given by the Polish government for barring all outsiders. Foreign artists playing in the Slav capital have been ordered to leave and all theatres have been warned not to engage other than Poles.

Picture Possibilities

"On Call"—Unfavorable
"ON CALL" (Jules J. Leventhal, Waldorf).
Not a thing here for any kind of films. *Loc.*

"Night Hostess"—Favorable
"NIGHT HOSTESS" (Melodrama, John Golden, Beck theatre).
Colorful, vivid story of Broadway and gaming come-ons that should make an exceptional picture, talker or silent. *Ibco.*

"The Final Balance"—Unfavorable
"THE FINAL BALANCE" (Drama, Provincetown Players, Provincetown).
Monotonous talky tragedy in which practically entire cast goes crazy makes this impossible screen stuff. *Ibco.*

"Treasure Girl"—Unfavorable
"TREASURE GIRL" (Aarons & Freedley, Musical, Alvin).
Conventional treasure-hunt story, thin for flickers. *Abel.*

"Hotbed"—Favorable
"HOTBED" (Drama, Brock Pemberton, Klaw).
A play of rather serious intent but with a collegiate background which should make it better entertainment for screen than stage. *Ibco.*

"These Days"—Favorable
"THESE DAYS" (Comedy Drama, Arthur Hopkins, Cort).
With a flock of flapper characters in a girls' finishing school to start with. Probably would be revised for screen, if accepted. *Ibco.*

WEST COAST NOTES

Laura LaPlante's next for U. "Haunted Lady." Story by Adela Rogers St. John. Wesley Ruggles to direct.

Jean Nash added "Missing Man," Pathe.

Kathryn McGuire added "Children of the Ritz," FN.

Karl Dane added "Duke Steps Out," M-G-M.

Audrey Ferris, Albert Gran, Claude Gillingwater, Lee Moran added to "Alimony Annie," WB.

Ethlyn Clair added to "From Headquarters," WB.

George Stone added to "Weary River," FN.

Herbert Pryor added to "Duke Steps Out," M-G-M.

Ben Bard added to "Comedy of Life," FN.

Georgie Stone, Louis Nathanael, William Holden, Raymond Turner and Robert O'Connor added "Weary River," FN.

Nick Grinde to direct "Desert Law (M-G-M).

Complete cast of "His Lucky Day": Reginald Denny, Lorraine DuVal, Otis Harlan, Eddie Phillips, Cissy Fitzgerald, Tom O'Brien, Harvey Clark. Eddie Cline directing (Universal).

Chas. Logue, scenarist, Universal.

Frank Austin added to "Satan" (FN).

Aggie Herring added to "Weary River" (FN).

Edward Martindel added to "Good Bad Girl" (FN).

Anita Louise, formerly known as Anita Fremont, child screen actress, signed by Pathe for "Square Shoulders," in which Junior Coghlan, Philippe De Lacey and Louis Wolheim have the leading male parts.

Warner Richmond added "Missing Man" (Pathe).

Billie Dove is on vacation in Northern California before starting

FN's "The Man and the Moment," by Eleanore Glynn.

"Oedipus Rex," tragedy, opened (Continued on page 30)

DORIS ROCHE

"Scintillating Songstress" with 'KING FOR A DAY'

A Publix Unit

Staged and Produced by JACK LAUGHLIN

Week Nov. 10—Oriental, Chicago
Week Nov. 17—Paradise, Chicago
Week Nov. 24—Harding, Chicago
Week Dec. 1—Noreshore, Chicago
Week Dec. 8—Tower, Chicago
Week Dec. 15—Missouri, St. Louis, Mo.
Week Dec. 23—Capitol, Detroit, Mich.
Week Jan. 5—Fisher, Detroit, Mich.

Per. Mgt. SAM DRAMON, WILLIAM MORRIS OFFICE

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SCENARIO OF
'SUBMARINE'
New Breaking
Records at Embassy Theatre,
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HOWARD J. GREEN
Management, Edward Small Co.
TITLES CONTINUITY

LICHTIG AND
ENGLANDER
TEN YEARS IN HOLLYWOOD
Representing
DIRECTORS, ARTISTS, WRITERS
WARNER BLDG. Hollywood 1068

MARK SANDRICH
DIRECTOR
Just Completed a Feature Picture
"RUNAWAY GIRLS"
For Columbia Pictures

HEADLINING

ASTHMA "FRANK" MELINO

ASSISTED BY HARRIET POWELL—AL MELINO

IN PAUL OSCARD'S PUBLIX UNIT—"VOLCANO"

Paramount Theatre NOW (Week Nov. 10-16)

Many Thanks to Mr. Partington, Paul Osgard, Nat Kalcheim, Morris Office

THE SKY RANGER

(Continued from page 28)

spot is where Farrell rescues his sweetie's dad from the Chinese smugglers.

Howes, regarded as a stunt man, is stunting it in the air, although a double could even appear with audiences none the wiser.

Director Brown has done fairly well with a scenario that afforded little scope. Earning a spot or two, it is ordinary filming. Photography as a whole is splendid; ether scenes, whether phoney or real, required some expert camera acrobatics.

The men predominate. Film calls for border outlawry and hazardous flying and relegates the gals. And any "western" or aviation story without a plentiful dash of romantic paprika suffers. And this one suffers.

At best, a rider for the double-feature days.

Mark.

Mysteries of the Orient

(GERMAN-MADE)

Berlin, Oct. 28.

This Ufa special cost a lot of money and tooted highly before its premiere. Disappointment.

An imitation of "The Thief of Bagdad" but without the story, direction, cast or production. The Russian director, Alexander Wolkoff, again proves himself only of second rank. His star, Nicolai Kolin, a serviceable player in supporting character roles, disclosed that he is unable to carry a film alone. His comedy is lacking in spontaneity and he is always the intelligent player, never losing himself in the role.

Ivan Petrovitch and Marcella Albani, featured, have no chance to show any qualities. Specially the film was also disappointing as well as ridiculously overnate. Story is just another one of those Arabian nights.

Trask.

May has unquestionably kept his eyes open, and the film is a competent one. It might have been exceptional and, for this type of tragic story, it would have to be to get over in the States.

The plot is old: two German prisoners in Russia; one escapes and the other is apparently lost. The fugitive returns to the wife of the other and falls in love with her.

Husband reappears and, realizing the love of the two, walks out. Husband splendidly played by Lars Hanson, but Gustav Froehlich was too sweet as the lover, and Dita Parlo not emotionally ripe enough for the role of the wife. Trask.

cut-in and drag along customary ranch murder case. Dames in dusty country and bearded men flitted around barn in classic veils or high cut bathing outfits.

Tom Tyler forces rough expression and grabs the close-ups, which make it more monotonous. Thing is generally nonsensical and abnormally hacked.

Waly.

ROUGH RIDING RED

FBO production and release. Directed by Louis King from the story by F. H. Clark. Supervised by R. North Bradbury. Starring Buzz Barton. Cast: James Welch, Betty Welsh, Ethan Laidlaw, Frank Rice, Bert Moorhouse. At Stanley, New York, Nov. 8, one day. Running time, 55 minutes.

A western with lowest appeal, minimum of action, and a misdirected sense of comedy. The most exaggerated pretensions would not allow more than thirty minutes of this picture anywhere, and then as filler only.

The story is the simplest, completely denuded every conceivable angle which might possibly lend it attractiveness.

It is different from the usual western in that it lacks the conventional though popular riding, shooting and fighting sequences which form the well known but essential backgrounds for every production of this type.

In addition to the continuity it seems that its juvenile star, Buzz Barton, is a drawback. A boy star in westerns may be appealing to a certain element, but that would be extremely limited. The boy evidently can't be used for a more interesting story calling for stronger action on account of his obvious inability to handle anything but a cinch role.

Frank Rice is a type excellently suited for westerns. But here he is too prominently miscast and directed in a manner which detracts from his usefulness. Properly employed he would be valuable.

Miss Welsh is a vivid feminine lead, surmounting the drabness of her role with smart appearance.

Mori.

FARMER'S DAUGHTER

FBO production and release. Directed by Arthur Rosson from story credited Harry Brand and Harry Johnson. Titles by Garrett Graham. In cast: Marjorie Beebe, Arthur Stone, Warren Burke, Jimmy Adams, Lincoln Steadman. At Leaw, New York, one day, Nov. 8, half of double bill. Running time, about 60 minutes.

A rube story sticking close to conventional lines is handled in the same way. A smart caption here and there and an old gag garnished with plenty of slapstick will get "The Farmer's Daughter" by in some of the lesser second runs and grinds.

On the whole the action drags badly and film could have been snapped into better entertainment had it been released as a short.

The city slicker and the small town inventor, the swain and the farmer's daughter, all together but get unraveled with a happy ending when an accomplice identifies himself as the son of a worthy cheese maker who will pay for the invention.

Marjorie Beebe, as the daughter, magnifies the stiffness of a girl of the hay. Her rough and tumble antics in her handling of the men folk pull spot laughs.

Waly.

THE AVENGING RIDER

FBO production and release. Directed by Wallace Fox from original story credited to Adele Buffington. Tom Tyler starred. In cast: Florence Allen, Frankie Darro, Al Ferguson, Bob Fleming. At Stanley, New York, one day, Nov. 6. Running time, about 60 minutes.

One of the Woolworth plots of the plains. Story padded in way so unusual as to be obvious to gruff audiences; the only one who will sit through "The Avenging Rider."

Director apparently had bunch of female extras on pay roll. Used them with ridiculous comparison to

wife of George Schneevoght, conductor of the L. A. Philharmonic orchestra, has returned to the coast after the completion of a European tour.

St. Elmo Boyce directing "Big Hearted Toots," produced by Larry Daramour for FBO. Cast includes Bud Duncan, Thelma Hill, Lige Conley. Cullen Johnston and George Gray.

"Circumstantial Evidence," original by Wilfred Noy, bought by Lon Young for Chesterfield Productions. Author has been signed to direct.

A troop of Russian Cossacks are to be featured in a three ring circus, opening at Shrine Auditorium Nov. 14. Full week.

James Ford added "Children of the Ritz" (FN).

It Will Be a Bear of a Production

"FIVE O'CLOCK GIRL"

Starring

MARION DAVIES

Directed by

ALFRED E. GREEN

Released by

M-G-M

BORN TO BE LAUGHED AT

STATE, NEW YORK

Next Week (Nov. 19)

Harry Howard

TRACKED

FBO production and release. Directed by Jerome Storm from story by John Suez. Twist. Supervision of Robert North Bradbury. Starring Ranger, dog. Cast includes Sam Nelson, Albert J. Smith, Clark Comstock and Carol Lincoln. At Stanley, New York, Nov. 12, one day. Running time, 55 minutes.

A touching drama about a dog falsely accused of killing sheep. Where they like dogs and sheep the picture is on a par with anything else turned out along those lines. Where they want westerns it's only a pain in the neck.

Ranger may be a good dog, and the production runs like a boost in general for all dogdom. It should appeal to dog lovers and children, mainly the latter.

The menace, Albert J. Smith, is just a mean person on the screen, but he likes sheep.

Carol Lincoln is the coy young maiden saved from death by "Ranger," and Sam Nelson is the brave lad who fixes the dainty ankle. A flash of the villain gnashing his teeth makes it dog-gone perfect.

Mori.

HOME COMING

(GERMAN-MADE)

Berlin, Nov. 1.

Joe May was one of the first well known German directors. Up to five years ago he held a position almost neck to neck with Lubitch.

Then suddenly he disappeared. This is an attempt at a comeback under Erich Pommer's supervision.

THE GREAT

JACK NORTH

SAYS:

I admit Al Jolson's "Singing Fool" is tough opposition, but I will work cheaper than he. Will work for \$2,000,000 less.

Everybody is singing "Sonny Boy," but "Banana Skins" will be done by

THE GREAT

JACK NORTH

WM. MORRIS AGENCY

Continuing to

LEAD THE TOWN

"A Regular Habit"

RUBE WOLF

Loew's Warfield Theatre
SAN FRANCISCO

2,500th Performance

HELENE HUGHES
ROY SMOOTFeatured with
FANCHON and MARCO

Wow Acts Are Now Slapstick; Smartness Is Out of Vaude—Belly Laughs Biggest Goal

Louder and funnier the slogan in present day vaude. Eclipse of big time and the new era of mammoth vaudeville houses have reversed the attitude and ambitions of most of the actors.

In the days when the reward for excellence was a route on the two-a-day, vaude actors cherished the ideal of the nifty routine, an act done in an unobtrusive, smooth and all-en manner. This was known and identified as the big time touch.

Today the nifty act is passing. A few standards still use the quietest methods, but most of the actors are frankly out for belly laughs, via slapstick.

Dozens of acts now open with one member coming out, and for no reason at all starting to slap, kick, beat, or otherwise mistreat the other. This is surefire, particularly in houses where the foreign element is predominant.

Lifters

Another development of the last few years is the frankness with which acts lift material. Many acts openly admit the source of their material. In former seasons, lifting was a serious charge. It generally called for affidavits, indignation and letters to Variety.

An actor who recently obtained a long route from Keith's came into New York to "show" on three different occasions. Twice he flopped, favorably impressed.

On the third try the actor gave up his nifty ideas of delivery, style and dress. He used the same gags, the same routine, but instead of striving for smartness he shouted his lines, injected "sight" stuff by the shovel load, and used everything but a custard pie. Act is now in lights.

Acrobats

Acrobats have been a chief beneficiary of the new order. Scores of guys who opened or closed the bill regularly are now getting spots with knockabout acrobatics. Wiping up the floor, tripping and, falling, getting tangled in each other's legs, all the hokum that formerly called for a woods drop or a center door fancy is now the next to closing feature in "one."

Acoustics of big houses, cheap admissions and the gradual disappearance of smart vaudeville audiences have contributed to change the standards of what is a wow act.

Coscia Advertising

His Wife Is Out

Phil Coscia, formerly of Coscia and Vardi, vaudeville, and latterly partnered with his wife, Betty, have split matrimonially and professionally.

An ad in the New York Times Monday morning was to the effect that Betty Coscia had left his bed and board, and disclaiming responsibility for any debts contracted by her, was the first public tip-off. Coscia's address is 132 West 47th street.

Beat the "Plaster"

New Orleans, Nov. 13. Kramer and Boyle, playing Loew's State last week, were just ahead of the writ of attachment issued against them by Max Hart to satisfy a \$1,600 judgment. It's for commission.

The act had just been paid off by the theatre when the process server arrived with Hart's "plaster."

COHEN-HOGAN-KEITH'S

Andy Cohen and Shanty Hogan, John McGraw's Jewish-Irish ball players, have been booked by Keith's after playing several weeks on the Loew line. Keith opening will be at Proctor's 36th Street, Nov. 18.

The acting members of the Glants are doing a comedy act written by Bugs Baer and produced by Jimmy O'Neil.

Fleeson and Grace Hayes. Neville Fleeson and Grace Hayes have a new act for Keith's, with material by Fleeson.

No 10-Wk. Guarantee; Hassell Quits Vaude

George Hassell walked out on his proposed vaude debut under the Albert Lewis direction when the Lewis office was not in a position to guarantee the musical comedy comic a minimum of 10 weeks.

Hassell had been rehearsing without a contract, with his skit pencilled in for last half of last week at the Coliseum, New York, and at the Palace for follow up.

Hassell has gone into the musical version of "High Cost of Loving," with Lew Fields producer-star.

ROONEYS TALKING U

Family to Do 12 Talking' Shorts Next Year

Pat Rooney, with his family, Marion, and Pat, Jr., have a long term contract from Universal.

The Rooneys leave for the coast: New Year's. Jan. 15 they are scheduled to commence work in the first of 12 talking shorts scheduled for 1929.

The story material will be patterned along lines used by Sidney Drew in his short subjects of several years ago. Edgar Allan Wolff is slated to write them.

Allen's Divorce Cases

Due for Trial Next Wk.

The Edgar Allens' divorce and counter-suit goes to bat next Monday, having been adjourned a week. Peaches Browning is named by Mrs. Allen (formerly Katherine Murray, vaudeville), and Allen counters with a couple of unknown men in New York.

The former Fox booker is now managing Miss Browning's vaudeville frolic.

Julius Kendler, back at his desk after five months' absence through illness, will personally defend Allen.

The wife is asking for no alimony, having an income of her own. Allen intends to contest the suit bitterly. It is said.

Mrs. Allen returned to New York last week, after a long trip abroad.

Mabel Withee Married

In Oct. to Larry Puck

About six weeks ago, Larry Puck and Mabel Withee were married. No announcement has been issued, with the reason for the secrecy not disclosed.

Mrs. Withee is a musical comedy actress with an elaborate home at Bayside, L. I. Her husband is a vaude agent, at present with Jack Curtis. He is a brother of Harry and Eva Puck.

F. & M. Taking Names

Los Angeles, Nov. 13. Sally O'Neil has been signed by Fanchon and Marco to head a unit over the West Coast Theatres circuit. She will open at Loew's State here Nov. 23 and then play 14 weeks.

Fanchon and Marco also have Roy D'Arcy to function this week as M. C. at the Egyptian in Hollywood. Should he hit, he will be given a unit for the 14-week tour.

This firm of producers is also negotiating with Charlette Greenwood to open at Loew's State Nov. 30.

HELEN FORD'S SONGS

Helen Ford will play vaude pending her next musical assignment from Lew Fields and Lyle Andrews. Miss Ford will do a song cycle, carrying a pianist.

Dana-Flynn Skit

Viola Dana will enter vaude shortly together with her husband, Lefty Flynn, both film stars.

A skit is being written for them by Edith Mosher and Tom McKelch, authors of Miss Dana's last vaude turn.

BEE STARR'S DARING REPEAT FOR PATHE

Aerialist Climbs New Paramount's Flag Pole—Oceans of Publicity

Bee Starr, the circus and vaudeville aerialist, climbed the high flagpole above the new Paramount theatre in Brooklyn, opening Nov. 24. Cameramen from Paramount newsreel and the Brooklyn and New York dailies were there. They got plenty of shots, with a crowd around the spot.

As Bee climbed down and reached the street, a Pathe cameraman rushed up to say he was late, and would she do it again. Bee, without giving the matter a second's thought, climbed up the flagpole once again, to the amazement of every newspaperman on the spot.

It was a daring stunt, engineered by Ben Serkevitch, handing the publicity for the new house. The dailies all ran pictures of Bee on her pole perch, and the scene also went out in the news reels.

Bee in the ring or on the stage does a perch routine, with many twistings when at the top, always climbing the rope hand over hand as she did on the pole. Over in Brooklyn they insist that Bee call again next summer and be crowned queen of the Maypole.

Alex the Great and Wife in Divorce

Los Angeles, Nov. 13.

Claude A. Conlin, magician, known professionally as "Alexander the Great," filed a cross complaint to a divorce suit instituted by his wife, Lillian Marrion Conlin. Mrs. Conlin charges mental and physical cruelties. Conlin counter charges that she attacked him with a pair of scissors.

Community property is valued by Conlin at \$230,000. He claims his wife, by falsifying some business deal, caused him to be arrested by the government and that this arrested him in the neighborhood of \$75,000. He also charges that she attempted to ruin his social and professional reputation.

TERRY ARRESTED FOR \$30

New Britain, Conn., Nov. 13.

Charles Gryzuc of the Palace endorsed a \$30 check for Robert Terry when the latter was paying the house. A few days after Terry left the check came back.

The actor was arrested last week in Buffalo, N. Y.

Cruelty as Divorce Reason in Chi Varied by Rubber Check at Take-Off

Chicago, Nov. 13.

How could you keep loving a guy who gave the minister a rubber check for the wedding?

That's one of the squawks advanced by Elinor Trejet, chorine, in her suit for divorce against Jean Trejet, musician. Later, she says, when the check bounced back, she mentioned it to Jean and he tore into her with several wallop. Elinor has asked Phil R. Davis to secure a divorce on grounds of cruelty. The Trejets were married in January and lived together one week.

Mrs. Anna Barnett, who worked in two-reelers for quite a while under name of Anna Ross, and later went into interior decorating, secured a divorce through Attorney Ben Ehrlich from Cliff Barnett for cruelty. Mrs. Barnett testified that after they had separated she went back to his hotel to get her clothes and found Cliff slightly plastered. He dragged out two guns, she claims, and made her sit in the room for 48 hours while he continued drinking at intervals. Finally she says, he passed out and gave her opportunity to blow, which she did.

Illie Sherlock Clark, chorus girl, under a beautiful nom de plume of Raphaela Le Roy, has started suit against Anthony Jarkid, with charge of cruelty. Her petition, as filed by Irving Eisenman, declares that on Easter Sunday of 1928 Tony celebrated by throwing the furniture about at her and breaking a

Keith's President Appears Puzzling Matter to Heads, For Selection From Vaude

Joyce White Jammed By Newspaper Men

Lester Lyons, business manager of Zita's Weekly books and manages of acts on the side, Lyons is termed a lobbyist for C. F. Zittel, the paper's publisher, and the understanding is that Lyons acts on Zittel's behalf in the relations with acts and actors.

Lyons sued Joyce White (vaude) on a \$346 note and was given the decision by Judge Wilson in the 5th District Municipal Court Monday, although Miss White had characterized the note as spurious and denied its execution.

The contract with Lyons, whereby he would manage her, was made last April 24. Lyons alleged he advanced Miss White \$315 in cash and several other sums for properties, shoes, furnishings, etc., with the proviso it would be deducted from her act's income at Lyons' discretion. In addition, the usual managerial terms existed, Lyons to act for Miss White as her manager for 10 years.

The actress testified that originally she was asked to bind herself for 25 years, but she told Lyons or Zittel, or both, that she might be infirm 10 years hence, much less 25.

Some of the checks for her incidental expenses, said Miss White, were signed by Zittel. Zittel or Lyons got her some break-in books, bags at the Halway, Brooklyn, N. Y., and another in Brooklyn Fox stands, and another in Keith's, Jersey City. Zittel looked the act over, evidencing great interest in Miss White's act and her welfare.

Didn't Produce

Seemingly, Miss White chided Zittel, and with it the latter and Lyons's business interest waned. The suit to recover the money followed. Miss White's understanding seemed to be that Lyons was acting for Zittel.

At the trial last week, Lyons said he would produce Zittel in court within an hour to prove the validity of the note in question. Soon thereafter, his counsel said that he must qualify this, as Zittel could not be reached all day.

Judge Wilson then marked the case closed and reserved decision.

Reports say that the selection of the president for Radio-Keith-Orpheum has grown to be a puzzling problem for David Sarnoff, chairman of the R-K-O board, who will name the choice. The puzzle is to name someone from the show field with all of the qualifications the office calls for. That is in line with Sarnoff's declaration that Keith's president should come from within the business, rather than of the Radio (R. A. C.) organization or R. A. C. Photophone, the two other concerns Sarnoff also directs.

All stories about any of the E. F. Albee faction being named as president have panned out. None is longer mentioned, even remotely. Maurice Goodman, Keith's counsel, was mostly favored in those rumors, quoted by Goodman when he stated he preferred to continue as general counsel. About the only other one of the former Albee-Orpheum crowd in Keith's likely to hold over is B. B. Kahane, attorney for Orpheum.

Murdoch and Casey

Sarnoff may be compelled to go outside the show business for a presidential head. There is but one outstanding figure in present day vaudeville who could fit in the complete picture of Keith's president. That is J. J. Murdoch, and after nearly 20 years with it, he utters refusal to remain actively with Keith's.

Murdoch's position is that anyone of the former K-A-O contingent in operative charge must find resistance from the other faction. Whether Murdoch would maintain his present attitude if the Keith office is cleaned up, as expected under R-K-O and Sarnoff, is unknown.

If Murdoch were to go in as Keith's pres., Pat Casey would go with him, most likely, and if Murdoch leaves, Casey will leave. Casey is looked upon as the most important element in the reorganization of the Keith booking forces. No one understands the booking of office as well as he.

The consummation of the Radio-Keith-Orpheum take-over of Keith's and FBO occurred late last week, when over 51 per cent of Keith-Albee-Orpheum and FBO stock was placed with the bankers in exchange for R-K-O stock. With this it is expected that the final organization of R-K-O will be completed within two weeks or by Nov. 15. Nov. 15 is the date set in the preliminary contract for the conversion.

From the outlook the R-K-O organization, with president named, will permanently retain John Ford as general manager of Keith's, with full power, and J. I. Schnitzer in the same capacity for FBO with similar authority. Both are holders of Keith stock. Both are old hands. Joe P. Kennedy and J. J. Murdoch took charge five months ago; while Schnitzer has been with FBO for some time. FBO is the picture producer, controlled by Kennedy and placed in the merger pool with Keith's for R-K-O.

It is rumored that the policy of R-K-O with the former Keith-Albee-Orpheum corporation and its contracts will be to ignore it, if recognition for any purpose should be requested. R-K-O is a distinct and separate corporation.

HANNEFORD'S COMEDIES

Los Angeles, Nov. 13. Poodles Hanneford will make nine two-reel comedies for Wais Brothers. The first will enter production Dec. 3. Hanneford made several comedy series for Educational some years ago.

1500 BROADWAY, NEW YORK

XXX

William Morris CALL BOARD

Among Talking Picture

Contracts, Closed

IRENE FRANKLIN

(Warner Bros.)

CHICAGO, THE BUTLER HUNG

PARIS: 39 CHATELAIN LITRES

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"MY OLD GIRL'S MY NEW GIRL NOW"

by CLIFF FRIEND & IRVING CAESAR

Millions Of Voices Are Singing And Millions Of Feet

"JEANNINE"

I DREAM OF LILAC TIME

by L. WOLFE GILBERT and NATHANIEL SHILKRET

A Plaintive Indian Lullaby!

"INDIAN CRADLE SONG"

by GUS KAHN and
MABEL WAYNE

*A
HOT JAZZ
BALLAD!*

"TOO BUSY!"

by NED MILLER and
CHESTER COHN

La-La-La—Doo—Dee—Dee!
Doo—Doo—Dee—Dee!

"IT GOES LIKE THIS—"

(THAT FUNNY MELODY)

*The Sure Fire
Comedy Hit by
CLIFF FRIEND &
IRVING CAESAR.*

*Another
June Night!
And By The Same Writer!!*

"LONESOME IN THE MOONLIGHT"

Music by Abel Baer - Lyric by Benée Russ

"YOU CAN'T GO WRONG
WITH ANY 'FEIST' SONG"

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The Biggest Ballad Hit Of The Day!

"I'M SORRY SALLY"

by GUS KAHN & TED FIORITO

et Are Dancing To America's 2 Big Waltz Hits!

"CHIQUITA"

— Better Than "RAMONA" —
by L. WOLFE GILBERT and MABEL WAYNE

x Trot Song Hit by Isham Jones and Verne Buck

OWN WHERE THE UN GOES OWN"

IF—
You Liked
"Blue Heaven"—
You'll Like This!

"HIGH UP ON A HILL TOP"

by
ABEL BAER,
IAN CAMPBELL, &
GEORGE WHITING

A
SPANISH FOX TROT
WITH A TANGO RHYTHM!

"QUERIDA"

(SWEETHEART)

by EDWARD G. SIMON
and JOSÉ VALDEZ

A Happy-Go-Lucky
Rhythm Ballad!

"MY BLACKBIRDS ARE BLUEBIRDS NOW"

by
CLIFF FRIEND and IRVING CAESAR

7 AVE., NEW YORK CITY

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[BOSTON]
181 TREMONT ST.

[LONDON, ENG.]
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[PARIS, FRANCE]
30 Rue de l'ÉCHUIER

BERLIN, GERMANY 37 LEIPZIGER STRASSE

Dance
Orchestrations
50¢ FROM YOUR
DEALER
OR DIRECT

No Restriction So Far on Keith Acts for Any Talking Shorts

While no restriction orders have been issued regarding the making of talking shorts by Keith acts, it is reported several agents have cautioned their acts not to sign with film companies other than RCA Photophone pending the outcome of the R-K-O formation.

If individual notices have been sent out by agents, Keith's or Keith booking officials say they are not aware of it. Agents have expressed

an opinion that their acts will be "wiser" to lay off sound bookings until further notice.

Keith's has not issued any order having to do with talking picture work by Keith vaude acts, nor will the acts be affected or their value to Keith's lowered in any way if making talking shorts for other companies, it was stated.

Doubtlessly the R-K-O merger will eventually mean picture work by acts while playing Keith vaude, confined to Photophone. For the present, according to Keith's, picture work by Keith acts is not restricted to any one company as far as Keith's is concerned.

The action by Keith agents may be one reason for the reported shortage of talent for talking shorts. Another reason has been a failure on both sides to agree on salaries, with no standard scale yet reached by any of the picture companies.

That situation has not affected name acts as greatly as standard but lesser known turns.



ENRICO RASTELLI

World's Master Juggler

This Week
Keith's Palace
New York

Touring Keith-Orpheum
Circuit

Yorke Is Cowan's Ass't In Par's Short Dept.

H. Emerson Yorke, former recording executive for the Brunswick records, is now with Jimmy Cowan in the Paramount talking short department. Yorke will have charge of talent bookings and actual laboratory recording and production, as assistant to Cowan.

Paramount some months ago announced Ralph Townsend and Ernie Zatorsky as chief and assistant technical directors at their Long Island studios. Both Townsend and Zatorsky were in technical charge for Brunswick.

Frank Tours, musical conductor of the Beatrice Lillie-Noel Coward revue, "This Year of Grace," joins Paramount soon to handle the musical end of Paramount's talker productions. Joseph Santley, who produced Public units for the Paramount theatres, is now in the talker field, and will stage tabloid comedies for Paramount sound films.

Downey and Talkers

Morton Downey is about to engage for three years with Paramount for talkers. He was to have gone with FBO for one or two full length pictures, partially engaged by Bob Kane. Kane released Downey when Far made overtures, and Downey wishing to go with Paramount through his friendship with Adolph Zukor.

The contract with options will carry Downey for three years on the Par talking programs.

May Woods and Brothers As Agents-Producers

May Woods and her brothers, Pat and Joe, are opening an agency and producing office in New York for vaudeville. The agency will operate under a Pantages floor franchise, with the productions generally placed.

All of the Woods' have long been known in vaude circles. Miss Woods has been for some time in charge of the Keith fifth floor booking department, until her resignation when Joseph P. Kennedy came into charge of Keith's. Pat and Joe had been Keith big time bookers, with Pat handling the bills for several important, metropolitan Keith houses. Joe left the Keith office a couple of years ago to become associated with Dave Gordon, brother of Max Gordon, in an agency.

With the Woods' leaving Keith's, the Gordon and Woods agency faded into an act production effort. In the new venture by the Woods', Joe has dissolved with Gordon, Gordon continuing the production business with Eddie Sobol attached.

May Woods

May Woods, as the mothering guardian of her family of vaudeville bookers, grew up in the Keith office. For years Miss Woods was the very efficient secretary to E. F. Albee. Through that position and her faculty of absorbing knowledge, she was given the command of the fifth floor booking division, an important post and one Miss Woods capably directed.

Set down as of "the Albee side" when Kennedy walked in, May, with several others, found it expedient to resign. Meanwhile all of those obliged to leave the Keith office under the conditions after their many years of faithful service to Albee, found themselves flat on the lot, no place to go and with no protection from the man who had sold out for \$4,500 in cash, besides the many millions he had made from that Keith vaudeville the Woods' and the others had greatly aided in building up.

Following the vacation over the summer and with plenty of time to think it all over, Miss Woods, still standing right with vaudevillians, as do her brothers, is now again making her living, this time for herself, with those many years of tireless and unrewarded effort for another behind her.

McKeon Leaving Keith's On Coast; Troubles

Los Angeles, Nov. 13. James McKeon has resigned as the local representative for Keith's. He has been looking after the Orpheum theatres here, under Harry Singer, general western rep for Keith's.

McKeon has been with Keith or Orpheum for several years. It is said the resignation came of his own volition, caused mainly, from report, through accumulating alimony alleged to be due by his former wife, Claire Miller, who divorced him some time ago to marry a Bostonian.

Through some error at the time of the divorce, a loophole was left for the ex-frau to later wedge in an alimony claim, which she has frequently done, with much annoyance to McKeon.

'Edwards' Chaney Song

Los Angeles, Nov. 12. Gus' Edwards has written "Lon Chaney" if you get it you don't watch out," to be used as a feature song in his M-G-M color tone song revue.

The show, in natural colors and synchronized in sound, is called, "Gus Edwards' Christmas Party." The composer will appear in it.

NVA Shut Sundays in Chi

Chicago, Nov. 13. With the ousting of attendants at the NVA Club, including a special elevator man, the club will be closed on Sundays after 6 p. m.

No one but actual tenants in the Woods building will be allowed in the building after that hour.

Mystery Around Unsigned Order For Free Shows at N.V.A. \$3 Dinners

The big mystery in and around the Keith office remained unsolved up to yesterday (Tuesday). It concerns the unsigned bulletin on the 6th floor call board instructing agents to provide free talent for the N. V. A.'s Sunday night vaude shows.

The fact that no one seems to know who posted the order and why is where the mystery comes in. It has been established that the bulletin is not official and was tacked up by some one without authority to order agents to book acts for anything but theatres.

Nevertheless three agencies, accepting the notice as from above, have kicked in with complete shows on as many successive Sundays. They are Charlie Elerbauer, Lew Goldberg and Charlie Morrison, in that order. Tom Kennedy is slated to round up next Sunday's program, but it looks like Tom and his acts won't have to worry unless the mystery is cleared up.

According to the plan outlined by the bulletin, each enfranchised agency is allotted a Sunday. The fact that the agency's name is flashed on the screen before the show, with the agency called all giving, is supposed to be the break for the agents. If some of his acts don't show up and the show flops, it's no break at all. Where the acts come in for returns is included in the mystery.

The club affair includes a dinner: feed and big vaude bill for \$3 a plate. The club gets the \$3, the agent gets his name on the screen and the acts get nothing.

A Racket

Until this season the N. V. A. Sunday nights have been one-man rackets operated by Bill Sullivan, Bob Hall's only rival in publicity

exhibiting "the good old N. V. A. spirit." Bill has been quoted on various occasions as remarking that it's plenty tough to convince 10 acts to do their Albee duty every Sunday night.

When the compulsory Sunday night thing was called to the attention of John Ford, general manager of Keith's, he is reported to have stated that he has no sympathy for such tactics; also that he was not notified that the order had been posted or who posted it.

Ted Lauder, from accounts, was equally at loss for an explanation. With Lauder a booking official and E. F. Albee's son-in-law, and through his close association with N. V. A. affairs in the past, it was expected he might know why the agents have been made responsible for the Sunday nights.

Agents Object

The agents are openly objecting to the compulsory charity. Their claim is that it breeds bad will between actor and agent when an act is forced into an extra performance immediately after eight or nine shows over the week-end and a sleep jump coming in to open Sunday. More than once it has been necessary to threaten acts with loss of bookings in order to insure their overtime N. V. A. appearance on Sundays.

Unless the source of the order and the reason or reasons for its enforcement are revealed, there is a likelihood the agents will be notified that they are not compelled to contribute talent to the N. V. A.'s \$3 weekly feeds and may do so only when they so desire.

The World's Worst In Acts Located

Even being the world's worst has its compensations. George Jessel is making a talker for Tiffany-Stahl entitled "Lucky Boy" and commissioned Abe Meyer, the agent, to get him the worst two acts he can find in New York for an amateur night scene in the picture.

Patty and Fields, sister act, and Joe Sevely were booked to do their very best worst as part of the pseudo-amateur night talent in the flicker.

NEVILLE-EBERT SPLIT

Neville and Ebert are dissolving their vaude partnership after five years.

Neville will form a new alliance with Leo Tracy and continue in the same act, with Harry Ebert's plans indefinite.



Walter Nilsson

"World's Master
Unicyclist"
O-H-O-O!

Featured Fanchon & Marco
"Up in the Air Idea"

REPRINTED FROM
NEW YORK "TIMES"
MONDAY, NOV. 12

JACK BENNY AMUSES AT PALACE THEATRE

He Inaugurates the Change of
Bills From Monday to
Sunday There

PROGRAM WELL BALANCED

The most engaging of the week's new personalities is Jack Benny, who contrives, with a disarming effortlessness, to be inordinately amusing.

"A Really Great Dance Act"

KRAMER AND PAULINE

in "CLASSICS IN RHYTHM"

NOW PANTAGES CIRCUIT K-A-O

Direction: ELI DAWSON-HENNESSY-BROWN

Critics say: "Kramer and Pauline can rightfully challenge any couple for stage personality, cleanliness of work and industry. This smiling girl and boy are hard at dancing every second of the minute. They are out, and offer team and single work that is rare for quality. They have many new, unusual steps."

DORA

WINNIE

CRISP SISTERS

in Their "CRISP REVUE"

K-A-O Circuit
Personal Rep.: FRANK EVANS

STATE, NEW YORK

HARRY HOWARD

BORN TO BE LAUGHED AT

NEXT WEEK (NOV. 19)

Peabody Replacing Fay, St. L.—Lowry's Record

St. Louis, Nov. 13. The m. c. situation here is about to undergo a shake-up, with Frank Fay scheduled to depart hence from the Missouri. Eddie Peabody, known here mostly for his talking shorts takes up the m. c. work at the Missouri.

Only sure thing about the m. c. business here is that Ed Lowry, entering upon his second year in that capacity at the Skouras Brothers' Ambassador, can just about stay there as long as he pleases.

Since Lowry's tenancy of the Ambassador began over a year ago, grosses have run from \$10,000 to \$15,000 over the figures at any of the other three big exclusively picture houses.

The mystery—to some—of why Fay has failed to click at the Missouri probably never will be solved. In a nutshell, the best solution seems to be that Fay was rather "over the heads" of the Missouri patrons. Another reason may be his woeful attempts to sing ballads, which run into high notes, as ballads will.

FLASH WITH 19

Douglas Leavitt and Mary Lockwood have joined forces with Harry Stoddard and his orchestra for a flash act of 19 people, titled, "Hit Bits of 1928."

There are four other principals in support, including another Lockwood sister, Helen Lyons & Lyons booking.

TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up
a full line of gold and silver tinsel, metal cloths, gold and silver trimmings, rhinestones, etc. for stage costumes. Samples upon request.

J. J. Wyle & Bros., Inc.
(Successors to Siegmans & Wells)
18-20 East 23rd Street
NEW YORK

Pan Agents Organize

Agents booking in the New York Pantages offices have effected an organization.

At a meeting the agents agreed to eliminate the booking confusion that has existed on the Pan floor; the understanding that they must take turns; first in line to be given consideration by the Pan bookers with other agents waiting not to encroach or butt in until the agent ahead has received attention.

Another thing the agents will give 100 per cent. attention to their Pan franchise by agreeing upon the list of acts to be offered for Pan booking. This will erase duplicate names where agents submit the same acts.

Several other things considered more of a minor character were up for consideration, with the agents agreed to assemble whenever an important matter arises.

The association is in full accord with the booking office. It will benefit by the adoption of booking plans primarily suggested by the Pan representatives to make booking in New York on an equitable basis.

MARRIAGES

Fritz Schenk, artist's model, of Portland, and George Thomas Corcoran, actor, married at Tia Juana Nov. 1. The groom is with a Fanchon and Marco unit.

Albert Russell, picture director, brother of William Russell, to Dorothy Tank, non-professional, in Tia Juana Nov. 6.

Monita Gray, ex-wife of Robert M. Lawton, Boston, to Monte Gowthorpe, London, Eng., in New York, Nov. 3. Bride is daughter of late William P. Gray, president, Maine & N. H. Theatres Co. Groom, former auditor Gray Co., now with Paramount.

Maybelle Bain, ex-show girl and former secretary to Max Hayes, to James L. Ring, non-pro, Oct. 19, in Los Angeles.

Ben Dugoll, bass player, Morey's stage band, Chicago, to Rose Witz (non-pro), Oct. 28 in Benton Harbor, Mich.

Edna Rothwell to Franklin Ford in New York Nov. 6. Bride is radio pianist. Groom is president and manager of Station WHAP.

SPOT BOOKINGS NOW BY LOEW'S AND PAN'S

Giving the advent of the sound films as the main reason the Loew and Pan vaude offices in New York are working on the spot booking plan.

With Pan pretty well booked up to January a halt on immediate route booking has been called.

Loew is not doing any long period routing at this time, taking the turns on what is styled "spot bookings."

All the Loew houses are getting a readjustment of booking plans where talkers are more than one hour long.

Collins Loses Franchise

With the non-failure of Johnny Collins to appear on the Loew vaude booking floor, Sam Howard, his business associate, was last week denied further booking privileges.

The report had gone out that Howard had been granted a franchise. The conduct of Collins vexed the booking heads and with the elimination of Howard, the Loew offices immediately dropped all business with the Collins office. Howard, upon his notice that he could no longer sell acts or represent Collins on the floor, assumed the attitude that the report of a Loew franchise had caused the ban. This was not so, according to a statement by J. H. Lubin to a Variety reporter Monday afternoon. Lubin said that Howard was not entitled to floor privileges for the simple reason no previous permission had been given.

Belasco Off M. C.; Now Back with Unit

Al Belasco, former m. c., is returning to vaudeville in a unit financed by himself and produced in association with Ned Norworth.

Unit is to carry about 15 people, including a band. Title is "Sharps and Flats." Belasco got about two years of work out of the m. c. thing.

Audition Night Dies

Ben Lundy and Abe Meyer laughed off the closing of the "Auditions of 1928," midnight at the Carroll, by sending out notices of the closing in the form of an obituary notice.

EDDIE SHAYNE FREE

Chicago, Nov. 13. Eddie Shayne, one of the original association staff members, has given up the Denver Keith office and is in Chicago considering a future connection.

Shayne is reputed among the best showmen in his line.

Keith's, Wash., Quits

Washington, Nov. 13.

Keith's quit Saturday after several weeks of grind policy.

American Opera Co. in on rental Nov. 19-21.

Crew down from Manhattan Saturday tearing all projection out of the newly enlarged booth.

Final week of grind got under \$5,000.

Peaches Kept Out of Buffalo for 2nd Time

Buffalo, Nov. 13.

Mayor Schwab, for the second time, has declared against Peaches Browning appearing professionally in this city.

The first time it was for a theatre engagement, 71 is time it is a Main street dance place.

IRVING ACKERMAN IN N. Y.

Irving Ackerman, of Ackerman and Harris on the coast, is in New York.

Ackerman usually comes East for the horse or dog shows. The Horse Show is at the Garden this week.

Billy Barker Re-elected

Boston, Nov. 13.

Billy Barker has been re-elected Assemblyman to the Massachusetts State Legislature. Barker was formerly of Barker and Dunn, in vaudeville.

Fox Gets Lew Cody

Lew Cody, picture star, was booked Monday by the Fox offices through Sam Lyons (Lyons & Lyons) to open in New York next Monday at the Audubon.

Other Fox advance dates include Ruth Royce, Jerome and Gray and Jimmy Savo.

"Semi-Final" for Sharkey

"The Semi-Final" and not "The Star Bout" will be Jack Sharkey's vaude skit when the former bananaweight champ makes his stage debut a few weeks hence under direction of Sam Green.

Talbot with Kahl

Chicago, Nov. 13.

Andy Talbot, former assistant to Sam Kahl, but left over in the cleanup, will join the Kahl-Levy stock enterprises, according to reports.

Assistant Agents Can't Return En Masse

As the result of the meeting of a committee of four Keith agents with John J. Ford, there seems little chance for a return of disenfranchised artists' representatives to Keith's in any capacity.

The committee meeting Ford was composed of Murray Fell, N. E. Manwaring, Frank Evans and Harry Roem. They sought to gain Ford's consent for the return of several former Keith agents as assistant agents to those still holding franchises.

From reports Ford stated that, in his opinion, if the men in question were incompetent as full-fledged agents, there was no reason to believe they would be otherwise as assistants.

Shortly after the first exodus in the Keith office last summer numerous disenfranchised agents were permitted to return as assistants—booking acts on franchises held by others.

While there is a possibility of individual reinstatement of ousted agents, there is practically no chance for their return to the Keith office in a body.

RAJAH RABOID



The Erie (Pa.) "Dispatch" said: "A vaudeville performer who can and did close the show without a walk-out. One man working in full stage selling an audience 35 minutes of the most rapid and interesting talk we have ever heard. His articulation is perfect. He is a showman of the first rank."

Direction MARTY FORKINS
Palace Theatre Bldg.
Jack Weiner, Asst.

MISS JUBAL EARLY

EXCLUSIVE MATERIAL BY WM. K. WELLS
PLAYING KEITH-ALBEE-ORPHEUM CIRCUIT

INTERNATIONAL DANCERS

ALFREDO

JEANNE

RIVA AND ORR

HEADLINING OVER K-A-O CIRCUIT

BOOKED SOLID

THIS WEEK (NOV. 11)
HIPPODROME, NEW YORK

A Few Lines from the Press of Last Week:

"Standing out by reason of its glamorous color and racing tempo was the Riva and Orr Revue..." "Dancing as superior in execution as in conception..." "Wholly removed from the two-for-a-nickel type of mechanized hoover so prevalent these days."

Our Thanks to HARRY ROYE

Direction LEW GOLDER



RIVA and ORR Revue

Dances

16 Mins.; Full (Special)
81st St. (V-P)

Superlative and de luxe. Dance act oozing with class, geared to run at high tension and without a dull moment.

Alfredo Riva and Jeanne Orr were formerly surrounded with a string orchestra. Their new support consists of four young women.

Miss Orr handles herself like a million dollars. She possesses that rare combo, daintiness with sureness. Mr. Riva won applause with his distinguished use of a red-lined black treader's cloak.

Whole act is mounted and dressed with a splash and flash of colorful effects. It achieves the maximum of showmanly success in leaving nobody unimpressed. It is a rich and tasty dish.

Land.

LOU

LOCKETT and PAGE

PEGGY

WITH

WALLY COYLE

IN THEIR "1929 EDITION OF 'SAY IT WHILE DANCING'"

WITH

ARTHUR GUILMET

RETURN ENGAGEMENT, KEITH PALACE, NEW YORK, THIS WEEK (NOV. 11) Direction: HARRY A. ROMM

FIFTY MILLION BRITONS CAN'T BE WRONG!

"EVENING NEWS" (LONDON), NOV. 12

The Talk of Theatreland

A DARK HEROINE

The Realistic "Black Mammy" Not So Black—!

A number of critics, in discussing "Hit the Deck," the new Hippodrome show, referred to the good work contributed by the "colored artiste" who sings "Hallelujah" and plays one of the principal parts, that of Magnolia, the heroine's "black mammy."

They had a good excuse for believing that the actress was a negress, for Miss Alice Morley—from the U. S. A.—did indeed give a very convincing study.

But Miss Morley is not a negress, and her family belonged to Winstead, although she was born on the other side of the Atlantic.

The mistake was a nice compliment to Miss Morley's artistry and to the effectiveness of her "make-up."

WESTMINSTER "GAZETTE" (LONDON), NOV. 4

American Comedienne's

Song Success

But it was not till Alice Morley, a newcomer from America, sang "Hallelujah" that the large audience was thoroughly enthused. Alice Morley has the part of a colored servant of Looloo Martin (Ivy Tresmand), who owns a coffee house in Plymouth. She is a comedienne of the grotesque type and certainly has a definite way with her which would have attracted some attention.

But when she sang "Hallelujah" in the rather curious surroundings of a Chinese seaport with the stage crowded with Chinese girls and British marines, she became something greater and more significant than a grotesque comedienne. Everybody will be singing and whistling "Hallelujah" before many days.

"MORNING POST" (LONDON), NOV. 4

But it was Miss Alice Morley, an American visitor, made up as the darkey companion of Looloo, who scored the real hit of the evening. With the much-boomed and much-plugged song, "Hallelujah! Shoo the Blues Away," she proved herself the possessor of a calm, quiet, smiling ability to hold the huge house with effortless ease.

"THE REFEREE" (LONDON), NOV. 6

Perhaps the great acting and singing success of "Hit the Deck" was achieved by Alice Morley, who played a darkie servant. Her strong, ringing voice proved of great help both in acting and singing.

that's what they said about
ALICE MORLEY

ALL COMMUNICATIONS

Miss JENIE JACOBS, 1674 Broadway, New York

Helen Henderson Will

Marry Gene Geiger

Helen Henderson, of 77 Park avenue, if you please, former tableau feature of the Zeigfeld "Follies" and Club Anatol, who married Aaron Benesch, multi-millionaire, of Baltimore, divorcing him shortly after, announces that she and Gene Geiger, of nite club and road house operation, are to be wedded shortly. Rather clandestinely they have been going together for some time until the premiere of Gene's Rendezvous, night club, formerly the Casa Lopez above the Winter Garden, when Geiger and Miss Henderson sat on the ringside together. Dating from that occasion the two have been keeping constant company. Geiger also manages Vincent Lopez.

CONEY HOLMES' OFFER

May - Maneuver to Take Over Temple, Detroit

With negotiations on, there is a chance the Temple, Detroit, may be reopened by outside interests and operated with vaudefilms in conjunction with Keith's.

Coney Holmes, former Keith road man and now with the Michigan Vaudeville Managers' Association (Charlie Mack), Detroit, has offered to reopen the old house with vaude booked either Keith's or the M. V. M. A. There is a possibility that if procuring the proper backing in Detroit, Holmes would operate the house himself, paying the heavy rental now charged off as dead loss by Keith's. The latter has expressed itself as willing to listen to any proposition insuring an even break on the rental for the idle property.

The Temple, one of the best-known straight vaude theatres in the country for years, went dark last summer, after a short term with combination bills.

It is under a long lease to Keith's at a rental of between \$30,000 and \$100,000 yearly, probably the most expensive piece of theatre property in Detroit. The high rental fee has kept the house closed.

On a Bristolphone Short

Four Nightingales—Jessie Payne, Loretta and Evelyn Sayers and Dorine Glover with their accompanist, Margo Milham, going with Bristolphone for a talker.

In Palace Lights

In lights at the Palace, New York, this week, second time in 16 years that a Palace bill has been electrically displayed, are Olsen and Johnson, Nellie and Sarah Kouns, Jack Benny, Enrico Rastelli and Lockett and Page.

Full Wk. Films Cut Out 35 Acts for Fox

Academy, Audubon and Crotona, New York, and all out of town Fox-booked vaude houses will go full week next week, with strengthened screens eliminating about 35 acts.

New York trio will play "Mother Knows Best," while the out-of-towners split "Wings," "The Patriot," and "Mother Machree" among them.

Film Houses Paying

Fannie Brice \$7,500

Los Angeles, Nov. 13. Fanny Brice has been engaged for three weeks by Publix at \$7,500 a week.

Dates to be played are Boston, Detroit and the Chicago, Chicago. Arranged by the Wm. Morris agency.

KEITH'S 3 NEW ONES

Keith's three new houses, in Memphis, Rochester and Flushing, L. I., are slated to open within a month.

Memphis makes its bow, Nov. 18 with vaudfilm. Theatre has been placed on Wayne Christie's book.

MARY BOLAND'S 2 WEEKS

Mary Boland of legit, entering vaude in a dramatic sketch, has been booked for a couple of weeks by Keith's.

Starts at the Albee, Brooklyn, Nov. 25, playing the Palace the week following.

Sam Howard's Agency

Sam Howard, former Keith booker, has opened an agency, to book independently.

Alonzo Booking Goldstein Houses in New England

P. Alonzo is now booking the Goldstein New England houses, out of the Keith office in New York. George Poll is assisting him.

Alonzo and young Poll, nephew of S. Z. Poll, booked the Poll circuit in the same territory before Poll sold to William Fox.

When Poll sold for around \$20,000,000, no provision appears to have been made by him for either Alonzo, who was Poll's first and only chief booker, or for Poll's relative.

LeMaire-Phillips Split

George LeMaire and Joe Phillips have split as a team. Phillips may team with Jim Corbett.

10 Days' Leeway For Exploitation

At the suggestion of John Ford, booking of all acts depending mainly on exploitation will, in the near future, be set no later than 10 days in advance.

In the past many acts in the exploitation class and weak as entertainment have been booked into theatres too late to provide a chance for proper publicity work.

Fay at Paramount

St. Louis, Nov. 13. Frank Fay, leaving here as m. c., will open as the Paramount's New York stage master in two weeks, on an indefinite stay.

The Gus Sun Booking Exchange Co.

Regent Theatre Bldg. SPRINGFIELD, OHIO. Furnishing over one hundred theatres with vaudeville through our combined offices; and over eighty with musical shows. Can always use first class standard acts.

OFFICES: New York, Chicago, Cleveland, Detroit, Buffalo, Pittsburgh, Kansas City, St. Louis.

AT LIBERTY

Vaude Pianist, experienced all lines—talk, sing, violin. Mr. DUSTIN Phone Intervale 8858

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES CONSISTENT, EFFICIENT SERVICE SINCE 1913

The Fally Markus Vaudeville Agency

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JOHNNY JONES

IN CHARGE

OLE

CHICK

OLSEN AND JOHNSON

"THE RACKETEERS"

BOOKED SOLID

THE "MORNING WORLD," NOV. 13:

"Olsen and Johnson took possession of the stage, their many assistants took possession of the auditorium and together they proceeded to indulge in the wildest, maddest and most utterly irresponsible succession of buffooneries that this reviewer has had the good fortune to see in months of visiting the Palace.

"The whole business can be described as a riot.

"If you can laugh at the crueziest antics, go to the Palace and laugh till it hurts at this act. Even though you may have to sit through the entire bill before Olsen and Johnson arrive on the stage, it's worth it."

At It Again at the

PALACE, New York

This Week (Nov. 11)

"BILLBOARD," SEPT. 22, 1928

OLSEN AND JOHNSON, those acts of vaudeville comedy, supported by a contingent of kings and queens in the same line, afford all the substantiation that anyone needs when arguing in favor of the actor in person versus the talkie-film performer.

Until canned acts are able to wreck an audience the way Ole Olsen and Chick Johnson wreck 'em, their chances for permanently displacing the performer in the flesh are little more than nil. Al Jolson, admittedly the peer of

light entertainment artistes, isn't one-tenth as effective in his talkie-film appearances as Olsen and Johnson are in person.

In fact, judging by audience applause, which signifies appreciation and satisfaction, Jolson on the screen can be, and has been, linked by many second-rate vaudeville performers appearing in person.

It is the contact of personalities that does it. Feeling the mood and pulse of the audience and playing on its susceptibilities—which sometimes vary considerably from one show to another—makes it possible for Olsen and Johnson to satisfy their public just as each

particular gathering wants to be satisfied.

The response of the audience, in turn, acts as an inspiring stimulant to the performers.

It's the teamwork that does the trick. With their present act and assemblage of funmakers, Olsen and Johnson have a production that can throw any audience into hysterics.

About the only reason the audiences eventually stop roaring and applauding is because they become too weak to do either.

Were they to present the same antics on the sound screen, it is a safe bet that their effectiveness would be reduced at least 75 per cent.

ASSISTED BY

CLYDE HAGER, NORMAN SISTERS, HAL FINLEY, BARON HOPPER, SIDNEY C. GIBSON, THE TWO PIGEONS AND A DOG, A GHOST, GORILLA, A BATHTUB, AND—DON'T FORGET THE GUNS

JIMMY REG
CAMPBELL AND CONNELLY

ENGLAND'S AMERICAN MUSIC PUBLISHERS

FROM TWO ROOMS TO TWO FIVE STORY BUILDINGS
IN THREE YEARS!

*"SITTING PRETTY" WITH THE SIX BIGGEST HIT
SONGS IN ENGLAND TODAY!*

'NEBRASKA'

'WORRYIN''

'TOGETHER'

'HOW LONG HAS THIS BEEN GOIN' ON'

'BROKEN HEARTED'

'WAS IT A DREAM'

MAKING HITS FOR DE SYLVA, BROWN, HENDERSON, INC., SHAPIRO, BERNSTEIN, INC.,
SPIER & COSLOW, INC., GENE AUSTIN, INC., GREEN & STEPT, INC.

IN FACT, MAKING MUSIC HISTORY
IN GREAT BRITAIN!

AMERICAN PUBLISHERS AND WRITERS WHO WANT REAL
REPRESENTATION AND QUICK ACTION, SEND US YOUR SONGS

CAMPBELL, CONNELLY & Co.

CAMPBELL, CONNELLY BUILDINGS, 10-11 DENMARK STREET

LONDON - - - ENGLAND

CABLES: DANSMELODI, LONDON

NEW YORK: Campbell, Connelly, Inc., 62 West 45th Street

Passing for amusement in

Los Angeles, Nov. 7. Good presentation of varied talented people spots the U. A. offering in the A1 class at this writing. Policy of giving the audience a little bit of everything, disregarding big names in favor of young talent seems to be showing results.

Following Will Prior's orchestra rendition, the Rangers, 10 male voices, break in the stage show. Costumed in tams and smocks, the

(Continued on page 41)

Continued on page 41)

Wednesday, November 14, 1928

MORRIS AND CAMPBELL (4)
"Any Apartment" (Sound)
15 Mins.; One State (V-P)

Joe Morris and Fio Campbell have stolen a march on competitive vaudevillians for novelty by screening their former act for the sound film and letting the pictureization do 99 per cent of the act as is.

The same support man and woman in the regular stage version, is retained.

The idea is reported as an experiment supposedly aimed for sound houses.

It's an M-G-M Movietone on the half real and half reel idea. The late George Beban did a similar stunt some years back in non-talkers, with "The Sign of the Rose".

Morris and Campbell also having a weather eye focused on the box office have made a superb talker skit, but it won't mean a thing without both principals and their support there in the flesh also. Premeditated, or otherwise, the team was smart. They might release the sounder as it is, but without those in the flesh it will lack finish.

For the State showing the sounder handles most of the act which embodies the former formula of the skit, having Morris remarried after divorce, with precocious male offspring and a henpecking, nagging spouse on his hands.

While errand running he spots his ex headlined at a local house. Gives present ball and chain the runaround to make the show, but not without his mother's son tagging along.

The sounder displays most of this with Morris and boy coming in from the rear and holding confab with Fio Campbell on the screen. Synchronization timed perfectly.

At the tag all four are in on person, with Miss Campbell supplementing her former talker numbers for another vocal and getaway. Novelty clicked heavy here, next to shut Monday night. Should clean up all around. *Edna.*

MORGAN, STONE AND CONNORS
Banjoists
18 Mins.; One
81st Street (V-P)

Morgan and Stone, two young men of 20 or so, who formerly did a two-act, have teamed with Connors, antecedents unknown. Act opens with Connors announcing he is breaking in two amateurish partners. Some smiles derived from awkward deportment of pair when coming on.

Dropping the make-believe pair twangs the war out of their banjos. They have a lot of youthful enthusiasm that adds measurably to their appeal. Connors on his part shows a ukelele side line and tears off several classics, including the Sextette from "Lucia," very good.

Ought to get by on its speed and pep. *Land.*

BROWN AND WELLS
Comedy
16 Mins.; One
American (V-P)

Straight man and comic in hokum personified. Yet the boys are ok for those who like their low comedy.

If the comic doesn't trim the world for fantastic makeup, he missed his aim. That takes in his entrance attire only. It goes double for his little girl getup.

Straight is smart enough to slink behind the pit orchestra's blare. Singing notwithstanding, he handles his partner neatly.

More effort to conceal the string attached to the dancing clarinet would double the laughter afforded that particular piece of business. *Bige.*

DANCING TROUPERS (4)
Clog Dancing
11 Mins.; One
American (V-P)

Similar but not quite equal to the Pioneer Tap Dancers, also a group of four old timers at present in Keith's houses. The difference in time being played just about gauges the difference between the two acts.

In this, each of the old boys displays his ability at singly stepping in the old manner while ensemble numbers open and close. The pair announced as the Lombard Bros. do the best hard shoe item in the rep. There's an appeal in four hearty vets of the old school of dancing that cannot escape any audience.

One bad feature may easily be corrected. It's the entrance in cheap looking trench rain coats over the tuxedos.

Smash here No. 1, and this seems to be their circuit. *Bige.*

ERNEST BALL, JR., and Co. (5)
Songs
17 Mins.; Full Stage
Fifth Ave. (V-P)

Son of the late song writing veteran has taken over the idea exploited by his father about a year before his death. The Senior Ball used a double quartet while the youngster has assembled five voices for the singing of the standard numbers Ernest Ball wrote over a career of 25 years.

Sure fire idea and nicely managed here. Introductory and emphasis upon the father and son appeal are done in briefest possible way, and the sentimental association of the songs are left to speak for themselves.

As nearly as could be gathered from announcements the personnel is Joe Guilfoyle, actor; Frank McGraith, tenor; David Morris, bass; Leon Crystal, baritone, and one other person. Go over a repertoire of the best known Ball numbers with an applause climax in "Mother Machree" and closing with "Let the World Go By." Use one Victor Herbert number, introduced as "my father's favorite."

Young Ball is nice looking young man presiding at piano and the six make a highly agreeable singing combination, Morris' bass contributing that rich quality that gives substance to male ensembles. Second from closing here and returned solid score. *Rush.*

TOMMY MANN, GABY LESLIE AND CO. (6)
"The College Flirt" (Skit)
20 Mins.; Three (Draped Parlor)
Riverside (V-P)

"The College Flirt" is the plot idea for the presentation of Tommy Mann's burlesqued female impersonation. Familiar idea and development with \$100 bet among the three boys, with as many co-eds participating in a song and dance comedy sketch, where Mann endeavors to impress his histrionism as a female impersonator.

Act opens dramatic, disclosed as an amateur theatrical rehearsal with Mann accused of being a bum actor, particularly as a "girl." The bet is to convince the other duds that he could fool even as to his sex. Of course he wins, with the usual business of Mann (in femme attire as a phony Sally something-or-other) needing all the gals in sight in front of their beaux, and the latter forced to accept everything in view of the conditions of their wager.

But with diverting stuff, interspersed with some song and dance ensembles. Miss Leslie, evidently the larger end girl, does little distinctive outside of being a bit more impressive than the other two girls in the routine formations.

In the troy here it fared well. *Abel.*

CHISHOLM AND BREEN
Comedy Sketch
15 Mins.; Full (Special)
125th St. (V-P)

Silly-silly skit that hasn't a chance to convince an intelligent audience. In it, the capable playing of Chisholm and Breen goes for naught.

Set in a cabin in Alaska. Couple on their honeymoon. The woman who insisted they start it in Alaska. Man has it framed to cure her of the cabin idea in a half hour.

Raves the way for haunted house stuff, climaxed by a strange Indian preening through the lattice. Previously the husband had read in a newspaper that an insane redskin had escaped from the local color. He doesn't show in the room however.

Finishes as flat as the bulldip. *Bige.*

WILSON AND KEPPLE (3)
Dancing
10 Mins.; One
125th St. (V-P)

Formerly a straight dance team and now a nut dance act in nut makeup and with semi-comic dancing. Third member, girl, there on the other gen does a sitting-down tap routine. Double comedy dance number leads to the stairs finale.

The novelty opening now used could be elaborated for added strength. It's a miniature bus pedaled by one of the men, with a seat on the top deck, upon which the other gen does a sitting-down tap routine. Double comedy dance number leads to the stairs finale.

A novelty dance act that misses topnotch classification because a topnotch routine is needed. In any event the gal should be retained, if only for her appearance. *Bige.*

LOTTIE HOWELL (1)
Songs
15 Mins.; One
Riverside (V-P)

Lottie Howell has been around before in the outfit of picture houses. She has Herbert Goodie at the piano, merely accompanying without further ado as to solos, specialties, etc.

Her song repertoire needs a bit shifting about for better returns, although she impressed highly here on a slipshod bill before a cold and restless audience and in a tough spot on the program.

She opens with the "Blue Danube" waltz, singing German lyrics to the classic Strauss melody. An old and new song medley follows. It was one of those trick vocal calisthenics which seem out of the picture for vaudeville, particularly following a contemporaneous and more popularly appealing stuff. If she must show off her larynx appeal, Miss Howell would do better to spot it right after the Strauss waltz number and get it over with.

The songstress, otherwise, is of nice appearance, tall and refreshing looking, and, coupled with the voice, she should find her level on the variety stage as she has in pictures. *Abel.*

MEYERS AND NOLAN
Comedy and Singing
12 Mins.; One
American (V-P)

Comedy classification is afforded by continued reference to the women's weight in business and song. Otherwise the woman's powerful singing voice predominates. A very large blonde, she gags about her heft even while at the piano. Her partner accompanies in song and tosses in a short dance.

Reliable intermediate two-act. *Bige.*

MCCARTHY SISTERS (2)
VOCAL
10 Mins.; One
American (V-P)

Not the McCarthy Sisters of Broadway.

Harmonists with nothing but good looks. They won't go far by themselves, but might in a flash act, with their voices and comeliness.

Vocal stuff, strictly mediocre. Material likewise. They revive an old one, "Sam, the Accordion Man," for a half-hearted takeoff on the William Sisters. In this the brunt McCarthy faintly exhibited a sense of comedy, but afraid to let the comedy self go. With a change the comedy might double the team's effectiveness.

Small time now, gams notwithstanding. *Bige.*

MELVIN SISTERS (2)
Vocal
11 Mins.; One
American (V-P)

A stage band act, needing stage band backing more than the stage bands need the girls.

For vaude a harmony routine that will hardly carry them far. Fair singing in voice-selling knowledge. The Melvins seem to let it out and then let it go at that. Some improvement when they return in shorts for the finish. The improvement is there because, while they looked good before, they looked better now. That's something. But it leads to nothing.

The girls need the right kind of steering. They are all wrong. *Bige.*

MARIE BLANK and Co. (2)
Juggling
8 Mins.; Three
Academy (V-P)

A feminine juggler is not altogether a novelty in vaude but this one by reason of her skill and dexterity draws attention.

She has remarkable command in juggling plates and umbrellas. Six at a time demonstrated her proficiency and expertness despite several misses.

For the close she balances glass articles atop a rod or pole, juggling other objects the while.

Co. is a man, trying for comedy and a girl with essays dancing.

Did fairly in the opening spot here. *Mark.*

PHILLIPS and SHELTON
Trapezeists
8 Mins.; Full (V-P)

Two girls on trapeze, also using rings. Performance is speedy. No stalling. Several of tricks earn applause and strong finish gives them plus on all requirements for act of type.

Way about for act of type. Trapezeists dress neatly and can play anywhere where the stage is high enough. *Land.*

THE CARLTONS (2) and Orchestra (8)
Dancing and Music
12 Mins.; Full (Special)
86th St. (V-P)

The eight-piece band in this dance flash means a lot less than an eight-piece band should. It's grouped around the piano off to one side. In such a position a four or five-piece combination would look as well. And in this act it doesn't seem to be a good band.

The leader steps out once for a song and violin solo. He's okay. He later completely overshadows the rest of the band with a vocal chorus concluding an orchestral number.

The Carltons' man and woman, neat dancers, first in a waltz and finally in an unusual adagio. In the latter the man, representing a drunken Russian, carries his partner on in a bag. She has about 200 per cent more on when in the bag than when out of it. When out, it looks like a case of attack with some broadly suggestive stuff in the dance. At least, to many audiences it will be the first adagio with some significance, anyway.

Though having no bearing on the turn itself, the Carltons were slightly handicapped here in closing the same bill opened by a similar and better act (Chaney and Fox).

A flash with an obviously top-heavy nut. *Bige.*

PATTI HARROLD and MYRTLE LEONARD
Songs
13 Mins.; One
81st St. (V-P)

A class singing act, with more of its class derived from the personality and appearance of the two girls than from their songs.

What Patti Harrold (daughter of Orville Harrold) might forget is that tap dance for an encore. Even if good, entirely out of place. And it's not good.

Otherwise, Miss Harrold, light soprano, and her partner, Myrtle Leonard, contralto, do nicely with their singing. Miss Leonard also accompanies at the piano.

They are oddly but prettily costumed in evening gowns with pretentious flounced chiffon bottoms. Miss Leonard's skirt is at least four feet from side to side, maybe more.

A Palace dancer. Later spot would be dangerous. *Bige.*

VILLA and STRIGO
Instrumental
15 Mins.; One
American (V-P)

Man and woman, experts with the Hawaiian steel guitar. Their playing kayoed the American audience, but they need something else for better time.

The man gets all comedy possible out of his instrument, but there is very little comedy in a guitar. Woman is a tall blonde with a fair voice. Should not dub her solo an imitation of Nick Lucas. An imitation should resemble the original. It is better off being itself.

Presentations should be more desirable than vaude to this pair. *Bige.*

WALSH and ELLIS (3)
Skit
16 Mins.; Two (Special)
Broadway (V-P)

Marie Walsh and Frank Ellis have H. D. Symington assisting them in their flirtation skit. Symington does another of those top limcsy acts.

Act transpires in front of a road refreshment stand, typical of the many Drop Inns on the highways of the nation. Miss Walsh is walking back from Symington's car. Rest between the girl and Frank Ellis is conventional song and dance.

Pleasant if not robust comedy sketch for the intermediaries. *Abel.*

STUART GIRLS (2)
Song and Dance
13 Mins.; One
Broadway (V-P)

Sister team, one straight and the other roly-poly in build; both in kiddie outfits. Pickaninny idea in harmonics is favored. They are mild at best.

Personalities are against them as regards the make-up. Some at least a bit of stopping and a dash of clowning.

Very smallie. *Abel.*

LING JOEY
Songs and Talk
10 Mins.; One
Academy (V-P)

Ling Joey sings, talks and plays a ukelele, meanwhile explaining by due this or that of the conventional Oriental lifestyle because it's easier. And how!

Over the fence. *Bige.*

"ALBANY NIGHT BOAT" (9)
Girl Band
17 Mins.; One and Full (Special)
125th St. (V-P)

Girl band with a better idea of what constitutes an act than most girl bands have shown, but musically below average.

Title, naturally, means a deck set. Opening is in "one" with a special deal representing the port side of a ship. Members make their entrance from the orchestra, passing to full through a slit in the olio.

The lone male of the act is a small time comic who overplays his comedy, providing too much of a chance to judge the whole turn by his personal antics. Another shingle member of the organization also helps keep the musicians in the background. She's the soubret, doubling from sax to singing, the latter in short wardrobe. She has four solo spots, three in succession, one leading to the finale.

That has one girl doing more than the seven other girls combined and the lone man grabbing as much from the band. Perhaps that's why the music seems ordinary.

Tiffany-Stahl picture lately released, called "The Night Boat." "Albany Night Boat" sounds like commercial title. *Bige.*

CHANEY and FOX and Co. (4)
Dancing
14 Mins.; Full (Draped)
86th St. (V-P)

Classy dance flash, though, basically, that's nothing new for Mayris Chaney and Edward Fox. They've been quite classy for some time.

Along the usual lines; snappy hangings, flashy dressing and graceful dancing. Added are a boy eccentric dance with one partner too outstanding and a singing pianist (man). Latter works vocally in his solo spot, otherwise accompanying only.

Name pair are finished dancers, mostly ballroom, while the girl is excellent by herself in a toe single.

Among the best of its kind, and there are plenty of that kind now around. *Bige.*

MCCLOUD and KETRICK
Songs and Banjo
13 Mins. One
Broadway (V-P)

McCloud is the banjo soloist; Ketrick the Fatty Arbuckle songster. Conventional frame-up and routine. Mild snickers returned on the heavy-weight's jazz dance attempts.

Among other things, McCloud does the "Foot and Peasant" overture as a banjo solo, announced by Ketrick as a difficult feat. May be, but the announcement is unshowmanly. It got a big hand from the big attendance.

The erpulent singer took the turn off with a hot pot "Sweet Rusie" number. Bright deuces. *Abel.*

STRAINE and LILA
Talk and Songs
15 Mins.; One
American (V-P)

Colored mixed team. Entire act is a prolonged wrangle between woman complaining that man is getting too old and she is going to air him and man stating what he will do in that exigency.

It's a type of Harlem humor that is popular but not too well developed by this team. Act has plenty of noise and clicked at the American more on volume than on any pronounced laughs. "Handy Man," the double meaning croon done in vaude recently by Ethel Waters, is used in a mixed version. Woman sings with plenty of gusto. Merit but no front. *Land.*

UNITED ARTISTS
(Continued from page 40)

boys sing and the eight Studio Dancing Girls pull an aesthetic. Alfred Brower nicely with a fast Russian dance. He seems to be held down in the wings but the one number. Audience like it.

Pearl Twins, very easy on the optic nerves, vocalize a hot piece and go into their dance, and what a pair. Arrogant and buck stuff.

Just a pair off from these kids straight from buck stuff to high heels and back to acrobatic, these three girls do the show. The Hansers have out some more songs and the other dancers do two more bits.

There is an upping in the of the triple and unpretentious settings, and T. A. has a show. A telephone short, Redmond and Wade in "The Gyp," complete.

2d half (15-17)
Chas Mac & Odette
Shields & Delaney
Roy King Co
Talbot Kenny Co
(One to fill)
AKRON, O.
Palace
1st half (19-21)
Lody Barry
The Gessie
McGraw Bd
(Two to fill)
2d half (22-25)
Billy Batcher Co
The Maykows
Frank Devore Co
(Two to fill)
2d half (15-18)
The Collegiate
Frank Hamilton
Mildred & Martin
Will Mahoney
4 Canting Stars
AMSTERDAM, N. Y.
Rialto
2d half (22-25)
Dorson
Freda & Palace
(Three to fill)
ATLANTIC CITY
Keith's
1st half (19-21)
Doc Baker Co
2d half (22-25)
Ronde and Francis
Wynn Wynne
1st half (19-21)
Olive Olsen
(Two to fill)

BOOKING FOR LOEW
CREATORE, LENETSKA
& MARTIN, INC.
1560 Broadway, N. Y. C.
Bryant 6525-6-7
Irving Edwards and Rosita Now
Playing Wilkes-Barre and Scranton

BALTIMORE, MD.
Hippodrome (19)
1st half (19-21)
Haynes Lohm & K
Jack Janja Co
2d half (22-25)
Melodious Males
(One to fill)
2d half (22-25)
Billie Burke's Co
Jack Usher Co
Gordon Gray
Gaylor & Byron
Jack Lee
New Garden (19)
Faye Elliott & K
George Hunter
Hayes & Plesion
Bill Eulie
(12)
Gaynor & Byron
Neil Helman
Rose's Midgate
(Three to fill)

BINGHAMTON
1st half (19-21)
P's Watavawa Co
Murray & Irwin
Kurtle & Bush
Frances Kennedy
Brown Bros
2d half (22-25)
Shapiro & O'Malley
Evelly Rich
(Three to fill)

BUFFALO
Shea's (19)
Paul Tremaine
D. Frakon
Toby Wilson Co
Art Henry Co
(One to fill)
(12)
Alexander S
Talent & Merit
Haunted
Derickson & Brown
Lillian St. Leon Co
CANTON, O.
Palace
1st half (19-21)
B. & J. Creighton
Eugene O'Brien Co
B. & Whitehead
Rodeo Rubin Co
Jack Newman Jr
2d half (22-25)
Frank Hamilton
Chas T. Aldrich Co
Spencer & Williams
Dawn Home
Minchewa
2d half (15-18)
Hayes Marsh & F
Hartman & Sexton
George Broadhurst
Summers & Hunt
(One to fill)

CHARLOTTE, N. C.
New Broadway
2d half (22-25)
Marko and Jerome
Sargold
Talent and Austin
Col Jack George
Holland Brothers
CHICAGO, ILL.
Edin
2d half (22-25)
Carroll & James
(Two to fill)
CINCINNATI
Albee (10)
The Gaudinatti
Will Mahoney
Anger & Fair
Normance Brady
(Two to fill)
(12)
Angel Bros
Rogers & Wynn
Princess Pat
Watson Sis
Jick & Cherie
Larry Rich Friends
Palace (10)
Rubie Sis
Ann Garrison Co
Macaback & Dolly
Ruth Robinson Co
Ben Turpin
Hayes Marsh & F
(12)
Achilles & Newman
Gordon Gray
Sherman & McVay
Harris Montgomery
Harry Holmes Co
Down Home
(12)
1st half (19-21)
Rogers & Wynn
Ethel Waters
Jishkawa Jope
(One to fill)
2d half (22-25)
Ruth Robinson Co
Lary Rich Co
(Two to fill)
2d half (15-18)
Columbia 6
McManus & Hickey
Eva Tansy
Cyle of Iance
One to fill
Palace (10)
Collegiate
Ray Huling & Seal

Hyde & Burrell
Watson Sis
Van & Schenck
(12)
Joan Elton Co
Brenda Stuart
Sam Mann Co
Van Schenck
Palace
COLUMBUS, O.
1st half (19-21)
Down Home
Frank Hamilton
Princess Pat
Lary Rich
Lary Rich Friends
2d half (22-25)
B. & J. Creighton
Lena Telleghen Co
Barry A. Whitehead
6 Rockets
2d half (15-18)
Sheldin M. Hett & L
Cuby & Smith
Morton & Thomas
Harry J. Conley
Cliff Edwards
Cliff Edwards
(Two to fill)
COLUMBUS, GA.
1st half (19-21)
(Same bill plays
2d half (22-25)
Ronde and Francis
Wynn Wynne
Pain and Tennyson
Barry A. Whitehead
Jolly 4

BORNEAL, N. Y.
Shadwick
2d half (22-25)
Ervell & Dell
Ruth Robinson Co
Dany Small
Geo Lovett Co
(One to fill)
HUNTING, W. VA.
Orpheum
1st half (19-21)
Ruan & Jerry
3 Hauser Boys
Francis Renault Co
Held & Green Girl
(One to fill)
2d half (22-25)
Dauntion Shaw
Layman & Pailor
O'Brien & Josephine
Eugene O'Brien Co
Morrell & Elmor
(One to fill)

ITHACA, N. Y.
Strand
2d half (22-25)
Murray & Irwin
2d half (22-25)
Gladys & Loris
Mazzetti & Lewis
Laurie Rodeo
(Two to fill)
Harrington Sis
Renie Riano Co
2d half (22-25)
Burlie Durkin U
2d half (15-18)
The 4 Clairs
2d half (15-18)
Drew & Dowling
Yesterthosts
(Two to fill)
LEMA, O.
Shine's Ohio
Palace
1st half (19-21)
Manellon
Van & Car Avery
Marion Gibney
2d half (22-25)
Louisville, Ky.
Keith's
1st half (19-21)
Achilles & Newman
Gordon Gray
Winnie Lightner
2d half (15-18)
Dance Bites
Harrington Saxton
Sam Mann Co
Palace
1st half (19-21)
Joe & M. C. Miller
Chandler Boys
Nash's Legeromy
Koran
(12)
Dance Bites
The Gaudinatti
Lillian St. Leon
Lodya Barry
2d half (22-25)
Upturn
1st half (19-21)
Cuby & Smith
3 A's
Brendel & Burt
Uphm Whitney Rev
Frank Hamilton
Chas T. Aldrich Co
Spencer & Williams
Dawn Home
Minchewa
2d half (15-18)
Hayes Marsh & F
Hartman & Sexton
George Broadhurst
Summers & Hunt
(One to fill)

MAINE, N. Y.
Keeney's
1st half (19-21)
Danny Small
Shapiro & O'Malley
2d half (22-25)
Marko and Jerome
Sargold
Talent and Austin
Col Jack George
Holland Brothers
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Spencer & Williams
Dawn Home
Minchewa
2d half (15-18)
Hayes Marsh & F
Hartman & Sexton
George Broadhurst
Summers & Hunt
(One to fill)

Philadelphia
Broadway
1st half (19-21)
Olsen & Johnson
Turner Bros
Carlelie & Lammal
Chas Young
Senator Murphy
The Lettys
GREENSBORO, MASS.
Victoria
2d half (22-25)
Murdoch & Jones
(Others to fill)
HIGH POINT, N.C.
1st half (19-21)
(Same bill plays
2d half (22-25)
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Gayety's License Revoked by Mayor; Mutual's House in Minn. Ordered Dark

Minneapolis, Nov. 13. Taking the matter out of the hands of the city council which had been dragging it along for a month, Mayor George E. Leach suddenly announced the revocation of the license of the Gayety (Mutual wheel burlesque) and the closing of the showhouse effective after Saturday night's performance. Grounds were alleged improper performances.

Attorneys for the theatre obtained a temporary order restraining the mayor from enforcing the closing. Mayor Leach has been extremely liberal and tolerant. Show people here see in his action a bid for the favor of the church and reform element with which he has stood none too high. It is believed he is preparing to run for a fourth term. By making the move, the mayor is antagonizing organized labor which has been fighting to prevent the council from revoking the license. But it is believed that the result of the Nov. 6 election, which found the church element in this community high in morale, as far as the presidential contest was concerned, caused the mayor to feel that his political future is dependent upon the church crowd's friendship.

"After an investigation extending over several months," said the mayor in a communication to Jimmy James, manager of the Gayety, "I have found the class of shows at the Gayety theatre, in my opinion, detrimental to the welfare of the city of Minneapolis."

"They have not been clean and I therefore must revoke your license at 11 p. m., Saturday, Nov. 10, 1928. I have discussed this matter with you and other interested parties so many times I believe it is quite unnecessary to go into further detail."

While the Gayety controversy raged an effort was made to put over a plan for general theatrical censorship, but the proposal met with such widespread and vigorous opposition that it was speedily abandoned. Several of the newspapers also have taken the view that if the Gayety performances were so bad as claimed warrants should have been sworn out for the management and actors' arrests.

Mutual wheel has dropped the Gayety, Minneapolis, off its list. According to the N. Y. office no further attempt will be made to play that town this season.

The Chateau in Chicago will pick up the Minn. week.

Wheel and Stock N. S. G.

Canton, O., Nov. 13. Stock burlesque the policy at the Lyceum Theatre, here, where Mutual Circuit shows held forth early in the season, ends with the current bill "The Town." Travelling tabs will replace in the stock company, which ends a short stay at the Lyceum are Sue Milford, Ruth Worthington, Edna Bates, Evelyn Courteaux, Jimmie Marshall and Bozo Ansley. Jimmie Brill is operating the Lyceum here and the Grand in Akron.

SAVOY CHANGES

Syracuse, Nov. 13. Billy De Haven, veteran Wheel comic, opened with Tom Phillips stock burlesque at the Savoy here Sunday, replacing "Scratch" Wallace. At the same time Joe De Rita bowed in, as the straight, "Itch" Robinson exiting. On Monday Phillips gave the chorus a shaking up, the line showing five new faces. The gals all came from the National, Detroit.

No Chance in Waterbury

Waterbury, Conn., Nov. 13. No arrangements have been made to book Mutual burlesque into city as reported. No theatre here is available. "The one-house open for burlesque is Jacques, which houses stock at the present time, and doing much too good business to switch. Last year burlesque came here and lasted just nine days."

Tom Henry Home

Tom Henry, veteran Boston burlesque man, returned yesterday with his wife from a trip abroad. Henry has several burlesque propositions but will not make up his mind for several weeks.

SYRACUSE ON WHEEL

Cahill Taboo Against Burlesque Overcome

Syracuse, Nov. 13. Mutual Burlesque, absent from Syracuse since the Morris Fitzer regime at the Savoy, returns to town, and the Main Stem at that, on Nov. 26 when L. Robbins, of Utica, former head of Robbins Enterprises, and L. H. Herk, president of the Mutual Wheel, take over the Temple as partners.

The deal which gives the former vaudeville house to Robbins and Herk was closed here Saturday. The two take the place a term of years from the Seneca Amusement Company, owned by the Cahill interests of this city and Edward F. Albee.

"Deal was a surprise. Cahill sworn off publicly on burlesque after a season's experiment with Columbia shows three years ago."

Under the new plan Mutual shows will now have two consecutive weeks in Chicago. Hereafter the troupes will go from Milwaukee to the Chateau, Chi., and then to the Empress in the Windy City. Detroit is the next stand.

At present the Mutuals reach the Empress following Milwaukee.

Hooch Revives Curfew

Indianapolis, Nov. 13.

An "Oriental" feature in the Thursday midnight show at the Mutual, burlesque house here, soired the Mayor he has invoked the town's 10:30 P. M. curfew law.

Shows running beyond time limit Election night (Tuesday), were forced to refund admissions.

Chi's \$8,000 Average

Chicago, Nov. 13. The Empress, South Side house and at present the only Mutual stand in Chicago, is reported drawing an average of \$3,000 weekly, which is at least \$4,000 better than average weekly business last year.

Fred McCloy Laid Up

Fred McCloy of Mutual, currently a patient at St. Vincent's hospital, New York, is okay but for one burn leg. It's the left one. Major operation was performed last week.

The leg is in a plaster cast and must remain covered for two weeks. Chances are that Fred will be confined at the hospital for another four weeks.

ONE OPENS, ONE CLOSSES

Another burlesque stock opened in the Bronx Monday at the America, once Minn's Bronx.

The Royal stock on the Bowery is closed.

Minsky's Runway

A runway will be installed at Minsky's National Winter Garden, New York, next week, in conjunction with the stock burlesque at the house.

CHICKEN TRUST

(MUTUAL)
For every vaudeville picture produced; for every vaudeville act that regularly lays eggs; for every show that is brought into being, there is supposed to exist somewhere, if it can be discovered, an audience to which all these things, however classy, will seem good or funny.

Possibly somewhere there is an audience to which Bill Watson's "Chicken Trust" will seem to have justification. It is a strain on the imagination, but the existence of such audiences will be granted for discussion's sake. That audience, however, was certainly not present Monday night at the Columbia.

There have been one or two pretty good burlesque troupes around town the last few seasons, but they have been in an era of horrors. "Chicken Trust" brings back the heebie-jeebies. It is beyond panning.

The attempts of the comical to be dirty and mildly dull "Wings" were played without a laugh. Efforts of the line to be peppy failed completely. To earn one single encore, even without the slight provocation required in burlesque for an encore.

The Monday night crowd had plainly come to see the house runway girls in their indifference and impatience with the show itself.

Obvious smartalecks on the "Chicken" portion of the title will be omitted. Let it suffice that Watson's melange is a turkey with a cheese cloth production. Land.

Mutual Shows Stick to Columbia on Broadway

A change of mind by Walter Reade last Saturday resulted in the Columbia, New York, not undergoing the changes previously ordered by Reade at the house.

Mutual shows will continue to play, with the two weeks' closing notice of the shows effective next Saturday, rescinded.

The order for the ousting of the stagehands and musicians was also revoked. Both stick, but without overtime pay hereafter.

Mike Joyce has been placed in full directorial charge. The pictures went out Monday with the house reverting to the two shows daily policy, both by the current Mutual company with the afternoon continuous policy at reduced admission replaced by the former reserve seat plan.

Garnett R. Callahan under the new arrangement will look after the shows and also have voice in the runway numbers, with Billy Koud to stage the latter. Both Callahan and Koud are Mutual connections.

Their return means that Jerome Rosenberg and his assistant, Frankel, are no longer in authority as to the house and show conduct.

Bobby Wilson Walks Off Minsky—No Notice

Bobby Wilson, featured comic with the stock at the National Winter Garden, New York, walked out of the show Thursday and has failed to since appear.

Herbert Minsky, manager of the house, claims to hold a pay or play contract with the comic, and says he will take the matter into the city courts.

Wilson's sudden withdrawal threw a monkey wrench into the routine of the stock show Thursday afternoon, remedied at night when another of the principals took over Wilson's scenes.

Burlesque Routes

Weeks of Nov. 12 and 19

Barre Facis-Gayety, Baltimore; 19, Strand, Washington.

Best Show in Town—Gayety, Scranton; 19, Gayety, Wilkes-Barre.

Big Review—Garrick, St. Louis; 19, Gayety, Kansas City.

Bohemians—Gayety, Brooklyn; 19, Gayety, Scranton.

Bowery Burlesque—Troador, Philadelphia; 19, Gayety, Baltimore.

Burlesque Review—Majestic, Albany; 19, Colonial, Utica.

Chicken Trust—Columbia, N. Y. C.; 19, Gayety, Brooklyn.

Dainty Dolls—Gayety, Minneapolis; 19, Gayety, Milwaukee.

Dimples—Darling—Hyperion, New Haven; 19, Lyric, Hudson.

Flapper Follies—Hudson, Union City; 19, Irving, N. Y. C.

French Models—Empress, Chicago; 19, Cadillac, Detroit.

Frivolities—Orpheum, Paterson; 19, Hudson, Union City.

Gals—Star, Brooklyn; 19, Orpheum, Paterson.

Girls From Hollywood—Lyric, Dayton; 19, Empress, Chicago.

Girls From the Follies—Piazza, Worcester; 19, Lyric, Dayton.

Girls in Blue—U. S. A., Grand, Akron; 19, Girls of the U. S. A., Academy, Pittsburgh; 19, Lyceum, Detroit.

Hello Pares—Gayety, Milwaukee; 19, Empress, Chicago.

High Class—Empress, Cincinnati; 19, Gayety, Louisville.

Hits—Crystal, St. Joe; 19, Gayety, Minneapolis.

Jazztime Revue—Irving, N. Y. C.; 19, Academy, Pittsburgh.

Kudding Kuddles—Strand, Washington; 19, Academy, Pittsburgh.

Laffin' Traps—Empire, Newark; 19, Star, Brooklyn.

Merry Whirl—Gayety, Buffalo; 19-20, Geneva; 21-22, Oswego; 23-24, Schenectady.

Milky Way—Empire, St. Apollo, N. Y. C.; 19, Empress, Chicago.

Moonlight Maids—12-13, Geneva; 14-15, Girls of the U. S. A., Toledo; 19, Colonial, Albany.

Moulin Rouge Girls—Mutual, Indianapolis; 19, Gayety, St. Louis.

Naughty Nittles—Columbia, Cleveland; 19, Lyric, Dayton.

Nite Club Girls—Empire, Brooklyn; 19, Troador, Philadelphia.

Nite Life in Paris—Howard, Boston; 19, L. O.

Hyperion, New Haven.

Puss Puss—Gayety, Wilkes-Barre; 19-21, Lyric, Albany.

Radium—Queens-Columbia, Utica; 19, Gayety, Detroit.

Record Breakers—Lyric, Bridgeport; 19, H. & S. Apollo, N. Y. C.

Red Hot—St. Joe; 19, Howard, Boston.

Round the Town—Gayety, Louisville; 19, Mutual, Indianapolis.

Social—Majestic, Columbia; 19, Lyric, Dayton.

Speed Girls—12-14, Lyric, Allentown; 15-17, Palace, Trenton; 18, Empire, Newark.

Starry Starry—Empire, Toledo; 19, Columbia, Cleveland.

Step Along—St. Joe; 19, Grand, Hartford.

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News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Any sort of a peg serves the tabs to go into the Peggy Joyce-Northesk routine as an excuse to again run those stock cuts. This time it was the alleged meeting of Northesk and Countess Leona Marcella in a nite club, renewing an old acquaintance.

A. P. broadcast interview with Inez Norton, companion of Arnold Rothstein and beneficiary under his will, in an Atlantic City hotel. She said she would give up a picture career but had no fear terms of the dead gambler's will would not be carried out.

Arnold Kent, killed in an automobile accident in California just after finishing in "The Woman Disputed" would be made by his work in that production. He won high praise from the reviewers on the New York premiere last week.

Channing Pollock resigned from the Church and Drama Association, which declined to give its approval to his new play, "The Money Penny." Pollock said, "I am informed that the refusal of endorsement was due to the disapproval of a certain rich man's son to review it. Papers went into the controversy making it a great bit of publicity."

Life size marble statue of Ethel Barrymore as Ophelia has been sculpted by Alving Calder, New York sculptor. It will be one of the four figures to adorn the I. Miller building, Broadway and 46th street.

Ruby Keeler (Mrs. Al Jolson) quit "Whoopie" in Pittsburgh Saturday night and started to join her husband in California, departing with Ziegfeld's blessing instead of a kick to Equity.

New York Supreme Court at White Plains denied Edward Royce's application for \$32,500 summary damages against Flo Ziegfeld, based on alleged breach of contract. Royce was owner of "Rio Rita" and alleged unjustified discharge. Ziegfeld replied Royce was intoxicated while at work among other things. Case goes to jury trial in December.

Divorce suit of Mrs. Edgar Allen naming "Peaches" Browning as co-respondent was on the White Plains Supreme Court calendar for trial early this week. Allen is "Peaches" manager and has been travelling with her. Plaintiff alleges misconduct, Lachmont, N. Y., Chicago and other places in 1927 and 1928.

Reappearance of Mary Hay in "Treasure Girl" recalled that when she married Vivian Barr, rubber broker in Singapore and sailed for the Orient in April, 1927, she said, "I'm leaving Broadway for good. I never will see you again. I'll never come back." She is dancing in the new musical with Clifton Webb with whom she appeared in "Sunny."

LOS ANGELES

Four alleged Gypsy fortune tellers were released under \$50 bail each by Municipal Judge Wilson pending new trial on charges of violating the city ordinance against door-to-door fortune telling. Ella, Phoebe and Romaine Sherlock, and Genevieve Palmer, the fortune telling quartet, had been in the grounds sentenced to 60 days in jail and fined \$200 apiece. Attorney Joseph Bekdeskie succeeded in gaining a writ for a new trial on the grounds that inasmuch as this was the first offense for any of the defendants, the punishment meted out was excessive. No date for the retrial has been set.

Peggy Prior, Pathe continuity writer, has been ordered a divorce from her husband, Theodore Von Eltz. Wife was awarded the custody of their two infant children and \$400 a month alimony. Settlement of the community property was made out of court. Miss Prior

Burlesque Changes

Bee Belle has succeeded Jean Fox in "Stolen Sweets."

Gypsy Walton has succeeded Ann Burrows as soubrette with "Step Along" joining the piece in Boston last week.

John Quigley, burlesque principal, placed his bet with Webber with Izzy Hurst's Embassy, Baltimore, and Hurst's Embassy, Baltimore, and Gaiety, Philadelphia, stocks, starting Nov. 12.

charged cruelty, and Von Eltz did not defend. The couple was married in September, 1921, and separated last July.

That he and Sally Long, screen actress, were threatened with prosecutions on moral charges to force him to sign a \$1,000 promissory note August 1925, with a collaboration placed on record at Municipal Court here by Jean Schwartz, composer and publisher of "The Voice of the Screen," picture casting publication.

Schwartz, now in New York, entered this statement in answer to a suit filed against him by Burton and Adell Daniels, who hold Schwartz's note. The Daniels claim the amount was due them in payment for architectural advice they gave on a home Schwartz had built in Beverly Hills. In a cross complaint, Schwartz asked \$500, which he claimed Daniels owed him.

The complaint, in the affidavit presented to the court, said he signed the note when the Daniels couple threatened to expose alleged prohibition law violations and a violation of the Mann Act charge involving Miss Long. Schwartz said he signed the note to prevent any word against him by the Daniels. Miss Long, who was just getting a start in pictures, Miss Long denied any basis for any moral charge.

After hearing the case, Municipal Judge C. B. Bogue ruled against recovery by either party in the action.

Claus Geerz, wealthy European exporter, husband of Camilla Horn, German screen actress, is coming from Berlin to Hollywood to spend the holidays with his wife.

Rusti Conn has a contract as technical director of the Dalton Follies theatre. Grover Frankie will produce the ensembles.

Edmund Breese goes with Duffy's legit production of "So This Is London." It succeeds "The Shannons" at the El Capitan, Hollywood. Breese played in the New York production of the piece.

Jack Egan will do the male lead in a new series of six "Newlyweds" two-reel comedies. Stern Brothers.

Fox organization is reported hot up because Sid Grauman is not using "Napoleon's Barber" as the short at the Chinese with "Noah's Ark."

Seems as though Grauman bought the picture and the Fox people had more trade paper announcements of it.

Jack Warner is reported to have said he did not want anything but a Vita short, but would choose the feature. So Al Albert upspaulding Vitaphone was substituted.

Helen Walker, Russian dancer, to wed John H. Martin, pianist.

Proceedings have begun to close the Dante Hotel. All furnishings will be sold at auction under the abatement act. The Dante was alleged to have been the headquarters for the gambling and vice ring, from which Albert would choose the vice lord, directed the racket.

Because of the court battle between the mother, father and aunt of little Frankie Darro, for custody of the juvenile screen star and the right to dictate his money making ability, it is possible that the child actor may be taken out of his highly profitable motion picture work. Superior Judge Walter Desmond has ruled that neither the mother, nor the father, nor the aunt, nor Frank Johnson, her husband whom she claims is not the boy's father, could give the child proper care, place him in desirable environment.

The judge stated that he will appoint a guardian for Frankie. He expressed the hope that some person known to him as a reliable party, and that it would rest with the newly appointed guardian to decide whether or not Frankie would continue his screen work.

CHICAGO

Attorneys for "Red" Grange signified in court they did not wish to question Helen Morrissey Flozak, who charges Grange with being the father of her 7-month-old daughter, Haroldine. Mrs. Flozak is asking \$110, maximum recompense in Illinois.

Mme. Ganna Walska has announced a winter concert tour, starting Dec. 5.

Frank Maguire, theatre owner, who started suit to recover \$3,350 worth of jewelry he claims to have lent a girl friend, dropped the suit after thinking it over.

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Most of the stories dealt with baseball and prize fights, players and pugilists. This series will be reprinted weekly. Each story will carry its original head. The story below appeared in Variety of Dec. 3, 1920.

BUSHES PITCHER HITS .400—WOW!

Which Starts Hullabaloo and
Some Kind of Investigation

By JACK CONWAY

Akron, O., June 16.

Dear Chick—I told you in my last letter that I would shoot you some scandal this week, but little did I think that I would be in a position to first past you on the biggest scandal that I ever ran into since I have been chasing apple. They just cleared it up and it's a pip.



CON

There is a pitcher in this league playing with Syracuse. He came to this bush from the Virginia league and he never had a batting average bigger or more than Tarzan's weight. This year he has been hitting about .400 against all kinds of pitchers. He also was about the slowest egg goin' after a bunt or movin' in and out from his position that I ever lapped. But let him get on first base after riding one, and he could tear like an agent after a next to closing act making a jump on the Sun time.

Well, there are some pretty smart eggs playing the national pastime for their daily sustenance, and a couple of them got together to solve the mystery. They hired a private detective and sent him out to investigate this bird's past. The flatfoot came back with a report as long as an Orpheum route and then they framed the pitcher.

It seems that the copper dug up the fact that this egg had a twin brother who could hit and run bases like a wild man. The brother always balked at playing professional baseball because he was married to a highbrow dame who thought all ball players were yeggs and couldn't waste through a meal without recourse to the well known sword swallowing stunt.

Just after the war this broad took an overdose of Mary Garden row.

and passed out of the picture. The bereaved husband had been in the Army trying to make things safe for the Socialists, and when he came back he didn't have any more job than a snake has slidin' pads. His ball playin' brother told him he would split salaries with him if he would play straight for his little scheme. When the pitcher went to the bench at the end of each inning, if his turn to bat rolled around, he would disappear under the stand and come out in time to hit.

Of course, you're hep now that they switched while out of sight. The widowed brother would go up and hit for the heaven and when the innin' was over they would switch back again. It was a corkin' scheme, for it left the pitcher always fresh and strong and eliminated the effort he would have made runnin' the bases, etc.

The blow off came in Buffalo, where the manager was one of the suspicious parties. As soon as he discovered that the slew foot had slipped him the right dose about the twin brother, he instructed the pitcher accordingly, and they set the stage. When the hard hitting member of the brother act came up to hit the opposing pitcher hit him right in the back with a fast one. He got up and took his base. The manager thereupon ran out and had a serious conversation with the ump. The ump nodded after lookin' surprised. At the end of the innin' the switch was made as usual and the cheater stepped into the box to throw them over. The ump called time and walkin' out to the box, ordered the heavier to turn around. He did. His uniform was spotless. The ball that hit his brother was soaked in licorice and had left a black mark on his uniform. The ump told him to get out of the park, and he is now out of baseball. None of the spectators got hep and the players are goin' to forget it for the good of the game. So keep this sub rosa and inxey ankinyer.

But wasn't it a darb. Can you imagine what those two birds would do to a six-day bicycle race if they were pedal pushers instead of ball gamers?

I've got this club goin' a little better, but it's still missin' on three cylinders. However, it's a long, long trail till September, and I'll have these dining room hounds up there or they'll be memories by the time the end of the season rolls around.

I wish you would send me the address of Ernest Stanton, Sammy Smith and Jackie Gillespie, for I may need them. Yours till tomorrow.

SIR JOS. AFRAID OF BEING KICKED OUT

Howards Finally Engage Cook
—Radio King in Soft With
Them, Unless . . .

"Spell my name with a z and e and stop talking about Mrs. Willie's cooking," hastily bawled Sir Joseph Ginsburg, as he held up a card reading: "Personally represented by Alf T. Wilton."

"I'm afraid of being kicked out at the Howard's," continued Sir Joe. "Please don't keep on writing about Mrs. Willie's cooking or I'll get all the Howard's a cook now. Mr. Willie engaged her. Guess Mr. Willie squawked too about Mrs. Willie monkeying around the frying pan."

"Be careful, sure, or else out I go. And I've a pipe living with the Howards. One room is mine all of the time excepting when company is there and they have company every night. Then I have free use of the phone and the Howard's live in kinda decent neighborhood, 204 West 86th street. It's much better than Beechhurst."

"I guess the Howard's make money through me living with them but I haven't said anything about that to Mr. Willie. What I eat they would have to throw away otherwise. Mr. Willie is dressing better now that I'm there. See this suit."

"That's the one holier. I've got on the Howard's until Mr. Willie leaves every day before I can dress. It's hard to kill time waiting. They only get one morning paper and sometimes I have to read it over twice. I told Mrs. Willie I needed better glasses and the next day she had a brand new set on the table."

Frightened

A suggestion to Sir Joseph that he might go to work and give the Howard's a look on his map.

"Maybe that will happen," he said. "This card, 'Mister Alfred T. Wilton, world famous agent,' sounds like work to me. Mister Alfred T. Wilton sent for me and asked what I intended to do. I told him I intended to do it with the Howard's and he said he could get me a job talking through the microphone on a boat going to Australia. I asked him if he knew Mrs. Willie, but he said no."

"I don't want to go to Australia while Mr. Willie is working. So Mister Alfred T. Wilton says he may put me to work with a turkey playing the slabs. I didn't set my salary yet, although I told my personal representative that my price on the air is \$2,500 for one night any night. He thought that was reasonable and wanted to know what state I didn't care; \$2,500 for any station and \$200 more if the initials looked funny."

"Who do you know in Warner Brothers? I saw that Jolson picture last night and it's the story of my life. The only extra missing was the dame I walked out on in Frisco. I wanted her to have low pressure and she got high pressure. A woman I can't control," says I to her, "I don't want anything to do with," and she let me have carfare to Denver."

Better Pictures

"I could make a better talking picture than Jolson's because I know my own story best. And where Jolson sings six songs, I'll sing 12 without extra charge. Mr. Willie told me to speak to you about this. I don't want to put Jolson out of the business, but Mr. Willie says I'm entitled to my own. 'You speak to the Warners and give them my full name. Get International Radio, all to go on one line in the lights. 'You can tell the Warners that I am not particular who my leading lady is, as long as she is a blonde, not over five feet six with grey eyes, unmarried and without a mother. Make that certain without a mother. 'I'll give you a week to fix it, and when you fix, let Mister Alfred T. Wilton take the commission.'"

Joe Frisco's Future

"Joe Frisco, of 'Vanities' and 'Black Jack' has bought his mother a \$25,000 home in the town of his birth. Joe says he intends to live in the house some ten years before he decides to leave Broadway flat, opening a cigar and hat store in the Village."

Chatter in the Loop

Inaccurate Biographies
Al Kvale

Al Kvale (pronounced Kvale) is one of our few Swedish masters of ceremonies. He speaks a possible Scandinavian translation without copyright. His father is Congressman Kvale, a hater of drunks. Al was reared under his strict supervision in the great Swedish reservation of Minnesota.

It was only natural that young Kvale's pent-up emotions should burst out in some form or other, so he took up the saxophone. Restrained from indulging in beer and cigars during his adolescent days, Kvale went at the sax heavy and soon became known throughout Minnesota as a glutton for punishment. Joining the Paul Ash stage-band when it came to Chicago, Al began attracting attention to himself by startling rumors, that that guy Kvale was hot stuff.

Before Ash left for New York, Kvale was given a stagehand of his own. He started doing his stuff at the Norshore, a large picture theatre owned by some fellows named Balaban and Katz, known to our forefathers as one of the best song and dance teams in burlesque. Kvale was an instant hit.

Later brought to the Oriental after Ash had been gone, Kvale drew business which had been topped only by Ash himself. But his career there was short-lived, as Swedish social circles on the north side formed an unintelligible petition demanding his return to the Norshore.

Kvale attributes his success to nobody nor nothing.

New Political Line-up

The change in the political line-up with the results of last week's election, theatrically, among many important angles, removes Chris Kiessling from his "outside man" seat at the Criminal Court building. Kiessling went through two administrations, Hoynes and Crowe, but is about to make a clean sweep of all the Criminal Courts.

Kiessling was a former loop theatre treasurer before entering politics. He was called the "theatre

ticket man" for the Criminal Court officials. Word is out that the new state's attorney doesn't want a "theatre ticket man," welcomed by theatre managers, who claimed the privileges were abused without the knowledge of past state's attorneys. Since the death of Bill Pinkerton, nobody in loop circles has been looked upon as a standard bearer for the loop legit theatres in times of stress. Mayor Thompson is opposed to office holders using their offices for courtesies. It is expected the Swanson office will be the strictest of all times.

"Sport" Herrmann is about the only manager in town who is in right with the new administration. He picked the winners ahead of time, disagreed with other theatre managers, went out and fought for his convictions, waged big sums and had a one-man celebration election night. The belief on the street is that "Sport" will sell the Cort and the property to anybody who wants to buy it. "Sport" is finding it hard to get attractions. The Cort manager resigned many times from the Managers' Association to have other managers actually believe he meant what he stated in his first explanation for resigning.

In keeping with the general idea, a loop theatre ticket agency has set up its phone a sign reading: "Phone Chalk 10c."

R. H. Little, conductor of the "Line O' Type" column of the Tribune, devoted his entire Thursday space to contributors punning and razzing his support of Al Smith.

Asked if she knew, a theatre maid stuff, the girl in an outdoor revue agency replied that one of the local orchestra leaders had called his chorine girl friend in from a travelling revue because he couldn't get along without her. Thinking it over, she added:

"But I guess you shouldn't print it. Maybe his wife would get sore."

For the second time the Belmont hotel, north side, continues to exploit its summer slogan during winter:

"Coolest spot in town."

Maybe the world is wrong.

Jesting Bill Weinberger When He Went Chump

Friar William Degen Weinberger was guest and target for and of many other Friars last Thursday at the Monastery. It was termed a "wash-up dinner." Bill married Rose Bernard, widow of Barney Bernard, a few days before, and that is why the boys wanted to jest him.

He got it good from his single, married and neutral friends. Tip-off on the program was "Our Bill became a yes man at last."

Willie Collier, toastmaster, had Weinberger turning white at one time. A radio microphone on the speaker's table was not hooked up, but Bill thought it was, and burned. Captain Irving O'Hay was to make the presentation speech, but for the first time in months had a paying date at another dinner and sent a message. It was to the effect that the guest of honor got a break, because if Irving hadn't gotten the job he would have touched Bill for a yard.

The committee of Collier, Bill Morris, the elder; Joe Laurie, Jr., the midget, and Fred Block supplied some phone numbers to Weinberger.

Advice

Advice suspected to have been furnished by a wags Buor himself was: If she wants money, say yes but don't give her any. Show your independence. . . . Always have a room at the club in reserve. . . . A punch in the nose ends many an argument. . . . If you make up a story, stick to it. . . . Don't throw away your address book until after the first year. . . . Then you won't have any more wives in Heaven. That's why it's Heaven. . . . Miracles are made in Heaven, lighted on earth and put out in loop. You don't have to dress and go home in the cold. . . . If you hear a knock on the door, don't jump out of the window.

There was huge detective coffee, and the end march was, "We're coming home, Rose Bailey."

Weinberger's address started: "Believe me, I have not been in a speech. At the outset I want to say

DANCE TEACHER ACCUSED

18-Yr. Old Girl Charges Attack by
Chrisopher

Socrates' Chrisopheris, 25, who conducted a dancing school at 335 West 57th street, was held in \$5,000 bail for the Grand Jury before Magistrate McAndrews in West Side Court on a statutory charge. Eleanor Lewis, 16, 545 East 146th street, Bronx, charged that on Oct. 30, while she was a pupil of Chrisopheris, he attacked her in a room of his studio. Eleanor, who had disappeared from home, made known what occurred. Detectives Leech and Gorman, West 47th street station, arrested the dancing instructor. He denied the charge.

The girl was held as a wayward minor.

Park Central's Wallop; Trying to Go Straight

The Park Central's sudden ambition to become Ritz, which were so suddenly blocked by the Rothstein shooting and the finding of optimum tools in another of its suites, are now being revived. Recent troubles are banished for discussion among hotel staffs for discussion. When queries are put to them they use long words about the lovely carpets and swimmin' hole.

The hotel, which only a few weeks before the notoriety, turned down a good fellow in the public eye because they don't like his culture, is now crying up all newcomers with even greater scrutiny. The only admission a hotel executive would make was:

"No more gamblers will get in here. We have thrown out all that we knew or suspected."

How many others were discommoded or even expelled was a question asked positively out.

This beautiful basket of flowers is a gift from my wife. The card attached said, "From your wife. Remember, and my answer is I shall always strive to do so." After that he got serious.

BROADWAY GUIDE

(Changes Weekly)

In 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—"Show People."
Colony—"Good-Bye Kisses."
Paramount—"His Private Life," Menjou and Kathryn Carver (Mrs. Menjou).
Rialto—"Wings."
Rivoli—"The Woman Disputed" (sound).
Rox—"The Red Dance" (sound).
Strand—"The Terror."

SPECIAL FEATURES WORTH SEEING

"Four Devils" "Alias Jimmie Valentine" "Marriage By Contract" "The Singing Fool" "Lilac Time" "On Trial" "Interference"

NIGHT LIFE

Much is expected now that election is over. The Club Richman has been about the only spot doing consistent trade. The new Casanova is also getting a play. Silver Slipper should hum anew with the three Shnozzles, Clayton, Jackson and Durante, when they open in 15th. The others are hanging on, plugging hard via the ether with table d'hote dinners to lure them. Too many hideaway eateries around; with odd grades of beer and booze as attractions, have about taken the edge off the ones unless some novelty, strong comedy feature or name is offered. And these are as scarce as a nite club hostess with a conscience.

RECOMMENDED SHEET MUSIC

"Shout Hallelujah! Cause I'm Home."
"Blue Night"
"I Wanna Be Loved By You"
"Land of Going to Be"
"You Tell Me Your Dream"
"You're Just a Little Bit of Everything I Love"

New York Chatter

Report of Mrs. Irving Berlin entering a hospital is erroneous. She is still at home, with the expected event a matter of two weeks or so. During Helen Kane's absence from the Casanova club last week, through the death of her mother, Frances Shelley, she died.

Jimmy Monaco has written the music and lyrics to a new song, entitled "My Broadway Racketeer," taken from the book, "Broadway Racketeers," by Johnny O'Connor.

Beth Chailis has returned to New York after seven months abroad. Miss Chailis went over on four weeks' bookings.

Will Murphy transferring from publicity department of Tiffany-Stahl to World Wide Pictures.

Charles LeMaire will not leave the Brooks costume company, as reported, though her contract with that company has expired. The costume designer will continue under a new arrangement whereby he will not be required to devote all his time to Brooks.

"Mike," a stage hand with "Scandals," had saved \$225. He bet it on Al Smith. Members of the company laid \$1,200 against his pile. They were the breaks.

Gus and Will, with "Polly," have been contracted for two years by Hammerstein following their favorable scores.

Al Kerwin, who returned to the Main Stem with Texas Guinan as her business manager, will accompany her to Cuba, should her proposed venture there crystallize. Kerwin operated a publicity bureau in Hollywood. Formerly and in New York he had acted as Tex's rep.

Shirley Dorman, formerly of Paramount films, came to New York six weeks ago hopeful of obtaining a stage engagement. She has returned to Hollywood, asserting she will come back again if her Fox tests come out.

Fox Takes Indian Maid

Lee Wiley, Osage Indian, came to Broadway ten months ago at the behest of Irving Mills. He saw in her a "second Helen Morgan." She failed to click in the night clubs and is now with Paramount, after making a record for Victor. Miss Wiley is synchronizing at Paramount studios.

Betsy Reese is Oriental dancing at the Club Richman.

A "Front Page" will invade Chicago. Thanksgiving week, with Roger Fry in the home grounds.

Just \$2,500 for two hours' work and the satisfaction of getting word that his New York story is in the Hollywood works of Universal, comes from Harry Reichenbach. It's about "The Stowaway," the fastest thing he ever turned out.

Bob Burns, New York Pan booker, was over 21 last week, with a surprise feed pulled.

Chick Endor opens at the Club Lido Friday night as an added floor attraction. Ramon and Rosita, dancers doubling from "The New Moon" and Harry Rosenthal and his orchestra remain at the class spot indefinitely.

The last word in ritz for an opening night at "Treasure Girl," Alvin. Even the boy back of the soda bar in the lounge gave the old soup and fish a workout.

Because they picked Brooklyn for another 5,000 street, Adolph Zukor and Sam Katz are being given a free feed by the Brooklyn Chamber of Commerce.

W. Danzinger, formerly Harold Lloyd's representative in Chicago, is in New York looking around.

Personalities

Ben Finney is in town and went to the Monterey to visit Ben Jackson, who works there. . . . Minador is inducting a revue with 14 new girls unknown to the night club crowd. . . . Cotton club report an intake of \$6,800 election night; Pichman boasts \$7,385; while the Slipper indicated a \$7,000 draw.

Casanova did a \$6,000 night election night and the Privately club \$5,200. . . . "Cross My Heart" left the Knickerbocker Saturday for Brooklyn and will go to Chicago.

Capt. George Maines will not go with the show. . . . Johnnie Walker, movie star declined to make a Bristolphone talker because of the small size of the eastern studio. . . . Florence Ware, former "Follies" girl, now Mrs. James Wood announces the arrival of a child. . . . Arthur Johnson, ar-

ranger and composer is recuperating from an operation. . . . A post card from Polly Luce says she is having "a grand time in Paris" and her sister, Claire is staging the dances in "Burlesque" there. . . . Bugs Baer is writing the material for Clayton, Jackson and Durante, who will open at the Silver Slipper. . . . Edna May Oliver, in "Showboat," has her hair bobbed.

Virginia Biddle and Dell Brandenburg are reported engaged, according to members of "Showboat."

Irma Harrison, former New York dancer and who was under personal contract to D. W. Griffith for a number of years at Mamaroneck, is now appearing in an F. B. O. picture "The Yellowback."

Irene Purcell, of "The Great Necker," completed a talker with Joseph Santley for Paramount. It is called "One Word."

Deems Taylor, of the New York Philharmonic, the only American who has ever had an opera produced by the Metropolitan, goes with the Telegraph as music critic.

A new travelling case for men and women containing all the accessories of the most meticulous boulevard chifonier is being sold at \$25.00 one of the shops of Broadway.

The Roth family, including Lillian, forwards usual protestations of no marriage engagement by or with Lillian.

Ben Locker is publicity and advertising manager for the Paramount hotel. Irwin Cooper, reportedly in charge, is an assistant in Locker's office.

The new screen installed at the Criterion for "Interference" opening Friday takes up the entire width and height of the stage.

Franklyn Ardell wowed the Friars mob with a new offer he just received from Lindy's, that of taking the late Arnold Rothstein's place in front of the Times square early.

Ruth Nugent and Allan Buncie, her husband, sail soon for an Australasian tour for Williamson & Taft. They will do several American plays in the Antipodes, re-creating the leads.

Running Horse, racing daily, is reported sold to William Armstrong for \$40,000. Armstrong also has the Scratch Sheet.

After whipping in a new act and his firm partner recovering from a minor operation in New York, William Sully sidetracked the vaude prospects by joining the new "Good News."

Ex-Pug's Stable

Joe Benjamin, former pugilist, departed for Baltimore, Washington and the coast. Benjamin has eight horses on eastern tracks and wishes to give them the once-over before returning to Los Angeles.

Irene Swore closed at the Chateau Madrid after one week. Betsy Reese assumed the vacancy.

Brundage, Carroll and Mann start on Pantages in Dec. 9, and from Louie Mann, of the coast, the comedienne announces that he will marry Anita Tannen, now dancing in vaudeville. Miss Tannen met Mann in California three years ago.

Louie Allen and Fuzzy Kay, of "Showboat," left Vanities club.

Jimmy Huxley's act includes Jack White as a courtroom clerk. The night clubber-relays that the act is pivoted about a woman who shoots her husband for returning half hour late from work.

Palace, New York, gets a new set of scenery this week, including an olio, scrim and drapes. Layover was designed by Clark Robinson of the Keith production department.

S. Jay Kaufman whose contract as dramatic critic was bought off in full by the Morning Telegraph's new owners, is on the job at Paramount's Long Island City studios. He is directing a talker of "High Lowbrow" written by him originally as a vaude sketch.

Adelle St. John Brenon is the new motion picture critic of the Morning Telegraph, having quit her position with United Artists to go with the Moore paper.

Table Check Dodgers

Nite club operators are noticing a growing tendency among the younger and social set of boys frequenting the places to duck the check.

Very often the waiter must emphasize, "Did you want the check?" by adding "Who gets this check?" The young men grow nearsighted as the pay-off time approaches. It must increase the embarrassment

Educated Chump

Probably one of Broadway's most picturesque unknown characters is the juvenile posey peddler that works the side streets during show time. Personality and a prop smile helps him in passing out rosebuds at \$1 a crack.

The ployer is Frank Hagerty, who as a kid some years back went through plenty on the Main Stem through being taken right and left by the takers of that period. Frank grabbed the idea after having served a post graduate course in Chumpey that the big street and its side alleys was a lucrative field. He has been doing the posey peddler racket nightly for the past 10 years and has been cleaning up \$15 and \$20 nightly, which Frank claims is better than manual any time.

of the young women present with the tension of the dodging, with the latter evident.

The other evening in a \$4 covert nite club two young men at a table with a couple of girls from their circle intently watched the ceiling while the waiter fired his questions without answers.

The owner of the restaurant described the two as "sons of millionaires, and that boy nearest the waiter has a father worth 40 millions." The check was for \$24.

Ervin's Fear

Because St. John Ervin's reviews are printed two days after the openings, he commenced his review of "The Girl" with:

"A fear filled my heart as I left the Alvin theatre that the run of this play will be over before my notice of it could be printed."

Rose Gallagher's Fiance

Rose Gallagher, of "Show Boat," who has won a contest among Ziegfeld and other show girls as "the most beautiful showgirl on Broadway," tendered her notice.

Rose and George S. Loft, Jr. are reported by members of "Show Boat" to be engaged with the marriage to occur upon Rose's release from the production.

Thoughtfulness

When Van and Schenck returned on the "Leviathan" last week they left the boat with the heartfelt thanks of the second and third-class passengers.

Not only did the boys sing at the ship's regular concert, but they remembered the other passengers, entertaining equally all three classes aboard.

Sidney M. Goldin, movie director, 11 West 44th street, New York, is megaphoning a bankruptcy scenario in the local courts. His debts total \$11,015; no assets.

Audrey V. Emayga, teacher of dramatics, 2274 University avenue, Bronx, N. Y., ditto, with liabilities of \$1,871 and no assets.

\$7.50 Per Fete

Gene Austin was feted by the music man Monday night at \$7.50 per fete. Reason: Welcome him to B'way after six months' cruise in Austin's "Blue Heaven" yacht, the 21 grand skiff earned on his Victor royalties of that song hit, which sold over 1,000,000 disks.

Those 'Lief Boys!

The Lief boys are battling out plenty of leaves these days. Max, of the Daily News, is completing his book, "Hangover," to be published by Boni and Liveright; Alfred Knopf is advertising Nathaniel Lief's Dental and Incidental; and Alfred Lief, 37, youngest of the scribes, has just completed History of the Peace Movement in America, shortly to be published. Max, meanwhile is handling the publicity for "Well, Well, Well."

Mrs. Chet Franklin, wife of the picture director, is visiting in New York.

Hobby, the Handshaker Jack Hobby, who knows more and better people than any other man in America, will again look after the desk at the Hotel Ponclana, Palm Beach, this winter.

Jack has just returned from Paris where he leaves a handshaker for the Equitable Trust Company. Hobby's extensive acquaintance through his class resort hotel experience is said to be proving an asset for the Equitable.

Baseball Pool Arrests

Seven men charged with conducting a baseball pool were held for trial in Special Sessions by Magistrate George W. Simpson in the Tombs Court. The defendants were arrested July 24 last, following a raid on a printing plant at 2 Duane street when thousands of baseball lottery tickets were confiscated.

The men held were: Monty Berstein, salesman; Samuel Livergost, printer; Harry Rosswag, printer; Emilie Herschdorf, clerk; Samuel Handelsman, compositor; William Bertole, press feeder; and Jean Franzoni, feeder.

Tony DeMarco, expecting to close with Ziegfeld who is negotiating with him for his South American dance, turned down the Cypheum route so favorable seems Ziegfeld toward putting the dance in "Snow Girl."

JOSEPHINE BAKER KIDDING

Has Berlin Falling for Her Stuff in Chunks

Berlin, Nov. 1. Josephine Baker, colored American actress, is in Berlin awaiting the opening of her revue at the Theatre des Westens. She also intends to open a dancing restaurant, with herself as hostess.

Berlin reporters are falling for all of her stuff, including French and a desire to act tragedy. She will begin by singing songs in the German language and then go on to playing Lulu in Wedekind's "Erdgeist" for Reinhardt.

Mike Simmons, Boswell for Sam Sax, Charles Rogers, Gotham Producer, et al., broadcasts that he is etherizing via WGES and not through WMCA.

NEW YORK THEATRES

WILL ROGERS
(Pinch-Hitting for Fred Stone) and
DOROTHY STONE
In A Rousing Musical Comedy
"THREE CHEERS"
THEATRE, 47 & 48 St.
Mats., Wed. & Sat.

CHARLES DUNHAM
GIVES
3
CHEERS
FOR HIS
2
BIG HITS
The Smartest Play in Town
THE HIGH ROAD
A Comedy by Frederick Londale
THEATRE, 42 St. W. of 47th
FULTON 830, Mats. Wed.-Sat.

ZIEGFELD Theat., 54 St. 6 Av.
Mats. Thurs., Sat.
"SHOW BOAT"
Norma Terris, Howard Marsh,
Eva Marie Samuels, Helen
Morgan, Edna May Oliver and
CHARLES WINNINGER

LYRIC 32d St. West of B'way
Mats. Thurs., Sat.
DENNIS KING in
"3 MUSKETEERS"
Vivienne Segal, Lettie Allen, Vivienne Segal, Lettie Allen, Reginald Owen, Harriet Hector, John Clark and Yvonne D'Arle
548 Reserved Seats \$1 at Box Office

EARL CARROLL Theat., 54 St. 6 Av.
Mats. Thurs., Sat.
W. C. FIELDS in America's
Greatest Revue
EARL CARROLL VANITIES
with RAY DOOLEY-JOE FRISCO
DOROTHY KNAPP and 66 BROTHERS
VINCENT LOPEZ (Himself) & HIS BAND
The Theatre Guild Presents

LAST 8 TIMES
FAUST
GUILD Th. W. 52d. Ev. 5:30 sharp
Mats. Thurs. & Sat. 2:30 sharp

STRANGE INTERLUDE
John Golden Th. 58th. E. of B'way
EVGS. ONLY at 5:30

JOE COOK
"RAIN OR SHINE"
GEORGE COHAN Th. 47 & 48 St. Evs. 8:30
Mats. Wed. and Sat. 2:30

GILBERT MILLER ATTRACTIONS
EMPIRE Theat., 46th St. at B'way
Evenings 8:00
Wednesday and Saturday Mats., 2:30

"OLYMPIA"
A New Comedy by FERENC MOLNAR
Fay
COMPTON HUNTER CREWS
In association with R. Gay Rags
MUSIC BOX Th. 45th St. W. of
B'way—Evens. 8:30
Thursday and Saturday Matinees, 2:30

IRENE BORDONI
in "PARIS"
A MUSICAL COMEDY
with Irving Aaronson's
"THE COMMANDERS"
"This, Ladies and Gentlemen, Is a Play."—St. John Ervine, "World."

NIGHT HOSTESS
By Philip Dunning. Staged by Winchell Smith. Produced by John Golden
MARTIN BECK THEATRE, 45 St. & 8 Ave.
Evens. 8:40. Matinees Wed. and Sat., 2:40

SEE and HEAR **WARNER BROS.**
LATEST and GREATEST
100% ALL-TALKING
VITAPHONE PICTURE
ON TRIAL
It's New! It's Different! It's Sensational!
WARNER BROS. THEATRE
Broadway at 52d St.
Midnight Show Saturday 11:45
AL JOHNSON in
"THE SINGING FOOL"
WINTER GARDEN B'way at 60th St.

ROXY 7TH AVE. & 60TH ST.
Direction of St. J. Rotfel
(Roxy)
SEE! HEAR! Wm. Fox Presents in Sound
DOLORES DEL RIO **RED DANCE CHARLES**
in "TIE"
"Guns" First Time Roxy Symphony Orchestra
Chorus of 75 "Variety Rags" Spectacle, with
32 Rayettes—Rayettes, Chorus, featuring
Wills Robyn and Sylvia Miller.

CAPITOL B'way & 61st St.
Midnight Picture
Nightly 11:30
SEE! HEAR! MARION DAVIES
and 16 biggest stars in Hollywood
in the M-G-M **SHOW PEOPLE**
Sound in Color
"A Jazz Holiday" a Revue with Rita Brown,
W. B. Gilford, La Salle, Walt Renshaw,
Capitolians, 40 Chorus Girls, George J. Jernig
Washington in Metro-Movietone, Capitol Grand
Orch., David Mendonca, comedians, featuring
Wills Robyn and Sylvia Miller.

MARK STRAND Broadway & 47th Street
SHOW NIGHTLY at 11:30
Doors Open 10:30 A. M. Seats 55c to \$1.00
Daily at 11:30
First Time in Popular
Second 100% All Talking Picture
Warner Bros. Vitaphone Sensation
THE TERROR
with May McAvoy, Louise Fazenda, Edward
Everett, Morton, Al Francis

F. F. PROCTOR'S
NEW YORK THEATRES
NEW EAST 86th St.
THEATRE
COR. LEX. AVE.
5th Ave.
SWAY & 205th St.
OPEN 5:30
58th St.
NEAR 5th Ave.
125th St.
PARK & LEX.
Thurs. to Sat., Nov. 15 to 17
CHARLES RAY
(In Person)
PHYLLIS HAVER and
JOSEPH SCHILDKRAUT
in "TENTH AVENUE"
Stage Show
CLIFFORD & MARION
THREE SAILORS
Photo, "TENTH AVENUE"
with PHYLLIS HAVER and
JOSEPH SCHILDKRAUT
This \$3,000,000 THEATRE
Rapidly Nearing Completion
Will Open Soon—Last Touches
Being Made—W. F. O. MODERN
LODGE ROOMS NOW RENTING
Stage Show
MOROCRO ROUND
with 30 Artists
Photo, "TENTH AVENUE"
with PHYLLIS HAVER
in "TENTH AVENUE"
SUPREME VAUDEVILLE—PICTURES
ALL THEATRES, NOON & 11—LOW PRICES

**IF YOU DON'T
ADVERTISE IN
VARIETY
DON'T ADVERTISE**

Auto Row Dreary With Bargains In Cars and Accessories Placarded

Gordon L. Harris, whose discount salesroom is well known in Nassau street, has moved to the 60's of Broadway to meet the depression felt generally.

Buick slipped from first place to third in the line-up. Chevrolet climbed into first. Chrysler's drop from third to seventh place is the sensation of motor row. Franklin is doing better as is Packard and Nash.

The Auto Finance Corp. frankly displays a "To Let" sign on the window of their room in 64th street. Numerous used car companies are at their wits' end to get rid of stock. Some announce with huge banners that high grade cars may be had on note at \$30 a month.

Jandorf is selling tires at 25 to 50 per cent. discount, while Lincoln limousines, Cadillacs and other high priced cars are being taken in on new cars at enormous rates.

Marmion is feeling the slump acutely. The very high hat Isota Franchini display window contains the picture of "Miss Alaska," Helmar Liederman, recommending their motor, although sleds go much better up "thar in the North."

Nash is featuring a double ignition, first time offered to the public in such a car, an inducement to buy, while Studebaker-Erskine has a new room at 1806 Broadway to vend more saliently.

Slashing Prices

Broadway's motor row has collied head-on with the season of despair. Frantic efforts are being made to withstand the oppressing strain. Experts of the automotive industry maintain the slump is one of the greatest on record.

Dodge Brothers at 6th street (and Broadway) for the first time in the career of that organization has painted permanent signs on its huge display windows reading thus: "Extraordinary Sale. Prices Slashed."

The \$1,040 Victory six is down to \$875. Its \$1,400 car is now \$1,040. Virtually all the used and new motor companies are advertising strenuously for salesmen, for during such exigencies as the present, the staffs are increased but put on straight commission.

The Pierce-Arrow company has moved on Broadway, occupying the 67th street corner. This location is expected to jack-up sales.

Hudson-Essex will show an entirely new car Dec. 1. Huge bargain sales are announced from their display salon above Columbus Circle.

The Times Square Auto Supply company announces candidly that it is "going out of business," all accessories at a "terrific saving."

Diana-Moon is depending much on Frank Blank, formerly with Marmion, now vice-president, to show 'em how to do it. Ford is not complaining but there are plenty of salesmen on the floor at 64th and the Stern with oceans of time to talk.

Willis-Knight and Whippet salesmen contend that they are still making three square.

The silver lining seems likely to appear when the motor show opens the first week in January, the auto men believe.

Gigilo Taught Dope To Young Chorus Girl

Irene Du Val, 23, chorus girl, was sentenced to four months in the workhouse as a drug addict in Special Sessions, following her plea of guilty to possessing narcotics.

The arrest of the girl occurred Oct. 28, when officials of the Hotel Pennsylvania called in detectives from the West 30th street station, claiming that Miss Du Val was unable to pay her board bill of \$34.

Searching her room, the officers found a quantity of morphine.

According to Probation Officer Teresa St. Clair, the girl comes from a prominent family in New England and graduated four years ago from Youngville Academy, Plattsburgh, N. Y. On the day she was sentenced a married sister living in New York appeared in court and settled the hotel bill.

Miss St. Clair told the justices that after graduating from the academy Miss Du Val came to New

Rothstein Murder as Life Saver for Dailies

New York dailies, especially the Journal and the tabs, found a life saver for the front page after election with the Arnold Rothstein murder.

Some of the stories read as though fiction writers had been engaged. Nothing has been overlooked as reasons, with the newspaper stories even getting into Rothstein's safe deposit boxes, if he had any, before opened.

The suggestion along that line is that Rothstein had been the receiver of stolen property, mainly bonds and fence jewelry. His will was good for three days, with the statements that the Rothstein family, from wife to parents, will contest it. Rothstein left percentages in trust for 10 years, with Inez Norton, who had lived at Rothstein's hotel, to receive one-sixth, his widow one-third, his lawyer another third, brothers a light percentage each, and a couple of business friends other percentages.

Police have talked a lot about the case, but have done very little in the arrest way. Original theories of the murder cling around the Square.

One daily called Rothstein "the most despised man on Broadway." A tab (Graphic) printed on its cover the marked cards Rothstein is alleged to have been cheated with. The paper denoted the marked tracings on the back.

Knew Miss Norton

Miss Norton, who last July divorced Miles Reiser, was known to Broadway as having been in Florida and also at Lake George. Previous to the blonde who fled to Atlantic City was married to Claude Williams Norton, army officer, divorcing him and taking custody of their eight-year-old son, Claude, Jr.

Jimmy Meehan's attorney, Isalah Leebow, of 11 W. 42d street, was wide open in his denunciation of the police for mentioning his client in the shooting.

That effect to Commissioner Warren, who failed to reply.

"Nigger Nate" Raymond, reported to have won the bulk of the generously distributed \$1,000, amounting to \$319,000, since the shooting has been nonchalantly visiting to nobody of the matter. The dailies branded him as a fugitive seeking respite from Cape Horn to Hollywood.

Rothstein consulted his wife on important matters until about three years ago, when they commenced to lead a life of each other. She is said to have retained intimate knowledge of her husband's affairs after they had virtually separated.

Mrs. Rothstein returned to New York about a month ago, with the intention, it was reported from London at the time, to secure a divorce. Following the divorce she intended to return to England, from the account. The Rothsteins had been married for 20 years.

Glyn's Club Pinched

A pinch occurred Saturday just before midnight at Harry Glyn's night club at 854 6th avenue.

Before midnight was a poor time to see the middle mob that Glyn's club, with no other place in town where the heterogeneous mass assembling there morningly may be found. It gets all of that set, from the soft necks to the rough necks.

Glyn has been pinched before a couple of times. He was formerly a bell hop at the Hotel Shelton. One of his influential friends shoved him into the nite racket.

York and obtained a position in the office of one of the Shubert shows. Later she was employed by Anatole Friedland, song writer and producer. The girl first took to drugs several months ago, when she took up with a "lounge lizard." Her family could not break this association, and finally gave her up.

The girl now agreed with the justices that Miss Du Val would be better off taking a forced cure in the workhouse than she would be if her family sent her to a private institution.

POLITICS N. G. RACKET, BERNSTEIN CLAIMS

Knows Better Gag for England But Needs Money to Get There

"Kid, this political racket is yours; I stake you to it," said Freeman Bernstein as he threw a pair of fur gloves out of the window.

"I just kept those gloves on to fool the cops," explained Freeman. "Politics don't last long enough anyway. What can you get out of it? Cracker money."

"I hear the national committee has over three millions, so I dig in. When I sell them, I must get 80 per cent. the way I eased, I says to myself, 'Freeman, take your time now—this is cash and don't be cheap.'"

"The way them committees work all new to me. I did my job and my swindle sheet was perfect. Everything set, so I says to myself, 'Freeman, the boys are too rushed now to talk with you; wait till the election is over.'"

"Then I go in after the election. The way they boosted my work boosted my price. I had it so high and with them mugs yessing me all of the time, I seemed too good. Well, when we got down to good, they offered me a note, with so many names on the back of it I thought it was a pay off for voters."

"They explained to me they ain't got no cash no more; it's the way they done it always, they say, and there I am, up against it."

"I said I'd talk again and politics is a wash out with me, for all time. If I had dough enough to make London, I could put something over there that even the King would split on."

Fog Feeler

"It's a fog feeler and can be sold for 75c, but of course for the first few millions I must get more than that. A feller on Long Island patented it. They tell me England has the best fogs and that's where I must go. I bet I could sell a trunk full to the captain of the dory going over."

"This fog feeler is what London needs. English is always bumping into each other in a fog. Smashed feelings and some hats. My feeler is carried around, up the sleeve, of cloth and flat. As the fog comes up, it unravels by itself, crawls out of the sleeve like one of them funny 4th of July things, and commences to circle around from the wrist. It stretches out for 10 feet. When it brushes against anybody, there's a pressure right on the artery of the wrist, so you know somebody's around."

"It could be just as useful in dance halls or Central Park. That's a gag. I'll start it right here first. 'Do you know the guy what makes them smoke screens I see in the pictures? Couldn't I get him to trail with me making a fog every other block? Then I could make a feeler over here on the streets too. You don't have to worry about this one. It's on the up and up and no racket. I think that price should be \$1 at first. Want a piece of it? Tell that smoke mutt that we will mop on this one.'"

"And don't say anything in the paper about that politics until I collect."

"Plug my fog feeler. Tell 'em Freeman is the great discoverer."

"Be back in a little while. Have a date with May and got to talk that gal into hooking her ice until this panic passes."

Initial Cutting Indian Is Freed on Charge

An indictment charging felonious assault against Marcellus Hawkins, full-blooded Seneca Indian, who has appeared around Broadway in exotic dances, was dismissed by Judge William Allen in General Sessions.

Hawkins was arrested Sept. 25 on the complaint of Mrs. Margaret Rice, also a dancer, who claimed the Indian had cut her initials on her breast, as an indication of his love for her. The carving took place in Hawkins' apartment, 400 West 57th street.

According to Assistant District Attorney Aurelio, who had announced the dismissal, Mrs. Rice declared she had cut up the Indian's arrest after being urged to do so by the police. She admitted that Hawkins had cut her up at her request after he told her that this was a tribal custom in love affairs.

Mrs. Rice said she lived at the Y. W. C. A., 210 East 77th street.

Greenwich Village

By Lew Ney

A year ago an enthusiastic promoter predicted that the Village as such was about to be wiped out by large commercial buildings, flats and the rest. Practically all of the recent changes, however, show residential development.

All that remains of the brownstone fronts at 37, 38 and 39 Washington Square West, south of the Holley Hotel are memories. 38 and 39 have been rooming houses for years. Scores of writers and artists have lived there.

The Purple Pup, one of the few tearooms that flourished and eventually flickered out some 10 years ago, carried on in the basement of number 38. Lately this floor was used as a dancing studio. Here Eugene O'Neill had a room when his earliest plays were being produced at the Provincetown Playhouse in the next block. A six-story apartment house is going up on this plot.

In Doctor Johnson's time the favorite rendezvous for the intellectuals was the coffee house. In the earlier days of Socrates the open-air deluging forum was the pulviscing ground of the philosophers. Times have changed, and now questions of literary style, markets for sculpture or what have you are debated and

hippydote travel, bewhiskered yet aculeate Amare, has given up the editorship of the Road to Freedom, radical monthly he started about three years ago. Hip, who cooked in Pulley's years ago, has existed for some time in a shack in Stetson, N. J. But he returns to the Village for a few days of living every month.

On the Square

Renee Leaves Hubby in Corn Belt

Renee Shephard, former chorine who harkeked Cupid's call a year ago and left Greenwich Village flat to assume wifely duties in bucolic regions, has kicked over the traces of the corn-belt and is back in the Village, sans hubby. Cricket's lullabies were a poor substitute for the clanging bells of the paddy wagons in the Village, according to Renee. The male member of the matrimonial two act always was and still is in the dark.

Renee has opened a combination art shop and whoop parlor on Charles street, just off 4th street, selling novelties by day and converting the establishment into a night club after sundown.

When Renee, a Village character for several years through hostessing at the best Village menages after walking out on the show business, took a run out on the Village for what she figured connubial bliss. Local bookies were offering odds that the exit wouldn't be for long.

The Carroll Idea

Earl Carroll is evidently out to raise a new crop of stage door Johns or gather a flock of sight-seers around the stage door of his theatre after each performance.

A sign placed over the back stage entrance of the Earl Carroll reads: "Through these portals enter the most beautiful girls in the world."

Reviving Bussing

Bussing, a favorite saloon and buck room pastime, has broken out in a new field. A fellow is working the cars on the 6th and 9th avenue "L" lines, New York. Entering a car he stands at one, sings and passes the hat. Repeats in other cars on the line.

"King For a Day" and "Laugh, Clown, Laugh" are favored. Collections good.

National Color Come-Ons

Numerous nationally restaurants in all parts of the city are making a concerted drive for tourist and New York attention by planting local color through the medium of native entertainments, costume and music in addition to the native dishes which had been solely relied upon heretofore.

The Bavarian soup joints are featuring singing waiters in kilts and rolled, platted socks. Norwegian, Swedish, Italian and Hungarian restaurants are also following rapidly from the show angle.

Big Crowd Melted Away

Broadway never had such a big election crowd that dispersed so quickly, as that of last week. A New was there a more orderly bunch. Stunned by the defeat of Governor Smith the people quietly went home. Herbert Hoover's victory was assured rather early and Broadway was deserted not long after midnight. Many shop windows were boarded up but minus a celebration such precaution was not necessary.

Gum-Chewing Kibitzer

A woman kibitzer hovering around a bridge game was warned against her gum-chewing. The game became intense when it was found necessary to play an extra rubber for a decision with the score piling up. It was kept on a sheet lying on the table.

One of the annoyed players finally demanded that the gum-chewing kibitzer stop her noise. She did. When the game ended and the score was sought, it had gone. The gum-chewer naively said that when asked to get rid of the gum, she had rolled it in the score sheet and thrown both out of the window.

Subduing Harlem's Nite Life

White seckers of diversion at colored night places in Harlem find that some listed as sure to offer plenty of excitement during the early hours of the morning have been closed or put under orders to clean up.

Among the black belt spots of joy curtailed are a couple of Times Square. Whispering suggestions to curious whites starting from Times Square at midnight or later that a thrill awaits them in Harlem has usually drawn mixed crowds. Headst punches and padlocks have chained the customary rule in some sections up there.

Carnival Guy-Taking-B-Way

The punchboard racket is being worked overtime in office buildings of the Times Square area with stenosis and office boys filling dumps for a legal manipulator reported working in 4500 West 45th street.

The muck operating the boards is a young carnival barker that has reformed Broadway a softer spot than any of the lot grifts. He is reported to have secured a permit to punch board and to have distributed and cashed on without even having the prize money through hook up with a non-inducing house that could him equipped with blind mice in the same greatly endowed his business. Until present stage when he pulled in the money rate \$750 weekly or more.

Women Folks

By Mollie Gray

Some Well Dressed Women

A good show at the Palace opening with Lockett and Page (Miss Page deserves to have her picture in the lobby too) and Wally Coyne. No show could keep the pace they set, the audience probably couldn't stand it either, but the show was good speed anyway. Peggy's first frock was of crisp ruffles and beaded satin in that off white shade (such a convenient shade for show business), but the yellow which came next was the most attractive. Made with taffeta bodice and apron front and big bow in back all the rest was tulle in shades of yellow. An all bead one-piece used green and white prettily though the feather in her cap was no near color relation to either the heads or the slippers. Pink ostrich with touches of blue was her final change.

The charming Kouns sisters, Nellie and Sue, were the delight they have never failed to be. Their distinction is even apparent in their gowns, a style they usually wear because they can so gracefully. Made of painted chiffon with the long full skirts wired near the bottom where lace finished the skirts and also made the deep collars. Large flowered leghorn hats with satin ribbons completed a lovely picture.

Rosita Moreno has a simplicity that is very appealing and in no way interferes with her grace as a dancer, rather helps it. Her makeup is so slightly over the top as to seem at first too pale but it was a welcome change. Frocks were girlish, first a soft silk in a violet shade, then a white with lace edged bouffants and finally a native one of narrow striped material.

Olsen and Johnson are surely a riot in any language. Norman Sisters help a little with their imitation of them and in their dancing. Costumes were hardly noticed in the excitement though there was a moment in short pink ruffles and some beads.

The theatre has an impressive amount of gold velvet in its new curtain.

State Ushers in New Blue Outfits

A number of new things at the State, the ushers' uniforms of light blue with overseas caps that make them look less hard than the former round ones, the square spotlight Smith and Allman used and the way Morris and Campbell combined screen and stage making their old act seem almost new. The white frock Miss Campbell wore on the screen had the girl tied too tight, giving her a most unbecoming line there. The act was supposed to continue on the stage and her gown there was the purple chiffon she wore when last seen but not the one on the screen.

"Collegiana" girls appear first in gowns and caps and diplomas, and for their band numbers sweaters and harmonizing silk scarves with butterfly pleated skirts. Van Irving, the director, also sings, and Mae Wynn's taps got generous applause. The girls are all attractive and accomplished.

Halstead and Daniels are lovely girls with matching voices which is more important than matching accessories, but their tulle and beaded satin gowns were not improved by the large flower bouffants at hip and shoulder. The tulle cut in uneven layers was lightly tinted near the bottom and hung longer at the sides. "Mankin" did his best to disguise his intentions to play physical crap by supplying himself with a frog's suit the more easily to play with his bones. Opening was an attractive country scene with an opening flower letting the frog out of the pond which seemed a waste.

Some Bouquets and Brickbats

"Jewels" was the most disappointing as far as entertainment goes and the least pretentious of any Capitol stage presentation in ages. First set was simply a black curtain with a girl posing in a scrollwork frame against it and some glitter down front before the stage band. Finale could be beaten in any Woolworth window from a "Jewel" standpoint though the girls certainly would not be included, not these days.

Costumes were attractive for "Blue Shadows." They wore wild wigs of blue and yellow and fringed skirts the same colors with a short intermission between and later full skirt frocks of rose silk with a band

of gold through the skirt. These were discarded before the audience and silver slippers put on for the finish. An amusing novelty was Walt Roemer talking to himself, in picture and in person. Odette Myrtil, in the black velvet pantaleone costume she wore in vaudeville, delighted with both voice and violin.

Near Nude Pose

"Simiers' Parade" and audience, yawn. But at that there is much imagination used in this repeater. A demure school teacher poses practically nude in a cabaret apparently on a side line. The rich influential Mrs. Better-than-thou has a daughter who gets away with everything because Mother's nose is so high in the air she's safe under it. And a son bootlegger king.

Dorothy Reiver was rather colorless as the girl, but black is becoming to her as her crepe de chine ensemble indicated.

German Film "Mother" Scores Here

What grudge have the German picture producers against mankind or more especially womankind? "Shadows of Fear" licks its lips over a murder and finds out on two suicides that a paralytic old lady, Marie-Laurent was splendid, she was "Mother" in any language and after the stroke when only her eyes could speak she was really more eloquent. She is the first woman in a foreign film that an American could feel intimate with. Gina Mames was the girl who thought drowning a husband got rid of him, there being no tabloids in Germany to tell her different. At that it should make husbands safer there as the moral is plain and painful.

It would be "Prudence" in fact as well as film to choose neighbors carefully when showing it. What may be only nonsense to some could incense others. Martha Sleeper was the girl.

Real "Wind" Seems Unnaturally Real

There has always been something ethereal about Lillian Gish and "The Wind" proves it. She must be more than human to stand that and not get pneumonia, unless it was heated like the hair driers. The sand didn't seem to sting her but the audience could almost feel it in their teeth, real accomplishment by the camera as well as the players.

Dorothy Cummings brought out perfectly the opposite type of woman; strong, practical and primitive, yet Lillian, too, conquered "The Wind," which had nothing to do with politics as the name seemed to indicate. "The Wind," in spite of rather piling on the torture, is interesting even to those who are not rabid Gishers.

Some Dress Flaws in "Dry Martini"

Of course the field for cameo profiles is limited but it seems a pity the clear-cut features of Mary Astor couldn't find a more appropriate background than "Dry Martini." Louis Wolheim's would be about right.

Mary looks stunning in a small hat partly covered with flat feathers, a silk frock whose skirt showed one knee and became longer from there with added fullness coming from a single pleat in back, hems swathed in self material. Her cloth suit had its group of small pockets bound in braid as was the lapels too, and her tweed ensemble was marred somewhat by the white lines on the long coat. Jocelyn Lee's obviously short slip spoiled her white gown.

'The Cop' May Set Gang Lady Modes

Most people will like "The Cop." It makes him as stupid as they think he is, that is until he gets smart from associating with crooks. He isn't pictured with children hanging all about his neck and escorting old ladies across the street, proving pictures can be made by their omission.

Jacqueline Logan, like all gangsteresses or is the feminine of gangster, gangstrix, dresses flashily in a white and black ponyskin coat and again in black coat and deep cuffs of wide black and white stripes that was too conspicuous for a girl trying to avoid notice. Where they were meant to be these titles were the nearest to natural conversation that the silent screen has come. William Boyd swung his club like a veteran.

Ritz

The rise of Anthony J. Drexel Biddle, Jr. in New York society has been notable. Son of the senior Biddle, of Philadelphia, he bestowed his high-sounding name on Mary Duke, heiress to millions, as daughter of Benjamin N. Duke, and niece of the late James B. Duke, tobacco magnates. Mary's brother, the late Angier B. Duke, married Tony's sister, Cordelia, but they were divorced, and Angier was drowned.

Cordelia Biddle Duke then married Thomas Markoe Robertson. Craig Biddle is an uncle, so cousins are Craig, Jr., who supe in movies, ran an etiquette column in a tabloid and failed as a theatrical producer, and George Drexel Biddle, who was assistant cameraman for William C. de Mille and was in a sensational auto accident in Newport.

Tony Biddle first gained prominence in Palm Beach. Now he controls the St. Regis Hotel on 5th Avenue, and heads the new Club St. Regis. Last week the Seagale restaurant in the hotel opened with a dinner attended by the Mayor, Mrs. R. T. Wilson (whose husband heads the racing contingent at Saratoga), Mr. and Mrs. Joseph Urban (he did the decorations), Mr. and Mrs. James P. Donahue, Mrs. Tucker Duell (Lillian Tucker), former actress, who divorced Charles H. Duell, long involved in suits with Lillian Gish), M. Dorland Doyle (divorced by Marion Carpenter, now Mrs. C. F. Keeler), James H. R. Cromwell (divorced by Delphine Dodge, stepdaughter of Hugh Dillman, actor), Mr. and Mrs. Walter P. Chrysler, Mr. and Mrs. Milton Holden (she was Fifi Widener, who divorced Carter Leidy), Mrs. Theodore Schumacher, Mr. and Mrs. Aubrey L. Eads (she is Peggy Hoyt, the milliner), Mr. and Mrs. John Morgan Lee (she divorced Hamilton M. Dickinson, who then married Mrs. Genevieve Brubaker), Mr. and Mrs. Clifford Buckman (she divorced Reid Fell), William John Warburton (divorced by Edna Hoyt, now Mrs. Andre Lord), John Wells (divorced by Rita Norrie, now Mrs. Jacques de Morsier), Mr. and Mrs. O. O. McIntyre (he is the clever columnist), Hale Hamilton, actor, his wife, and Grace Le Rue, actress (Hamilton was previously divorced by Jane Oaker and Myrtle Tannehill, and Grace was the second of the four wives of Byron Chandler).

One of the most pretentious women present was formerly a mannequin at Hickson's. The usual contingent of friendly disposed society reporters also much in evidence.

ILL AND INJURED

Phradle Wells broke an ankle in a fall from a horse which delayed her appearance with Metropolitan Opera.

Clifton Meek, cartoonist, recovering from injuries received in a recent fall in Norwalk.

Wesley Eddy, m.c. at Loew's Palace, Washington, out during past week due to severe cold.

Fred H. McCloy, recently operated upon in New York, noticeably improved.

Charles Bryant, operated upon for gallstones, considerably improved.

Danny Collins, Keith agent, partially over a serious attack of pneumonia, is in Lakewood, N. J., to recuperate.

John Schultz of Keith's is confined to his home in New York, undergoing treatment for an abscess.

Betty Veronica taken suddenly ill last week on the Palace stage, Waterbury, Conn.

James Knight, electrician of Werba's Broadway, was burned by flashlight powder used in "The Squelcher" Thursday. While adjusting an effect, a plug was inserted by another stage hand and the powder exploded. His eyes were badly burned, but he was on the job this week.

James O'Neill of Equity's offices hurt when the edge of a newspaper scratched an eye-ball while riding in the subway.

Cleora Weaver of the Orpheum, Los Angeles, ill this week with influenza. Brother Abner and Sister Beverly are doing a two-act.

Ed Gallagher (Gallagher and Sheehan), had a second stroke at Rivercrest Sanitarium, Astoria, L. I., where he has been for the past two years. Reported Monday Gallagher passed the crisis and improving.

Uncommon Chatter

By Ruth Morris

Menjou's Double Header

Costume designers did their best for Kathryn Carver (Mrs. A. Menjou) in the new Menjou picture, "His Private Life," but somehow or other she doesn't quite make the style grade. That "quelque chose" fashion writers tell about is missing. She's pretty and nice, but negative. So's her old man's picture.

A Hand for Worth

Worth, of Paris, is sponsoring the first courtier glove. Made in two-toned suede or kid, it sells for \$8. It features heavy stitching and darker tone trim with long gauntlet, having five pearl buttons running up the back. Triangular insertions of the deeper tone introduce a flare at either side. Very smart—give this little Worth a hand. At Saks Fifth Avenue.

Other gloves of suede on sale here are of beautifully soft fabric, with modernistic impositions of dark suede and interesting tuckings. One, rich and awfully smart, is a short gauntlet, perfectly plain, except for pearl button cuff links at a piped side opening.

Miller's Cute Slippers

I. Miller is featuring more than ever the purse and shoe ensemble—executed in burrundy, black, and the loveliest shade of blue yet achieved in suede. Purses are for the most part of the envelope variety with severe silver and gold trims. The blue ensemble offers a pouch purse with large laps clasp and heat blue suede oxfords with snake skin combination.

One evening slipper here is very cute—made in black velvet with silver bar ending in two tiny bows stitched into the vamp. Another in satin sponsors a narrow bow embroidered diagonally across side front. Unusual without being too ornate.

Nice pajama suit in the first act of "The Little Accident." Trousers and blouse of pale beige satin and three-quarter jacket in jade green. Flower clusters applied on pockets and sleeves, adding lovely color. A pair of silver kid mules worn with it, with strapped heel and small, bristling silver bows.

New Error of Vaude

Seems more like the "New Error of Vaudeville" at the Riverside, if this week's bill is any criterion. Dreariness crept inside with the rain Monday afternoon. Even the actors didn't seem to care much. Fashions were few and far between. Stuart Girls, in awful baby-doll dresses, dispensed "Songs, Personality and Curis"—which may give you a rough idea of that. Later came Tommy Mann, female impersonator, in a musical farce titled, "The Collier Plot," in which he appeared first in a great, far sports model, later emerging in trousers and Benhamed shoulders. Girls in the act appeared in a tacky trio of evening dresses.

Nice lines in the evening dress Lottie Howell wore for her "Song Recital." Dress was of fresh taffeta and tulle, with silver trimming on bodice and skirt center. Miss Howell has a nice voice and pleased the house with coloratura acrobatics.

Armistice at Paramount

It was very obliging of someone to write "Memories of France" as Armistice week at the Paramount Broadway, because it gives the Paramount theatre a chance to be useful. There's something about moving picture shots like the ones thrown on the screen with the Jesse Crawford organ selection that makes one feel like dashing out and joining the Red Cross. For a peace-time celebration, the effect is pretty warlike.

Mrs. Crawford leaves her upstage perch to preside at a twin organ in the pit. Clad in becoming fuchsia-colored georgette, she helps along the plotism.

As an antidote, stage presentation goes Hawaiian on Paradise Isle, complete with hula maidens. But even this peaceful spot develops its fireworks when a backdrop volcano explodes lava all over the finale. Maybe Armistice week, but it looks more like the Fourth of July.

Gogo de Lys, petite vodeodo-ist, is cute in a fluffy frock of pink tulle trimmed with turquoise blue, w-fully attractive color combination.

High-Low Prices

Some nice winter ensembles at Franklin Simon's. Unlike most, are not in monotone or two or more shades but in color contrasts. One (copy of a Chanel) stresses a pale green frock of ondamsa. It is combined with a seal brown coat of diagonal ondamsa, trimmed with brown caracul. Agreeable color combination: Another is more striking in black and red—the former used in the robe dress and Persian lamb coat-trimmed, and the brilliant red used in wool for the coat. Unusual and chic.

These suits are priced rather high as are many others on sale in the women's dress department, but in the regular suit section two-piece and three-piece combinations may be obtained more reasonably. An awfully good seller has been the tweed costume with 33-inch coat, jersey sweater and wrap-around skirt. Comes in blue, black, red or gray, with black, gray or brown kid-skin caracul trim.

Non-Cooking Ladies

No desert of fringe and feathers and fashions of the Hippodrome this week. Feminine contingent gets off to a bang in the Riva and Orr act which opens the show. Costumes are, with only one or two exceptions, lovely, executed in superlative yards of softness that swirl gracefully and emphasize the beauty of the dancers' postures. Little details of accurately matching slippers and accessories appear to have been thought out carefully—again, with only one exception. Someone ought to beg, borrow or steal the rose satin slippers away from the girl who combines them with flaming red trimming on a white satin dress.

Harry Walman's Debutantes reveal themselves as one of those lady orchestras whose members do everything but cook. First costumes are white satin skirts with sleeveless velvet jackets of a honey-tooth attractive shade of green. Troupe later appears in black and white Pierrot costumes that look attractive. If there must be lady orchestras, this one is all right, but a girl always looks funny blowing the saxophone.

Ann Butler in "Driftwood" is striking in white and jade green velvet and a roller like laryngitis. The act does a duolog down in "one" with Hal Parker asking the questions and Miss Butler, an Anita Loos blonde, providing the answers. Her costume, very smart for stage wear—jade green velvet dress with diagonal silver applications. Three-quarter velvet jacket in white lined with green adds the richness of white fox to collar and cuffs, and a green felt cloche completes the turn-out.

English Costuming

Costuming for Chas. Cochran's "The Year of Grace" is perfectly grand. "Mrs. Cochran's Young Ladies" appear in gowns that might have come right off the Rue de la Paix—nothing a bit "chorusey" about them. Effect in most of the modern numbers is achieved in gowns of the same color (or in graduating shades) against a contrasting velvet drop—the only other note of contrast being in the costume of the principal leading the number; and the effect is dead swell.

The period dresses designed by Doris Zinkens were one long delight—looking as though they had stepped right out of old fashioned engravings.

See Lillie's bathing costume, with its modestly ruffled bloomers, is a thing to enshrine in memory and summon up any time you need a laugh.

BIRTHS

Mr. and Mrs. James Condinella, in New York, Nov. 5, daughter, Mother is Beatrice-Wilson, formerly of Wilson Sisters and Washburn. Father non-pro.

Mr. and Mrs. Bert Lehr at a hospital in New York, Nov. 11, son. Mother is professionally known as Mercedes. Pop is in "Hold Everything."

Mr. and Mrs. Fred Cummings, in Hollywood, daughter. Father stage director at Vine Street theatre.

another actor had been engaged and was starting work. He is now contemplating legal action against the picture company for damages to his professional reputation.

Cochran will remain in New York until about Nov. 21. His next productions for London are the Theatre Guild's "Porgy" and "Many Waters" by Monckton Hoff.

Talking Film Rights Vs. Stock Play Not Settled in "Desert Song" Decision

Judge Julian W. Mack in the Federal District Court in New York dodges the issue in denying Mrs. Lillian Macloon's injunction plea against the Vitaphone Corp., Vitaphone, Inc., and the Warner Bros. Judge Mack had told Ben Herzberg of Max D. Stouffer's office, acting for Lillian Albertson (Mrs. Macloon) during the argument that no matter which way he decided, his decision could not be final, since it would be reviewed by the Circuit Court of Appeals. Stouffer is taking it up on appeal for the plaintiff and a final decision is expected in another two months.

Suit concerns the western rights to "The Desert Song," held by Mrs. Macloon, under lease from Schwab & Mandel, the producers of the operetta. Plaintiff charges Vitaphone and Warners with infringement or contemplated infringement through Vitaphoning. "The Desert Song" and thus conflicting with her exclusive stock rights.

Whether or not a Vitaphone version, or any synchronized sound film, infringes on a stock version of the same play is the important question. Producers and authors are in a quandary. Some argue that a talker is another form of a movie, and since stock and screen rights are two entirely different things there can be no question about it. Stock people foresee competition from film dialog versions of the very plays they are paying royalties for and for which they must get from \$1 to \$150,000 at the gate as against the movie's few cents per admission.

Judge Mack's Opinion

Judge Mack states in his opinion that at the time, Mrs. Macloon closed her territorial deal for "The Desert Song" with Schwab & Mandel talking pictures were in practical existence. The jurist mentions "Don Juan," then current on Broadway as a Warner-Vitaphone feature, and which had been advertised in the trade, he comments, for six months preceding. Hence, Judge Mack seems to tend to the theory that a Vitaphone is a movie production and does not conflict with stock or road show rights. However, he does not make any definite statement or express a conclusive opinion, merely dwelling on the legal aspects and opining that an injunction against the Warners might work serious damage to them.

Lillian Albertson Macloon is the wife of Louis O. Macloon, both West Coast impresarios, having produced "The Desert Song" in Los Angeles last Xmas and touring attractions periodically.

POOR ADVANCE SALE

Kept "Abraham's Bosom" for Full Week in Minn.

Minneapolis, Nov. 13.

What is perhaps the first instance of a theatrical attraction having its engagement extended in one city because of the poor advance sale in its next scheduled start occurred here last week.

"In Abraham's Bosom" came into the Garrick for a half-week engagement under the sponsorship of Mrs. Emily Pochler, local impresario. It was advertised to play the Garrick: St. Paul, the latter part of the week.

With the advance sale in St. Paul almost nil, it was decided Wednesday, one day before the scheduled St. Paul opening, to cancel the St. Paul engagement entirely and keep the show here for the balance of the week.

Although the local business had been plentifully meager, the announcement was made of the engagement's extension. The few St. Paul ticket purchasers were offered their money back or tickets here.

Local critics had boosted the show in flattering terms, and two newspapers even urged attendance in editorials. But in spite of this the public remained away.

Business as Usual

John Byram, assistant dramatic editor of the New York Times, was operated on for appendicitis Monday morning.

That afternoon he was handling his job over the phone, talking to his office and giving instructions.

Cast Changes in Shorts; Eugene Walter Directing

Los Angeles, Nov. 17.

After many delays and revision in casts, Fox started work on two new talking short subjects.

Eugene Walter is directing "Friendship," an all male cast, including Robert E. Lee, Donald Graham, Edward Earle, Joseph Striker, Carl Miller and Paul Fung. Other is "Watch Out," with James Parrott directing. Revised cast includes Franklin Pangborn, Dorothy McGowan, Mary Roy, Clifford Dempsey, Maudie Fulton, Charles Eaton and Judy King.

A third short subject will follow next week with Clarke and McCullough featured. Title of this subject has been changed from "Ring" to "The Fight."

Future Plays

"Love Isn't Everything," comedy, by Joseph W. Phillips, will be given a stock trial at the Lyceum, Paterson, N. J., Nov. 26.

"Brothers," by Herbert Ashton, produced by John Henry Mears and playing out in Albany this week, is a play first called "Which" and tried out in stock a year ago by James Thatcher at Polls, Springfield, Mass. At present Bert Lytell is playing the dual role of the brothers.

"The Real Thing," by Edward Woods and Ralph E. Dyer, produced by Martin Conway, new producing combination, opens at the Bronx Opera House November 19, to come to Broadway later. Cast includes George Nash, Alvey Alba, Edward Woods, Doris Underwood, Edward Keene, Mable Archer.

"High Cost of Loving," musical version of the former farce of same title, goes into rehearsal latter part of week with Lew Fields as producer-star. Fields starred in the original version of the piece 12 years ago.

Musical adaptation has been made by Herbert Fields, Dorothy Fields and James McHugh. The latter duo will contribute lyrics and music.

"Scrambled Lives," farce by Samuel Orange, with French production next month via Ray Mont Productions. Rehearsing next week.

"Pickings From Dixie" will be produced by Billy Mack. Its Chicago premiere is set for Nov. 26.

A new operetta, name not decided upon, produced by Earl Carroll, is set to open Dec. 30 in Baltimore.

"So This Is Love" is the title of the comedy in which E. Ray Goetz and star Peggy Joyce. The middle name of Hopkins is not being used in the billing. The piece was adopted from the French. It will open at Pittsburgh Nov. 26. In support are Edward Crandall and Kenneth Hunter.

Dramatic Stock Pushed Out by Stock Burlesque

Stock burlesque supplants dramatic stock at the America (formerly Minor's, Bronx, New York) next week. The policy will be tab burlesque and pictures on a three-a-day basis.

Charley Daly will be comic and producer with Addie Clifford, Ethel Albertini, May Lane, Jimmy Carter and Larry Amon in show.

IN RUBY KEELER'S PLACE

When Ruby Keeler heard the call of the west and left "Whoopie" in Pittsburgh Saturday, starting for the coast to be with hubby A. Jolson, the long-distance to New York sought a successor.

Hazel Spierling was chosen. She was slated to enter the show Monday evening. Though it is her first real stage appearance, Miss Spierling attracted attention in a youthful ballet.

The Keeler-open spot is for a specialist dancer.

Ada Mae's Show

Ada Mae (Weeks), now in New York, is reported the star for a new show written especially for her by Luckey Roberts and Alex Rogers.

Collier's Casts

William Collier, dean of the Friars, before leaving for the coast prepared a kidding list of plays and suggested casts for talking pictures. The list includes:

"The Wanderer"—George M. Cohan.

"Buddies"—Issey Herk and Sam Scribner.

"Stolen Melody"—Ben Bernie.

"Battle of the Sexes"—Friars and Lambs.

"Strange Interlude"—S. Jay Kaufman.

"Words of Wisdom"—Donald Kerr.

"Succeeding Small"—Little Billy.

"Hold Everything"—Lee and Jake.

"Blow for Blow"—McGraw and Slavin.

"Three Musketeers"—Louis Mann (in all the parts simultaneously).

Three Shows Out

Three shows due off Broadway's list this week, none having been in the money.

"Girl Trouble," presented by Richard Herndon at the Belmont, will close tonight (Wednesday) having played three and one-half weeks. Poor premiere performance, after which it never got started.

GIRL TROUBLE

Opened Oct. 25. Winchell (Graphic): "Floundered, fopped and fizzled." Variety (Sid) said: "Doesn't stand up."

"Faust," in dramatic form, presented by the Theatre Guild, closes at the Guild theatre Saturday. Played six weeks which is the subscription period—Paced at \$13,000 to \$14,000 but that principally from subscribers.

"An Enemy of the People," revived at Walter Hampden's when "The Light of Asia" quickly fopped, will shut this week. "These Few Ashes" at the Booth will move, it is claimed, another attraction going into house next week.

Stocks Take Tumble; Several Have Closed

Stock biz here, there and elsewhere, as a whole, not so good the past few weeks.

Returns have been so bad in sections that several companies have folded without attempting another try in new territory.

Harder-Hall at Washington, Richmond, Ind., closes Nov. 16.

Laura Arnold closed at the Warburton, Yorkton, N. Y.

Tremont theatre stock, Bronx, N. Y., has closed. Ruth Amos, leading woman, has gone to the City theatre stock, Brooklyn, Mass.

Lillian Desmond Players closed at the West End theatre, Pittsburgh.

Raphael's Divorce

Chicago, Nov. 13.

Billie Sherlock Jarki, in "My Maryland" lineup as Raphael LeRoy, has started suit for divorce here against Anthony Jarki on charge of cruelty. She claims Tony broke her cheekbone with a hurled sugar bowl and further showed his dislike by punching her in the face. Represented by Attorney Irving Eisenman.

Bill Kent's Act

William Kent, ousted from "Ups-a-Daisy" a fortnight ago for intoxication, is playing vaude for Fally Markus this week in Brooklyn and Port Chester.

Expensive Pacifism

Los Angeles, Nov. 13.

Fannie Bibby Spencer's pacifist sentiments were rather expensive. Her anti-war play, "The Jazz of Patriotism," is said not to have grossed \$5,000 in four weeks at the Regal with the overhead \$20,000. On the final day (Armistice) everybody was admitted free to learn about the horrors of battle.

Adolf's Long Contract

Los Angeles, Nov. 13.

Warner Brothers has John Adolf on a long-term contract as a Vitaphone director. Adolf was a former stage director before entering picture work a number of years ago.

Berlin Productions

By C. HOOPER TRASK

Berlin, Nov. 1.

Deutsches Kuenstler Theater—"Die Herzogin von Chicago" (Duchess of Chicago), operetta by Emmerich Kalman, book by Brammer and Greenwald. About a girl, the tollar princess from Chicago who buys herself a Balkan prince. The thing that gives the operetta its novelty for Europe is the contrast of the canards and waltz with the fox trot, blues and Charleston. Oddly enough Kalman is most successful in composing the American style. The waltz served by its most brilliant exploiter. This is an operetta that can only be put over by production. Rita Georg and Max Hansen in lead, probably headed by Edith D'Amara, Willi Stettner and Max Ehrlich. Not good for more than moderate run.

Kleines Theater—"Dickkopf" ("Thick Head"), farce by Fritz Friedman-Friedrich. A manager writes play for his star, Max Adalbert. Quite a little about this master of Berlin jargon. No use repeating a plot nothing more than an excuse—if an adequate one. The anticlimax Adele Sandrock plays an aunt worth a quota of belly laughs.

Renaissance Theater—"The Hand of the Potter," by Theodore Dreiser. This inverted tragedy seems destined to become a success here. Gustav Hartung, manager and director, has a hand for the sexually repulsive. Ready in his neurotic accuracy of the child rearing, Ernst Deutsch, Karl Ettlinger, Hedwig Wangel, Ruth Albi, Herman Valentin and Fritz Rich. The waltz devoted by the brilliance of the production Dreiser remains as little of an artist as ever—weak solution of Zola at his worst. "Falschhaus" by Heinrich Mann. Too bad that this excellent novelist, the Sinclair Lewis of Germany, decided that he must criticize the younger generation in dramatic form. All the old bromides about degeneracy and superficiality came forth. Even Rudolf Nelson's engaging music cannot save the heavy couplets nor the sparkling language of Curt Bois and Trude Hesterberg the dialog.

Deutsches Theater—"Die Verbrüder" ("The Brimble"), by Ferdinand Bruckner. Play condemns the human race en masse. Undoubtedly has strength and shows realistic observation, combining with the ability to create character. Present piece has no interest for America. Production exceptionally well rounded, even for the theatre. Hans Alberts, Lucie Hoffich, Mathias Wiemann, Gustav Grundgens a few of the names. Acting and direction in Berlin at the moment are incomparable.

Palmenhaus—"Extemporaneous Theater," Steiner-Kaiser tried here to turn out a comedy in the days of the commedia dell'arte, but the hands got cold. Either not naive enough or the tradition of this sort of thing is gone. Subjects, some of them proposed, combined with the made into plays before our eyes. Actors kept going with very few breaks, but what they said, with the exception of a few cracks with the smell of midnight oil, nothing anyone would have written. The director says that this is only the beginning and he is going to try again, maybe.

Koeniggratzer Theater—"The Red General," by Hermann Ungar. Interesting chiefly because of subject matter. Although the author denies it, undoubtedly an attempt to interpret the overthrow of Trotsky. Gave Fritz Koenig an opportunity to live the title role. The players have developed into one of Germany's great modern actors.

Admiral-Palast—"Schick und Schoen" ("Smile and Beautiful"), revue produced under the management of Hermann Haller. Least of the revues which Haller has produced at this theatre. This year he tried falling back on home talent and it proved a bad idea. Few novelties and lyrics weak. Marcelus Schfer, who has written commendable intimate revues, fizzled out in the bigger. Only one of his sketches got over and that on its snout. His big was a publicity pointed to darry in the huge auditorium. Legitimate players, Hans Brausewetter, Margarete Schlegel, and Hubert von Hohenhausen, talented, did not know how to sell themselves in this type of show. Of the music only the American song, "Talk a Good Game" around the title of the show by Maurice Yvain stood out.

Lustspielhaus—"Scandal," by Coucou Han. A few years too late and lacking the service it had in America. Well played by Hans Riemann and Renate Mueller. No chance of success.

Kuenstler Theater—"Frauenheim," book taken from the farce by Louis Verneuil by Richard Kessely, lyrics by Will Kollo, music by Hugo Hirsch. Son of a rich couple falls in love with his young stepmother. Nice light evening but no success. Leading roles were passively played by Coucou Han, Hermann Boettcher, Egon von Jordan but best comedy roles played by Max Hauson, Willie Schaeffers and Trude Hesterberg.

Grosses Schauspielhaus—"Casanova," operetta, book by Schunzer and Welisch, music collected from little-known operas by Johann Strauss by Ralph Bonatzky. Looks as though the brilliant scenic vestiture of Ernst Stern is going to put this show over for Erik Charell. If this does happen, the librettists should thank their stars, for they certainly turned out an impossible book. Even Strauss' music set to mediocre lyrics seemed watery and lacking in sensuous appeal. The cast outside of the title role is excellent, containing such names as Egon von Jordan, Hans Riemann, Trude Hesterberg, Siegfried Arno, Wilhelm Bendow, Paul Morgan and Annie Allers. But none got much of a chance to shine. The basso of Metropolitan fame, was totally miscast as Casanova. He looks ridiculous when trying to imitate Lovell Sherman. Overplays the dramatic scenes at the expense of his music, has drawing power, so pathetic Charell was right after all.

Schiffbauerdamm—"The Beggars Opera," by John Galsworthy. The production of the new season. Brought this discredited theatre back to the front rank. Set for a long run. AKA Franz Engel, "Glockenguss" by Georg Kaiser. In New York "The Phantom Lover." Not good for more than six weeks.

Theater des Westens—"Das Suesse Gekuehnisse," by Gustav Kneib. Operetta by Burg and Taubert, music by Kurt Zorlig. Just a fill-in—noting original about either text or music. A standard product of the Berlin operetta factory.

Die Komedie—"Misalliance" by Bernard Shaw. Retitled as "Parents and Children" and brought slightly up to date the talk of Shaw's comedies proved that there is still life in his bones. But it must be cut down to an hour and a half of meat, as is here the case. Hilpert directed. The cast includes the present were Otto Wallburg, Marlene Dietrich, Heinz Rühmann and Paul Hörbinger.

Komische Oper—"Donnerwetter, Tausend Frauen" (Goodness Gracious, a Thousand Women). Revue by James Klein. Although bankrupt and refused permission by the police to play, the theatre is nevertheless, reported the real manager of this house. His revues have little appeal to the Berlin population except on a crude basis, but provincials are in the habit of going to the Komische Oper for their dirt.

Nothing of particular merit or novelty in this concoction, except the playing of Hans Alberts.

Lustspielhaus—"Arm Wie eine Kirchenmaus" (Poor as a Church Mouse). From the Hungarian of Ladislav Fodor. The best Hungarian farce since Molnar's "The Play of the Thing." Plot slight but well put together. The apparently ugly secretary of a big business man blows out into a beauty and succeeds in getting a wedding ring for herself. Full of wit and, if well adapted, possibility for America. A well rounded cast included Erika von Helldorf, Hans Riemann and Renate Mueller.

Metropol Theater—"Friederike" by Franz Lehar. Rotter brothers have spent a lot of money on the production and decorating this classic operetta theatre and for the reopening have a success. Best score Lehar has turned out for ages. At least four song hits for the German phonograph and hardly a number which has not some pleasing quality. The only question as regards America is whether the score isn't a little too high class to make no concessions to the modern jazz tradition and often demands a refined appreciation of music. Youthful poet and love for the country girl Friederike is a theme that leaves Americans cold. For Germany, the book has just the right mixture of sentimentality. The production was good beyond all execution.

(Continued on page 53)

Agency Decision Delay

Both sides are waiting upon the court's decision on the matter of jurisdiction in the action of Willie Edelstein against Equity's legitimate casting agency.

Edelstein secured a temporary injunction against Equity but, before an argument for permanent injunction, Equity raised the point of jurisdiction, contending the action should have been brought in the New York state court instead of the federal court.

The cause of the delayed decision on the technical point appears to be the lengthy briefs submitted. Justice Goddard by both sides.

HARRIET BENNETT'S ROLE

Los Angeles, Nov. 13.

Harriet Bennet is under contract to Universal for "The Climax." Renaud Hoffman will direct.

Jean Hersholt is the only other player U has assigned for this picture.

Acute Situation Possibility in Managers-Agents Union Matter

Union difficulties are expected as the result of the refusal by the organized legitimate theatrical managers to recognize the recently organized Association of Theatrical Agents and Managers.

Following the receipt of a letter from William Green, president of the American Federation of Labor, who suggested the managers consider the right of the agents and company managers to organize, act collectively and to be recognized as a union body, Sam Harris called a meeting with A. T. A. M. Nov. 3. There was no change in the managerial viewpoint.

In his letter to Harris, the Federation head said: "The American Federation of Labor and its affiliated national and international unions are all deeply interested in the economic and social welfare of the theatrical agents and managers. We will take a lively interest in their social and economic welfare and will give them assistance and help in their efforts to secure the recognition to which they are entitled and establish collective bargaining between them and your organization."

The letter contended "that the right to deal collectively by groups of working people, let them be employed in a professional way or otherwise, should be recognized."

After the conference, third of its kind and which was attended in addition to Harris by Winthrop Ames, Arthur Hopkins and L. Lawrence Weber for the managers and Theodore Mitchell, M. J. Flynn Willard Holcomb for the A. T. A. M. in addition to Edward F. McGrady, (Continued on page 56)

CAST CHANGES

Cast changes in "Good News" company in Chicago include Jack Haley, left to go with the new Schwab & Mandel's "Following Through," replaced by George Sweet. Betty Gallagher leaves to go with the New York "Good News" and will be replaced by Margaret Breen from the Coast production of the same show.

Ruth Shedd, Clarke Silvernail and Reed Brown have been replaced by Zella Santley, George Probert and Robert Bentley, "The Squarer."

Bert Wilcox has replaced Manuel Alexander, "Tin Pan Alley." Jobyna Howland was released by Dillingham from the Leon Errol show "Ripples" to appear in the forthcoming Lew Fields production, "The High Cost of Loving."

Madeline Cameron has been signed by Schwab and Mandel, through Louis Shurr.

Dave Reese is to replace Earl Askam in the "Desert Song" which opens in San Francisco. Busssey and Case, mixed two-act, have left the Mosconi Bros. (Keith unit). The team previously replaced Parks and Ford in the same company.

Dorothy Grau has replaced Peggy Keenan in "The Silent House," road company.

Mary O'Rourke of "Animal Crackers" leaves the show this week because of ill health.

In Lew Fields' "High Cost of Loving," a principal woman will be Constance Carpenter.

Irene Delroy, reported, goes with new Schwab and Mandel show.

Dramatizing Rothstein

Sam Shipman, the dramatist, is seemingly losing no time about constructing a play centered about the Rothstein case.

He has been observed nightly since the shooting at Lindy's taking notes and speaking with habitués of the restaurant.

Although he makes no statement of the fact it is generally rumored that he is writing a drama of the case.

Plugs in Low Houses

Loew is plugging Channing Pollock's "Mr. Moneybags" now at the Liberty. The picture is ultimately destined to be made into a motion picture by M-G-M. Lobby boards in several Low houses are recommending the legit version.

Willard Mack's "Gang War" when current at the Morosco was given a break in the lobby of M-G-M's Astor theatre. That play will eventually be an M-G-M picture.

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed three new productions last week. He thought:

"This Year of Grace"—Good.
"Treasure Girl"—Bad.
"Hotbed"—Bad.

Young Kahn Bringing Back "Americana"

Roger Wolfe Kahn with Don Voorhes, the musical director of the now defunct "Americana" revue, are attempting to salvage the week and interest new backing. Young Kahn states he is not crazy enough to put any of his own dough in a production, but is consulting his brother, Gilbert W. Kahn, who is with the Equitable Trust Company, to dig up some downtown money. The composer may also permit his father, Otto H., to contribute some financial aid for a "piece," but Roger would rather it came from outside sources.

J. P. McEvoy has quit "Americana" without financial consideration, permitting his composer to do what he will with it. It cost McEvoy \$30,000 in less than four weeks on the road and on Broadway. Roger says there are little liabilities, since McEvoy paid for practically all of the production in cash, a condition the tradespeople insisted on in view of this being the librettist's maiden production effort.

Kahn has interested Julius Tannen to step in on a percentage and salary basis to m. c. the revue. Bugs Baer is doing new sketches, with Kahn's score and Voorhes' band remaining.

Aarons & Freedley, who produced "Here's Howe," which also had a Kahn score, and in whose various productions his banker-father is financially interested, are lending their practical assistance to Kahn's efforts to revive "Americana." Owing to pressure of other plans, and with "Hold Everything" and "Treasure Girl" already on the boards, A. & F. can't concern themselves actively in "Americana."

Because of the genuinely favorable "travels" about young Kahn's score for "Americana," he is inspired to endeavor to keep the revue going, providing new backing could be obtained.

St. John Deaf to Plea Of Patriotic Theatre

St. John, N. B. Nov. 13. Stressing patriotism has not brought business to the Opera House; St. John. After numerous American companies had quit on low trade it was decided to introduce an English dramatic stock.

The appeal was that as the company was all English, the owners and the plays English, the people of St. John should patronize the company. Particularly as St. John is known as a Loyalist city, being founded by those who left Massachusetts at the time of the revolution.

All-English appeal went flat. The Glossop-Harris Company has been doing poor business.

Revising "Polly"

"Polly," Arthur Hammerstein's musical version of "Polly with a Past," closes Saturday in Philadelphia after two weeks.

It will permit the rewriting of a portion of the book and the addition of some cast changes.

ANDERSON SUPERVISING

John Murray Anderson will supervise the producing of Lew Fields' "High Cost of Loving." Dec. 17 Anderson contemplates starting his own revue, "Murray Anderson's Almanac."

Fairbanks Girl Talking

Madeline Fairbanks, one of the original twins, will go in a talker for Gotham. Leo Morrison did it.

deRohan Likes Alibi And Spiels a Bit

Editorial Department, 220 South Street, New York, Nov. 7.

Keeper of the Box Score, Variety. Dear Sir: It was very generous of you to dole out a quantity of my poor showing in Variety's box score with the mantle of sweet charity. Many thanks.

You alibi me perfectly by explaining that I had only one-fourth the time allowed other morning paper critics for writing reviews. But that is no adequate apology. It is true that I never saw more than two acts of a play, but one act ought to be enough for anyone to tell whether a show is a hit or a flop.

Before going on the American I caught 12 shows for the Evening Journal and guessed right every time. Before that, out of town, I went wrong on only two of 93 try-outs reviewed.

If conditions had been different on the American—but why speculate on what might have been? Such conjectures merely serve to illustrate the instability of hypothetical possibilities, if you know what I mean. Also if you don't.

The facts in my case—not that facts matter much in this racket—were that I actually expressed my own opinion of only two shows, the first two of the season.

These were "The Intruder," which I panned with all my might and which folded up five days later, and "Earl Carroll's Vanities," a push-over even for an imported guest critic.

After that I merely rode along on the crest of a wave. At that, I got out of it better than most of them have. Think of poor Hans Stengel and Jack McMahan, I, too, might have jangled myself, but they wouldn't give me enough rope.

Well, it's all over now, and I'm not squawking—much. So it's back to the mines, old pal, and may Heaven protect me when they get me on a rewrite desk again.

If they treat me too rough I'll probably head for Hollywood. Somewhere in our great infant industry there must be a job as assistant director for a fellow who can say "yes" in seven languages. If not, I'll write dialog for the talkers, hold script, do continuities, or anything else that turns up, providing, I can find someone who will pay me at least twice what I'm worth.

Anything would be better than having to earn an honest living again. Pierre deRohan.

Only One Sock at Equity's Restricted Ball

Equity annual ball, at the Astor Saturday, for the first time was restricted to members, required to be in good standing in order to buy tickets.

College boys were excluded and the side excitement of other years was absent. There was no intent to make a profit, tickets being \$5.50, as against \$16.50 formerly.

Only one scrap was reported on the floor, and it did not last long. An English actor who tried to act as peacemaker between two men got a sock for his trouble. He exhibited it and wondered why.

Gate crashing, plain and fancy, was tried, but the door tenders appear to have made a high average in keeping them out.

Richard Bold Is Dismissed From 'Vanities' by Carroll

Richard Bold, tenor in "Vanities," at the Earl Carroll, has been out of the cast since Thursday, dismissed by Carroll, though the player has a run-of-the-play contract.

The manager complained to Equity, stating the actor missed numbers several times because of dallying in his dressing room. After a verbal manager, Bold's voice has been affected through not taking proper care of himself.

At Equity's suggestion Bold has been reporting at the theatre for each performance pending an adjustment of the matter. At present, he is handled by Brian McDonald, also a tenor in the show.

ETHEL WATERS' REVUE BID

Ethel Waters was offered a revue proposition by the Shuberts which was refused. She will play out her Keith-Orpheum route.

Shows in Rehearsal

"Mima" (David Belasco).
"High Cost of Loving" (Lew Fields).
"The Barn" (George M. Cohan).
"Companionate Marriage" (J. J. Leventhal).
"Queen of Sheba" (M. Mindlin).
"The Last Lover" (Edgar Selwyn).

Errol Show Called Off

C. B. Dillingham's scheduled musical show starring Leon Errol and featuring Jackson, Clayton and Dunante has been called off for this season. It was cancelled because the promised book was not delivered by William Anthony Maguire. Errol was in Philadelphia, early this week looking over Arthur Hammerstein's new "Polly," reported badly in need of players. If Errol does not go into that show, it may be withdrawn for the time being. The schnozzle trio is back night clubbing, going into the Silver Slipper this week-end.

COLORED DANCE STAGERS

Buddy Bradley and Billy Pierce on Lew Fields' New Show

Buddy Bradley, the colored dance stager and instructor of Billy Pierce's dance studio and agency on West 46th street, has been engaged by Lew Fields to stage all dances, including principals, in the new Fields' musical production of "The High Cost of Loving."

A clause in the agreement provides that Buddy and Billy shall have billing credit.

Buddy has staged several individual dance numbers in various musicals. This is the first production the two men have had full charge of.

Many of the usual stagers have been taught dancing or have had their dance steps improved by Buddy.

ENGAGEMENTS

Elsie Ferguson, Frederick Worlock, Beryl Mercer, Hubert Bruce, Charles Brown, Kathryn March, "Last Lover."

Beverly Slegers, Leonard Cecely, Marion Draper, Myrtle Clark, Allen Vincent, Gregory Ratoff, "Cafe de Danse."

McKinnin-Marrow Chamber Orchestra, "The Yellow Jacket."

Frank Moulan, Mark Smith, H. Cooper-Cliffe, Anne Schmidt, "The Queen of Sheba."

Hugh Huntley, Catherine Procter, Daisy Belmore, Lulu Mae Hubbard, Walker Whiteside, "The Royal Box."

Campanelli Gullen, "The Sign of the Leopard."

Snow and Columbus, Theo Karle, Earl Carroll musical.

Peggy Wood, "General Headquarters."

Clara Palmer, "Brothers."

Blanche Ring, "The Houseboat on the Styx."

Sherman Dudley and wife, Harriet Calloway, "Blackbirds" (Road).

Irene Delroy, Jack Barker, "Follow Thru."

Edwards Hopkins Joyce, Edward Crandall, Kenneth Hunter, William Ponstance, "So This Is Love."

Carl Randall, Virginia Watson, "Americana."

Henry Carvill, "The Knife" (Fox-Movietone).

Mahoney Arbitration

The complaint to Equity by Gene Buck who alleged Will Mahoney breached his contract for "Take the Air," was referred back to the manager by the Council, with the suggestion that the matter be arbitrated.

Back salary was due Mahoney, who stated a fixed sum on account promised by Buck was not paid him. Because of that a verbal agreement to continue on a percentage basis was deemed by Mahoney to be a breach of both verbal and written agreements and he re-entered vaudeville, the show being withdrawn.

CHI-NEWS" FOR ROAD

Chicago, Nov. 13. Local "Good News," with Abe Lyman, goes out of the Selwyn Dec. 1 after 42 weeks.

Musical will take to the road, opening at Minneapolis.

Will Ahearn, from the New York company, will replace George Sweet in the "Bobby Randall" part.

Equity After Members In Sponsorship Mill

Equity is checking up on complaints against several members who have been too prolific in sponsoring amateurs for membership in the organization.

Under Equity regulations it is necessary that applicants shall have been in show business two years. Engagement by a recognized manager also makes them eligible but only to junior membership.

Complaints have been lodged against amounts to a sponsorship mill said to have been rail-roading dramatic school graduates into Equity for a fee ranging from \$10 to \$15. Equity is particularly interested in one dramatic school in New Jersey that is guaranteeing its graduates membership in Equity as a new dodge for "insurance" possibly guaranteed, which has been used by gyp dramatic schools throughout the country.

John Bell Blew Out On Stock in Glendale

Los Angeles, Nov. 13.

Equity is on the trail of John Bell, actor and stock producer, alleged to have walked out on his stock company by closing his show at the Playhouse in Glendale, and owing them a week's salary. Bell is a brother of Monta Bell, film director, and head of Paramount's Long Island studio.

Bell, who uses the name of Alan Kent as leading man for his stock, President Players, organized the troupe seven weeks ago. He did not put up a bond and, against the advice of Equity's coast office, the players, all Equity, signed waivers.

Saturday night, Nov. 3, Bell told his company he could not pay their salaries as his bank account had been attached. The players accepted the statement, but when they assembled the next day for matinee, Bell failed to show up and finally sent word by messenger to the company that the show was closed, while customers were buying tickets at the box office.

Efforts to locate Bell failed and the players reported to Equity whose representative said the organization will push the players' claims, despite the waivers. Equity asserts that Bell is entitled to the week's back salary and another week's notice salary. The total claim is reported to be under \$2,000. The players affected are Josephine Challen, Ralph Wells, George Gerwing, Ethelyn Moore, Marion Clayton, Frank Cooley, Frank Thorne, George Durham and Martha McKinney.

Legits for Talkers

Los Angeles, Nov. 13.

O. P. Heggie has been given a Paramount contract in New York for three full length talkers, to follow Par's dialing "Letter."

T. J. Ahern and James Aubrey, of Prof. Baker's Yale drama class, have a contract from Par.

Par has added Richard Tucker to the talking "Dummy."

Edward J. Ratcliffe will appear in the same company's "Four Feathers."

"Goin' Home" Resumes

"Goin' Home," which Brook Pemberton produced in New York and which, suspended, temporarily, is scheduled to reopen in Boston, Dec. 15, with all but two of the original cast. Clarence Reed, who rehearsed with another show, is returning.

Russell Hicks will be missing. Hicks having gone to Milwaukee to play a stock engagement at the Davidson theatre.

\$1,000 FOR ARMSTRONG

Los Angeles, Nov. 13.

Pathe is exercising its option on Robert Armstrong, former Broadway legit actor.

Salary tilt from \$750 weekly to \$1,000.

Contract for year with another option.

T-S in Good Shape

Los Angeles, Nov. 13.

Tiffany-Stahl has but 13 out of its 31 for the present season remaining to be made.

They are expected to be completed by Feb. 1.

(Continued from page 53)

Whatever comedy there was came in the first act. Perhaps that may prove the play's drawback, since

The cast is heavy, though not carrying many important salaries. Nor does it develop a startling individual performance, unless Guthrie Harrington's "Gimpy," a sort of Lon Chaney cripple impersonation, can be classed as extraordinary. It is the best of the outfit. Ruth Shepley, returning after some absence from the legit, struggles with an impossible role, trying at once to be tough and refined and wicked and saintly. Robert Bentley looks

In the last act Lila gives him a chance to go through with that. He does, even giving her name to the papers to whom he has told of the instructor's dismissal. Lila believes that she is marrying a man as

When the wife turns up, lo and behold! the piano-playing correspondent is the little virgin's brother. So everything is sweet and stays in the family, for the cutie rushes into the broker's oper-

Biographical spread out in six episodes dated 10 years apart from 1910 to 1960. Two hours and a half of drab wretchedness, unrelieved by a glint of humor or a single contrast of cheer. *Rush.*

The Shuberts also have gone in on "Just a Minute" musical, which shifted from the Ambassador to the Century this week. Joe Leblanc, cut-rating the musical, guaranteed it \$12,000. "Minute" may go to Chicago.

BORN TO BE LAUGHED AT

From the "DAILY NEWS" Nov. 3, 1928—By Burns Mantle:
'He' gets a lot of fun out of Douglas Burley's experience trying to get his pants on in an upper berth. And Douglas Burley is frequently funny in pantomime 'skits.'

Many Thanks to J. P. McEVON



Mad

KEITH-ALBEE C

When you have a combination of a novel like that of Edith Wharton and a cast with Katharine Cornell, Rollo Peters and Arnold Korff you can't go wrong with a play. Such is the case with "The Age of Innocence," premiere at the Capitol here, Thursday.

LONDON COP SUSPENDED; RAID TIPS SUSPECTED

Several Nite Clubs Now Just
Restaurants—Send Out
for Booze

London, Nov. 2.
Following on the example of the Kit Cat and the Silver Slipper, the Stage Door Club is to open in a few weeks as a restaurant. As there is no possibility of a new license being granted the new concern, under any circumstances, the management will have to form a sort of alliance with one of several nearby public houses and employ runners to meet spirituous needs of patrons. The Stage Door was more severely treated than other clubs have been, the fines amounting to close on \$5,000. As is now usual in such cases, the prosecution claimed the club had been warned on a previous occasion that a raid was to take place, with the result nothing was to be found until the club was again lulled into security and an unexpected descent by the police provided the evidence for the case. The defense tried to make out that the presence of drink was the fault of a new and inexperienced waiter. In every case recently alleged have been made that the club authorities have been previously warned and this has led to a sort of court martial at Scotland Yard. One of the officers, who strenuously denies the allegations, is said to be suspected and has been suspended from duty until he either proves his innocence of "running with the hare and hunting with the hounds," or his superiors prove his guilt.

Veioes Theme Songs

Unusual angle in "The Woman Disputed." After exploitation department of United Artists had arranged and published a theme song for picture Dr. Hugo Riesenfeld refused to use the theme song in the synchronized score. Riesenfeld also rejected an official theme song for "Tempête" when synchronizing that picture for U. A.

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Hunter Island Now Leader Of Pelham Roadhouses

Chic Goldman is running the Vanities nite club at 7th avenue and 50th street, his brother, Jack, having withdrawn. Meanwhile Jack is continuing with the Castilian up Pelham road, not having sold to Gene Geiger as reported. Geiger, who operates Woodmansten Inn and the Pelham Heath Inn, the latter opposite Castilian, is reported dissatisfied with conditions as found at the Pelham Heath. He may bounce that road house back to its former owner, Dave Brownstein.

Woodmansten is having fair trade during the week, balancing with its week-end business. Up the Pelham road, Hunter Island Inn is re-establishing itself. It is again under the sole direction of Arthur MacLean and with the Dinty Moore orchestra returned. Between the two, Hunter Island is regaining its fading prestige. It is now reported as about the most consistent business getter on the road, having taken that honor away from Woodmansten within the past two months.

VANITY FAIR OPENING

Chicago, Nov. 13.
Vanity Fair cafe opens the winter season with a new show tonight (Tuesday). Floor show includes Buddy Veleen, Helen Savage, Charlotte Van Dal, Jean Arntim, Jane McAllister, Emma Adams, Edna White and Mary Graham. Keith Beecher's orchestra.

MORRIS BOOKING FROLICS

Chicago, Nov. 13.
Local William Morris office will book and supervise all the shows at the Frolics cafe, which reopens Nov. 21.

Ohio's Radio Censor

Out in Ohio they censor the word "bootlegger" in radio talks. Gen. Jacob S. Coxey of "Coxey's Army" fame found this out in his pre-election deposit of \$70,000 for a 15-minute spiel over the air at Massillon, O. It was refunded when he insisted on using the "bootie" term in his speech to the fans. "Damn" also was out.

Belle Mann's Contract

Belle Mann, synopscoping warbler, through her singing of numbers in the synchronized part of "Show Girl" at the Strand, New York, last week, landed an exclusive contract with Victor for one year.

Jacoby Moves to Marks

Fritzl Jacoby, formerly with Harms, is now professional manager for E. B. Marks.

INCORPORATIONS NEW YORK

Movie Editors, Manhattan, pictures; Arthur H. Loucks, John A. Norling, Walter Hall.
Paulson Amusement Co., Manhattan, devices, \$20,000; Agnes Martin, May Kelly, Jacob Axtelard.
Croton Amusement Co., Manhattan, devices, \$20,000; Agnes Martin, May Kelly, Jacob Axtelard.
Lester-Warner Producing Corp., New York, pictures; Joe Dietrich, Della Bakewell, Serena Kleia.

ACUTE UNION MATTER

(Continued from page 51)

representing the A. F. L., the union agents and managers' body communicated with the stage hands union, the musicians union, teamsters and Equity, asking for moral support.

The letter to the affiliated unions stated that moral support might be requested but a clause did more than imply that request. It read:

"You and the members of your organization can be of great help to us, if when a show plays your city: You will ask the press agent and company manager to show a membership card in your organization. Of course, if he is unable to do so you know that he is able to oppose to the American Federation of Labor and trades unionism, which means you."

Action Threatened

The communication further stated that the producers refused to recognize the union and enter in the contract "because of their fear that the press agents and company managers through their affiliation with the A. F. L. might benefit the membership of your organization. In substance we were told the arbitrary and unfair actions of members of your organization in past years made it impossible for producers to grant recognition to this organization as long as we were affiliated with the American Federation of Labor. Within a short time unless there is a decided change in the attitude of the producers towards this organization, it will be necessary for us to take drastic action."

It was claimed the producers offered a closed shop agreement, similar in point to that with the Dramatists Guild but with the proviso that the A. T. A. M. withdraw from the A. F. L. The closed shop idea was promptly denied by the producers. Concessions as to working conditions, notice of dismissal, guarantee of salary were conceded by the managers' association. The same has been offered to the Theatrical Press Representatives Association but it has been claimed, without denial, that not until the union was forced did the managers make the concessions.

The producers take the attitude of not believing that union agents and company managers cannot be loyal to those who own attractions and at the same time carry out allegiance to the A. F. L. The producers say that most of their difficulties are traceable to unions associated with the theatre: stage hands, musicians, transfer men and actors (Equity) the same blame applying to present conditions on tour and the virtual collapse of the road. The A. T. A. M. contend that through organization and co-operation with the producers they can labor for the comeback of the road.

What action may be taken by allied stage unions in support of the A. T. A. M. will be indicated at the A. F. L. national convention, opening Nov. 19 at New Orleans.

Importance

The agents and managers feel that while union recognition was not granted, the conference was fruitful in that the producers in offering concessions, really admitted the A. T. A. M. to be a body important in the theatre.

No strikes are anticipated at this time. So far as Equity is concerned, no sympathetic strike can occur until 1934. The request for moral support leave Equity in a rather delicate position. The basic Minimum Agreement with the Managers' Protective Association, comprising 50 per cent of Broadway's producers, stipulates against strike participation for 10 years starting May, 1924.

JUDGMENTS

Rija Operating Corp. and L. I. M. P. Co., Inc.; E. Hoffman; costs; \$115.

Sam Sax; S. Ungerleider et al.; \$789.

Commodore Athletic Club, Inc.; Browning, King & Co.; \$608.

Irving Theatre Corp.; Eldredge Co.; \$549.

Irving Lessey; Elsie Holding Co., Inc.; \$1,874.

Same; Rita-Carlton Hotel Corp.; \$209.

Walter G. Douglas; Henry Waterston; \$4,183.

Ira Kramer; Musical Courier Co., Inc.; \$256.

Steeplechase Amus. Co., Inc.; J. Murphy, by gdn.; costs, \$83.

International Reps.

An international reputation is becoming about the most valuable asset of class night club performers.

Three or four are now in New York. It is noticed in the early days of their places that the majority of the high paying couverts are those who have seen the floor people in cafes of London and Paris. Many of these are foreigners and more, returned New Yorkers from abroad.

Should Europe and in New York, it is but a matter of time these specialized performers will open their own clubs, in order that their name shall be the sole draw, as it will be.

FRIENDLY DATE

Clayton, Jackson and Durante's opening Sunday at the Silver Slipper for the Bill Duffy concert is a friendly arrangement. The Shnosze trio are still signed exclusively for nite clubs to Tommy Marlowe, but unable to find a suitable spot they made an amicable arrangement with the Slipper management.

The boys didn't like the Parody any more and turned down Geiger's Rendezvous.

The Slipper will have a floor show surrounding the boys. Jimmie Durante's band will officiate on the dance music, replacing Jimmy Carr.

Wilfred C. Heck is organizing a string jazz orchestra of 11 pieces, Meyer Davis' Yacht Club Boys, under the direction of Billy Mann, switch from the Ambassador Hotel to the Club Mirador tomorrow night. Van Selden's orchestra will succeed the Davis unit at the Ambassador.

Leonard at Mirador

Bill Duffy gave Bobby Bershah and his Meyer Davis Orchestra two weeks' notice, although satisfied with the band, in order to bring Harold Leonard and his orchestra for the opening of the new show at the Club Mirador Nov. 22.

Roy Mack is staging a revue, retaining most of the people current at the Mirador, with Arthur Gordon as m. c. and The Jennings, dancers, Bee Jackson, Evelyn Martin and Marguerite Howard among them.

Harry J. Susskind is managing the Mirador although Duffy is substantially interested.

Duffy had Leonard out with the McCarthy Sisters in vaudeville. Act split up, both going it alone. Leonard is current in Keith vaudeville and may continue doubling around from the cafe.



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At the Wurlitzer

Keith-Albee

WHITE PLAINS THEATRE

Radio Rambles

By ABEL

Donald Flamm and his radio station WMCA burst into the dailies favorably Monday as a result of the reallocated wave-lengths which ordered the McAlpin station to share time with WNYC, the Municipal broadcasting station. Voluminous public protest against the change in the leading broadcasters in the metropolitan area followed, because of WNYC's summary refusal to abide by the Federal Radio Commission's rulings.

The public seems to be of the opinion that WNYC with its cut and dry broadcasts of police reports, missing persons' descriptions, weather, etc., does not fill a sufficiently large demand to excuse their encroachment on WMCA's allotted period, particularly when the latter is abiding by the Federal Commission's rulings.

Indignant communications flooded the McAlpin hotel and the station's switchboards when it was found that WNYC had not signed off in time for WMCA to go on the air with regular Christian Science hours threatened.

Otherwise, the allocation in New York, aside from necessitating a community's adjustment of their radio logs, has worked out beneficially. The big league NBC stations come through cleaner and clearer in certain suburban sectors which, while not 'dead-centers' as they had been before the NBC transmitters were removed to Bellmore, L. I., a couple of years ago, still weren't as clearly received.

The heterodyne noises have since been eliminated with the new wave allocations and even the champion nuisance of em' all, WHN, which drowns out everything else as far as Variety's reception is concerned, can be tuned out when desired by the Variety office on West 46th, just around the corner from WHN broadcast central in the Low State theatre building on 45th and Broadway.

The weather again induces the fans anew to fish for distance, not that CHL and Cincy these days can be considered distance on any kind of radio reception. Anyway, from WHEI in the Wrigley building, Chicago, Larry Larsen with a late hour organ recital was heard doing his stuff smartly. Larsen knows his pops and picks the ditties smartly.

On Distance

Powell Crosley, 12 station WLW, in Cincinnati, increased to 5,000 watts, comes through on what is the corresponding WOR wave-band in the east, like the proverbial million bucks.

Seemingly the station is still testing its reception range, since several Crosley radio sets are out as allures to the fans for the purpose of inspiring mail from distant points. Canada, Hawaii and other spots seem to be particularly unheard from, according to the comments.

Whether accidentally or because of the desire for the announcements, Sammy Watkins' smart dance program from the Hotel Gibraltar was cut 10 minutes short of its schedule because of announced phone wire trouble between hotel and radio. Regardless, enough of Watkins' syncrhythm was heard to stamp him smartly among midwestern dance music purveyors.

Right thereafter the action shifted to the Swiss Gardens, one of the largest dance halls in the country. In Cincy, also, via WLW, where Jesse Hubert and his Pennsylvania Collegians were whooping it up. Hubert (or is it Huber?) has a snappy dance team and gives it out in great style. His own x-ylo solo of an original composition, "Tip Toes," was well done and listens like a highly promising instrumental novelty a la "Kitten on the Keys."

Overplug for "Sonny Boy" Bobby Crawford should do something about his "Sonny Boy" publication. Crawford, or rather his De Sylva, Brown & Henderson publishing firm, is smart enough to restrict their show tunes. If they don't do that with the Jolson picture theme song they're gonna have a dud on their hands in short order. If never heard and gives it out how the ether warblers and instrumentalists are laying heavy on it.

Talk about the disease of the music biz, this "Sonny Boy" seems to be a plague and a scourge in one.

Loew's station, WHN, already is commencing its ballyhoo on behalf of "Allas Jimmy Valentine," forth-

coming feature into the Astor this week-end. A songster, known as Jimmy Valentine, broadcasts regularly from the Locust station.

Saturday Night Party

WAAT is back again with its DX parties whereby the station picks up far distant stations, such as Dallas, Denver, the coast, Halifax and others and re-broadcasts their programs. It is a regular late Saturday night DX party. Some objection might be that the announcer too often goes into detailed explanation as to what he is doing, but that is actually very necessary because of the experimental idea.

Oftentimes one is misled into believing that by some freak one has picked up Denver with an indoor station on a super-her which is impossible even considering the type of the machine. Chicago and the midwest is about the limit for a loop gadget.

"Marcheta" Trail Starts; Song Made \$400,000

Alleging that "Marcheta," earned \$400,000 for Frank Sheridan, now a picture song, and formerly head of the John Franklin Music Co., Jerry Vogel's \$89,000 suit started trial yesterday (Tuesday) in the New York Supreme Court before Justice Cotillo.

Numerous performers and bandmen appeared in court on Vogel's behalf to testify that they had lent their exploitation efforts to the song because of their friendship and regard for Vogel, who is the head of the popular music department of the Plaza Co. jobbers.

Vogel was given a 25 per cent, 'cut' in the song by Sheridan who had deposited \$11,000 to Vogel's credit. The latter sues for the difference of \$89,000, up to the \$100,000 alleged due him, as a quarter of the song's earnings.

Trial will consume several days this week.

Sheridan came on from Hollywood for the trial. His full name is John Franklin Sheridan, hence the John Franklin Music Co., although professionally he uses Frank Sheridan. Vogel paid Sheridan's expenses east for the trial by court order. O'Brien, Malevinsky and Driscoll represents the plaintiff.

Grills Outdoing Clubs

Broadway grill rooms continue to pull strong despite the depression felt generally in their step-sisters, the night clubs. Paramount Grill the night club, Ben Locker is turning them away in one of the most pretentious rooms on the Stem. Park Central Grill with Lou Pollock's orchestra and the Carletons, dance team, is catering to a fast collegiate mob who inundate the room every Saturday night. Cliff O'Rourke is the urday night. Cliff O'Rourke is the urday night. Cliff O'Rourke is the urday night.

The current show at the Paramount grill includes Betty Leonard, smiling blonde with a voluminous soprano; Peterson and Charlotte, dancers, and Henri Therrien, billed as the Romy tenor, a short chap with much Met in his rep. Arnold Johnson's orchestra of "Scandals" is the main drawing card.

Waterson Has Judgment

Henry Waterson has taken judgment for \$4,183 against Walter G. Douglas, the former general manager of Waterson, Berlin & Snyder Co., on a claim for moneys overdrawn.

Douglas, now in business for himself with Walter Donaldson, and Mose Gumbel, has another suit pending against Waterson, a separate action and not a counter-claim for an accounting.

Goldkette's Concerts

Jean Goldkette, who has dance band units playing in Chicago, St. Louis, and Detroit, will appear at two concert piano recitals to be held in the latter city next month.

At the Detroit Athletic Club, where he is the musical director, Goldkette will play the Rubinstein Concerto, while later in the month he will play MacDowell's Concerto in A Minor with the Detroit Symphony Orchestra.

Deadheading Checks

A male principal entertainer, recently engaged for a New York class club, made it a condition of the agreement that the checks be okayed for friends, or promotion acquaintances should not be deducted in full from his salary.

The agreement is that the performer shall pay actual cost of food and drinks (no sell price), but that the check otherwise shall go dead.

This solves for that particular entertainer a vexatious matter for all floor principals. It is notorious that one of New York's best women floor entertainers has never drawn a full week's salary, through the checks charged against her. Many weeks she never drew a dollar, with her salary the girls (the tabs) left her in hock to the house.

Some time ago performers and choristers in cafes around New York were allowed 50 per cent. discount on their food checks. In those days the girls would let their checks ride until a friendly John fell in. With the connivance of the waiter the girl usually maneuvered the John into settling the accumulations.

At present with the kitchen mostly a gag, few of the floor people are eating where they work.

English and Theme Songs

Lawrence Wright, English music publisher, is in New York to study on the theme song business, the recent music publishing innovation.

Mr. Wright admits it was partly curiosity that brought him across. He is anxious to also know if the ordinary pop song is passing out, likening the song situation over here at present to the talking-silent picture condition.

In Britain but few theatres are wired, another complex for the English publishers to worry over. It may be a long time, if ever, before Great Britain will see a sufficient number of wired houses for a theme song plug to inattentively catch on, as is possible here in America. Plus a few headaches, Mr. Wright expects to get caught up with the prevailing mode in pop music very shortly. He will be in New York about another week.

Cut Union Wage Scale, Fined \$1,000, Loses Job

Chicago, Nov. 13.

Under direction of President James C. Petrillo the Chicago Federation of Musicians is conducting a disciplinary campaign against members who break the rules. "Ex-ample" penalties are being exploited to drive home the seriousness of the union's purpose.

Latest "ex-ample" is Ruth Irwin, organist at the Grove theatre, fined \$500 by the trial board for accepting less than scale and \$500 additional for doubling as the piano. Besides, she lost her job.

Musician in Talker; 1st Time Before Camera

Los Angeles, Nov. 13.

Russell Columbo, soloist of Gus Arnheim's Coconut Grove orchestra, will play a part in Paramount's "The Wolf Song," in which he will sing the theme song of the picture. He will play both the sound and silent versions, which Victor Fleming is directing. Columbo has never appeared in pictures before.

BUYS SCORE FOR FILM

Los Angeles, Nov. 13.

M-G-M has purchased from Harms the musical score of "Five O'Clock Girl" for use in the picture version which will star Marion Davies. Alfred Green to direct.

THOSE BOYS AT SLIPPER

Clayton Jackson and Durante, reported at first to be reopening at the Farouly Club, their last night club stand, are to replace the girl show at the Silver Slipper.

Jimmy Carr band will be supplanted in the orchestra pit by the Durante orchestra.

Inside Stuff—Music

Radio Fan Personal Fop

What magic allure the radio can lend to one who was formerly a song plinger is exemplified by the manner in which this same scholastic is flopping in personal appearances. Careless about his attire, and further more hilling that high notes where formerly the radio might have caused that at the altar of distortion, this singer is washed up for personal appearances. His reaction is understood also to cost him his radio standing.

Ernie Ball's Son in Vaude

The Ernie Ball, Jr., in vaudeville is actually Roland Ball, the eldest boy of the late composer, Ernest R. Ball, Jr., who is the younger of the two lads, is still in military school and consented to his brother's use of his name for professional purposes. Their sister resides with their mother in Beechurst, L. I.

Prof. Boys' Squawk

The Alley boys squawked at Variety's inference that the theme songs threatened to cut down the professional departments' overhead. They argued anew that landing acts was as necessary as ever before, and that not all of a music catalog could be thematic.

Musician Alleges Wrong Identity in Auto Crash

Alton Zimmerman, 21, 216 North Midland avenue, Nyack, N. Y., who heads a small orchestra, was held in \$1,000 bail for further hearing when he was arraigned before Magistrate McAndrews in West Side Court on a charge of assault. Zimmerman alleges he is the victim of mistaken identity.

On Oct. 23 Mrs. Leona Schilling, 40, and her daughter Charlotte, 4, 424 Central Park West, were crossing Columbus avenue at 104th street when they were run down by an automobile. The machine stopped and conveyed mother and daughter to the Reconstruction Hospital, where the chauffeur disappeared without leaving name, address, or license number.

Several persons who said they witnessed the accident gave Detective John Curry, West 104th street station, a license number, which turned out to be a car owned by Zimmerman. The detective communicated with Zimmerman, and he came to the station house to talk with Curry. He made emphatic denials that it was his machine and said he had not been out of Nyack that day.

Despite this, witnesses who were summoned said they were certain Zimmerman was the man, and he was arrested. Zimmerman's attorney said he was confident he would prove that a mistake had been made.

BOOSTS UNION HEADS' PAY

Chicago, Nov. 13.

Executive salaries agreed upon by the board of directors of the Chicago Federation of Musicians for 1929 include only one change—an increase to \$350 per week for the president.

Other salaries are \$150 for the recording secretary, \$125 for the financial secretary, \$50 for the treasurer and \$10 per session for the board of directors.

Nomination of officers is to be made today (Tuesday).

Crawford's Standard List

DeSylva, Brown & Henderson is adding a standard music catalog with compositions by Charles Wakefield Cadman, Geoffrey O'Hara, Frederick Martens, Olek Sparks, Lily Strickland and George Walter.

Robert Crawford, president of the company, has been working on this catalog for nearly a year. He is issuing the first five numbers shortly.

Helen Morgan Off Roof

Helen Morgan will not be part of the star units of talent when the Ziegfeld Roof opens Thanksgiving week, she said. Eddie Cantor and the glorified brayers will have the entire floor to themselves for Hollywood. She has numerous offers with a bigger cut of the proceeds.

Broadway rumors indicate that she may open in Gene's Rendezvous above the Winter Garden, which closed when Frances White failed to draw.

PADLOCKS

A new batch of padlockings includes a flock of up-state roadhouses, Harlem cafes and lower east side speakeasies and calarets. Included is a large cafe at 80 East 4th street, owned by Louis and Leon Shapiro. Harry Minkoff, Morris Klein and Sam Brown.

F. P. Writers.

Los Angeles, Nov. 13.

Richard Whiting, composer, and Leo Robin, lyricist, on staff of Famous Music Publishing Company of New York, are at Paramount studio.

They will write theme songs.

Bryk Charged with Theft From German Composers

Berlin, Nov. 1.

Hofrat Bryk, the founder and president of the German Composers Society, (Gema) has been accused of embezzling from the funds of the society.

Frau Krueger, secretary, embezzled 80,000 marks and committed suicide. In a letter found after her death she accused Bryk of having been a party to her act. She wrote: "If I did have to steal for you, I won't go to jail for you."

The inquiry which then took place disclosed that Bryk was implicated. In order to clear himself Bryk started proceedings against himself.

Bryk founded the Gema and it is due to his energy that it has won its influential position. He organized the whole system of flat sums paid by the Cafe, hotel and film orchestras to composers.

As Bryk received 10 per cent of all receipts his yearly income was enormous—estimated as high as 360,000 marks.

The sum which Bryk is accused of embezzling is around 120,000 marks.

L. A.'s Big Station

Los Angeles, Nov. 13.

KNX - Paramount Pictures - Los Angeles Evening Express radio station broadcast from its new studio building the night of Nov. 11, using at that time the new exclusive wave length. That is 285.5 meters, or 1,050 kilocycles. No other radio in the country will have this wave length.

With a power of 5,000 watts it is expected the plant will reach practically any point in North America. The studio radio plant is the fulfillment of plans strongly urged by Arch Reeve, publicity director of Paramount.

Rapee Takes Charge Of Firm's Sound Music

Erno Rapee, the Roxy musical director, has closed an extraordinary arrangement with Bobby Crawford, president of DeSylva, Brown & Henderson, Inc., to take charge of a new music publishing business to be known as Sound Music Corp. It will be the standard music adjunct of DeSylva-Brown-Henderson, specializing particularly in film talker compositions.

Rapee also has another contract for three years as staff writer with both companies.

Rapee's deal as head of Sound Music Corp. carries with it a five-year contract. He also has a block of stock of the new company.

Rapee is sticking at the Roxy, and will schedule himself to handle both his music business along with the baton wielding at the theatre.

SLIDES FOR THEME SONGS

Music publishers' slide versions to picture theme songs now include still photos from the picture.

As the slides are used mostly by picture house organizations, it is a plug for the picture in theatres where the film is yet a future booking.

Grogan in Vaude

Grogan's radio and Columbia record rep are taking him into Keith vaude. Maurice Ross is to be an emcee.

Grogan is a newcomer, caught on the air by one of Columbia's executives from a Memphis station which happens to be the home town of both.

Football

By Sid Silverman

This and the following Saturdays will see football at its peak production point. After that the scattered annuals will taper off the season.

No game ranks more important this week than the struggle Iowa and Wisconsin will wage and upon which the Conference title hinges. Iowa's ability to toss off Ohio State stamps this squad as the logical favorite, although in a game of this nature the unexpected is almost usual.

Wisconsin comes up to this point with nothing but a 19-19 Purdue tie to smirch its record. Iowa hasn't even been tied but has a single point margin on Minnesota to be thankful for. The winner will have a clear title to Conference honors, and the importance of the contest makes it the gridiron magnet of the country for the day. Iowa is favored because of the power it has shown up front.

Princeton-Yale

Over in New Jersey, Princeton and Yale will bump shoulder pads in America's oldest football series. The Tiger isn't yet over last year's defeat which Hobbes telegraphed, but which the Princeton secondary defense refused to believe. That was the pass to Fishwick, tossed after the Blue team had broken formation to huddle the second time for the signals.

Roper's mob figures to be particularly vindictive this fall, and if Garvey is out can go into the game as a favorite, although it can't be remembered when Princeton trotted on a field the choice over Yale, re-

It's fairly sure that the Illini will triumph.

Another game that should go to the favorite is the Penn State-Lafayette affair, with the Nittany Lions on front. State has had its ups and downs this season. It should pack this one away before meeting Pittsburgh on Turkey Day. Likewise N. Y. U. has an edge on Missouri even though the Meehan crowd will find themselves facing something other than a kindergarten.

Either Way

Syracuse and Colgate are a toss-up. The Orange end play is reported atrocious as demonstrated against Ohio Wesleyan last week. If it's a wet day and there's an even chance for that, it will throttle Syracuse's overhead game. Colgate is said to again be bothered by misbehavior in the backfield, and has dropped two men, one its best back, for breaking training. Neither team seems especially strong, but the Maroon has the better basic material and generally plays just a little better than it knows when in the Salt Lake City.

Northwestern and Indiana are also a well matched pair with preference given the former outfit because of the close victories pried from Minnesota and Purdue. If those much sought wins have sapped too much from the Evanston mob, Indiana cap overthrow all paper mathematics.

Cornell and Dartmouth are almost in the same boat but look much weaker than their western con-

Probable Football Winners And Proper Odds

NOVEMBER 17

By SID SILVERMAN

GAMES	WINNERS	ODDS
Princeton-Yale	Princeton	10/9
Iowa-Wisconsin	Iowa	6/5
Nebraska-Pitt	Nebraska	5/4
Colgate-Syracuse	Colgate	Even
Carnegie Tech-Notre Dame	Carnegie Tech	Even
Northwestern-Indiana	Northwestern	7/5
Illinois-Chicago	Illinois	3/2
Pennsylvania-Columbia	Pennsylvania	8/5
Penn State-Lafayette	Penn State	8/5
Dartmouth-Cornell	Dartmouth	Even
N. Y. U.-Missouri	N. Y. U.	6/5

(Predictions Based on Fair Weather)

gardless of the calibre of the squads.

Maryland's defeat of Yale last week won't mean a thing to the Bulldog in Palmer Stadium. It doesn't fool Princeton either. This matinee is always hard, but it's the first year in which Princeton has had another game after meeting Yale. However, the Tiger will shoot the works this week and take its chances with the Navy. This still is the game Princeton wants to win, and should. If Roper has developed a play to shake a runner loose it can be by a decisive score.

Nebraska-Pitt

Nebraska and Pitt will play as much football as any other two teams are likely to present on any given day. A year ago Pitt won by a touchdown after Welch ran the opening kickoff back for a score and the Cornhuskers came on to twice cross the Pitt line. It's the start of a tough fortnight for Nebraska, Army being next on the list. Despite Pitt's strong comeback, the westerners look like winners. They're heavy, powerful and not without speed. Pitt's best chance may be through the air, although the Panther has a couple of hard-running bucks who will annoy the Cornhuskers on end.

Penn certainly rates above Columbia after having upset Harvard. But Columbia has a habit of surprising the best. It doesn't appear as if there's much chance of that this week.

The same holds true of Illinois and Chicago although this is always a good game regardless of the way the scales dip before the kickoff.

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STANDARD NOVELTY ACTS
SUITABLE FOR OUTDOORS
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temporaries. Both these teams have had unhappy seasons with Cornell riding the easier schedule. It's possible that the Green, or what's left of it, is pretty much tagged out, but Marsters is due to turn in one good afternoon and against Cornell is almost as good a time as any.

Carnegie Tech's Risk

Carnegie Tech is perhaps taking the biggest risk of any team in the country in going up against Notre Dame on its home lot. The Skibos will have to prove themselves this week and follow that up by trimming N. Y. U. to remain unbeaten. Tech is now the only squad in the country meeting major opposition to remain untied or defeated. The team is tackling four tough games in a row, the Catholics being the third. Rockne is especially tough at home but Tech has a corking chance to come through and should be up to it.

Rickard's Oil Suit

Tex Rickard's oil and petroleum concession enterprises figure in a \$215,000 suit by Huberto Blanco-Fombano against George L. Rickard, Archibald and Kermit Roosevelt, W. Forbes Morgan and Rickard Exploration Co. Involving some Guatemalan oil leases, Blanco-Fombano, who is now consul-general from Honduras to Great Britain, and residing in London, contracted with Rickard in 1922 to exert his influence to have the Guatemalan laws modified to permit foreign corporations to engage in oil concessions in the South American nation.

At that time, by Nicaraguan law, no foreign enterprise was legalized, so both sides Chadbourn, Stanchfield & Levy for Rickard and Daniel F. Cohalan for the plaintiff.

Reformers Licked in Cal. On Fights and Rodeos

San Francisco, Nov. 13.

By a vote of nearly two to one, Californians voted to down the measure introduced by the "Long Hairs" and the reformers seeking to repeal legalized boxing in the state. The Hearst newspapers were solidly behind the movement to repeal, but when the smoke of battle cleared away election night, the returns showed 821,229 opposed to repeal, and only 499,435 in favor of the measure.

Another slap on the wrist for a certain class of reformers was the defeat of the measure to abolish rodeos. The final vote stood 745,930 against repealing the sport as compared with 450,091 in favor of the measure.

Preparation for the bringing to California of the 1932 Olympic games was made possible by a favorable vote on the state proposition providing for issuance of bonds amounting to \$1,000,000. The vote on this was nearly three to one favoring.

Training Gym Blooley

Chicago, Nov. 13.

James C. Mullen, foremost fight promoter in Chicago, lost out two ways last week when representatives of the John R. Thompson estate took possession of Mullen's Gymnasium on Randolph street in foreclosure proceedings on a chattel mortgage, and the Illinois State Boxing Commission revoked his promoting license for failure to turn in \$1,500 tax due on a fight staged the previous week.

Mullen's gym was Loop training quarters for visiting swatters, with a two-bit observance admission. The promoter operated it in association with Harry and Isadore Hochstadter. It is said to have been dropping over \$500 weekly.

Circus Busch's Feature Stunt Breaks Up Show

Berlin, Oct. 8.

The opening performance at the Circus Busch was interrupted by a serious accident. The sensation of the evening, "L'etole Magnétique" ("magnetic star") broke down.

The stunt was a circular platform hung in the dome of the circus. On the under side a one-wheel bicycle was attached. Two performers, Frenchmen, climbed up to the apparatus on a rope. One seated himself on the bicycle head down, took a leather strap in his mouth and from this, the second hung suspended by the teeth.

Half way around the platform the bicycle stopped functioning. The rider tried to get it back into its groove by kicking it but without success. The audience grew restive and shouted "no more rope!" As no rope could be attached a sheet was spread out and after some hesitation the artist hanging down below jumped into it. He escaped with a slight concussion of the brain. The other relieved of his weight managed to get the apparatus around to the starting point and save himself.

The performance of the circus was broken off for the night.

CARNIVALS

For current week (Nov. 12) when not otherwise indicated:
Brazos, Dallas, Tex.
Dunns Am. Co. (Fair), Laurens, S. C.
Callis & Wilson (Fair), Wallerboro, S. C.
Dixieland, Longview, Tex.
Doddson's, Waco, Tex.
Globe Greater, Scotland Neck, N. C.
Gold Medal, Lake Charles, La.
Greenbush Am. Co., Tucson, Ariz.
Jones, Johnny J., Waycross, Ga.
Kaus United, New Bern, N. C.
Lafayette's Attractions (Fair), Commerce, Mo.
Metropolitan, 19, Buford, Ga.
Miller, Ralph R., Orange, Tex.
Miller Bros., Dallas, Tex.
Morris & Castle, Waco, Tex.
Muller, D. D., Beaumont, Tex.
Page, J. J. (Fair), Orangeburg, S. C.
Pelle, Helena, Ark.
Red City (Fair), Monticello, Fla.; 19, Gainesville, Fla.
Stone, W. T., Mullins, S. C.
Wade, W. G. (Fair), Bluff, Ga.; 19, Dothan, Ala.
Western, J. W. Am. Co., Anderson, S. C.
Wise, David A. (Fair), Wallboro, Pa.

James Jennings has resigned as publicity director of the Amalgamated Vaudeville Agency.

Obituary

CHARLES K. KINNAR

Charles K. Kinnar, 55, for years a clown with various circuses, died suddenly in his apartment at 307 West 52nd street.

Mr. Kinnar was taken ill after he had been visiting. He returned to his apartment with Patrick McNally, of 793 9th avenue, and collapsed across his bed.

McNally summoned Dr. Tom Conlon, of 317 West 51st street, who pronounced the clown dead. Heart failure is believed to have been the cause of death.

McNally told detectives that Kinnar had been with circuses since he was a boy. He was known as "The Kid." His last appearance was with Ringling show, McNally said. Friends have taken charge of Kinnar's body.

EVA HENDERSON

Mrs. Eva Henderson (Eva Ross), who appeared in vaudeville and stock for many years with her husband, Gus Henderson, died Nov. 3 in Chicago after six months' illness. Interment in Forest Home cemetery, Chicago.

Her husband, a sister, and two brothers survive.

IN LOVING MEMORY OF OUR PAL GARRY MCGARRY

Departed this life November 14, 1927

William F. Sullivan
Charles S. Otto

Buffalo, N. Y.

CHARLEY KIMIC

Charley Kimic, said to have been the oldest Dutch comedian in America, died Nov. 6 at San Jose, Calif. Kimic began his career as a singer on the Bowery, New York, in 1867 in the "Free and Easies" and later entered variety shows. He played Niblo's Gardens, Harry Miner's and Tony Paster's. Retiring from the stage he became connected with the California Wallpaper mills.

Mr. Kimic is survived by his widow, Sarah Kimic, son, Charles Jr., and a grandson, Bob Kimic, well known in Pacific Coast theatrical circles.

ERNEST S. COWELL

Ernest S. Cowell, 31, Hollywood artist's representative, died at Good Samaritan hospital, Los Angeles, Nov. 12. Death was due to tumor of brain following nervous breakdown.

Mr. Cowell was born in Rumania but reached America at age of two. He graduated from Harvard and

A Remembrance to

WILLIE WESTON

Where are the songs he used to sing—
Master of melody!
All of the happiness he would bring—
Sweetness and harmony
Gone is the smile of a happy boy,
And the heart has been brought to joy,
But the memory lingers on.
AN OLD ADMIRER

came to Hollywood to learn film business. He was studio laborer, prop boy for Mary Pickford, and five years ago became an artist's representative. He is survived by members of his family residing in Boston. Remains cremated.

PERCY BOLLINGER

Percy Bollinger, 48, actor, died Nov. 6 in Lenox Hill Hospital, New York, where he had been under the care of the Actors' Fund.
In addition to having played with numerous companies, Mr. Bollinger has appeared on the Radcliffe Chautauqua and the Redpath Bureau.
His wife, Nadine Pauley, survives.

In Loving Memory

WILLIE WESTON

Your pals still miss you; and that niche you carved in the theatre, with your God-given personality, will always remain vacant without you.
YOUR SISTER—GRACIE
AND FAMILY

His first wife was Nanna Barnes, actress. Two brothers, Charles and Arthur Bollinger, and a sister, living in Philadelphia, survive.

MAURITZ STILLER

An Associated Press report to the New York dailies from Stockholm, told of the death there in the Red

Cross Hospital of Mauritz Stiller, Swedish film director and theatrical manager. Infective pleurisy caused his demise.

Mr. Stiller was in this country in 1925, on the West Coast, where he directed a number of films.

Upon his return to Sweden last year he helped stage a Swedish version of "Broadway."

A brother in Sweden and another in California survive.

C. S. Owen, 68, father of Ralph Owen, one of the proprietors of the Hotel Ambassador (professional)

IN LOVING MEMORY OF MY LITTLE PAL, SWEETHEART AND WIFE HELEN KENNEDY

Who Passed on Nov. 19, 1927

Charles A. Koster

San Francisco, and himself an old timer in theatricals, died at San Francisco Nov. 6 following a lingering illness. Besides Ralph, Mr. Owen is survived by a daughter, Mrs. Georgianna Sutherland, of San Francisco. Deceased was a native of Iowa, but migrated to California in the early days.

Christopher Goulding, 36, scenario writer, died in Los Angeles Nov. 3 following an appendicitis operation. His mother, brother, Edmund Goulding (scenario writer) and a sister, Ivis Goulding (actress), survive.

Mother, 68, of George Perry died at her home at Coney Island, Nov. 11. Perry is off the stage and now is associated with the New York American League baseball team (Yankees).

William Jackson, 52, stage carpenter at Loew's State, Los Angeles, for five years, died in Ocean Park, Cal., Nov. 10, following a kidney operation. Survived by widow.

Blanche Elizabeth Wade, author and poet, who broadcast fairy stories via WEAF for several years, died Nov. 7 in Norwalk, Conn.

Johnny King, pianist, with George

IN CHERISHED REMEMBRANCE

of Our Friend

EDWARD E. RICE

who departed Nov. 16, 1924

FRANCES and FLORENCE

Barton's "Steamboat Bill" Co., died recently in Pittsburgh.

The mother, 72, of Eddie Cline, picture director, died in Hollywood Nov. 10. She is survived by her husband and her son.

James B. Pelton, 42, free lance cameraman, died of heart trouble Nov. 9 in Los Angeles. His wife and daughter survive.

Frank J. Stockman, 33, theatre musician, died in Derby, Conn. Nov. 6.

DEATHS ABROAD

Paris, Nov. 2.

Felix Doermann, 58, Austrian playwright, died in Vienna. Deceased wrote the book of "Waltz Dream" among 30 other plays.

M. Dourel, French song and sketch author, died at Arcachon, France, where he was living.

Jose Tanc, 50, Italian tenor, died in Rome.

George Stern, 44, English jockey, died at Chantilly, France.

Werner Pittschau, 25, German picture actor, killed in an automobile accident, with Wilma Harnemann, at Spandau, Germany.

Theodore Reinisch, 68, French author, died in Paris.

Theodore Cahu, 75, French novelist.

Ruth Chatterton added as femme lead "The Dummy" (Far). Also Eugene Palette and Jack Oakie.

Henry B. Walthall, Eddie Gribbon and Edmund Brees added "From Headquarters" (WB). Monte Blue starred.

Anders Randolph added to "White Silence" Fox.

Clyde Cook and Tom Wilson added to "Strong Boy" Fox.

Ralph Block's next production for Pathe will be "High Voltage" featuring William Boyd, Alan Hale and Marie Prevost.

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Woods Bldg., Suite 604
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CHICAGO

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Palace
A couple of bright highlights alibi a slow-moving and sometimes tedious program here this week. Most potent interest was expressed in the big draw, was Sophie Tucker holding down fifth spot for her second week. Soph brought out a new drop and changed most of her numbers for the repeat, and went even bigger than last week.

Illini singing band, 17 collegians from Illinois university, followed intermission and impressed as a first class novelty act, especially for this territory. The boys feature a vocal and instrumental medley of Big 10 college songs, and close with two pop numbers. Costumes are military, and further flash in provided by an acrobatic dance major. Bill didn't run as programmed. Zastro and White revue, mixture of dance and song worked by four girls and the featured male team, is weak in the interlude held by the song girls who spoil a good act. Paxon, youthful memory expert, was shoved from sixth to deuce and naturally slowed things considerably there. His folks giving popularity and information about any city named, and memorizing numbers on dollar bills. Audience is provided with a sheet bearing popular figures and incidents. Talk is done by William Smythe, who erroneously claims this is the boy's first vaude appearance. Seen at least 18 months ago at the Rialto.

Best bookings for the act are where it may be expected as feature stuff. Maria Valente, third, seems new to this city and is advertised as European vaude star. She's a combination of comedienne and trick musician, using accordion, concertina, metal plates, xylophone and tambourine. An accordion assists. Scored big here despite the sometimes inane European pantomime antics. Bud Harris and Van, colored comedy team, with a blackface on black, opened strong as a pair of illiterate piano movers, but weakened a little later with a bunch of songs.

Mary Haynes held next-to-closing, losing part of her usual results because of the earlier appearance of Sophie Tucker. With incident, female ditty singers with boys at the piano get on one bill, one has to take it in the neck. Miss Haynes for all that is a standard vaude singer. Usses, head-balancing and juggling act, closed. Almost full house.

State-Lake
Good all around entertainment in the seven acts this week. Sunday noon found everyone on time with not as many in the audience as usual.

Wulf and Jerome, two men acrobats, started off with snappy routines of calisthenics, including mid-air tumbling perfectly timed. Alice and Darling, next, with familiar hoke patter and incidental instruments. Miss Darling foils brightly while showing off a neat figure and considerable looks. She has a sweet toned voice.

Francis Renault hasn't played this house in several years, but came far to a good many. Didn't make much difference. Renault knows how to sell his wares. Works alone this year. Piano player along he used handily, though, between his changes.

Bddie Allen and Doris Canfield followed and clicked easily. Their

present material is well knit and provokes high percentage of laughs. Shaw and Carroll Revue went strong to a corking finish. Carl Shaw's tangitfoot hoofing is the outstanding thing in the turn, while Jean Carroll is there with the graceful movements, too. Bright, upright flash.

Bert Stanton in the pre-stuff position to a cycle of laughs, guftaws and snickers. Stanton's stuff is of the smart and wise crackin' type that should be a pushover in big towns.

Charles Bennington and newsboy harmonica band closed to good returns, holding 'em in boys and clevs. Bennington does some buck and wings on his peg leg in creditable style, then brings out his troupe with fake stumps for a novelty dance drill.

Franklyn D'Amore and Rosalind Ruby not caught this show. Picture, "Singapore Mutiny." Loop.

American
Wednesday night is bargain night. Plenty entertainment for 30c. is a draw. Feature picture and seven or eight vaude acts. Besides,

The cities under Correspondence in this issue of Variety are as follows on pages:

BOSTON 60
BUFFALO 62
CHICAGO 59
CLEVELAND 61
DIANAPOLIS 62
LOS ANGELES 62
LOUISVILLE 61
MILWAUKEE 59
MINNEAPOLIS 59

the house has undergone some changes, and now is shy and comfortable spot. Last Wednesday the rain couldn't stop a capacity main floor by 8 o'clock. Eight turns on the stage followed in monotonous order and didn't bring out anything novel. Openers were the O'Brien Sisters and Mack, musical trio featuring saxophones. Got by to moderate returns.

Walter Springer, monologist, next with character studies and time-worn Scotch gags. Springer is not a forcible talker, so he must depend on better material for delivery.

Colored quartet, "So Different Four," were not so different after all. Regulation harmony numbers. Boys in modern enough in either dress or demeanor.

La Vie & Co., name doesn't mean anything, but the blonde cutie who warbles coloratura notes while dropping candy lady-like words does. The gal carries the act, two males who are secondary.

Taylor and Kane, just two boys trying hard to come up with a few gags and rehearsed gags. Good opening, but can't stand up after that.

Gladys Conrad & Co. was the work center in the layout. Two adagio couples and a pianiste are just that and no more. Too slow. Some more wire cracks, mostly too slow, were handed out by Mohr and Buhl, who were in blackface and tan. "Blue" yearns and gags are not just the thing for family audiences.

Closing turn, the Four Bradnas, standard novelty act around for years. Should be working the family vaude houses without trouble. Well rounded with an effectively strong finish.

Emil Jennings in "Street of Sin" (Par), on the screen. Loop.

Academy
Genteel audience for this Halsted and Madison stand Thursday night, marred by one bloke referring fluently to somebody behind him as a dirty son-of-a-bitch several times. Also the usual guard to stop flaming youth from banging time with the metal rings supporting the box curtains. The management preserves admirable order considering this is a spot where anything can happen and often does.

Amos and Andy vaudeville the Six Mullens, juvenile vocal act with four girls and two boys, showed quality in closing spot. Really good folk harmony is handled by the

girls, and one of the boys was a Madison St. wow with a comedy ditty.

Ling Joey, opening (New Acts) plus a uke and sings with little merit. Second were Skipper and Hall, male team of tenor straight and fat singing comic. Tenor's solo is best, with humor just about right for lesser time spots. Dorothy Olive and Co., third, is a mother-father-daughter act with the daughter featured and going after versatility. She sings poorly, plays fiddle and sax-clarinets fairly, and dances slightly. Pa plays piano and gags while mother assists generally.

Next to closing were Price and Gilmore, dead-pan girl comedienne and male straight. Aimed at the lower houses, and should carry. Black Butterflies. (Quality) film feature.

Toll, two-bits. Ding.

Chicago Comedy Club will hold a general meeting Wednesday night for the selection of candidates for election of officers.

Plenty of changes in South End things. Chas. A. McDaniels, manager of Granada (pictures) replaced

MINNEAPOLIS

By LESTER REES

Hennepin—"Show People" vaude. Metropolitan—Dark. Shubert—"Court Martial" vaude. Pantages—"Court Martial" vaude. Palace—"Jolly Old Bur." Gayety—"Mutual bur." Minnesota—"Docks of N. Y." stage show. State—"Sunrise." Strand—"Battle of Sexes." Lyric—"Take Me Home." Grand—"Daughter" (24 loop run).

Betty Compson in two pictures this week—"Docks," at Minnesota, and "Court Martial," at Pantages.

United Artists was very much out in front along the local radio last week with its product on view at both the leading film houses here. Minnesota, "Woman Disputed," and State, "Tempest." Seldom any producing firm gets such a break.

Following "The Wedding March" and "Wings," the Strand lowered its night price from 60c. to 50c. House wired without orchestra or stage show.

Seventh Street, former Ass'n vaudeville house, continues to remain dark. Garrick, former first-run F. & R. movie house, 2,000-seater, across the street and adjoining the Strand, also remains dark as far as the silent drama is concerned. Rented frequently.

State announces midnight show as regular Saturday feature.

F. & R. Publix rotating pit orchestra directors of the Minnesota, State and St. Paul Capitol. As "guests," directors will remain at a house several weeks at a stretch.

The Grand, second-run loop F. & R. house, now advertises first loop run of M-G-M pictures with sound. Pictures show at Hennepin without sound. Keith theatre lacking wire equipment.

Metropolitan will be dark until Nov. 26, Thanksgiving week, "Hit the Deck."

Local theatres agreed to charge advanced holiday prices for the first time on any election day, Nov. 6. The tilted actors helped to swell grosses, business was big all around and there were no squawks by the public.

Finkelstein & Ruben have moved into their new general office building. All executive departments are housed in the new structure.

SEATTLE

By DAVE TREPP

Eight-page section of the Vancouver Star recently devoted to the Henry Duffy theatres of the west.

Earl Cooke manager for Pan at Tacoma, is now northwest manager and in charge directly of the Seattle Pantages, succeeding J. Lloyd Dearth, who resigned to accept a managerial job at the Capitol, Vancouver, Canadian T.-P.

Chauncey Smith manager of Cheerto, U chain house in suburb.

K. L. Burke, Northwest manager for U chain houses from Oregon where he helped Mike Newman for a short time in several towns that had the Sunday closing law up for a vote.

Showboat, Seattle's newest night club. Colored orchestra.

Jack Reid, m. c. at Embassy. Thirty minute stage show, including girl chorus.

NEWARK, N. J.

By C. R. AUSTIN

Broad—"Much Ado About Nothing." Shubert—"My Maryland." Proctor's—Vaude—"His Private Life."

Low's State—Vaude—"Win That Girl." Newark—Vaude—"Man Who Laughs."

Sanford—"Show Girl"—M. C. policy. Mosque—"Wedding March"—Vaude.

Fox Terminal—"Four Sons"—(5th week). Rialto—"Sunbathing" (2d week). Capitol—"Over the Hill"—(2d week). Goodwin—"The Terror."

Empire—"Laffin Turn." Orpheum—Colored talk—film. Sanford, Irvington—"Waterfront"—M. C. policy.

Most of the houses run midnight box office night to disastrous results. Only Low's and Proctor's

did well. Manager Ende, Proctor's, sending the bad business, sent out a bus with a ballroom to factories and office buildings. When the ballroom had done its work tickets for the show were sold from the bus.

After spending a year plugging the 50c top in every bit of copy used, Proctor's has gone to 60c top evenings. Rumored the house will run five shows Sundays. Business Sundays has jumped since the change to Sunday openings from Mondays. Photophone reported to start Dec. 1.

An action has been started in the United States Court in Trenton by the Ruxy Theatres Corporation and Samuel I. Rothblatt of New York asking that the Ruxy Theatrical Enterprises, Inc. (Louis Goldfarb and Morton M. Bratter) be restrained from operating a theatre in Irvington under the name Ruxy.

Edward M. Waldron, contractor, has purchased the old Essex Club building on Park place next to the Robert Trent Hotel and plans a new theatre with other buildings.

Ralph Kellard, playing with the Duffy stock company in California, has sold his home in Rye, N. Y., and will live permanently on the Coast, whither his wife and children presently will journey.

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TORONTO

By GORDON SINCLAIR

Royal Alexandra—"Lovely Lady" (musical; \$3.30 top).
Princess—"Simba"—Mr. and Mrs. Martin Johnson.
Pantages—"Obey the Law"—Vaude.
Empire—"Whispering Friends" (Kippie stock).
Hip—"Captain Swagger"—vaude.
Loew's—"Brotherly Love"—vaude.
Uptown—"Mother Knows Best"—Movietone (2d week).
Tivoli—"Four Sons"—Movietone (2d week).
Regent—"Carry On, Sergeant"—Canadian film (first showing).
Victoria—"Lady Be Good" (stock).
Massey Hall—Toronto Symphony Orchestra.

After two seasons of sinker and coffee vaudeville, Palace, the neighborhood house here, returns to alleged amateur stuff while the Eastwood has gone in for "Opportunity Night"—also alleged.

Uptown has stuck a half dollar flat rate on admissions between 5 and 6:30 p. m.

Four main stem grind houses have gone in for programs starting 9 a. m. Dimcs.

A 1,200 seater to cost \$200,000 with additional \$25,000 set aside for an organ is to be built by Empire Theatres, Ltd., at Lechbridge, Alberta.

Although not on censors' order, "Lude-worl" (Fad) is being released by Regal Films in Ontario, as "Obey the Law," with certain obvious Americanisms deleted. Biz fair.

Hon. W. E. N. Sinclair, Liberal leader (out of office) in the Ontario Parliament, has taken up the fight by picture men against continuation of the 16 per cent amusement tax here and will demand its repeal by the government this winter.

Premiere of International Films first Canadian effort, "Carry On, Sergeant," was big Thanksgiving day event. Running on two-day-a-week scale at \$1.65 top with Bruce Barnstater, director and author, making personal appearances.

Charles Emmerson Cooke closes next week and takes his musical stock to the Belasco theatre, Washington.

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ington. It was brought here by F.P. to fill the Victoria after a good summer in Montreal. Returns failed to satisfy F. P.

Erlanger's Princess had a poor week with try-out of "The Royal Box" with Walker Whiteside.

Toronto Star Weekly linked up with acts at Shea's Hippodrome to broadcast one-hour program weekly.

For first time in history of Uptown, ace F.P. house here, picture holding over this week. "Mother Knows Best" (Fox) being first dialog picture, drew on curiosity.

BOSTON

New magazine, patterned after The New Yorker, made its bow with the November issue. It's called The New Englander. Ray Shanahan, whose drawings are used in several New Yorker drama pages, did the cover design and does the makeup. Elliot Norton, a well-known by-line man on the Boston Post, is another contributor. In a 25-page issue, it carried about 12 pages of advertising. A member of a prominent advertising concern is interested in the magazine.

The business manager of a morning and afternoon paper here didn't like the idea of so much advertising and left orders that no publicity be given the new mag.

Boston also has another literary monthly. The Bostonian, which has been running over a year now.

Boston also has another literary atop the new North Station, opens Nov. 17. Crosscup-Pishon American Legion Post, is sponsoring the first project, "Honeyboy" Finnegan and Bruce Flowers card. Sheldon Fairbanks is the managing director of the Boston Garden, as it is to be known.

Alec Woolcott will be in town Nov. 19. He's addressing the Harvard boys at the Harvard Union in the evening on the Drahmah.

Boston Traveler dramatic section is two pages this year, instead of three, while the Boston Herald has dropped from four to three. In spite of this, they are both getting full theatrical copy.

Possibility of a new leading lady going into the "Connecticut Yankee," now playing the Majestic here to capacity.

Record run of the season is held by Clive's players at the Copley, where "The Belamy Trial" chalked up 12 weeks. Only hit in Boston so far this season.

Warner's may take over the Majestic here after the holidays for their Vitaphone.

VARIETY'S SAN FRANCISCO

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Imperial

Vaude bill currently away below standard. Bud Schaffer's Revue, topping, ran heavily to off color lines. Dancing and musical features were more satisfactory, but the burlesque hotel bit was of the honky-tonk order, and not in keeping with the Bert Levey standard. Schaffer does a Hobe comic with Larry O'Dowd working straight. Janet Havens is featured "femme" with line of four girls, good steps with fair voices. Same troupe played this house only a few weeks ago with a different vehicle.

Due to length of the revue, bill was cut from 5 to 4 acts. Aerial Bartlett's opened and mopped. "Bum," educated canine, introduced as having been found in the trenches in France. He is well trained. His master, a disabled vet. The pay customers were lavish.

Frances St. George, radio entertainer, billed as "The Girl of the Year" here not long ago with a Fanchon and Marco stage idea. Miss St. George works in front of a "mike," attached to her head, and speaks into it, with another wire leading to loud speaker in outside lobby, and serving as a good ballyhoo. Pleading for radio fans.

Screen feature, "The Way of the Strong" (Col.).

With new Iceland (ice skating rink) ready to open Dec. 15, plans are under way to organize a Pacific coast winter hockey league.

Homer Curran, operating the Curran and Geary (legit) here, in association with Belasco & Butler of Los Angeles, secured Pacific Coast production rights for "The Front Page," and will put the newspaper play in immediate rehearsal for the Belasco, Los Angeles, in December.

Though having grossed around \$12,000 on its first two weeks, and with third week good for another five grand, "The Dybbuk," produced here under local stages by the Temple Playhouse, forced to close Saturday through Irving Pichel, lead, obliged to fulfill another engagement in Los Angeles. Production cost some \$14,000, entirely underwritten by subscribers. Possibility of play being revived shortly in Los Angeles for the new L. A. Operatory theatre.

Market street, long known as one of the greatest ballyhoo streets in the country, has blossomed out with a full-fledged museum of wax works. It is advertised as a reproduction of Madame Tussaud's museum in London, and occupies an empty store. So far play moderate.

George Arliss in "The Merchant of Venice," booked by Homer Curran for the Geary, starting Dec. 2. To follow "The Squall."

Harry P. Muller, American booking representative, J. C. Williamson, Ltd., Australia, left for Vancouver, en route to New York.

Baron Hartsough, organist, back from a six months' stay in Panama, is now associate organist here at Loew's Warfield.

With opening of "Desert Song" for repeat engagement at the Curran house, successful Sunday night performances which were eliminated during run of "Good News" to offset the musicians' union demands of six-day week for the Fischer jazz band.

MILWAUKEE

New Babst—"Vagabond King."
Garrick—"In Abraham's Bosom."
Gardner—"Mating Call."
Empress—Stock burlesque.
Alhambra—"Man Who Laughs," sound (2d week).
Gardner—"Singing Fool," sound (6th week).
Majestic—"Masks of Devil."
Merrill—"Romance of the Underworld."

Palace—"Take Me Home"—vaude.
Riverside—Vaude.
Strand—"Wings," sound (4th week).
Wisconsin—"Moran of Marines," sound (stage show).

Teressa Meyer, featured organist at Universal Alhambra, has been signed by Brin's Majestic.

Seventy-five reels of M-G-M shorts and the Hearst three-reel "Making of a Newspaper" were screened during the election night return broadcasting in an outdoor movie by Hearst's Wisconsin News.

Lorraine Brown, daughter of Sherman Brown, manager New Babst and Davidson theatres, and Miss Colos, ex-actress, will be married here next Saturday night.

Change in policy at Wisconsin into Fox presentation policy; names surrounded with acts on stage that

will be blended into presentation fashion built around headliner, with orchestra in pit.

Fox Midwesco theatre building project being supervised by Vice-President Joe Leo will extend into Michigan peninsula.

Ed Kvoole has been promoted by Jack Leo to a district managership on the Fox-Midwesco circuit, succeeding Stan Brown, resigned.

Midwesco Vigor is the title of the new Midwesco circuit house organ circulated among Fox employees in this territory. For the time being this publication is being printed from the William Fox home office in New York under the direction of Roger Ferri, sales promotional manager.

By a vote of about 50 to 1 Milwaukeeans voted to annex the city of North Milwaukee, increasing the population by about 12,000.

MONTREAL

Palace—(Wired). "Lilac Time" (F. P.) 2d week.

Capitol—"While the City Sleeps" (M-G-M).

Loew's—Excess Baggage" (M-G-M).

Imperial—"The Perfect Crime" (F.B.O.).

Princess—Dark.

Orpheum—"The Nervous Wreck" (stock).

Gaiety—"Red Hots" (burlesque).

Strand—"Roadhouse" (Fox).

Stocks and Blondes" (F.B.O.).

"The Big Cyclone" (F.D.C.).

"Charge of the Gauchos" (F.B.O.).

Empress—"Triumph of the Rat" (British).

"Kit Parsons" (Par.).

"Figures Don't Lie" (Par.).

"Good Morning, Judge" (U).

Efforts of theatre managers and owners in this city to test the constitutionality of the provincial law forbidding the admission of children under 16 to picture houses advanced a further step last week when 20 motion picture houses and 20 theatres here were presented before the Practice Division of the Superior Court to have only one case taken through the courts.

Premier Taschereau, of the province of Quebec, was represented in court and objected to the case being grouped on the ground that the theatre owners not directly concerned in the case to be tried might repudiate judgment when rendered. The Premier admitted that at present the Province of Quebec Children's Act is in abeyance owing to writs of prohibition having been issued by the Superior Court to restrain the Recorder's Court from proceeding with complaints laid against theatre owners. The judge of the Practice Court passed the buck to another judge before whom the merits of the writs are to be argued.

Both legitimate houses are dark this week. His Majesty's opens the last of the month. The Princess, however, shows Porte St. Martin, French players in six plays week Nov. 19. His Majesty's has George Robey booked for Nov. 28.

Princess (legit) has several pictures booked. The first is Nov. 25 with "Simba."

INDIANAPOLIS

By EDWIN V. O'NEEL

English—"Silent House."
Indiana—"Mating Call."
Circle—"The Wedding March."
Apollo—"Fazil" (2d week).
Palace—"Revenge."
Lyric—"Silence"—vaude.
Mutual—Bur.

"The Front Page," here at English's Nov. 22-4. Hit the Deck" Nov. 28.

Control of Indiana, Circle and Ohio passed from Skouras-Publix to Warner Brothers. No local changes expected.

Demolay Dramatic club will present "Joseph and His Brethren" Dec. 28 at Athenaeum.

Sells-Floto, John Robinson and Hagerberk Wallace circuses, three tent shows owned by the American Circus Corp., are at Peru winter headquarters. About 400 circus performers are expected to arrive. Each show traveled over 15,000 miles this season.

Moving of John Robinson headquarters from Skouras-Publix to necessary erection of additional buildings costing \$75,000.

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By HARDIE MEAKIN

Belasco (Shubert)—"Sacred Flame" (new).
National (Erlanger-Rapley)—"Macbeth."

Pelham's (Shubert)—18. "Silent House."

Gaiety—Stock bur.

Strand—Mutual bur.

Columbia—"White Shadows."

Earle—"Show Girl."

Fox—"Caught in Fog."

Little—"Q-Ships."

Met—"Beggars."

Palace—"Docks N. Y."

Rialto—"Magnificent Flirt."

Maxim P. Lowe, former booking agent, but now entertainment manager for Meyer Davis, had his car wrecked early last Sunday morning when returning from Wardman Park Hotel after getting his floor sheet. He was slightly injured but "Bill" Hayden, Davis's personal secretary, with Lowe was badly cut up, though hospital treatment not necessary. Another car shot out of a side street.

Keith's, after a try at two-a-day and then grind closed on Saturday night last. All house employees, except manager, Harry McDonald, called into the N. Y. office, unconditionally turned loose.

Sears Taylor, once here doing publicity for the Fox, and whose mother was one of the war-time rent commission, is ahead of Ziegfeld's "Rosalia" at National next week.

Mary Road is here indefinitely with her 16 girls, appearing at the Fox as the "Tillerettes." Miss Road trains the girls.

One of the town's high hat night clubs (there are only two, other being Meyer Davis' Chanticleer) has gone into bankruptcy. Such a petition was filed by the Club St. Marks last week. Place owes, according to the petition, \$41,000 and has \$3,000 in assets.

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SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieting—"Good News"; next week, Thurston.
B. F. Keith's—Vaude-films.
Syracuse (Ind)—Vaude-films.
Savoy—Stock Burlesque-films.
Temple—Reopens Nov. 26 with Mutual burlesque.
Strand—"Submarine"—Ernie Mills Debs stage band—Movietone—Vita-phone.
Empire—"The River Pirate"—Movietone.
Loew's State—"Revenge"—Movietone—Bruce Brummitt and orchestra.
Eckel—"Wings."
Brighton—"Love Me and the World Is Mine."
Riviera—"The Terror"—Vita-phone—Movietone.
Regent—"Good Morning, Judge."
His Tiger Lady."
Harvard—"Sporting Goods."
Avon—"The Joy Girl"—Thundering Through."
Palace—"The Divine Woman."

Installation of Movietone—Vita-

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phone in the Regent (Kallet house) is set for mid-January. The new Riviera opens with sound this week. Two other theatres here, the new Brighton and the Syracuse, have contracted for Photophone. The Syracuse (combo) will be the first downtown repeat house to go sound.

Glady's M. Beardsley, former relief organist at the Eckel, is now featured at Kallet's Regent.

Syracuse's first atmospheric theatre, the Riviera, built and operated by Harry Gilbert, former owner of the Regent, opened Monday night with a free performance of "The Terror." The Riviera seats about 1,000. Scale is 24c.

The Regent drops films two days this week to accommodate rentals. On Thursday, Board's Head Dramatic Society of Syracuse University presents Galsworthy's "Loyalties." Friday, the Junior League, presents Jean Gros' French Marionettes.

The Broadway Players, new Majestic stock, Utica, is resorting to out rate coupons in an effort to build up Monday night feminine patronage. The company includes Gregory Deane, Frank Drew, Eleanor Payne, Howard Egan, Gene Lido, Perroll Moore, William Wolf, William Thompson, Warren Hughes, Maurice Penfold, Donald Potter, Alan Archer.

Jack Curry is staging "Convictions of 1928," annual Auburn Prison revue, produced by the Mutual Welfare League, for three nights at the prison, opening Nov. 19.

"Wings" opens at Oswego Nov. 18 for five days. The booking follows hard upon the record set at the same house by "Lilac Time," which played to 7,851 people in five days.

CLEVELAND

By GLENN C. PULLEN
Hanna—"Golden Dawn."
Ohio—"Volpone."
Little—"Fritz Leiber's Shakespearean Rep."
Gordon Square—"Rain" (Stock).
Play House—"Turandot" (Repetition).
Colonial (wired)—"Simba" (5th week).
Stillman (wired)—"Singing Fool" (2d week).
Allen (wired)—"Reverend."
Palace—"Varsity"—vaude.
State (wired)—"Woman from Moscow"—Public unit.
Cameo (wired)—"Home Towners."

Hippodrome (wired) — "Uncle Tom's Cabin."
Keith's 105th—"Gang War"—vaude.
Columbia—Burlesque (Mutual).

Loew's Stillman last week broke its house record with "Singing Fool," held over.

Harland Fend has resigned as publicity director of Loew's Penn and Aldine theatres here to return to Cleveland.

J. J. Harwood was elected president of Cleveland Motion Picture Exhibitors' Association for the fourth consecutive time; Henry Leestig re-elected vice-president; B. Z. Levine, treasurer; George W. Eronal, appointed secretary and business manager.

William Watson is new manager of Keith's Hippodrome.

The new music hall addition to the civic auditorium is now open. It has theatrical attractions and seating capacity of 3,000.

A new \$1,000,000 theatre will be built by Young Wolfe Amusement Co., of Springfield, O.

Warner Bros. have opened a new subsidiary exchange for the distribution of Vitaphone short subjects and scores, in the local Film Exchange Bldg. Norman Moray supervising.

The two Keith houses in Akron and Youngstown, being wired for Photophone by RCA, will be ready for sound films by middle of December.

Peter Tender has sold his Pantheon house in Lorain to W. F. Maginnis.

Harry Clifton's new Cliftonis movie theatre in Circleville opened last week.

With the aid of an automatic and knowledge of the house a single robber invaded the Strand, in the heart of Akron's downtown district, and garaged the manager and treasurer, and made a clear getaway with \$2,000.

Ray C. Brown, theatre manager, and Mrs. Harvey Lawrence, ticket seller and treasurer, were the victims. They were counting the day's receipts when the robber crashed into the second floor office and struck them up. After forcing the treasurer to open the safe, he addressed both and lammed B without being seen by any of the theatre attendants.

SAN ANTONIO

By JOE M. ESTES

Aztec—"Outcast" (FN)—stage show.
Palace—"Barker" (stock).
Majestic—Vaude-pictures.
Texas—"White Shadows."
Empire—Pictures—"sound."
Princess—Pictures.
Rialto—Pictures.
St. Anthony Hotel—Herman Waldman's Band.

Mel Ruick, formerly of Long Beach, Cal., is the new master of ceremonies at the Aztec theatre.

Helena Strukova, dancer, has gone to Chicago for a dental operation.

The local Public house, The Texas, has discontinued its units and relying on Vitaphone talkers and a small orchestra.

The stage hands, operators and musicians are out at the Majestic (Interstate).

The Empire, former 10-15c house, has installed sound equipment, and boosted the admission to 50c.

Kathleen Mulqueen is the new leading lady of the Palace Players. This makes the fourth feminine lead this season.

The Aztec is the only house here still offering a symphony orchestra, stage band, and stage show. These, with the talkies, are giving the house a "break."

"Gay Paree" is booked for the Auditorium Nov. 24. This is the first traveling show of the season. Its advertising borders on the risqué.

Midnight show business has developed into such a bloomer and Gayety theatre in the city will attempt one this season.

LOUISVILLE

Brown—"19th Hole" and "Greenwich Village Follies."
Alamo—"Round the Town" (Mutual).
Rialto—"Avalanche"—vaude.
Loew's—"Romantic"—reality.
Mary Anderson—"Lilac Time" (wired).
Strand—"Mother Knows Best" (wired).
Alamo—"The Midway Kid" (wired).
Majestic—"The Garden of Eden."
Walnut—Tubs.

C. C. Atkinson has succeeded George A. Shue, recently promoted.

to assistant general managership of the Fourth Avenue Amusement Co., as Strand manager.

Robert Wayne, manager, National, several years ago, returned to Louisville this week as an actor with "The 19th Hole."

James Parrish and Dick Brown have joined Lehr and Mason Players.

The Players' Club's second play, Henry Herbert Davies' "The Molucca," opens at Woman's Club Auditorium Nov. 30.

The University of Louisville Players present "Hell's Bells" Nov. 16-17 at the University Playhouse.

A night club, under the name of the University Club, is being organized here with N. G. Rochester as president.

William Hoke Camp has been named manager of the Louisville Memorial Auditorium, which will be completed by Jan. 1.

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Orpheum

Herman Timberg and his Varieties, programmed for the entire last half of the bill, with "spasm" of humorous nonsense, made the Orpheum bill last week an outstanding show.

Herman himself is the show. Still, Brother Sammy holds his end creditably. For almost an hour and a half the Timberg boys held the rostrum, and the full house gave them plenty of encouragement.

Mulroy, McNece and Ridge, skaters, opened. Block and Sully, dueling, sound oke. Arturo De La Plaza and Junita, Spanish dancers, third.

Newsreel and Topics filled out the run.

Buster Keaton's "Spite Marriage" at M-G-M will be supervised by Larry Weingarten in place of Eddie Mannix, absent in New York.

Demanding \$52,000 damages for injuries he claims to have suffered in an auto crash, E. Green, musician, and his wife, Cody Green, have instituted suit against R. R. Wyker, wealthy business man. Green claims Wyker crashed into their automobile while driving at an unlawful rate of speed. Green suffered a fractured skull and a permanent injury to his right hand, which he asserts prevents him from making a living as a musician. Wyker filed cross-suit for \$2,700 for damage to himself and his car.

Jack Oakie, screen actor, has been borrowed from Paramount by Universal for two talking pictures, "The Play Goes On," to be directed by George Hill, and "Shannons of Broadway," Wesley Ruggles will direct.

John Halloran will play the juvenile lead in "The Silver Cord" for the L. A. Repertory Theatre. Philip Strange added to the cast.

An unsuccessful attempt to rob the box office of the Lark theatre, neighborhood movie house, resulted in the arrest of J. J. Hall.

Hall, accused B. H. Lincoln, theatre cashier, as he was counting up in the box office. Hall, with one hand in his coat pocket, asked the treasurer to throw up his hands. Instead, Lincoln attracted the attention of a policeman with a sudden yell. In Hall's pocket, instead of a gun, was a pocket comb.

Earl T. Montgomery, film actor and director, didn't pay \$500 alimony to Beulah Bentley Montgomery because he "was not in the right frame of mind," he told Superior Judge Rosenkranz.

perior Judge Rosenkranz. Montgomery admitted he was capable of earning \$3,000 a week as his wife had claimed, but told the judge that he was a comedy actor and then asked him "how can I be funny when the woman I am married to tries to commit suicide every day?" Judge Rosenkranz dismissed the alimony charge and ordered Montgomery to kick in alimony of \$100 a week in the future.

Bill Dunn, Hollywood players' agent, has recovered from a three months' illness.

Louis Mercier, baritone, engaged by First National as technical director for the opera scenes in "The Comedy of Life," being directed by Alexander Korda.

Charges of combining in restraint of trade have been made against six of the largest film production and distributing companies in a suit filed in the Superior Court by Charles A. Perry, owner of the Granada, Alhambra.

The defendants are Metro-Goldwyn-Mayer; First National, Paramount, United Artists, Fox, and Republic pictures. The Perry charges that the defendant companies refuse to sell him a picture until a year after its release, leaving him nothing to exhibit, but that he claims to have suffered considerable damage and financial loss as a result.

Suit has merely been filed. No date set for trial.

Ethel Kent (Mrs. Robert Armstrong), seriously ill with pneumonia at Osteopathic Hospital, Hollywood.

Wampas is expected to indorse at its next meeting a plan to have the annual Wampas ball a costume masquerade this year. It's a novelty suggestion with the idea for prominent stars to wear costumes in which they appeared in one of their productions.

Event scheduled for February at Biltmore. With tickets at \$10, limited to 2,500 persons.

Terms are being discussed between Al G. Barnes and Cy Masters, whereby the Barnes Circus would open Dec. 1 at the Olympic Auditorium here and play through until Lent.

Monte Salmon, manager of Boulevard, transferred to supervise three houses in Tacoma for West Coast. Steve Peretz, formerly in charge of Tacoma, has been sent to join Hershel Stuart's staff in New Haven. W. F. Jeffers of Butte, Mont., also will transfer to the Fox-Poll chain.

Raoul Walsh, Fox director, confined to his home with his left eye blinded by peculiar windshield accident, as reported, has been scheduled to direct "The Code of the World," sequel to "What Price Glory."

Date hinges upon Walsh's recovery.

Edna Purviance has returned from a vacation in Honolulu.

Agnes Auld, daughter of Harry Auld, former territorial representative of Hawaii, arrived from Honolulu to dance in an M-G-M picture.

Because the opposing counsel was tied up with other cases for a month, Superior Judge Yankwich

set Dec. 11 as the trial date for the \$50,000 alienation of affections suit brought by Orlay Day (screen) against Mrs. Millicent Sunday, former daughter-in-law of Billy Sunday, evangelist. Miss Day charges Mrs. Sunday stole the husbandly affections of George Day, motorcycle cop.

Emmett Flynn's next picture to be directed for Fox will be "From Hell Came a Lady."

Earl Wingard of the Fox New York publicity office now on the coast to act as assistant to Joe Shea, special publicity director at Fox's west coast studios.

The Wampas stole a march on the Motion Picture Academy of Arts and Sciences by obtaining the first practical demonstration of television broadcast on the coast over a radius of five miles.

This was demonstrated last week before an audience of representative film people as an entertainment feature to one of the regular Wampas meetings.

Starting date on "The Baggage" for the picture is being held up for the recovery of John Ford, the director, at home with the flu.

Con Conrad, New York song writer, who arrived in Hollywood recently to write for Fox, now confined to his home with the flu.

Lou Holtz, vaude actor, who came to the coast to play five weeks in Los Angeles and San Francisco, will stay in L. A. after finishing a week at the Hillstreet, Nov. 24, long enough to have his tonsils removed.

Virginia McGee, in "Rosalee" in New York, drove to Los Angeles by auto, changed her picture appearance some years ago opposite Barthelmess in "The Bond Boy."

William Powell and Evelyn Brent have signed new Paramount contracts.

Mickey Bennett, juvenile player, in preparation for his first talking picture has been spending two hours daily studying deaf and dumb language.

Mickey has the name part in "The Dummy," a Paramount all talker.

Edward Cronjager, Paramount cameraman, had a narrow escape from serious injury when thrown from a platform built on the side of a big bus into opposing traffic in busy downtown Hill street. The incident was caused by a getting in front of the bus causing it sharply to swerve. The cameraman was picked up with the fender of a street car but a few inches from him.

A. H. Giesler has written the dialog for "Snow and Lightning," which Mack Sennett will make into a short talker comedy. Story adapted from magazine.

Continuing his screen comeback, Theodore Roberts has a role in C. B. De Mille's "Dynamite" for M-G-M.

Norma Shearer's latest for M-G-M, "The Little Angel," has been changed to "Lady of Chance."

Theodore Von Eltz, conceded to be the best tennis player among the actors of Hollywood's film colony, has been compelled to give up the game for an indelible period. He developed a neuritis ailment in his right arm. It does not interfere with his film work.

Complete cast of "Trial Marriage," starring Louise Glaum at the Bagan, includes Paul Fix, Paul Kruger, Helene and Dorothy Woolworth.

Tay Garnett, Pathe director, confined to home with injured shoulder received when he fell from a life boat to the deck of his yacht during a rough sea while en route to Catalina Island.

The troupe which will make Vilma Banky's next picture for Samuel Goldwyn, tentatively titled "Childs-Ruth Avenue," is en route to New York.

Two weeks will be spent there. The players cast are Vilma Banky, Lucien Littlefield, Fritz Ridgeway, Robert Montgomery, leading man, was signed in New York. Al Samnell will direct.

Corliss Palmer will make a vaudeville tour in a sketch, "The Munnequin," by Nancy Bradford.

Virginia Hall, actress, will play the Keith circuit for 10 weeks in another of Nancy Bradford's sketches, "Keeping a Husband."

Elmer R. Raguse, recording attaché from Victor, is at the Hal Roach studio supervising alterations in plans for the musical comedy work. W. W. Clark, engineer from

Camden, will have charge of installation, to be done by Research Products. Alterations and installation are not expected to be completed before Jan. 1.

Carl Fulton, president of E. E. Fulton Company of Chicago, picture equipment, is here.

Mary Ann Jackson is the second member of Roach's Our Gang to be sent to bed with flu, little Wheeler having preceded her. Troupe was in the middle of a picture.

Pathe has started "High Voltage," with Tay Garnett directing. Marie Prevost is opposite William Boyd, with Alan Hale in support. The picture is to be part dialog. Story and continuity are by Elliott Clawson and Dudley Murphy.

Paramount purchased the screen rights to "Close Harmony," written by Elsie Janis and Gene Markey for Red Book.

Stewart Gilmore became the victor in a handball match with Jack de Colcondo in the Paramount studio's handball tournament. Scores were 21-5 against 21-7.

The run for "On Approval," Edward Everett Horton show at the Vine Street, Hollywood, has been extended until "The Cardboard Lover," Horton's next, opens Dec. 1.

"Prisoners," by Franz Molnar, will be Corinne Griffith's next for First National. Robert Halsey adapted and William Selter will direct.

Fanehon and Marco are switching a number of m. c.'s in West Coast houses this week. Gene Morgan to the Portland theatre, Portland, with Don and Iris Wilkins going from the Portland to the Broadway, Tacoma. Phil Lampkin goes to Seattle. Bobbie Gillette, banjoist, will get a try at the m. c. stunts at the Glendale house.

Wilfred Noy, who wrote "Circumstantial Evidence," will direct that story for Chesterfield, starting Nov. 15.

Sydney Howard is here to write dialog for "Condemned to Devil's Island," by Elmer Niles, Goldwyn's next for Roid Colman. Treatment and continuity were written by Dan Totheroh in conference with the author.

Lane Chandler, film actor, has recovered from an attack of flu which kept him off the set of "The Wolf of Wall Street," the Paramount studio, for nearly a week.

Harry M. Gould has joined Ben Hershey, players' agent, as associate.

A dance marathon will follow the Shrine circus at the Shrine Auditorium after Thanksgiving. An

nouncement has not as yet been made public, but several terms of professional marathon dancers have been broached with offers to participate.

Gardenia theatre, Garden Grove, Cal., sold by William Ball to D. Aaron Schmitz. Buena theatre, Los Angeles, sold by W. E. Emmick to John Sidall.

Lola Wilson is being starred by Columbia in "Object Alimony," by Sig Herzog, who also wrote the continuity.

Scott Dunlap directs.

Columbia has finished "The Side-show," with Marie Prevost, Ralph Graves and Little Billy, and "The Younger Generation," with Jean Hersholt.

Prince Scorge McDivani, husband of Pola Negri, is in Los Angeles on business. Miss Negri is expected here for the holidays. She starts work on a film in France next week, the prince said.

The Ken-Geki Co., Japanese dramatic troupe, will tour California, Oregon and Washington, beginning Nov. 15, with a four-day engagement at Long Beach. Ed W. Howland is manager.

"The Lady Next Door," next Henry Duff attraction at the Hollywood Playhouse, opens Nov. 18, succeeded by "The Best People." The cast includes James Spotswood, Isabel Withers, Olyve Cooper, John McKenzie and Leah Winslow.

Wheeler, of Hal Roach's "Our Gang Comedies," is now ill and unable to work. The comedies are held up until his return.

BUFFALO

By SIDNEY BURTON

Tack—"Age of Innocence."
Erlander—"Royal Box."
Buffalo—"Woman Disputed."
Hipp—"Craig's Wife."
Gustaf Lager—"Pardon" (2d week).
Lafayette—"Gang War."
Gayety—"Moonlight Males."
Court St.—(Stock).

Century, formerly Loew's, discontinued Pantages vaude last week. House has gone to split week of pictures and vaude, latter booked through local agency.

Sidney Samson has returned to handle the local Fox office, succeeding John Nolan.

In support of Walker Whiteside in revival of "The Royal Box" at Erlander, are Franc Hale, Lulu Mae Hubbard, Daisy Belmore, Euga Bentley and Charles Penman.

Alec Hyde back in Buffalo at Ritz ball room.

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Ede Ruth
Edwards Gus
Erner & Fisher
Fisher Jack
Fields Muriel
Foley Thomas
Forsyth & Kelly
Frumman Port
Fuller & Jewell
Gifford Wm
Gilbert Bert
Hishmond Al
Hoffman Lewis
Hertz Lillian
Hingan & Stanley
Howard May
Howard Myrtle
Imhoff Warren
Irving Rose
Korson Fritzie
Knee Miss
King Catherine
Knight Frank
LaMare Jackie
Larson Howard
Lauren & LaPore
Leonard Albert
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BILLS NEXT WEEK

(Continued from page 43)

LOS ANGELES
Pantages (19)
Dashford's Animals
Dorothea Summers
Stillier & Forte
Strains & Strings
SAN DIEGO, CAL.
Pantages (19)
Stanley Bism & A
Dixon & Morelli
Pease & Nelson
Ray Hughes & P
L. BEACIE, CAL.
Pantages (19)
Hightower 3
Nible & Spencer
Tom Kelly
Rev Unlake
SALT LAKE CITY
Pantages (19)
Aalto Siss & Carter
Drady & Olsen
MEMPHIS, TENN.
Pantages (19)
Knorr & Rella
Ford & Cunningham
De De Teregan
LOGAN, UTAH
Pantages (19)
Erma Powell

Stanley Fabian

BAYONNE, N. J.
Opera House
1st half (19-21)
Dixie 4
(Others to fill)
ELIZABETH, N. J.
Ritz
1st half (19-21)
Hudson Wonders
Claude & Marion
J Rankin & Blue B
(Two to fill)
2d half (22-24)
Clifford & Marion
Honey
(Three to fill)
HACKENSACK, N. J.
Lyric
1st half (22-24)
Holly
Hudson Wonders
(Three to fill)
HOBOKEN, N. J.
Palace
1st half (19-21)
Henry Santrey Rev
(Others to fill)
2d half (22-25)
Primrose Semon
(Others to fill)

Butterfield

ANN ARBOR, MICH.
Michigan
1st half (18-21)
Kellar Siss & Lynch
The Bricelet
(One to fill)
BATTLE CREEK, MICH.
Bijou
1st half (18-21)
The Agents
Ted & Al Waldman
Myers & Bonjohans
2d half (22-24)
Billy Hatten
Garcia Marimba Bd
(One to fill)
BAY CITY, MICH.
Regent
1st half (18-21)
Maide & Ray
Lullio's Sons
Tibbors's Sons
2d half (22-24)
Wm Desmond Co
(Two to fill)
BETHEL, MICH.
Liberty
1st half (22-24)
Ted & Al Waldman
2d half (22-24)
Lullio's Sons
(One to fill)
FLINT, MICH.
Hallen
1st half (18-21)
5 Mounters
Hewitt & Hall
(One to fill)
2d half (22-24)
Redco Boys
Edna W Hopper
(One to fill)

Fox-Poli

BRIDGEPORT, CT.
Pantages (19)
James Barton
Light Fantastic
2d half (22-24)
Harrison & Dakin
Kelly & Jackson
(Three to fill)
HARTFORD
Capitol (12)
Emory Manley Co
McKay & Ardine
Raccoons
Palace
2d half (15-18)
George Price

Cabarets

NEW YORK
Carnegie Club
Helen Kane
McCarthy Sis
Olive McClure
Morton Downey
F. J. Allen
Otto Walker
Jerry Lubrano
Frankie Morris
Norma Morris
Ray Kiser
June Carr, Co.
Club Richman
Harry Butcher

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2nd Regt
The J. J. J. Rd
Granada
9797
Green Hill
Tito & Leonard
Lynn Walker
Lillian Barker
Mary Stoen
Doris & Judith
Polly Fisher Rd
Belle's Slaves
Jenny L. B. Rd
WASHINGTON, D. C.
Astor
Clamshell
Columbia
Columbia
Columbia

ROCHESTER, N. Y.

By DON RECORD
Lycium—Thurston show.
Temple—"Laff That Off."
Rochester (wired)—"Air Circus"
vaude.
Eastman—"While the City
Sleeps."
Regent—"The First Kiss."
Piccadilly—"Just Married."
Fay's (wired)—"The Midnight
Victory."
Victoria—Burlesque (stock).
Gayety—Burlesque (stock).
Coke-Kundoff Co. has Harland
Tucker as new leading man for
"Laff That Off," replacing Wallace
Pack. Charlotte Wynters continues
second week as leading woman.
Flood J. Murphy, manager Ly-
ceum, has been for past six weeks, has
resigned. He may return to Pacific
coast, where he was formerly con-
sidered as being in the line.

WALTER DONALDSON

SAYS

ME AND THE MAN IN THE MOON

Words by EDGAR LESLIE

Music by JIMMIE MONACO

IS THE BEST SONG HE HAS HEARD IN YEARS

and that

MY TROUBLES ARE OVER

Words by EDGAR LESLIE

Music by JIMMIE MONACO

IS THE BEST FAST SONG ON THE MARKET

JUST ANOTHER NIGHT

WORDS & MUSIC BY WALTER DONALDSON

YOU'RE IN LOVE AND I'M IN LOVE

WORDS & MUSIC BY WALTER DONALDSON

OUT OF THE DAWN

WORDS & MUSIC BY WALTER DONALDSON

THE BEE SONG

(YOU NEVER SAW A BEE BEING ALL ALONE WITHOUT ANOTHER BEE BEING AROUND)

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ANYTHING YOU SAY

WORDS & MUSIC BY WALTER DONALDSON

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NEW YORK, WEDNESDAY, NOVEMBER 21, 1928

64 PAGES

TAKING CHUMPS BY RADIO

\$400 Top Film Salary for Month for India's Most Popular Woman Star

Los Angeles, Nov. 20. A. Narayanan, of Madras, India, executive of the Exhibitors' Film Service of Bombay, arrived here to look over Hollywood and the American picture industry and to take back to India plans for a film plant for his company.

India produces more pictures than does England, and at a cost ridiculously far below that of English or American made pictures, he claims. Use of natural sets instead of specially constructed ones, cheap

(Continued on page 59)

Disabled Check-Room Tip Taker Marries Heiress

Romance is dead on Broadway. Oh, is it?

The checkroom attendant at a theatrical club, a chap with a foreign accent and a crippled leg that he draws after him when he walks, about 40 years old, not especially handsome, passed a young woman on the street a few weeks ago, on his way to work. She turned to look back, so did he. He talked to her.

A few days ago they were married, here in New York. She is the daughter of the president of one of the biggest banks in the middle west, and worth at least a million in her own right. The marriage is secret.

The checkroom tip-taker is studying banking in his hours off. Soon his wife will take him home to Milwaukee and introduce him to the papa and the mamma, and he will go behind a different sort of counter.

He is a French war veteran, having been wounded in the shindy. Disabilities drove him to becoming a menial for stray dimes. It looked as though life for him had left all hope behind.

"Belly Rub" Dance

Newest in Harlem

Newest ballroom dances in Harlem are the "bumpety-bump" and the "belly rub." The latter describes itself by title and the "bumpety-bump" deriving its cognomen from the bumping of the bodies, while looking dirty, is more mild.

It's a naturally lazy African American dance evolution, only indulged in by couples who are that way about each other when it doesn't make any difference whether they rough it up a little or not. Caucasian-managed "dance" places in Harlem sanction it freely and it is indulged in openly.

The "belly rub" is a bit taboo in some of the "refined" creep joints but like the Charleston and Black-bottom of the white folks' dance halls, it's gotten away with easily out of range of the floor men's vigilance.

Laugh Guesser

Los Angeles, Nov. 20. Among the many new jobs to come from the development of sight and sound pictures will be that of a "laugh expert." His duty will be to sit in on a story construction and time the pauses after each laugh in dialog sequences.

An actor on the stage has the advantage over the film, in that he can pause after each audience laugh before continuing, but the man who can figure out in advance just how an audience will react to a gag in talking pictures, will be more than an expert.

CHINESE NICKED AND CURED BY NITE CLUBS

Chinese Syndicates backing the nite clubs are cold on the covert charge places for investment purposes.

They've been flopping and closing so badly and often of late the Orientals had little opportunity to get back their down payments.

The advance royalties from the Chinese for the kitchen concessions often as not financed another up-hoistered joint, the proprietors using the coin for incidental expenses and relying on the intake to keep them along. If they flived pronto, as they so often did, the concessionaires for the kitchen privilege, coatroom, etc., were out accordingly.

The Chinese have found that the showmen are their racket after all and the best bet for certain profit.

At first, two or three years ago when the safe gyp was at its peak, the Orientals were smitten with the profit that existed in a \$1.50 or \$1.75 bowl of the Oriental food which stood them 21c. gross to produce. From that, they backed some nite rooms under cover as silent partners. Latterly they've been taken over heavy, and are chilled on the joint idea completely.

LONG WALK AS SACRIFICE

Chicago, Nov. 20. Mrs. Paul Denno, whose husband, of the Denno, Scanlon Bros and Denno act, died Sept. 2 in Columbus, O., of cerebral hemorrhage, is walking from Oakland, Calif., to New York as a sacrifice in memory of the deceased.

Grief-stricken over the death of her husband, Mrs. Denno so far has followed the highways to Chicago. She is determined to carry on her unique sacrifice despite lack of funds. Her two children are in Woonsocket, R. I.

STOCK SELLING STARTS ON AIR

New Allocations for Metropolitan Area Permits Hideaway Stations to Do Their Stuff for Easy Reception—Greed for "Commercial Accounts"—Airplane Stock at \$15 a Share.

FEDERAL CURB DUE?

Selling unlisted stocks by radio, not requiring printed prospectus or guarantees to be sent through the mails, is Radio's latest.

With the aid of 20th century radio broadcasting facilities, high-pressure salesmanship mated with the ultra-modernistic ether bally-hooing, is in its glory once again. Lesser stations particularly are utilized for purposes of selling inventory from aviation stock to live stock, not to mention the usual furniture sales, department stores' "daily radio specials," hair-growing treatments, installment - paying wearing apparel, musical instruments, courses in foreign languages, and anything else you can think up.

The condition is even more acute in the hinterland where the chumps are the thickest. It may, in time, create some federal legislation or censorship to curb this type of high-pressure salesmanship in view of the smaller stations' hunger for commercial accounts for the regular use of their radio "time" and facilities.

The new wave-length allocations in the metropolitan area have

(Continued on page 59)

Liquor Prices

With the approach of the holidays, the bootleg liquor market around New York becomes lively. Already "the best I've ever handled" is the by-word.

Prices have been about the same since the summer, with the highest, \$100 a case for good rye. With a shortage of vintage (age) champagne, the price clings around \$85-\$90, though dealers have had it offered to them in lots at \$65.

Scotch as usual, has the widest price range, from \$50 to \$80 a case. Scotch in general is of a better grade at present than in a long while. Much of it is coming from the other side in bulk, bottled over here.

Light wines are selling at \$10-\$50 a case, with an un-bottled quotation for over three years.

Analytical test of booze is still favored in the wisest circles. A bootlegger may hold the world's medal for truthfulness but he can't vouch for all of the friends he must do business with.

Act Plays Indie Time for 2 Years No Loew or Keith Week—Publix Now

Mustache Contest

Syracuse, Nov. 20.

With election and the Colgate-Syracuse game both over, local bettors are turning to the Great Mustache Derby staged by Bill Saxton, managing director of Loew's State, and Eddie Rosenbaum, local Shubert representative.

Both boys, some years back, had lip decorations on the Coast. Meeting again in this city, they found each other smooth shaven.

Followed an argument as to whose tache was the bushiest in the old days.

"I'll give you a six-day spotting and still beat you," said Rosenbaum.

"You're on," said Saxton. Rialto is all hot up over it, with plenty of wagers posted.

SPANISH KING GETS TOP DOUGH FOR PLUG

King Alfonso of Spain is contracted for an Old Gold testimonial for a cash consideration of \$25,000, which, says His Majesty, will go for educational and charity purposes within his domain. The proviso further is that the testimonial ads be run in rotogravures and on fine photographic stock in American and foreign language papers.

Alfonso also went for a Fox Movietone talking short by Jack Connolly, Fox's demon globe-trotter. Connolly claims he didn't give up much.

Old Gold's previous high has been Charles Chaplin at \$5,000. Al Jolson collected \$2,500 from Lucky Strike, turning it over to a charity, for a testimonial. That is Lucky's high, not going in for fancy scales, figuring the reciprocal publicity is worth much to the subjects of the testimonials.

Stowaway's Alternative, \$5,000 W'kly or Salesman

Too much interference by relatives of Clarence Torlone, the Graf Zeppelin stowaway, resulted in Jerry Reichensbach's withdrawal as booking and exploitation manager of the kid early this week. Vaude bookings arranged by Reichensbach with the Keith office were cancelled, and the boy left for St. Louis Monday night, chaperoned by his sister and guardian, Mrs. Ethel Hill, and his spiritual adviser, Frank McCambridge.

McCambridge told a Variety reporter that, if he couldn't get \$5,000 for 10 weeks in vaude with the boy he would take him to St. Louis, and then to school for a few years, and then a bond salesman out of him.

After three years of independent bookings, Harry Ross and Eddie Edwards have signed for the full season with a Publix unit, "Bubbles."

Ross and Edwards, during those three years, have been handled by the same agent, Abe Friedman. Ross and Edwards perhaps hold a more unique vaude record than any other two-man act in that they played vaude and picture houses for two years without a single date for Loew or Keith.

Their independent booking has not kept them harnessed to one salary; it has gone up three times. "Independent" booking has always been regarded as one of the most uncertain things facing acts unable to obtain placements on either the Loew or Keith books.

Belasco's Hell in "Mima" Full of Devils and Thrills

A lot of diabolical arrangements at the Belasco theatre. Entire stage has been transformed into the most monstrous infernal machine, made of steel, and the house swarms with devils and satanic implements of all description.

The benevolently appearing Mr. Belasco is the instigator of this theatrical hell, for it seems that "Mima," the French Molnar play he is producing, has its locale set entirely in Hades.

Belasco sits and watches the hellish doings with evident pleasure, and this devilish outburst may seal him for all time as the wizard of stagecraft.

It has taken five years, from report, to make the mechanical effects for his show. For the last two months the huge infernal machine has been in the process of being built into the stage. Even the boxes have been covered with steel and steel runways descend into the audience.

Variety's nosy reporter had cold chills at the mere look of the place.

A motley assortment of couples ranged themselves upon the stage and slowly went through a gruesome and ghastly dance while a mocking was heard.

The dancers were of all types, young, old, pretty, ugly; a blonde with what looked like her sugar daddy, a Chinaman and even a minstrel. At the conclusion they moaned and groaned in unison.

This was a little too much for the reporter, who decided that she had had plenty of Mr. Belasco's hell and hustled out.

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WHEN YOU GO TO BUY
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157 B'WAY N.Y. TEL. 5000 FERN
GIVE US YOUR COSTUMES TO RENT

Gracie Fields, English, in "Topsy" Role Of Duncans' Show in London, Fun Riot

London, Nov. 20. "Topsy and Eva" closed for several days due to illness of Rosetta Duncan, reopened at Gaiety Saturday, with Gracie Fields, Lancashire dialect comedienne, in the Topsy role.

Mimicking Rosetta Duncan part of the time and lapsing every bit into her own thick Lancashire brogue, Miss Fields created natural burlesque that brought the house down time after time.

Substitution created great deal of interest through press comment and show is going clear.

Vivian Duncan broke down on Miss Fields' shoulder when compelled to acknowledge deafening applause with speech.

The Duncans were scheduled to appear at Mayfair Hotel Monday night before Queen of Spain and King of Greece but had to cancel because of Rosetta's illness. Johnson and Murphy from "Good News" substituted.

Gracie Fields is called the foremost comedy woman or music hall comedienne of Great Britain. All attempts to induce her to appear in musical comedy or vaudeville over here have failed. The last offer Miss Fields rejected was \$1,500 weekly in New York.

Resent Move to Stop Smoking in Paris Houses

Paris, Nov. 20. The gendarmes have posted notice that they are about to put into operation an anti-smoking rule for all theatres and has precipitated loud squawks from Frenchmen and theatre managers.

A canvass of their patronage by several managers has brought forth many indignant declarations that Frenchmen will remain away rather than submit to the loss of their personal liberty, to puff the weed.

4th Lead in "News"

London, Nov. 20. Ralph Reader will be number four in the juvenile role of Clayton and Waller's "Good News." He opens tonight. Reader recently staged the dances for "Virginia," the firm's new musical hit.

"Good News" goes on tour in few weeks. Ambrose Thorne replaces Arthur West, latter returning to States.

Several other cast changes eminent, as Americans not hot for English provinces.

German Takes Wallace's Mellers

London, Nov. 20. Edgar Wallace's two melodramas, "The Squenker" and "The Flying Sound," have been purchased for Germany by Haller, the revue producer of Berlin.

The selections were made by Haller after a recent trip looking over the London field.

Fournier's Plaza in March

Paris, Nov. 20. The new Paul Fournier vaudeville having signed to open March 15. Title changed to Plaza, from Eden.

Vaudville policy with "Shelera-zade" premiere film.

Robey's Revue at Carlton

London, Nov. 20. "Good News" will leave the Carlton Dec. 15.

George Robey's revue, "In Other Words," opens Dec. 17 for 12 weeks.

Nice Resort Delayed

Paris, Nov. 12. It is now the inauguration of the new Mediterranean Casino at Nice will not take place first week in January, as scheduled, and may be put off till February, owing to the construction of the cement edifice.

Robert Sello and Annette Mills are listed for the opening, as also Gloria and Karelina. Other acts on the books are Bernard & Rich and Princess White Deer.

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New Classes Now Forming

Ervine Picking Plays For London Producers

London, Nov. 10. Writing back to his home-town paper, The Observer, Sir John Ervine, eminent critic, constitutes himself the unofficial scout for London managers. Not only does he tip the current fare in New York which might go here but in some instances nominates the management who should sponsor the pieces here.

Commenting on "The New Moon," he says, "ought to be a great success either at Drury Lane or at His Majesty's." Then, of "Billie," he adds, "If I were a member of Clayton and Waller I should get busy about it."

Of "Night Hostess," "It deals with life in a 'little casino' off Broadway, where 'night hostesses' are employed to decoy 'suckers' to the poker-room. There is a deal of drinking in it, as, indeed, there is in almost all the Broadway plays, but the play is astonishingly vivid. I would invest money in its London production if I had any."

The Observer publishes only Sunday. As a high-brow sheet it has some competition. As a journal of opinion its integrity is unassailable.

Tallulah Marrying!

London, Nov. 20. Tallulah Bankhead may be a bride shortly. Her engagement has been announced to Count Anthony de Borsari, an Italian in business here, and cousin of Count Sandro de Borsari, recently Italian ambassador to Germany.

Tallulah states she will not leave the stage because of the marriage.

2 Decrees Same Day

London, Nov. 20. Mrs. Herbert Marshall's divorce action against her actor-husband was made final same day husband of Edna Best obtained a decree.

Marshall and Miss Best are both in New York.

London Chatter

"Lucky Girl," B. A. Meyer's musical adaptation of "Mr. Abdullah," comes to the Shaftesbury theatre Nov. 14, with Greta Fyfe, Anita Elson, Clifford Mollison, Gene Gerard starred. "The Squenker" moves to the Comedy with Dorothy Dix added.

Georges Carpentier, French boxer, made his first appearance on the English stage in a singing, dancing and boxing interlude at Birmingham Nov. 5.

Underrated by criticisms on his first, "To What Red Hell," Percy Robinson, new Irish dramatist, is at work on another, "All the Tomorrows."

Ben Blue returns to England, having signed to open end of December for an eight weeks' tour of the Stoll circuit.

Eddie Grossbart (American), formerly Fainis Royal (New York) and Ord Hamilton (English) have joined in a piano-monolog act. They are doubling at the Piccadilly and Non-Thursdays night. "Pop" Abrahamson, formerly at the Lido (closed by the authorities), is the g. m.

Production manager of one of the biggest producing companies here has been causing a lot of grief and as much inquiry how he's holding on to the job when his actual picture experience is probably less than a year's duration. He has been concerned with production policy and policy and has caused the company heavy losses since his inception. Though ambitious and having plenty of money behind it (public's opinion has been unable to extricate him from his mess), he's never, however, has it that he's scheduled to go the first of the year, to the relief of both English and Americans employed.

London and probably in all England has two female conductors. Both coincidentally are working for Lyons, one-price retailing houses employing orchestras. The one "caught" is Vera Clarke, 29, conducting a 15-piece male orchestra. (Continued on page 63)



GEORGIE WOOD

Is thinking of Clara Howard, Eleanor Burke and Jim Durkin, the nice that takes you to the Walter Reed Hospital concert in Washington, D. C.; Carl Reitter of Seattle; Ben J. Piazza when he presented moccasins; Ben Roberts in the "candy" gag; Olsen and Johnson, Sophie Tucker (Ah!), Clarence Williams of Minneapolis, Bart Grady and his Boston crew, Carlton Miles (How's Hazel? Where are you now?)

TALKING FILMS O. K. SUNDAY IN LONDON HOTEL

London, Nov. 20. Temporary permission has been granted to the Mayfair Hotel to exhibit talking pictures on Sunday night. Meanwhile the Committee of Theatres and Music Halls of the London City Council will debate whether talkers should come under the head of legitimate dramas, which are forbidden on the Sabbath.

New Acts and Bills In London This Week

London, Nov. 20. Dora Maughan found the Kit Kat Club tough when opening last night in place of the Duncan Sisters, out through the illness of Rosetta. After a bit the chilly mob started to thaw out and Dora finally managed to create signs of enthusiasm.

Dick and Edith Barstow, returned from Holland, scored strongly last night at Alhambra. Cantor and Zarrow, debuting at same house, did well.

Opening in vaudeville after seven years, Violet Loraine was warmly received but her sketch is small time.

Palladium bill this week includes Jackie Coogan, Tris Sisters, Cecil Cunningham, Roth and Shay, Odali Careno and Jotek Trubka. Latter is big wild animal act with lions, tigers, bears, panthers and dogs all in one cage with their master. A sensation.

Jackie Coogan was taken to heart by the London populace and scored easily. But the applause was warmly well to Odali Careno, dramatic soprano, who hailed the works twice.

"WHITE EAGLE" TRY

London, Nov. 20. Russell Janney has started casting for "White Eagle," New York City flop, which he will try out on London.

Winnie Neville and Derek Oldham are the leads.

DU MAURIER'S NEXT

London, Nov. 20. Gerald DuMaurier closes "The Return Journey" Nov. 24.

Dec. 4 in association with Gilbert Miller he will produce "The Play's The Thing" with Frank Jeans as leading lady.

2 Originals for "Broadway"

Thomas E. Jackson and Paul Porcasi, who played the detective and nite club owner roles in Jed Harris' original production of "Broadway" have signed for talkers with Universal Pictures through Leo Morrison.

They will play their original roles in the film version of "Broadway."

London as It Looks

By Hannen Swaffer

London, Nov. 9.

The old Empire died the night that "Lady, Be Good" closed, with the Astaires on the stage and the Prince of Wales in a box. When the new one opened last night, the Astaires, strangely enough, were appearing for the first time in London in "Funny Face," their new show, but, of course, at another theatre.

All sorts of crocodile tears were shed on the closing night some drunken young men tried to revive the so-called glories of Victorian days by throwing flower pots from the stage to the auditorium.

No Need For Apologies

Last night, when Metro-Goldwyn-Mayer opened the new building as a picture palace, they seemed almost apologetic, now and then, in speaking to me, wondering whether they had "let the Empire traditions down." They need not be ashamed. The old Empire was a barn given up to drink, during most of its time, and usually a failure after the Bishop of London, supported by my press campaign, shut down the disgraceful promenade which was an insult to every actor and actress.

The new theatre, which cost \$3,500,000 is the most beautiful place of entertainment which I can remember having entered. It is a triumph of American enterprise and although I am told its architect, Thomas Lamb, is English-born, it introduces from your side features that should be copied by every theatre manager in the country. I mention free program and cloak rooms as a mere detail.

The New Empire Style

When you enter, you go into a most dignified hall, very high and beautifully proportioned, blend of brown and gold, tasteful, restful, full of warmth.

As for the magnificent auditorium, it holds 3,500 people, three times the number of the old Empire, which wasted more ground than any theatre I ever knew.

World's Worst Program

I only wish the opening program had been worthy of the beauty in which it was staged. There is a fine orchestra, but it started off with dear old "Cavallera Rusticana" and then followed a long, tiresome series of speeches recorded on the talker and made by a lot of so-called film stars, the Lord Mayor of London and myself.

Why I was isolated from the rest of humanity and dumped in with a lot of film guys, Heavens knows.

What I remember previously was having been made to stand on a platform in the Park Lane hotel, surrounded by a barrage of glaring lamps, seeing nothing, hearing nothing, and merely having a sensation of burning until somebody held up a handkerchief to signify my time was up. The result, when shown on the screen, was pitiful.

A Challenge to Boozers

"You can jeer, boo or throw anything you like," I started off by saying in my speech. I was surprised that no one booed a muscle. I suppose they were all too bored.

Although Cicely Courtneidge had made me up, I looked like a ghost; I stammered, and made what I think is the most terrible speech I have ever heard.

Even Herbert Hoover, who came in the news reel, was better. And you know all about his personality minus.

"You put yourself right across," said young Van Dam, the manager. "It was you."

Well, if it was, I resign. I merely mention this as a warning to all other so-called celebrities. Don't go on the talkers.

Talker Talks From Hollywood

There were three kinds of talkers, those taken at the Hyde Park hotel, which were dreadful; those made at Elstree, rather better, although nearly all the so-called stars imitated the talker made by George Bernard Shaw, the greatest film talking actor in the world; and those recorded at Hollywood, where the Metro-Goldwyn stars were shown sending their greeting to the Empire audience.

How Britishers Came Back

You can tell Ernest Torrence, from me—that he was splendid. He looked so human and, when he talked of the old days in the Empire, I almost believed that what he said was true. As for George K. Arthur, whom Torrence introduced, he also was very good.

Both these men were unsuccessful actors on our side, so it is extraordinary that their first reappearance in London as speaking actors was made by the new invention.

Yes, the program was not worthy of the Empire. Still, everybody who was there was singing the praises of this magnificent theatre, which has the cheapest prices in London, the largest space and the most beauty.

The Rush For Theatres

Meanwhile, bad as are most of the London theatres, there is now a rush that amounts almost to a record.

Basil Dean cannot produce "Beau Geste" because he has no place to stage it. Ernest Truex has a new play, "Out Goes She," but nowhere to act it.

J. L. Sacks, who has had a company rehearsing for the revival of "The Lilac Domino" for two months, is getting desperate and telling his company, every morning that he will have a theatre before long. Heaven knows what will happen to that outfit.

The Duncans narrowly averted another disaster the other day. They forgot to pay something or other, and someone else nearly got their theatre.

Al Woods has taken the Fortune for "Jealousy," in which Crane Wilbur and Mary Newcomb are to star.

Meanwhile, there is nothing else doing except that Edgar Wallace tells me he is writing a new play for Paul Robeson and another one for Marie Tempest, and that, anyway, he made \$12,500 at the three Newmarket race meetings. So that's that.

SAILINGS

Nov. 22 (New York to London): Joe Thomas "Saxotet" (American Shipper).
Nov. 30 (London to South Africa), Ruth Howell (Saxon).
Nov. 24 (London to New York): Arthur West (Aquilania).
Nov. 14 (Havre to New York): Mrs. Mark Leuschner and children (De Grasse).

AMERICANS BOOKED

London, Nov. 20. American acts booked through Daniel Mager office are: Balzar, Taylor and Pernau, Jerry Richardson, Hausa Brothers, Gene White, Jones and Keys, 5 Musical Spillers, Willie Williams, Cecilia Weston. The acts are booked solely with the General Theatre Corporation for an average of eight weeks around Christmas.

NEW DRIVE ON 'SEX' FILMS

The Class All-Talker—And Fans

Los Angeles, Nov. 20. Picture producers have suddenly found themselves face to face with a new problem in connection with talking pictures. This is the reaction of general film audiences which, for more than 20 years, have been insistently educated to the silent film dramatic formula. This reaction has been far from consistently favorable, particularly to the ill-disciplined talkers, of which only a few have been released to date. These have, to a considerable extent, followed a rather stage production type of formula and it is this which is confusing the fans.

The reaction has been most noticeable in the run of an all-talker which recently opened here. The old time type of fans who have seen it admitted to a confused bewilderment at the standards to which they are accustomed in the development of the dramatic action that they are left at a loss and the comment, "What's it all about?" has been heard frequently. This, despite the fact, that the production has generally been hailed by critics as the outstanding all-talker to date.

Producers are saying that perhaps if this type of film is to be made in considerable numbers that the same educational process of the old days will have to be repeated for the new standard of talkers before the public will accept them generally.

ZUKOR-SCHENCK GOING WEST; IMPORTANT

Reports of Impending Big Deal or Understanding of 3 Big Companies

Adolph Zukor and Nick Schenck left New York last night for Los Angeles and also a report in New York that their present trip portends more than a casual visit on the west coast.

The New York rumor is that while away, and in consultation with Joe Schenck, will come up the possibility or necessity of an amalgamation of Paramount with Loew's and United Artists, or if not a merger, a stronger working understanding than these three big companies in the picture business have been operating under for some seasons.

Zukor is reported in favor of the amalgamation move, and Arthur Loew is said to greatly favor it as well, while Nick Schenck is reported against it. To discuss and secure Joe Schenck's opinion is said to be the real objective of this customary seasonal trip.

With merger of late in the film industry, taking in producers and chains, Paramount-Public and Loew's-Metro-Goldwyn-Mayer have stood aloof and alone. One of the reputed reasons for Zukor's shyness of late in extending purchases or mergers of other film interests is that the departments at Washington seemingly enjoy hopping on with various queries about any move Paramount contemplates for expansion.

With R. C. A. entering the show business in all of its picture divisions through Keith's and FBO, there is plenty of thought for Zukor, et al. And Zukor's thought ever will be to keep Paramount paramount.

Loew's, Paramount and U. A. are jointly associated in many theatre properties over the country. All three have operated in harmony on production, distribution or theatre operation. In that way they have been and are closely linked. Joined into one, Paramount-Loew's-United Artists would be the tower of substantiality in the film industry.

Lawyer, the Type!

Los Angeles, Nov. 20. Juan Sedillo, lawyer of Santa Fe, N. M., and former candidate for congress, has been put under contract by Fox. Sedillo will be given leading part in a picture as yet unannounced. He is a graduate of the University of Arizona.

The signing of Sedillo ends a search conducted by Fox for six weeks to secure a certain type. The part he is to play will be silent, according to present plans.

Jolson K. O.'s Baiter In Coconut Grove

Los Angeles, Nov. 20. Taking exception to a big boy's crack about religion in the dining room of the Coconut Grove the evening of Nov. 16, Al Jolson planned one on his button and knocked him as flat as a Vitaphone disk.

With Jolson at the time were Mrs. Jolson (Ruby Keeler) and a party of friends.

The recipient of the Jolson sock, at a nearby table, had been rendering his opinion of Jolson consistently and tossing in violent language. When reminded that women were present, the man was said to have declared it made no difference, so Jolson let one go from the floor.

Members of both parties stepped in and stopped the fight.

The offender had his chin massaged. He is not in pictures or any other branch of show business, nor were any of Al's guests.

Two Actors Are Now M-G-M Short Directors

M-G-M is giving Lionel Barrymore and Lowell Sherman their first opportunities as picture directors. Barrymore is directing the talking short, "Confession," by Kenyon Nicholson. Sherman is directing and appearing in another talking short, entitled "Thips."

M-G-M now has quite a mob of Broadwayites on the coast working in its talking product. They include Gus Edwards, Bayard Veiller, Dorothy Parker, Will Mack, James Gleason, Carlo DeWaele, Billy Rose, Nacio Brown, Arthur Freed, John Howard Lawson, Charles King, Raymond Hackett, Lillian Kalich and Robert Cloy.

The latest is Ransom Rideout, author of the recent play, "Goin' Home."

Gasnier and Knopf Will Direct "Genius"

Los Angeles, Nov. 20. Paramount will add two new directors, one altogether new to pictures, to make "A Genius Is Born," from the story by William Robison, in which O. P. Heggie will be starred.

The picture, all talker, is to have no silent version. It will be supervised by Bernie Fineman.

The directors are Louis Gasnier, not directing for a number of years, and Edward Knopf, brother of the book publisher.

After N. Y. Dramatist

Los Angeles, Nov. 20. Harold Lloyd is seeking for his new picture a dialog writer from New York.

He is negotiating with two playwrights who have fathered recent successes.

OSTROW ON COL LOT

Los Angeles, Nov. 20. Lou Ostrow, assistant to Harry Rapf for past year at M-G-M, has left to join Columbia as supervisor of production.

PUBLIX WILL NOT PLAY THEM AGAIN

Hays Organization Starting Campaign to Drive Out Obnoxious Pictures—Exchanges to Aid System to Locate Sex Pictures

CENSORSHIP!

Publix Theatre (Paramount) has sent out notifications to producers and distributors of sex pictures that no Publix house will hereafter harbor a film of that description.

Action by Publix may be followed, if not already, by other distributor-chain operators, members of the Hays organization.

It is said Publix and the rest will be actuated by the effort of Will Hays this season to clear the picture exhibition path of all offensive films. Hays' methods of procedure, from the account, is not alone to request a pledge from his exhibitor chain members not to play a branded sex picture, but to instruct the distributing end of the chain, through its exchanges, not to furnish any theatre, picture house, legit, vaudeville, burlesque or rented, with any regularly released film subjects, once that theatre has opened its screen to the obnoxious sex film.

The Hays office is reported working out a system that will furnish it with information wherever a sex

2 Obnoxious Films

Censorship legislation against picture now being drafted in several states by reform groups, women's clubs and municipal officials are based almost entirely on the recent exhibitions of two pictures based on abnormal phases of life. The films mentioned are "The Road to Ruin" and the "Hickman Case."

The Hickman picture is creating trouble for theatre men in southern and southwestern states. It is reported, raising such opposition against shown men that the latter are finding difficulty in justifying themselves in any degree.

"The Road to Ruin" has been shown in several territories, resulting in local protests wherever shown.

film unauthorized or unapproved by Hays shall be shown throughout the country.

Strong Argument

This it is believed will effectually squelch the annoying sex picture and remove any strong argument reformers and societies have had to urge censorship of the screen, locally and nationally.

Publix in announcing it will not play "any more sex pictures" seemingly admits that Publix theatres have done so. Publix houses in the south have been reported showing sex films, besides a couple of their affiliated chains have been quite bold in the practice. One affiliated Publix chain opened a dark house to heavily advertise a sex picture, playing it on percentage.

The sex picture, usually called a medical educational but more often an assemblage of limited production cost is doubly jumped upon by the local snappers. Besides the picture on the sheet, the film carries a lecturer who often is not over-careful in his statements. Books are sold in the theatre's lobby, containing plenty of more "information."

On top of this objectionable procedure, sex pictures are advertised at special performances for "For Men Only," or "For Women Only." The same male lecturer informs the

(Continued on page 59)

Harry Warner Says Six-Year Contract with Bankers for Warners' Retention—Business

Pertinent Question

A picture man presented the rhetorical question that if the dramatic stage can produce only about seven to 10 legit hits on Broadway per season, how can talking features expect to click off 62 feature length talkers a year?

PUBLIX TAKES EASTMAN'S HOUSE

Rochester Art Theatre Under New Control

Publix will take over the operation of George Eastman's Rochester class cinema art theatre shortly, according to information circulated in New York this week.

At first Publix will be in the position of operating the property for Eastman, but ultimately it is understood the Paramount theatre branch will assume the lease itself and the institution which has gained country wide fame for its arty policy, will become a unit in the chain handled by Publix.

No date has been set for the switch in control. The rent will continue to go to the University of Rochester as heretofore.

After Stage Experiences In Sketches in Vaude

Los Angeles, Nov. 20. Jacqueline Logan is following in the footsteps of a lot of other screen players who are after stage experience. She will play the Orpheum time for 10 weeks in a stretch.

As Miss Logan is under contract to make four pictures for Columbia, she will sandwich the vaude time in during her "between pictures" periods.

Starring Carol Lombard

Los Angeles, Nov. 20. Carol Lombard is to be made a star by Pathe. She has been a contract player for six months and received no particular consideration in the way of assignments. Acting on a suggestion credited to Edmund Goulding, a test was made of her voice. As a result the plant buzzed with comment.

FOX'S NEW ENGINEERS

Los Angeles, Nov. 20. J. J. McCarthy while in New York recently for Fox engaged five sound engineers, including P. C. Crossman of RCA.

Latter is due in Hollywood next week.

ABBOTT ON "PRESS"

Los Angeles, Nov. 20. George Abbott is to direct "Gentlemen of the Press" for Paramount at the Long Island Studios. The picture is to be an all talker. Production begins Jan. 7.

Pidgeon's Nose Oke

Los Angeles, Nov. 20. Walter Pidgeon, recently in an automobile accident, had his nose broken in 3 places, is completely recovered.

No trace of the smash remains.

So great has been the expansion of their business and so strongly has outside money become interested in it that the Warner Brothers, to secure their posts as operators, either had to let the stockholders take over their company or else contract it for the first time to the bankers.

H. M. Warner, who made this statement, said that he and his brothers preferred to sign the six-year contract with Goldman, Sachs and Company. The stockholders at their meeting Nov. 30 will have to ratify the move or else take it over themselves. H. M. said. At the same time they will have to ratify other deals negotiated by the brothers, H. M. states. Asked to be specific he said the deals include Stanley, First National and the Skouras chain.

Admitting that Waddill Catchings is the influential contact between the Warners and the bankers, the Warner president, augmenting the reason for the Goldman, Sachs contract, said:

"Catchings would not gamble with this company unless we had a contract. A banker gambles on men. He wouldn't want to take a chance with new men or to continue when there was a possibility of eliminating us."

Continuing, the Warner chief stated:

"This is the first time that we have ever had a contract. But now we have a company that has grown into a big thing, and the stockholders will have to ratify it or we will give them the company. We are not only safeguarding ourselves in doing this but we are protecting the company. We know that under the contract for the next six years at least the company will continue to be operated with success."

During the interview, Abel Carey Thomas, chief counsel for the Warners, sat in with the president and frequently interpolated an answer. The attorney wore a heavy frown during querying on the banking situation.

Other than the deal with the bankers, Warner was unusually cagey. Where a few weeks ago he declared that First National would permanently retain its Madison avenue home office, he now evaded the issue, assisted by Thomas, until literally prodded into saying that at some time First National may move into 44th street and possibly into the Warner building. In a news story elsewhere is carried a statement of this situation and what may happen after the moving day, following the Warner stockholders' meet this month.

Warner said the Skouras chain

(Continued on page 48)

INDEX

Foreign	2
Pictures	3-30
Picture Reviews	13
Film House Reviews	42
Vaudeville	35-40
Vaude Reviews	41
New Acts	43
Bills	44-45
Times Square	46-48
Editorial	51
Women's Page	50
Legitimate	53-58
Musical	57-58
Outdoors	49
Obituary	60-62
Corporate	63
Letter List	51
Inside Pictures	13
Talking Short	28
Literary	65
Local Reviews	43
Design Film News	49
Book	51
It's the	51
Trade	61

German Film Industry May Be Drawn Into Politics By Hugenberg's Influence

Berlin, Nov. 10.

Film industry here seems headed to be drawn into party politics. For years Spitznorn organization has been the mouthpiece of the German producers, distributors and theatre owners and has been an important part in forming government policy.

With the withdrawal a few months ago of the Bavarian film producers from the central organization, the Bavarian group have formed an alliance to work with the independent film producers in Berlin to create a new nation-wide film organization which will rival the older one.

Strongest element in the new group is Emelka of Munich, with its productions, distribution and chain of theatres.

Passing out of the Bavarian group has seen the Spitznorn organization coming more under the control of Ufa. This latter control is traced to the making of Kiltzsch as head of the organization when but two years ago it was placed in charge of Ufa by Hugenberg, the publisher, when he (Hugenberg) acquired control of Ufa.

A little more than a month ago Hugenberg was elected leader of the Nationalist Party. It represents the right wing of German political opinion and is opposed to the carrying out of the Dawes plan, favors restoration of the Hohenzollern family to the throne, is antagonistic to the Jews and unsympathetic with any foreign influence in Germany.

This movement of events would seem to indicate that Hugenberg, who is a strong party man with pronounced ideas and an aggressive policy, will operate and control the German Nationalist Party, his own telegraphic news service, his chain (Continued on page 16)

Dwan's Discovery Is Still Advancing in Jobs

Los Angeles, Nov. 20.

Joseph Pasternack, assistant director at Universal, has been promoted to assistant production manager for Universal in Berlin under Paul Kohner.

Pasternack is 26. Four years ago while a waiter in Paramount's Long Island studio restaurant, he got a job through Alai Dwan as a member of the working crew and later became Dwan's assistant. He is a native of Budapest and speaks six languages.

"TREASON" OUT OF STRAND

London, Nov. 20.

"High Treason" leaves the Strand Nov. 21 after a total of 13 days. Don Marquis' "Out of the Sea" will succeed.

Frenchman Sailing

Los Angeles, Nov. 20.

Jacques Foster, French picture director engaged by Irving Thalberg to direct for M-G-M, will sail from France Nov. 28.

B. I. Financing From Within Only For Theatre Holding Subsidiary

London, Nov. 20.

British International will not go to the public for its capital in launching Associated British Cinemas. Its theatre subsidiary stock will be offered to shareholders of British International and any stock not taken up will be bought in by the board of directors.

Company is acquiring 37 theatres including Savoy, London and Scottish Necropolis Circuit. They are also offering building sites in Brighton, Birmingham, Dublin and Edinburgh.

British International has halted its building activities at the Elstree studio and is laying plans to erect sound stages for talking pictures instead. Western Electric and Photophone (English) are to be used.

John Maxwell, head of B. I., sails for New York Dec. 3 to look over the dialog situation. He will be accompanied by Al Aronson.

How to Handle Europe For American Films

Paris, Nov. 9.

Why continue mining words about the film situation in Europe? There is only one trouble, the American distributors are trying to fight the battle of restrictions in the open, using fair methods, while the European resorts to trickery.

The American is no slouch at that game, and if the boys over here want that sort of thing, why not give it to them?

But there is one very important thing to accomplish before starting on the new tactics. Americans must strive to gain a united front and then when they feel it possible to work in it is not difficult.

If one man could go to the governmental officials of any country over here with worthy credentials showing he represented the American film industry they would deal with him, just like they are dealing with any foreign nation but the States.

Franco Film Co., New, Buys Gaumont Chain

Paris, Nov. 20.

Franco Film Co., comparatively new syndicate, has acquired by purchase the Gaumont chain of picture theatres. This includes the Gaumont Palace and the Madeleine.

M-G-M holds seven-year lease on the Madeleine.

Franco is after a theatre outlet for its productions.

Edgard Costil, formerly a director of Gaumont, has been appointed production manager for Franco.

PAR'S QUOTA FILM

London, Nov. 20.

Dennison Clift's "Power Over Men," an adaptation from the French, was bought by British Filmcraft for Gladys Frazin. Picture is for quota on behalf of Paramount. It goes into production in a fortnight. Clift is also doing the continuity. George Banfield will direct.

JUNGE IS LEAVING F. N.

London, Nov. 20.

Horace Junge will leave First National Dec. 31. Warners will undoubtedly take over he exchange business of First National.

British Pathé will be merged with Wardour Films by Maxwell of British International.

"WHITE SHADOWS" HIT

M-G-M's Sounders at Madeline, Hits Paris

Paris, Nov. 20.

Paramount previewed "Wings" with sound for the French newspapers with a press luncheon presided over by Capt. Fonk, famous ace, following. Picture opens publicly Nov. 23.

M-G-M's "White Shadows of the South Seas" enthusiastically received at Madeline.

DEBECKER WITH BROCKLISS

Paris, Nov. 20.

Phillipe Debecker, manager of M-G-M's local exchange, has resigned.

He joins Frank Brockliss, the latter representing Tiffany-Stall in France.



WILL MAHONEY

The "Youngstown 'Vindicator'" said: "Will Mahoney can keep an audience comatose with laughter just as long as he chooses to remain on the stage, and that is never long enough to satisfy his delighted customers."

Direction

RALPH G. FARNUM
1560 BROADWAY

Loew's New Empire Makes London Gasp

London, Nov. 10.

Loew's New Empire, opening Thursday, may revolutionize the entire basis of admission prices in cinemas in the West End and probably throughout England. From a \$2.50 top which West End cinemas charge, matinee and night, the Empire's policy is a 50c top for matinees and 85c at night. The lozes may gas at a bit more but the \$2.50 scale is out. This has been the top price for the regular show which gave the public two features and a couple of shorts plus the orchestra and occasionally a vocalist.

That the Empire's policy in presentation has affected the presentation scheme in West End houses is noted. Plaza (Paramount) offered a program in entertainment value along Public lines, but still fell short of its glamor and tableaux idea. Capitol (Gaumont-controlled) playing a mixed policy in pictures augmented its features with several interteners.

How much of a dent the Empire will put in other cinemas is not a difficult thing to predict. It must. The house is new and presents one of the most luxurious palaces of public entertainment traditional London has ever seen. It is built along the lines of the Capitol and the interior is a near-approach to Loew's State, New York. At the opening when the audience saw the lift bringing up a 20-piece orchestra, it gasped and after rising to witness the phenomena, sat down cheering and applauding.

The new theatre may likely be opposition to the Collisium and the Alhambra (Stoll-controlled), despite variety offering. In its newness it is bound to be opposition for everyone, legit or otherwise.

Friday morning, the Empire started to grind opening at 11 to 35c flat. If it remains the only house of its kind for the next 25 years, it can carry on without interruption and still keep opening its doors at that hour.

There is room for at least three more in London and 6,000 seats maximum for each isn't wild conjecture.

French Foreign Tax Severe on U. S. Films

Americans familiar with the picture situation in France declare American film makers are particularly hard hit by the new tax regulations, which are due for protests by both London and Washington.

New imposts on top of old ones, applying to French subsidiaries of foreign corporations bring the total tax up to 61 per cent on profits. First all French subsidiaries of alien concerns are taxed 15 per cent. Besides there is a tax of 18 per cent on distributed profits, or dividends. Now it is proposed to collect an additional tax of 18 per cent on the profit of the subsidiary going to the parent concern.

Several concerns have attacked this provision in France, with the first effort so far sustaining the fiscal authorities. Ground of contest is that France is seeking to collect a tax on profits earned entirely outside of France.

U. S. Leaving Foreign Tongue Markets to Locals and Indies; Sound Eliminates Much Export

English-German Deal Involved Negotiations

London, Nov. 20.

Details of Emelka-Deutsche Lichtspiel film company negotiations are rather involved. Isidor Schlesinger, has withdrawn from deal entirely.

Woodger Industrial Trust holds option to buy 20 per cent. of German company with the privilege of acquiring an additional 41 per cent. within five years.

Whole deal subject to approval of German Government and was supposed to be settled today (Tuesday). German Finance Minister has plan to keep control in Germany by having government take up 47 1/2 per cent. of outstanding stock, it is said. This scheme not considered likely to pass the German parliament with British proposals probably accepted.

Woodger contemplates call for merging of German holdings with British Screen Productions Co., taking in Lytham Studio development proposition.

Public stock issue of \$7,500,000 is proposed.

Stalling of German government finally resulted in the option date expiring with nothing settled. Unable to put over own proposition German Finance Minister withheld necessary permission for Emelka and Woodger to get together.

Italy's Censoring Stand Interpreted on Continent

Paris, Nov. 20.

As a result of public clamor in Naples, over Fox's "Street Angel" the national and local censor boards which passed the picture have resigned. The Italian government has appointed new censors and greatly expanded their authority over foreign films, ostensibly those dealing with matters affecting Italians.

Film men are inclined to interpret the whole maneuver as another act against foreign, and particularly, American films.

Lasky's English "Find" With No Par Renewal

Los Angeles, Nov. 20.

Paramount will not exercise options, expiring next month, on John Lodar, British film actor, and Frank R. Stayers, director.

Lodar was brought over from England by Jesse L. Lasky as a find.

Indications are that Par also will drop three women stars whose contracts expire between January and March.

An end to the dominance of American produced pictures in foreign fields is foreseen by those in constant touch with the continental element, on account of the overwhelming advance of talking pictures.

At the present time there seems to be no type of talking product possible for local as well as European consumption. The success of the talkers, as viewed from the foreign angle, precludes most foreign trade, since talkers are likely to form the major part of the schedules of international prominence.

This belief is further sustained by the quotas, contingents and other trade barriers continually erected by European governments against American films. They have already reduced the foreign revenue for U. S. product approximately 20 per cent.

American producing companies are not now netting any profit on their foreign transactions. Some of the producers are showing profits in but the losses of others overbalance the total, it is stated by an authentic source.

Aside from the English-speaking territories it is likely that foreign-language countries will find the supplanting of their own production (Continued on page 16)

U's "Melody" Liked

London, Nov. 20.

Universal's "Melody of Love," with sound, opened at Rialto Nov. 18, and was favorably accepted.

Ought to tick off a moderate rug in small-sized house.

100,000 Ft. of Europe

Los Angeles, Nov. 20.

After three months in Europe directing "Chasing Through Europe" for Fox, David Butler returned to Hollywood with over 100,000 feet of film.

PHOTOPHONE 1ST AT SCALA

London, Nov. 20.

Photophone (English), associated over here with Brunswick Phonograph, will have its first public showing Nov. 23 at Scala theatre. A three-reel version of "Carmen," with Tom Burke as the soldier, will be shown.

PATHE NOT GIVING UP

Paris, Nov. 20.

Charles Pathe has denied a story emanating from Berlin that he has or will advance \$9,000,000 francs to Wengoroff Company, to make seven pictures.

Canadian "Sergeant," Costing \$500,000, Gets Squawks from Stockholders

Toronto, Nov. 20.

After dropping \$500,000 on "Sergeant," the first Ontario-made feature length film, Canadian International Films is this week faced with possibility of having picture shelved on squawk from government and shareholders that entire theme reflects on Canadian army.

War drama barrelled squawk comes back from shareholders with big investments who will not give up investment, say government persuaded them to put money into company from patriotic motives and insist offending portion of film can be deleted.

War drama shows sergeant of Canadian battalion of highlanders (married) falling for estaminet girl, then going out and getting purposefully killed in remorse. Looked on as tame stuff by critics who point out censor board should have used scissors if moral bad.

Decision as to definite withdrawal delayed for present with house jammed as result of publicity. Charge made whole thing a frame

as b.o. tonic but this denied by big names in business world here.

Decision apparently rests with J. Allan Ross, president Canadian Wringle Co.; J. O. Stillman, president of Imperial Oil (Canadian Standard Oil), and G. H. Carlisle, president Goodyear Tire Co. of Canada, each of whom has \$20,000 in picture.

Carlisle in statement to dailies says cash put in at personal request Prime Minister G. Howard Ferguson while Ross states request for withdrawal of picture made by Col. W. H. Price, Ontario attorney general. Says picture indicates lack of morals among troops and since Ontario government assisted in production by loaning government studio at Trenton, is also reflection on government.

Picture is weak on story but direction by Captain Bruce Bairnsfather good and photography excellent for first effort. Work of cast not bad but no names of course.

Picture played to near capacity this week at Regent after smart but expensive campaign.

CUTTING DOWN PRODUCT

Warners Absorbing All of F. N. Excepting Name on Moving; Some F. N. Men In—Others Out

Excepting that there will be two sets of books, Warners and First National will be consolidated. With Warner department heads their superiors, all departments of First National will evacuate the home office on Madison avenue shortly after a meeting of Stanley chain stockholders Nov. 30, when they will ratify the sale to the brothers of 700,000 of the 900,000 shares representing the total issue in the Stanley circuit.

With the ratification and their present 60 per cent. control of First National stock the Warners are assuming what will practically amount to absolute dictation of F. N., although the six and one-half per cent. more needed to make Warners' authority supreme is tied up in the 35 per cent. of F. N. stock held on so tenaciously by William Fox.

Apprehension for the viewpoint Fox may have on the independence of First National being completely subordinated by the Warners, with the exception of the double records, is admitted in responsible sources in the combine.

That F. N. departments, shortly after moving day, will be cut to the bone is also conceded. The elimination of Bruce Johnson as head of the First National foreign department is the first swing of the new reaper.

Other department heads will also be clipped. On the schedule is Jerry Beatty, publicity director, it being the present plan to have his department function without a head of its own, and be directly under (Continued on page 48)

"Hollywood on Hill" And Stock at \$55

Salt Lake City, Nov. 20. The Pioneer Film Corp. of Utah has bought 12 acres of land in the Sugar House district. "Hollywood on the Hill" is its title. "The Malenute Kid" will be the second picture for the Pioneer. First is "The Exodus," showing the mass migration of the early Mormons to Utah. Pioneer stock is offered at \$55 per unit.

Showman Slain

Los Angeles, Nov. 20. John D. Callicott, 40, former manager of Grauman's Million Dollar Theatre, here, was killed with his companion, Orrie R. Mahon, while duck-hunting on private club grounds near Santa Ana, Cal., Nov. 16. The shot was fired by J. W. Montgomery, 55, gamekeeper at the California Country Club and once an Oklahoma sheriff. Callicott's dog had been on California property when Montgomery took a shot at it. When the theatre man went to remonstrate with Montgomery, the latter shot him. Montgomery claims both Callicott and Mahon raised their guns at him and he shot both men in self defense.

His story was questioned when Callicott's gun and coat were found 50 yards away from the body. Montgomery was held by the coroner's jury on a charge of murder.

ASHER JOINING PARTNERS

Los Angeles, Nov. 20. E. M. Asher has resigned as associate producer for First National. He is en route to New York to join his partners, Small and Rogers, in Bristolphone production.

M-G-M COLOR FILM DONE

The M-G-M All colored picture, "Hallelujah," has been completed in the east and King Vidor, the director, went back to the coast this week.

Truth in Paging

Los Angeles, Nov. 20. Picture celebrities attending premiere openings on the coast find it necessary to have their cars paged several times before they can recognize them as the one rented for the auspicious occasion.

A wise cracking director at one of these affairs heard the footman order cars by the owner's name. Wishing to be truthful in his case, he requested the man to page the car owned by the Pacific Finance company.

U. A. Sound on 24-Hour Grind for Two Films

Los Angeles, Nov. 20. United Artists' sound studios will be placed on a 24-hour operating basis when the equipment is finally installed within the next few weeks.

Two pictures are now ready to start, with "Coquette," starring Mary Pickford, having her time from 9 a. m. to 5 p. m., and "The Night Stick," Island West production, allotted from 9 p. m. to 5 a. m. This allows each shift four hours to build and strike the sets.

F. N. Coast Lets Out 20

Los Angeles, Nov. 20. With production at peak, First National has laid off more than 20 of its studio employees. These include Darlo Faralla, studio business manager; six unit bus mgrs.; Robert Donaldson, unit press agent; six cutters, three props and eight stenographers.

Jack Warner is looking over the pay roll and may shave some more, while the Warner studio is briefly idle.

Friedman on Loew's Board

Leopold Friedman was elected Monday to the board of directors for Loew's, Inc., to fill the vacancy left by the recent death of W. H. Childs. Mr. Friedman has been with Loew's since its origination, and has been the counsel for the corporation nearly as long.

"Hell's" Dialog

Los Angeles, Nov. 20. Already in the bag around \$2,000,000 on "Hell's Angels," for United Artists release, Howard Hughes, millionaire producer-director, has decided to add dialog to the colored effects.

James Hall and Ben Lyon, and probably Greta Nissen, will be recalled to do several sequences over in dialog.

Sam Cohen, in Person

Los Angeles, Nov. 20. Sammy Cohen, on the expiration of his picture contract with Fox, will begin a tour of the Public circuit, opening at the Oriental in Chicago Jan. 19. Cohen will return to the coast to resume his picture work next spring.

Fox Releasing Writers

Los Angeles, Nov. 20. Among those to be released by Fox when their contracts expire Dec. 1 are George Edward Josephs and Edward G. Winters. They will return to New York.

500 FEATURES INSTEAD OF 800

New Independents Unlikely, but Progressive Current Indie Producers With Talkers Stand Good Chance—Talkers Create New Conditions—Smash Pictures Only in Demand with Moderate B. O. Possibilities Sniffed at

COSTS GOING UP

Cost of talking pictures, it is reported, will bring about a condition which has been discussed for several seasons. Practically every company will produce less pictures, in some cases only 50 or 60 per cent. of the guaranty in previous years.

This condition may virtually eliminate a form of costly competition which has been common in the past. Mass production by the major producers in order to block play dates for independent product will prove too expensive and uncertain now.

High production costs will, at the same time, stop added independent production by new producers while those independents now in the field, especially if in line with talkers, may assume a new importance in the industry.

Talkers have killed practically all known schedules for the production of medium quality pictures. The market is open only for smash pictures and independents with only average product are finding themselves on the wrong side of the ledger. Major producing organizations find the same resistance in trying to sell. The average, or what was formerly a moderate money picture, is no longer getting attention for the box office.

From reports available it seems likely that less than 500 feature pictures will be made for next season as compared with over 800 for the present season. Of this estimate of 500 it is practically certain that a number of the smaller independents, included in the list of 800 features for the current season, will be out of the talker field.

While the number of productions will be reduced, cost of production for the 500 features for next season will run close to \$200,000,000, as compared with approximately \$120,000,000 for the current year.

Among the independents it is reported that FBO will produce 35 pictures instead of 60 for the coming year, while the production cost of each picture will be increased approximately 100 per cent.

Weather Forecast

Washington, Nov. 20. Weather Bureau furnishes Variety with the following outlook for country east of Mississippi:

Generally fair weather next four or five days, except, some probability of showers about Friday night or Saturday (24).

Continued cold Wednesday, warmer Thursday and Friday; colder again about Sunday.

N. Y. to L. A.

Benjamin W. Shipman

L. A. to N. Y.

Abe Carlos
Harry Pollard
Edward Montagne
Benny Rubin
Harry J. Brown
Low God
Earl W. Hammons
Harry M. Warner
J. A. Ball

Par. Loading Up on L. I. With Legits for Talkers—Little Now in N. Y. Studios

TEETH

Casting directors for talking pictures are now paying close attention to the teeth of those applying for parts before the one-eyed monster that now sees and hears all. Heretofore the directors were mainly concerned with an applicant's pan, full face and profile views. With females the gums were not so important, as other dancers who were stammers from the hins down were easily obtainable as doubles.

But now with those who desire to talk or sing before the camera perfect molars all in a row are of the utmost importance.

Home Projection With Talker at \$60, Retail

Home projection machines with talker equipment now retail for as low as \$60. Details are kept secret with the idea of flooding the market around Christmas and offsetting the competition of present high priced devices without facilities for sound in the private house.

Talkers in the home will be accommodated only on disc, no provision yet being made for sound on the 16-mm. film.

Three manufacturers of this equipment are already working under cover.

Julius Singer, Universalle and head of the Show-at-home 16-mm. at U's home office, where the company's regular releases are being reduced from 35-mm. size to that required for the miniature apparatus, makes the declaration about home talker equipment. In the model sets which he says he has seen, the sound system is almost identical with that of Vitaphone in the big theatres. The projection machine for the home has a turntable which effects synchronization from the film spool with the records worked on an attachment similar to that of a phonograph. Another arrangement makes it possible to secure amplification of this sound by a hookup with a radio set.

Singer, who recently retired as head of Universal's sound short subject department to concentrate on home product, states he is now selling outright Universal pictures in 16-mm., formerly leased through a library system made up of drug, camera and department stores throughout the country.

Vita, Jr., at \$2,500

1st Ford of Talkers

Warner's cheaper talker, which reports say will be interchangeable and installed for around \$2,500, will be christened Vitaphone Junior, it is heard.

That Western Electric has finally okayed the first Ford of the talkers, in little Junior, is also understood. Details of the device will not be officially announced until a period later than first expected.

Spencer's 60-Ft. Dive

Los Angeles, Nov. 20. B. M. Spencer, former army lieutenant, working with the "Trim Mix" company, while taking off in his plane from Frenchman's ranch, Newhall, went into a dive 60 feet from the ground. He hit the top of a tree and crashed.

Spencer's head came in contact with the cowl, a possible skull fracture resulting.

Paramount's first eastern-made all-dialog picture, "The Letter," was finished at the Astoria, L. I. studio last week in 19 shooting days, two days ahead of schedule. The eastern staff felt particularly good over its showing. "The Letter" was the first picture ever directed by Jenn Delmar, former assistant director and scenarist.

"The Hole in the Wall," by Fred Jackson, goes into production Dec. 1. Before it is finished a second unit, headed by Richard Dix, will start work on a talker. Possibility that "Bulldog Drummond" will be used, but this is not definite.

John G. Bachman, who will supervise the Dix picture, has engaged William A. Drake, former publicist for the Frohman legit office, to act as his assistant.

Frank Cavett, one of Professor Baker's pupils from Yale, has been made an assistant director by Paramount and will function under Robert Florey on "Hole in the Wall." Irving Rapper, former stage director for Al Woods, will supervise the dialog on the same picture.

Garret Fort has been placed under contract by writers now attached to the Astoria studio. Others are Pierre Collings and Bartlett Cormack. Fort worked on "The Letter" as a free lance.

Little activity around outside of Paramount. FBO expects to start on "Sleeping High" around Nov. 22. Still indef about cast for this first all-talker.

M-G-M still making tests for talking shorts in New York, but little actual production work. Warners in Brooklyn remains in the hands of the electricians.

Actors' Flat Salary For Talker Work

Los Angeles, Nov. 20. United Artists set a talking picture precedent when they signed players appearing in "Nightstick" for lump sums for their work in the film rather than by the day or week. This is reported to have been prompted by the idea of avoiding arguments over payment for talking rehearsals and rates to be paid for callbacks.

In most instances, the sum is said to be more than would be paid the actor on a weekly basis for scheduled duration of the picture.

Swanson on Legit Stage

Los Angeles, Nov. 20. Gloria Swanson, temporarily out of films, will play opposite Edward Everett Horton in "Her Cardboard Lover" (legit).

Show will be the next at the Vine Street, Hollywood.

"Interference" Stays On

Los Angeles, Nov. 20. Though a slight fall off was evident after "Interference" opened at the Carthy Circuit at \$15.00, business came back later in the week. Last week, its second, the Paramount all-dialog special did \$11,100. That was a little under its first week's gross.

It will remain at the Circle until Dec. 6, when "The Barker" (F. N.) succeeds.

Caesar's Chauffeur

Los Angeles, Nov. 20. "Cast of Classics" two-reel talker, "Warm Baccarat—A Newspaper," besides Raymond Hatton as Caesar, includes Betty Lorraine as Cleopatra, Sam Hardy as Mark Anthony, Carl Sto. Kidal as Caesar's chauffeur and Maude Truax as Calpurnia, or Mrs. Caesar.

Written by Waldemar Young and William Jacob.

1st Downtown Wired House Closing, U's Rialto, Wash.; Overhead Did It

Washington, Nov. 20.
(White Pop., 450,000)

Weather: Hot

Universal is closing its downtown Rialto Friday (Nov. 23). Never money-getter, and out during the past summer, house was wired for the new season. Grosses recorded some improvement, but not sufficient to take care of the overhead created by the demands of the musicians and stage hands' unions. Former demand of 17 men, while the crew had to be held at seven. With all sound programs, house has endeavored to get from under this, but with no avail.

Money-getter was the Fox. A four-grand increase over the preceding week with Conrad Nagel in a Warner talker, "Countdown in the Fog," and an elaborate stage show. "Palace" had an upward trend with "Docks of New York." Columbia, other Loew house, got plenty of help from Hearst's two dailies on "White Shadows."

"Show Girl" somewhat of disappointment at the Earle, though getting much above previous week. Metropolitan, other S-C theatre, didn't do well with "Beggars of Life."

Estimates for Last Week

Columbia (Loew)—"White Shadows" (wired) (P. N.) (2,200; 35-50). No discounting Hearst help for \$10,000. Held over.

Earle (Stanley-Crandall)—"Show Girl" (wired) (P. N.) (2,200; 35-50). This MacVey story did not get all expected, but garnered respectable portions figure for this previous low house, \$15,000.

Fox—"Caught in the Fog" (wired) (W. B.) and stage (3,432; 35-50-75). Stage show materially aided. \$22,300. Very good.

Met (Stanley-Crandall)—"Beggars of Life" (wired) (P. N.) (1,513; 35-50). Not much comment. \$9,000.

Rialto (U.)—"Magnificent Flirt" (wired) and stage attraction. \$14,000. Another low one and closing Nov. 23. Not quite \$6,000.

Rac Samuels Gets Good \$16,500 for Mainstreet

Kansas City, Nov. 20.
(Drawing Population, 700,000)

Weather: Fair

All houses featured Armistice Day music and other patriotic features. In addition to the broadcast of the holiday for the banks, board of trade and some commercial institutions, theatres helped by a Thursday and Friday school holiday. State teachers' convention brought several thousand visitors.

For the first time in many weeks Mainstreet billed a feature over the picture. Rac Samuels, the star and easily drew the business.

Estimates for Last Week

Loew's Midland—"Revenge" (4,000; 25-50-75). Feature descriptive venture "Last Week" (P. N.) (2,200; 35-50-75). Feature descriptive venture "Last Week" (P. N.) (2,200; 35-50-75). Feature descriptive venture "Last Week" (P. N.) (2,200; 35-50-75).

Mainstreet—"The Cavalier" (3,200; 35-50-75). This picture has more action and less entertainment than any here for months. Rac Samuels on stage and drew \$16,500, giving house its best profit in weeks. Hard for it to get \$14,000 to break as a rule.

Newman—"Electric In" (1,980; 25-50-75). Made no difference to Newman regulars that this Clara Bow feature had been shown in many of the towns around here several weeks ago. Picture here and Clara can draw 'em in; \$14,000.

Pantages—"Stool Pigeon" (2,200; 25-50-75). Another underworld, Pan's regulars ate it up. Stage show good.

Royal—"Midnight Taxi" (920; 35-50) wired. Crook play fast enough for those who like it; \$4,000.

Pathe Jumps to \$350,000

Los Angeles, Nov. 20.

Within the past three months weekly sales of Pathe pictures have jumped \$100,000. Every three months ago, the exchanges handled a total of \$160,000. The week ending Nov. 10, Pathe had taken in \$350,000.

The reason for the large increase is said to be the general release of "King of Kings" and "The Goddess Girl."

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BOOKS
COSTUMES
143 W. 40th St. N.Y.C.

Lowry and "Marriage" Draw \$37,500 to Ambassadors

St. Louis, Nov. 20.
(Drawing Population, 1,250,000)

Weather: Fair

With the four big picture theatres in full swing and another opening this week as the Midtown, formerly Empress, takes on "Singing Fool" talker, late fall season promises to set some new attendance and financial records.

Estimates for Last Week

Ambassador (Skouras) (3,000; 35-60-75) "Companionate Marriage" and Ed Lowry stage show. Lowry's homecoming stage production, after two weeks in New York, signal for outpouring of Lowry fans. \$37,500.

Loew's State (3,300; 25-35-65) "Forbidden Hours" This Ramon Navarro picture called true-to-Navarro type, with Renee Adoree also. Theatre has been doing remarkably well recently considering stage shows advertised. \$16,900.

Missouri—"Varsity" and Frank Fay stage show. \$25,700.

Grand-Central (Skouras) (1,700; 30-50) "King of Kings" (wired) week at top. Will stay awhile. \$9,700.

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Heavily and Boldly Exploited Films Brodie Hard in Minneapolis

Minneapolis, Nov. 20.
(Drawing Pop., 500,000)

Weather: Favorable

Business not so forte last week. Two pictures of which considerable was expected did brodie, "Sunrise," at the State, was one, and "Battle of the Sexes," at the Strand, the other.

The flops of these attractions were all the more surprising in view of the heavy play-up of their sex angles in advertising matter. They were heralded as sexy and daring. It was the first time within memory, too, that F. & B-Publics has emphasized sexiness in the exploitation of any of their screen features. The reading matter in the ads was sensational in the extreme.

Minnesota and the Hennepin-Orpheum came through the week. Former house off from big previous week, but still applied a nice profit. "The Cameraman" put the Hennepin over.

Estimates for Last Week

Minnesota (F. & B-Publics) (4,200; 25-50) "Docks of New York" (P. N.) (2,200; 35-50) "Broadway." Good picture but women not taking kindly to this sort of fare. Stage show scored. Trade moderately brisk at about \$27,000. Some \$3,000 more from previous week, but very good.

State (F. & B-Publics) (2,500; 60-70) "Sunrise" (P. N.) (2,200; 35-50) "Broadway." Good picture but women not taking kindly to this sort of fare. Stage show scored. Trade moderately brisk at about \$27,000. Some \$3,000 more from previous week, but very good.

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Balto's 1st Dialog Film No Panic at \$21,500

Baltimore, Nov. 20.
(Draw. Pop., 800,000)

Weather: Fair

Howard Price Kingsmore, for the Loew houses here, has consumed a big contract with local radio station WTBR, whereby the Century enters into a radio tie-up with the radio studio. The Roxy method will be used, using a performing over the mike Monday nights from 7 to 8, announced as H. P. K., the invisible Master of Ceremonies.

Hal Oliver, Loew's new publicity man for this city, will vice Kingsmore at the mike. The tie-up includes a stunt every night from eleven to midnight with entertainment by "Red Cloud" and his Century Joy Makers. Claire is the theatre's m. c.

Palace, former burlesque house, seemingly has lost its sex for a few weeks, is apparently out of the risky game, for the present, at least. Auditorium, legit stock, started in the week with a sex film. The ultimate affect of the talkers on the local first run draw is still anybody's guess but the showing of "The Century" last week, a sequel film at the Century last week, "Varsity," gave the first opportunity to study the effect of the talkers in this popular house.

The result was wholly to the credit of the dialog film. While "Varsity" turned in a good week, it was no better than many recent weeks with silent films, and below "Excess Baggage," "Docks of N. Y." and "The City Sleeps," all recently playing here. The answer seems to be that a good story, plus a satisfactory surrounding bill, can still hold its own against the talkers in a popular house, and the Century is a popular house.

Business mixed here last week. Century was satisfactory with "Varsity," but "Revenge" was under house average at the varsity. "Melodrama of Love" pretty good at the New, "Woman Disputed" had good week at Parkway. The combo, New Garden was pretty good at the New, "Woman Disputed" had good week at Parkway. The combo, New Garden was pretty good at the New, "Woman Disputed" had good week at Parkway.

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Comparative Grosses During October

Below is a table of grosses during October for towns and houses as listed. The high and low gross figures for the theatre are given, with the title of the picture, week played and gross for that week. When theatre also employs stage show that is included.

TORONTO

	Oct. 1	Oct. 8	Oct. 15	Oct. 22
SHEA'S HIP	"Heart to Heart" \$13,000 Vaude Weekly	"Say It With Sables" \$12,000	"Women Talk About" \$12,900	"Green Grass Widows" \$13,200
LOEW'S	"Cameraman" \$11,500	"Shadows of Night" \$11,000	"Excess Baggage" \$14,200	"While City Sleeps" \$15,000
UPTOWN	"Two Lovers" \$9,500	"Fleet's In" \$9,500	"Tempest" \$12,000	"Battle of Sexes" \$11,600
PANTAGES	"Wild Geese" \$11,200 Vaude Weekly	"Foreign Legion" \$10,800	"Beggars of Life" \$12,000	"Scarlet Lady" \$12,900
TIVOLI	"Street Angel" Friday-Saturday Only—\$6,000 (Capacity)	"Street Angel" \$17,100 (Record)	"Street Angel" \$13,000	"Street Angel" \$10,000

SAN FRANCISCO

	Oct. 6	Oct. 13	Oct. 20	Oct. 27
WARFIELD	"Dry Martini" \$27,000	"The First Kiss" \$27,000	"Take Me Home" \$28,000 "Rubenwolf Week"	"Show People" \$34,000
CRANADA	"Perfect" \$27,000	"Crime" \$21,000 "Out of the Ruins"	"Me, Gangster" \$23,000	"The Water Hole" \$19,000
CALIFORNIA	"Wings" \$13,000	"White Shadows" \$24,000	"White Shadows" \$15,500	"Wedding March" \$24,000
ST. FRANCIS	"Two Lovers" \$6,000	"Two Lovers" \$5,500	"Wings" \$10,000	"Wings" \$9,000
EMBASSY	"State St. Sadie" \$16,500	"State St. Sadie" \$11,600	"Caught in the Fog" \$10,750	"Midnight Taxi" \$11,000

WASHINGTON

	Oct. 6	Oct. 13	Oct. 20	Oct. 27
COLUMBIA	"Dancing Daughters" \$17,000	"Dancing Daughters" \$16,500	"Dancing Daughters" \$11,000	"Two Lovers" \$10,000
EARLE	"Wedding March" \$12,000	"State St. Sadie" \$13,500	"Night Watch" \$10,500	"Waterfront" \$6,000
FOX	"Mother Knows Best" \$20,100 Stage Show Weekly	"Air Circus" \$18,500	"Mother Machree" \$17,200	"Women They Talk About" \$17,000
MET.	"Singing Fool" \$18,000 (2nd week)	"Singing Fool" \$14,000	"Singing Fool" \$11,000	"Lilac Time" \$11,000
PALACE	"Cameraman" \$15,500 Stage Show Weekly	"Sawdust Paradise" \$17,500	"While City Sleeps" \$21,000	"Take Me Home" \$16,300
RIALTO	Dark	"Lonesome" Stage Band Weekly	"Melody of Love" \$9,500	"The Whip" \$6,200

SEATTLE

	Oct. 6	Oct. 13	Oct. 20	Oct. 27
SEATTLE	"First Kiss" \$19,500 Stage Show Weekly	"Take Me Home" \$13,700	"Four Walls" \$16,400	"Out of Ruins" \$15,250
5TH AVE.	"Lilac Time" \$18,500	"While City Sleeps" \$17,500	"Wedding March" \$6,000	"Wings" \$24,250 (Record)
COLUMBIA	"Road to Ruin" \$4,600	"Fool for Luck" \$4,000	"River Woman" \$3,600	"Lady Be Good" \$3,700
BLUE MOUSE	"Caught in Fog" \$5,400	"Two Lovers" \$10,000	"Two Lovers" \$7,000	"Home Towners" \$10,000
MUSIC BOX	"Singing Fool" \$17,000 (Record)	"Singing Fool" \$16,500	"Singing Fool" \$15,000	"Singing Fool" \$12,750
WINTER GARDEN	"Home James" \$3,000	"Foreign Legion" \$2,900	"Forgotten Faces" \$2,600	"Anyone Seen Kelly" \$2,700
PANTAGES	"None But Brave" \$6,300 Vaude Weekly	"Court-martial" \$7,500	"Red Lips" \$6,800	"Scarlet Lady" \$9,200
ORPHEUM	"Butter and Egg Man" \$9,700 Vaude Weekly	"Power" \$11,000	"Show Girl" \$11,000	"Captain Swagger" \$9,800

BUFFALO

	Oct. 1	Oct. 8	Oct. 15	Oct. 22
BUFFALO	"Fleet's In" \$27,000	"Tempest" \$27,000	"While City Sleeps" \$29,000	"Wedding March" \$25,000
HIPP	"Wings" \$21,000 2nd Week	"Dancing Daughters" \$19,000	"Water Hole" \$19,000	"Excess Baggage" \$20,000
GREAT LAKES	"Singing Fool" \$40,000 (Record)	"Singing Fool" \$35,000	"Singing Fool" \$20,000	"Mother Machree" \$17,000
LAFAYETTE	"Hawks' Nest" \$13,000	"Uncle Tom's Cabin" \$17,000	"Lonesome" \$12,000	"King of Kings" \$20,000

(Continued on page 15)

Dizzy Market Yesterday Saw Amusement Stocks Go Skying, Headed by Keith's

After maintaining a dignified aloofness from the surrounding fury of bullish delirium for 10 days of the biggest trade Wall Street ever saw, the amusement stocks got into the dizzy whirl yesterday. Keith, strangely enough, furnished the inspiration.

At the end of the day the ticker was over two hours late.

Radio broke away from all restraint and jumped nearly 40 points to 367. An association of ideas was inevitable, and bidding for Keith in large blocks ran that stock up quickly from the previous close around 36 to 41. At that price it seemed to meet selling, but it maintained its level around 40 through the day.

Group Joins Rise

It is fruitless to look for basic reasons for group movements in a market of this kind. With Keith moving up, all the rest of the group got under way, helped probably by the realization that the group had not done anything in the way of speculative exploitation, although the rest of the market had responded abundantly to business outlook, trade forecasts and bull pool operation.

Loew advanced to 63½. Paramount marked up a new top since the splitting of the stock at 54, and even Fox, which has for weeks indicated determination of the pool to keep within moderate bounds, was forced through par to 101.

Warner was under wraps, moving quietly in contrast to the others of the group, but still gaining a point and a half to 130½.

It is possible that some of the operations in the amusement group got impetus from a fresh report for the third quarter of Fox, showing rapid increase in net. Fox report showed an increase in profits for the third quarter of 1928 amounting to 49 per cent. over the net for the same period of 1927.

Fox Figures

The figures were net income after depreciation but before federal income taxes, \$1,560,666, compared to \$1,005,625 for the same three months of last year. This is equal to \$1.96 a share on the 787,216 shares of common and B stock outstanding. It is also to be considered that these figures represent the quiet period of the year in the film industry, and also in the case of Fox, a period in which energies of the organization were directed at large scale expansion.

Profits for nine months of 1928 are \$4,384,160, compared to \$2,507,259 for

Summary for week ending November 17:

STOCK EXCHANGE							
1928							Net
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Chge.
104½	27½	0,300	American Seat (3)	83	28½	33	+½
104½	23	6,200	Consol. Film pld (3)	101	25½	26	+½
104½	10½	10,300	Eastman Kodak (8)	122	184	188	—
77	40½	47,800	Loew (3)	63	61	61½	+½
110½	98½	2,200	1. pref. (6)½	102½	101½	101½	—
111½	75½	138,300	Keith	37	33½	35½	+½
119½	15½	6,000	Do. pref. (7)	110	104	100	+½
119½	72	24,300	Fox Class A (4)	307½	305½	307	+½
27½	19½	11,200	Madison Square Garden (2)	22½	19½	20	+½
27½	16½	100	Met-G-M. pref. (1.89)	11½	10½	11	+½
91½	23½	13½	Union Picture Corp.	25½	24½	25	+½
63½	47½	140,400	Paramount-Famous-Lasky (8)	58	51½	52½	+½
91½	28	28,200	Pathé Exchange	84	78½	80	+½
84	6½	16,700	Pathe Class A	25½	24½	24½	+½
85½	54½	49,000	Shubert (8)	83	76½	81	+½
100	91½	200	Universal pref. (8)	84	82½	83½	+½
135	80½	141,300	Warner Bros.	134½	128½	128½	+½
139½	22	59,900	Do. "A"	183½	174	179	+½
CURB							
104	60	10,800	Dalaban & Kutz.	87	80	86	+½
10½	12	4,600	Con. Film Ent.	19	17½	18½	+½
10½	10	10,000	Theat. Ent. Corp.	27	25	25½	+½
10½	6	1,700	Nat'l Theater Sup.	9½	9	9½	+½
27	27	100	Low light right	28	22½	23	+½
27	13½	45,800	Radio-K-O w	87	85½	86½	+½

CURB

High	Low	Sales	Issue and rate	High	Low	Last	Net Change
104	60	10,800	Balaban & Katz	87	80	86	+5½
10½	12½	4,600	Con. Film Ent.	19	17½	17½	—
23½	17	88,000	Fox Theatres	29½	28	28½	+½
10½	7	1,700	Natl Theatre Sup.	9	9	9	—
27½	11½	2,200	Loew rights	25	22½	23½	+½
27	33½	46,800	Radio-K-O w	87	85½	86½	+½

BONDS

High	Low	Sales	Issue and rate	High	Low	Last	Net Change
101	88	\$29,000	Keith 6's, '40	97	91½	92½	+½
114½	106½	67,000	Loew 6's, '41	112½	111½	111½	+½
103½	99	62,000	Do. ex war	101	100½	101½	+½
83	50	25,000	Pathe 7's, '37	80½	78½	79½	+½
101	98½	63,000	Par-Famous-Lasky	100½	99½	99½	+½
94½	86½	105,000	Shubert 6's	88	81½	83	+½

ISSUES IN OTHER MARKETS

All Quoted for Monday									
Over the Counter									
New York									
Quoted in Bid and Asked									
\$2	34		Roxy, Class A (3.50)	..	..	..	..	..	..
84	36		Unit do.....	..	..	..	..	..	..
5	0		De Forest Phon.....	..	..	..	..	..	..
10	12		Technicolor.....	..	..	..	..	..	..
Los Angeles									
..	..	..	80 Roach, Inc.....	20	20	20	20	..	..
..	..	..	210 Skouras.....	56	56	56	56	..	..
Montreal									
85	35	..	804 Fam. Play.....	85	32	35	..	..	..



MAYFAIR IN AMERICA

Devonshire—Berkshire—MAYFAIR—Park Avenue at Sixty-fifth—The vogue of the elite—A gathering place for notables—THE MAYFAIR HOUSE is one of New York's outstandingly successful hotels.

The musical atmosphere of the Mayfair House is created by a Meyer Davis Orchestra.

the previous year, around \$6 a share.

In the case of Keith it was reported that announcement might be made almost at any moment of the new president. The lack of a responsible head for the concern has hampered it sorely since its change in ownership.

Among showmen Keith is regarded marketwise as a stiff risk. There has been no positive evidence of fundamental betterment in its business at the boxoffice or in the executive establishment. Feeling is generally expressed that bankers want the stock to go over 40 to ensure a profit and after it gets to the profit taking point there is always the possibility Wall Street might step out from under. For this reason such outside buying as comes into the stock around Times Square is strictly for the quick turn, with longs standing by for a hasty retreat.

Keith preferred was in especially active demand yesterday and changed hands in volume at a new top of 120. It is convertible three-for-one into common.

Out of town minor issues repeated old levels, with the exception of Skouras, dealt in on the St. Louis exchange. It went further to 57, representing improved prospects through the purchase of control by Warner Bros. In like manner Balaban & Katz improved to 86 as pressure was relaxed. Paramount is credited with holding this issue down while it carried on open market operations to complete ownership.

ANNOUNCING GEORGE JESSEL

THE
ORIGINAL
"JAZZ
SINGER"
STAR OF
"THE
WAR SONG"

"LUCKY BOY"



A Picture the Public Has Been Waiting For

"LUCKY BOY," with GEORGE JESSEL in the title role, will be the outstanding box office attraction of the year. Known from Coast to Coast, both on the legitimate and vaudeville stages, Jessel has made for himself a host of admirers.

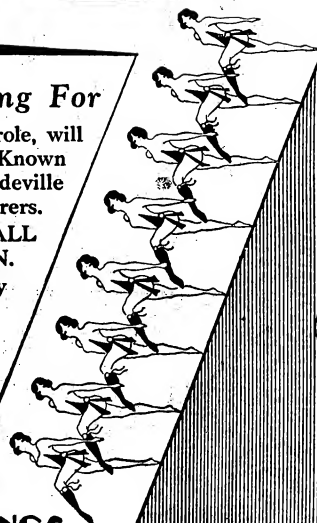
"LUCKY BOY" IS GEORGE JESSEL'S FIRST ALL TALKING AND SINGING PRODUCTION.

The score has been specially written for the star by Dr. Hugo Riesenfeld and synchronized by R. C. A. Photophone.

The supporting cast includes Margaret Quimby, Richard Tucker, Rosa Rosanova, Gwen Lee, Gayne Whitman, William Strauss and other well known screen players.

The story is by Viola Brothers Shore and directed by Norman Taurog.

WATCH FOR OUR THEME SONGS



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DIRECT FROM BROADWAY

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SEE AND HEAR
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NEW MUSICAL
DALLANCE

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GO-NE

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IT HIT N.Y.
WITH A BANG

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NEW YORK, AT \$2.00 TOP.

Playing
Newark Theatre, Newark, N. J.
Capitol, Lawrence, Mass.
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Modern and Beacon, Boston.
Colorado, Denver, Col.
Globe, Philadelphia, Pa.

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BY
CONTRACT**

A JOHN
M. STAHL
SPECIAL
PRODUCTION

REMARKABLE
SYNCHRONIZED
SCORE
WITH
SONGS
AND
MUSIC

WITH
PATSY RUTH MILLER
LAWRENCE GRAY
AND A GREAT CAST
DIRECTED BY JAMES FLLOOD

JACK SAVAGE

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1540 BROADWAY NEW YORK CITY



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LO-NE**

"THE CAVALIER"

WITH A GREAT SYNCHRONIZED SCORE by HUGO RIESENFELD

**A REGINALD BARKER
SPECIAL PRODUCTION**



**TIFFANY
LO-NE**

THE TOILERS

**ATHRILLING SYNCHRONIZED SCORE
By HUGO RIESENFELD**

WITH
**DOUGLAS FAIRBANKS JR.
JOBYNA RALSTON
AND OTHERS**

**A SENSATIONAL HIT WHEREVER
SHOWN!**

The Eckel, Syracuse, N. Y.
Strand, Brooklyn, N. Y.
United Artists, Detroit, Mich.
United Artists, Los Angeles, Cal.
Capitol, Marbro, Granada—Chicago, Ill.
Lafayette, Buffalo, N. Y.
Regent and Piccadilly, Rochester, N. Y.
Newark, Newark, N. J.
Garde, New London, Conn.
Regal, Hartford, Conn.
Hippodrome, Baltimore, Md.
El Capitan, San Francisco, Cal.
Mainstreet, Kansas City, Mo.

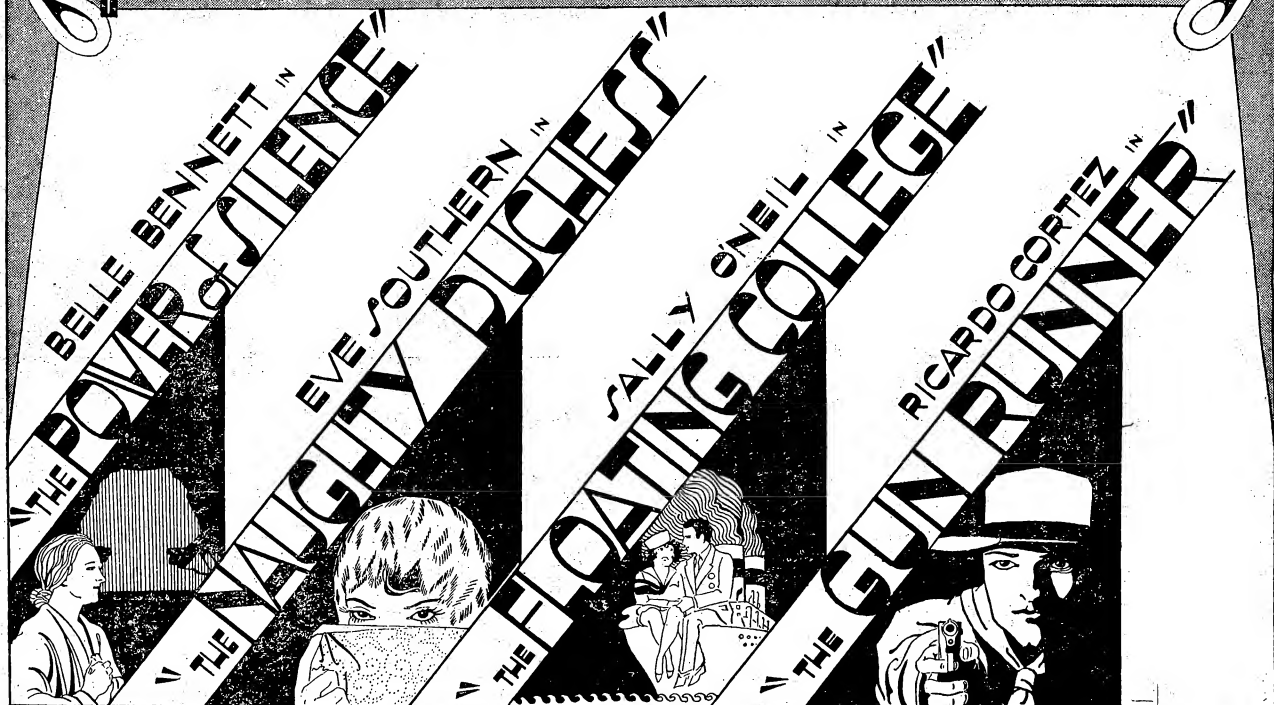
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NEW YORK CITY

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MARKET

A
JAPANESE
CARNIVAL

THE
TOY
SHOP

THE
HAWAIIAN
LOVE
CALL

IN A
CHINESE
TEMPLE
GARDEN

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ONE

The finest synchronized short subjects ever offered to an exhibitor. Taken in natural color, and synchronized, they have been hailed by the public and by exhibitors as the classiest short ever flashed upon a screen.

AS A PRELUDE TO TIFFANY TONE PRODUCTIONS THE EXHIBITOR CAN OFFER TO HIS PATRONS CLASS SUBJECTS THAT ELICIT APPLAUSE WHEREVER SHOWN.

TIFFANY-STAHN PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY

"PARAMOUNT takes an easy lead in talking pictures, with 'Interference!'"

"A further stride toward perfection in talking movies was taken last night at the Criterion Theatre when 'Interference,' Paramount's first 100 per cent dialogue picture had its premiere. For this picture doubtless approaches nearer than any predecessor to what talking movies ultimately will attain."

—New York Evening World

"Paramount has gone further in clearing the photographic problem insofar as the sight and sound cinema is concerned than its competitors."

—New York American

—New York Morning World

With Evelyn Brent, Clive Brook, William Powell, Doris Kenyon. Directed by Roy J. Pomeroy from the Lothar Mendes Production of the play by Roland Pertwee and Harold Dearden.

"As a specimen in the strides made by the talking picture it is something to create no little wonderment."

—New York Times

"Undoubtedly this newcomer is the most smoothly executed recording of a talking film that has yet reached Broadway."

—New York Evening Graphic

"'Interference' Paramount's first all-talking feature unfolded for a discriminating New York audience what in many ways is the finest sound picture made so far."

—Film Daily

"The quality of the recording is so close to perfection that it might almost be said to have a human appeal, and the acting is as good as you will find in a month of Broadway productions."

—New York Evening Sun

"'Interference' places Paramount at the head of the list for class talking productions and convincing drama. The first night audience came away charmed, fascinated and convinced. The entire presentation was beautiful, intelligent and definitely dramatic. 'Interference' is beyond question the great talking picture of the day."

—Exhibitor's Daily Review

"INTERFERENCE"



**14 more Paramount All-Talking Pictures
coming between now and July 1st, 1929**

Comparative Grosses During October

(Continued from page 8)

MINNEAPOLIS

	Sept. 29	Oct. 6	Oct. 13	Oct. 20
MINNESOTA	"River Pirate" \$21,900 Stage Show Weekly	"Night Watch" \$23,000	"Two Lovers" \$25,000	"Red Dance" \$27,000
High	\$45,000			
Low	20,000			
STATE	"State Street Sadie" \$10,000	"Singing Fool" \$28,000 (Record)	"Singing Fool" \$26,000	"Singing Fool" \$23,000
High	\$28,000			
Low	4,500			
STRAND	"Wings" 3d Week \$10,000	"Wings" \$7,500	"Wings" \$8,400	"Wings" \$7,000
High	\$18,000			
Low	1,500			
ORPHEUM	"Dancing Daughters" \$15,400 Vaude Weekly	"Craig's Wife" \$11,000	"When London Sleeps" \$16,500	"Love Over Night" \$12,500
High	\$24,000			
Low	5,000			
PANTAGES	"Night Bird" \$5,000 Vaude Weekly	"Man and Wife" \$5,500	"Anybody Here Seen Kelly?" \$4,800	"Wolf Fangs" \$7,000
High	\$18,000			
Low	2,500			
LYRIC	"Mating Call" "Kit Carson" \$1,200	"Heart to Heart" "The Crash" \$1,800	"First Kiss" "Water Hole" \$1,800	"Steamboat Bill, Jr." \$2,300
High	\$9,000			
Low	500			

KANSAS CITY

	Oct. 6	Oct. 13	Oct. 20	Oct. 27
MAINSTREET	"Lilac Time" \$30,000 Vaude Weekly	"The Whip" \$18,000	"Goodbye Kiss" \$15,000	"Captain Swagger" \$17,000
High	\$30,000			
Low	8,000			
LOEW'S MIDLAND	"Two Lovers" \$18,000	"While City Sleeps" \$16,000	"Camera Man" \$17,000 Our Gang in Person	"Battle of Sexes" \$13,000
High	\$23,000			
Low	11,000			
PANTAGES	"Submarine" \$13,700 Vaude Weekly	"Midnight Life" \$3,000	"Street of Illusion" \$3,400	"Prowlers of Sea" \$12,200
High	\$26,000			
Low	5,000			
NEWMAN	"Patriot" \$9,000	"Caught in Fog" \$10,500	"Jazz Singer" \$33,000 (Record)	"Jazz Singer" \$27,000
High	\$33,000			
Low	8,000			

LOS ANGELES

	Oct. 6	Oct. 13	Oct. 20	Oct. 27
CRITERION	"Wings" \$12,700	"Wings" \$12,000	"The Patriot" \$12,000	"The Patriot" \$9,500
High	\$23,800			
Low	1,800			
EGYPTIAN	"Four Walls" \$8,000	"Fleet's In" \$10,500	"Two Lovers" \$10,000	"Dancing Daughters" \$14,000 (Record)
High	\$14,000			
Low	6,000			
LOEW'S STATE	"Dancing Daughters" \$38,200 Stage Show Weekly	"Me Gangster" \$22,000	"The Cameraman" \$23,500	"Night Watch" \$19,500
High	\$48,000			
Low	13,500			
METROPOLITAN	"Mating Call" \$23,500 Stage Show Weekly	"Dry Martini" \$19,000	"Out of the Ruins" \$21,000	"First Kiss" \$19,400
High	\$57,800			
Low	15,600			
UNITED ARTISTS	"Battle of Sexes" \$12,000	"Revenge" \$15,300	"Revenge" \$9,400	"Woman Disputed" \$21,700
High	\$37,381			
Low	6,184			
WARNER BROS.	"State St. Sadie" \$22,500	"Singing Fool" \$36,500 (Record)	"Singing Fool" \$35,000	"Singing Fool" \$35,000
High	\$38,500			
Low	16,000			

CHICAGO

	Oct. 6	Oct. 13	Oct. 20	Oct. 27
CHICAGO	"Moran of Marines" \$42,000 Stage Show Weekly	"City Sleeps" \$44,000	"Show People" \$50,000	"Varsity" \$48,000
High	\$71,000			
Low	32,000			
McVICKERS	"Singing Fool" \$51,000	"Singing Fool" \$53,000 (Record)	"Singing Fool" \$51,000	"Singing Fool" \$50,000
High	\$53,000			
Low	13,000			
ORIENTAL	"Women Talk About" \$40,000 Stage Show Weekly	"Beggars of Life" \$42,000	"Docks of N. Y." \$44,000	"Perfect Crime" \$38,000
High	\$52,000			
Low	29,000			
ORPHEUM	"Lights of N. Y." \$7,200	"Land of Fox" \$11,000	"Land of Fox" \$8,100	"Beware Bachelors" \$8,500
High	\$16,900			
Low	4,800			
ROOSEVELT	"Man Who Laughs" \$20,000	"Man Who Laughs" \$16,000	"Man Who Laughs" \$13,000	"Mother Knows Best" \$18,500
High	\$31,000			
Low	9,000			
STATE-LAKE	"Cameraman" \$21,000 Vaude Weekly	"Capt. Swagger" \$20,000	"Take Me Home" \$23,000	"Power" \$20,000
High	\$34,000			
Low	16,000			
UNITED ARTISTS	"Battle of Sexes" \$20,500	"Battle of Sexes" \$19,000	"Woman Disputed" \$27,100	"Woman Disputed" \$18,000
High	\$40,000			
Low	16,000			

TOPEKA

	Oct. 1	Oct. 8	Oct. 15	Oct. 22
GRAND	"Women Talked About" \$7,300 "Warming Up" \$3,300	"Wings" \$7,200 (Record)	"Ramona" \$8,800	"Mother Knows Best" \$2,300 (New Low)
High	\$7,300			
Low	2,500			
JAYHAWK	"Just Married" \$4,600 "Steamboat Bill" \$3,800	"Dove" \$3,100	"Sawdust Paradise" \$2,800	"Cardboard Lover" \$2,700
High	\$4,600			
Low	1,900			
NOVELTY	"Heart to Heart" \$3,200	"Say It with Sables" \$1,700	"Show Girl" \$1,900	"Street of Illusions" \$1,600
High	\$3,200			
Low	1,500			
COZY	"King of Kings" \$1,800 (Record)	"Ship Comes In" \$1,800 (Record)	"Craig's Wife" \$790	"Man Made Women" \$750
High	\$1,800			
Low	600			

NEW YORK

	Oct. 6	Oct. 13	Oct. 20	Oct. 27
CAPITOL	"Dancing Daughters" \$98,250 (Record) Stage Show Weekly	"Dancing Daughters" \$91,500	"While City Sleeps" \$34,500	"While City Sleeps" \$68,300
High	\$98,250			
Low	30,000			
PARAMOUNT	"The Mating Call" \$72,100 Stage Show Weekly	"Moran of Marines" \$71,300	"Take Me Home" \$67,200	"Varsity" \$71,300
High	\$90,000			
Low	49,100			
ROXY	"Mother Machree" \$107,000 Stage Show Weekly	"Air Circus" \$104,000	"Me Gangster" \$101,000	"Mother Knows Best" \$93,300
High	\$143,000			
Low	70,000			
STRAND	"Night Watch" \$34,000 (All-Sound)	"Women They Talk About" \$31,200	"Water Front" \$32,200	"Midnight Taxi" \$39,000
High	\$71,000			
Low	15,000			

(Continued on page 19)

"CHIN-EMA"

Los Angeles, Nov. 20. William De Mille, director, suggests that, with the advent of talking pictures, the term "cinema" be changed to "chin-ema."

Dishonest Tax Experts Getting Attention

Los Angeles, Nov. 20. Sound pictures as they apply to film players without stage training and the inability of many of that type to qualify for talkers will be the chief topic at the actors' branch of the Academy meeting at the Roosevelt tomorrow (Wednesday).

Slated to talk on the subject are Fred Niblo, William DeMille, Jack Warner, Rod LaRocque and Conrad Nagel. The new producers' contract which goes into effect immediately and used by all members of the M. P. T. A., will be read. Another issue set up for discussion is the government investigation of income tax payments and returns. It will be suggested to members to steer clear of unreliable tax experts who in the past have placed many in the industry in a bad light, and deal only with experts known to be honest. Not known, however, whether the honest ones will be named individually to distinguish them from the others.

Rubens' Block Subs

Chicago, Nov. 20. Jules J. Rubens, vice-president and general manager of Great States Theatres, has entered subscriptions to Variety for all house managers and field men for the entire circuit.

EDUCATIONAL'S AREA

Work Completed for Sound About Jan. 1 on Coast

Los Angeles, Nov. 20. Educational has started construction of sound stages which will give it a total area of 22,000 square feet. On account of scarcity of available room on the Santa Monica boulevard lot two of the large standing structures will be rebuilt, the alterations going to the extent of concrete walls and foundations and lowering the floors, with the full quota of sound proofing materials. The company will not attempt sound production prior to completion of work now in way, tentatively set for completion by Jan. 1. Earl W. Hammons, at the west coast studios for two weeks, has returned to New York.

U and "Show Boat"

Los Angeles, Nov. 20. After negotiating several months with Florenz Ziegfeld for the music and song rights to "Show Boat," Universal discovers they would not entirely fit in with their screen version of the book, since there is a dramatic version and the stage version keyed to musical comedy. Harry Pollard and Edward Montagne of Universal studio are now en route to New York where they will arrange to have new orchestrations and songs written especially for the picture. In addition to this Pollard will scout about actors to cast in his forthcoming production, "The Minstrel Man" to be made for Universal.

Actors on Trial

Los Angeles, Nov. 20. Trial of Dallas Van Cleve and W. R. Akus, film actors, for grand larceny, started at local Superior Court yesterday. Charges against the pair were filed by Josephine Hill, cabaret entertainer, who claims they relieved her of \$4,000 in jewelry. Defense counsel brands the girl's claims against Van Cleve as the "revenge of a woman scorned."

The present action is a retrieval of charges on which Van Cleve was previously convicted. Miss Hill claims the jewelry was stolen from a trunk in her apartment.

Noah Beery as Star

Los Angeles, Nov. 20. Noah Beery will star in "The Red Sword," dialog, which Robert Virginia will direct for FBO.

Actors' Agents Submit Call Bureau Suggestions

Los Angeles, Nov. 20. Managers and agents of picture players held a meeting at which they formulated several suggestions they wished to submit to the Association of Motion Picture Producers with reference to the establishment of an artists' free call bureau.

A special committee, headed by Grant B. Dodge, received various written suggestions from individual agents that they wished submitted to the producers' association.

The agents claim that they fall into two classes, one group stating they are managers who handle the affairs of a limited number of players under contract to them. The second group consists of managers who do a general casting business, obtaining engagements for players who may or may not be under contract to them.

The first group contends that when the call bureau calls for a player under contract to them, if the player informs the bureau that his affairs are being handled by a manager, the producers should deal directly with the managers and not the agents until the latter specify that their contractual obligations to the manager have expired.

The second group of agents desires that credit be given them in cases where they suggest free lance players for a part prior to the time the latter is given a call from the studio casting director or from the call bureau. They propose that a notation be made of the suggestion and that this fact be made known to the player who is called so the agent can get his commission. This they feel would ward off considerable argument as to the merits of the demands of the agents.

The agents, at first, were much perturbed regarding the establishment of a call bureau, as they were under the impression that it was the first move on the part of the producers' association to railroad them out of business. After informal talks with Fred W. Beeson this belief was eradicated. When the draft of suggestions are ratified by the agents meeting, it will be submitted to the producers' association for approval.

U. M. Dailey Made Good To Escape Prosecution

Los Angeles, Nov. 20. U. M. Dailey's Cinema Schools, Inc., squeezed through another hole when Dailey made a settlement with one of his heavy "investors" rather than face the prospect of a criminal complaint.

The investor, a woman, had put money into the corporation to an amount well up in five figures. When matters didn't turn out she engaged an attorney, seeking to recover.

The Los Angeles county district attorney's office revealed that when Dailey heard that a large-sized settlement out of court was the only way to avoid criminal charges of misrepresentation, he backed out. It is understood that Dailey's home in Hollywood was involved in the settlement.

Investigation of Dailey's stock selling activities by the State Corporation Commission and the D. A.'s office has hit a snag. The original permit to sell stock had been issued on the basis of the appraisal of Ventura properties involved in the corporation's affairs, which Cinema Schools, Inc., had submitted to the Corporation Commission. When the appraisal was probed a number of disinterested appraisers went over the property. Their appraisals were not only in extreme divergence, varying, it was said, from a valuation of \$8 an acre to \$300 an acre, that both governmental offices, dropped that phase of the matter.

Lawyer Tries to Cover Bad Slip by Threats

Los Angeles, Nov. 20. She can't have not gotten her suit out of which Fox, Douglas McLean, turning her out for \$1200 weekly and now while paying her \$300 per, an appeal via his attorney that he will seek an injunction against Fox over her suit. McLean's lawyer, a 10 days delinquent in executing the order on the Carol contract, but is trying to, hold the ingenious.

British Film Field

By Frank Tilley

London, Nov. 16. Everybody has acquired a controlling interest in the Munchener Lichtspiel A. G., commonly known as Emelka. It is the latest indoor sport. It gets printed here with scare heads, somebody's stock takes a jump and a few days later there is no more heard and back it goes. Meantime, you know the rest, and so does the boob speculating public left with the stock.

Some London-Berlin commuters go on real business. P. W. Schlesinger is apparently trying to swing a deal with Emelka for the exploitation of the De Forest Phonofilm in Central Europe, and Isidore Ostrow, Charles M. Woolf and Stanley Gell, all associated with the Gaumont-British combine, have deals on with Ufa and others. These three jumped to Berlin this week as the story broke, how Anthony Haxam of British Controlled Films had hooked up an 80 per cent. control of Emelka, the Deutsche Lichtspiel Syndicat, Maxfilm, and anything else.

Then suddenly, with Schlesinger in Berlin carrying on his deal, came a claim as above from Haxam. Any deal for a majority holding in Emelka could not go through just like that, because the German government has a say in this concern's affairs. Heinrich Krauss, who owns all that matters of Emelka, cannot make a deal which lets control into foreign hands without official consent of the Reichstag.

Besides the possibility is the German outfit will start operating on its own in this market instead of tying up with anybody. Haxam is selling its latest film "Spy of the Pompadour," to this country this week for around \$80,000 on account. This is a comeback production from Karl Grune, and is figured to be one of the six biggest films this year.

This Grune is now shooting "Waterloo" from a script by Abel Gance, with an English actor, Hubert Wright, playing the Iron Duke.

Some of the Best Past season's films which have done the best business in the West End of London include: "Plaza," "Change," which stayed in twice as long as the next best ("Speedy")

RECORDING AT LOSS

An R. C. A. Phonophone sound short recorded for Pathé at a reported charge of \$400, is said to have cost Phonophone, \$2,000 to turn out.

and beat the previous year's best, "Denu Geste," on gross, with "The Last Command" third, "Way of All Flesh" fourth, "Jean Sabre" fifth, and "Leslie of the Condemned" sixth best on grosses for the year. Plaza seats 2,000, with prices from 50 cents to \$1.75.

New Gallery's six best in order are: "The Circus," "Sorrell and Son," "The Gaucho," "Ramona," "The Magic Flame," and "Tempest." Seats 1,500, prices 30 cents to \$1.75.

Scots 1,500, prices 30 cents to \$1.75. Useful were-leases United Artists' production, and belongs to P. C. T. The Avenue Pavilion, Gaumont-British house used as an arty theatre, got its best six grosses on "Warning Shadows," "Waxworks," "Forbidden Paradise," "Student of Prague," "The Street," and "Love of Jean Ney" respectively. Shows nearly all old German films of the type loved by film societies, little movements and other near-high-brows. Seats 500, prices 20-40-50 cents.

The Stoll Kingsway list runs: "Coronel and Falkland Islands," "Seventh Heaven," "Constant Nymph," "Winning of Barbara Warrior," "Downhill" and "The Flag Lieutenant." Four of these six best are British films, and one of these ("Constant Nymph") is among the first six at Madame Tussaud's, whose others are respectively, "Ramona," "Two Arabian Knights," "Sunrise," "Sadie Thompson" and "Prince of Adventurers." The Stoll capacity is 3,000, prices 10-60. Tussaud's is 1,718, prices 15-70. These latter two houses play a couple of vaude acts most times.

More Money

British International Company has extended its original of a theatre circuit from a \$2,500,000 offshoot to one of \$5,000,000. Called Associated British Cinemas, Ltd., it will own 53 houses and build some more. Part of its acquisition includes the Savoy circuit of Scotland, with which John Maxwell, head of British International, has been for long associated. Stock will be in \$1 denomination, and British International will take \$500,000 of the issue itself, giving its own stockholders preferential allotment on the flotation.

Color and Sound The Stoll sound process went a step further this week when it was shown with synchronized films in color. The color process, known as the Keller-Dorian, claims only to need filters and panchromatic stock and to call for no special camera or projector.

At the demonstration records were made on magnetized wire by Darcuski's Band to fit some color shorts, and run through immediately after the recording. The results are sufficiently good for these shorts to go into the P. C. T. New Gallery Monday, where they have been

showing Movietone, and also into the Piccadilly, Manchester, and the Scala, Glasgow and Birmingham.

Bits and Pieces

Leon Wainwright, with New Era as foreign sales manager, goes out on his own as an importer and exporter.

Sir Oswald Stoll is credited in Liverpool with the intention to go ahead with a 3,500-seat house to provide the city with a northern city theatre, which it certainly needs.

Four beer saloons owned by Barclay Perkins Company, brewers, are asking the London County Council for licenses to show movies. L. C. C.'s decision held over for a week. H. M. V. Gramophone Co. is preparing to issue the whole of its huge library of musical records to picture houses for use by Vitaphone as picture settings in place of live orchestras.

Local elections have kept in office or put in F. J. Spickernell, Portsmouth City Council; M. P. Crier and T. Thornton, Reigate Town and Epsford City Council; R. D. Dunlop, French, Liverpool City Council, and G. P. McDonald, Birmingham City Council. G. B. Row, Bolton. J. P. Moore, Torquay, and D. Walker, Birkenhead, were defeated candidates. Also are exhibitors.

British Instructional Films studios at Welwyn Garden City were officially opened Nov. 15, and the Whitehall studios, Elstree, are being opened today.

At Madrid, Valencia, locals oppose the license of the Valencia Palace as they say the organ creates a nuisance and keeps the babies awake nights. London County Council is postponing a decision till next month.

Jasper Redfern, one of the first picture theatre owners in this country, died at Manchester this week. Redfern, coming from the film field, Redfern had been acting as a radiologist in Manchester hospitals.

C. Pearson of British Screen Productions, is due back today on the Olympic, having fixed up a joint production deal with Rayart. Warwick Ward and Lilian Harvey are to play leads in Erich Pommer's own production, to be called by the electric title of "The Wonderful Lies of Nina Petrovna."

GERMAN FILM INDUSTRY

(Continued from page 4)

of newspapers and magazines, and at the same time dominate the policy both of Ufa and of Spitzzen-organization, of the German film industry.

Industry Involved

It seems rather probable that the aggressive political campaigns, which it is expected Hugenberg will inaugurate as leader of the Nationalist Party, cannot be carried on without involving the film industry which Hugenberg also controls, so that Ufa and the Spitzzen-organization will be drawn more and more into German party politics.

Hugenberg's Nationalist Party is pledged to an aggressive policy of opposition to the present government. His power in the party came after the more moderate elements were already out of it, and he, particularly Herr Lemboch, who recently made the fatal step of publicly declaring that a return of the monarchy was out of the question, and that monarchy in Germany had become only an affair of the theatres and pictures.

Present coalition in Germany is now based on a union of the Socialists, Democrats and Catholic parties. It will undoubtedly be enlarged by the addition of the People's party and other smaller elements. The Nationalist Party and Hugenberg will be more or less permanent out of the political arena for the next few years or until another general election.

Meanwhile Hugenberg will be sharply criticising the present coalition.

Those close to the situation see where it is highly probable that Ufa and the Spitzzen-organization coming into sharp conflict with the policies of the government will find that their recommendations and wishes regarding film policy will become more and more disregarded.

One factor that seems likely to hold Ufa in line for some time is the contract which this company has with Paramount and M-G-M (American). It is known here that all parties of this contract are ready-as-soon-as-it-is-terminated, to conduct their business on an

Mike's Importance

Los Angeles, Nov. 20.

The day of the cameraman shouldering all the mechanical responsibility of filming a picture is being supplanted by a staff of sound experts and the microphone operator. The latter at this time is the most important, for it is he who operates the mike at the proper angle and within the range of all auditions.

The cameraman becomes a subordinate in so far as complying with the mike operator's orders for keeping his camera within sound range of the actor's voice.

independent basis and it seems unlikely that the contract will be renewed.

As time unfolds Ufa will have a free hand and not likely to be tied with any American company. Whether this means that the Ufa then will favor more rigid control of imported films remains to be seen and whether the German government will look benevolently upon the Ufa's program in future years is also a question of doubtfulness.

FOREIGN TONGUE MKTS.

(Continued from page 4)

ply of American pictures curtailed over 50 per cent.

Foreign Tongue Trade

On account of the cheapness in production of talkers, as compared with silent pictures, and the correspondingly greater revenues, American producers will realize enough product from the English-speaking countries so that they will not be dependent to any worthwhile extent on foreign tongue trade.

In some years, it is reported, foreign revenue was as high as 40 per cent of the total rentals realized in America. Some companies, such as Fox and Universal, showed 60 per cent of their sales from abroad at one time some while ago. The average is now about 30 per cent with the probability that foreign revenue will show a further decrease of 15 to 20 per cent within two years.

While American producers could make attempts to hold the foreign territory by producing Spanish, French, Italian or Russian language talkers here it is not believed probable that foreign production will be attempted to any extent here.

The foreign field, from present indications, will be left open to domestic independent producers making the cheaper grade of silent pictures.

FBO's 100% Program

Los Angeles, Nov. 20.

Owing to FBO's new policy for 100 per cent. sound and dialog pictures, they find it necessary to complete seven stories planned to complete their 1928-29 program.

The only story left to complete the program now will be "The Red Sword," to be directed by Robert Vignola. Following completion of this, the studio will remain inactive until sound equipment can be installed.

William Le Baron, general production manager, is now in New York, conferring with RKO on the program.

Fotovox With Names And Pat Powers

In circulars distributed in New York the Fotovox, Inc., lists the names of its incorporators as Frank A. Bowers, Collector of Internal Revenue; Eddie Dowling, actor; Joseph Grainsky, president Arrow Ticket Service; Joseph Hannon, deputy fire commissioner, New York; Isidor P. Heller, president Heller Bros., Inc., N. Y.; William F. Kavanaugh, deputy commissioner Water Supply, Gas and Electric, New York, and Louis J. Schwartz, general counsel, New York.

Pat Powers is reported the silent promoter. Fotovox has taken over the old Paragon studios at Fort Lee, N. J., renaming it the Fotovox; 200,000 shares of capital stock, common, no par.

Fotovox claims its pictures will be sound, photographed and reproduced on a film by a new process. Among artists claimed as under engagement are Frances Sebel, Lane Sisters, Helen Lynd, Babe Egan's "Redheads," George Jessel, Four Royales, Williams Sisters, Keller Sister, Jimmy Huxsey and Fred Ardath.

8 Hrs. for Sound Record

Los Angeles, Nov. 20.

Universal may have hung up a record on synchronizing "Red Hot Stage." Eight straight hours were required by Joseph Cherniavsky to complete the musical job.

Orchestra of 16 men at \$10 an hour. It was first job on U's new sound stage.

"BWAY" STARTS DEC. 10

Los Angeles, Nov. 20.

"Broadway" goes into production as a talker Dec. 10. Paul Fejos is to direct for Universal. Glenn Tryon and Betty Bronson, only players set. Fejos was in New York some weeks ago taking exteriors.

Baxter in for Five Years

Los Angeles, Nov. 20.

Warner Baxter goes with Fox for five years. Leads in talking pictures and starred after first year.

BROOKS TRIO

SINGING BANJOISTS

Now with

FANCHON and MARCO'S "UP IN THE AIR" IDEA

HELENE HUGHES

ROY SMOOT

Featured with

FANCHON and MARCO

ALFRED BROWER

World's Fastest Russian Dancer At United Artists, L. A., Indefinitely Direction WILLIAM MORRIS

JESSE CRAWFORD

ORGAN CONCERT

PARAMOUNT THEATRE

NEW YORK

WEEK OF NOV. 17

"SHE'S WONDERFUL"

(Donaldson, Douglas & Gumble)

"ANOTHER KISS"

(Famous Music Co.)

"YOU'RE THE CREAM IN MY COFFEE"

(De Silva, Brown & Henderson)

OPENING NEWEST PUBLIX THEATRE—PARAMOUNT, BROOKLYN

DON

LYNDON and FARMAN

THELMA

THAT DIZZY DOUBLE

THIS WEEK (NOV. 17), PARAMOUNT, NEW YORK

DORIS WHITMORE

World's Youngest Prima Donna Toe Dancer and Violinist

Now with

FANCHON and MARCO'S "UP IN THE AIR" IDEA

BRADFIELD

Broadway Theatre Portland Ore.

FANCHON & MARCO'S IDEAS

The Original of Their Type, the Most Consistent of Their Kind, And Sure-Fire at the Box Office

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FEATURED IN

FANCHON and MARCO'S "HAT IDEA"

with CHARLIE MURRAY



JOHN BARRYMORE

*America's Premier
Dramatic Star*

THE STORY OF WARNER BROS. VITAPHONE PICTURES is never ended. The insistent urge to create—to do—to lead—dominates this great organization. With that thought fixed as the North Star, you can appreciate our deep pride when we announce the acquisition of John Barrymore to the Warner Bros. roster of great personalities. THIS DISTINGUISHED DRAMATIC STAR WILL MAKE his first talking picture via Warner Bros. Vitaphone Pictures.

John Barrymore's

**FIRST
TALKING
PICTURE**

will be

*"The
Tavern Knight"*

by
RAPHAEL SABATINI
Author of "The Sea Hawk"
"Captain Blood" etc.

**A WARNER BROS.
VITAPHONE
TALKING PICTURE**

Sit On Top of the World With Warner Bros. Vitaphone Talking Pictures!

AL JOLSON in
"THE SINGING FOOL"
"ON TRIAL," with Pauline Frederick, Bert Lytell, Lois Wilson
George M. Cohan's
"THE HOME TOWNERS"
DOLORES COSTELLO in
"GLORIOUS BETSY"
with Conrad Nagel
AL JOLSON in
"THE JAZZ SINGER"
"THE TERROR," with May McAvoy and Louise Fazenda
"STARK MAD," H. B. Warner, Louise Fazenda, Jacqueline Logan

FANNIE BRICE in "MY MAN"
DOLORES COSTELLO in
"TENDERLOIN"
with Conrad Nagel
"THE LION AND THE MOUSE"
with May McAvoy and Lionel Barrymore
"LIGHTS OF NEW YORK"
All-Star Cast
MONTE BLUE in "CONQUEST"
with H. B. Warner, Lois Wilson
"THE DESERT SONG"
with All-Star Cast
DOLORES COSTELLO in
"THE REDEEMING SIN"
with Conrad Nagel

Just a Few of the Big Hits With Plenty More On the Way!

ONE
WITH
VITAPHONE
2
NEGATIVES

**WARNER
BROS.**

VITAPHONE

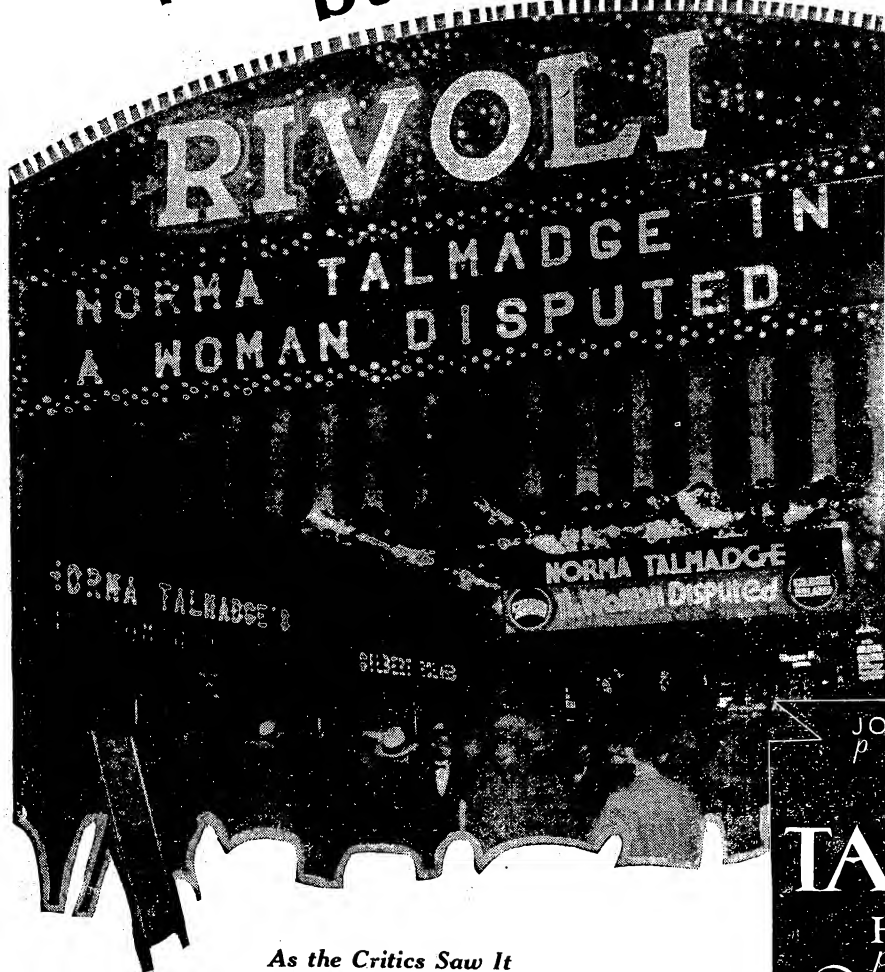
**TALKING
PICTURES**

ONE
WITH
VITAPHONE
2
NEGATIVES

NOAH'S ARK—NOW TOPS ANY PICTURE EVER MADE

NORMA TALMADGE

playing to tremendous business at the



New York

Opened to
New House
Record for
Saturday and
Sunday
Week's
Business

Tremendous!

As the Critics Saw It

"Will undoubtedly prove one of the most successful pictures of the year."

N. Y. Telegraph

"'The Woman Disputed' is a glorious piece of work. Plenty of action. Ought to clean up at the box office."

N. Y. Daily News

"Will win its share of popularity."

N. Y. Sun

"If you miss this, you'll overlook one of the best cinemas of the season."

N. Y. American

"Will prove popular wherever it is shown. Will make money; make no mistake about that."

N. Y. Eve. World

"Good drama, in which Norma, radiantly beautiful, does some splendid acting."

N. Y. Mirror

JOSEPH M. SCHENCK
presents
Norma
TALMADGE
in
HENRY KING
production
The Woman Disputed
with GILBERT ROLAND
DIRECTED BY HENRY KING
and SAM TAYLOR

From the Stage Play by Denison Clift

A Great Star in her Greatest Picture

NOW BOOKING—With or Without Sound

United Artists Picture

Members of Motion Picture Producers and Distributors of America—WILL H. HAYS, President

Third Return Engagement
and **HELD OVER**
Again **ROXY, N. Y.**
at

ORIGINAL RUSSIAN
BALALAIKA
ORCHESTRA
SUNIA S. SAMUELS, Dir.

UNIQUE RUSSIAN
ACCORDEONIST
AND DANCER

WANIA

HELD OVER
2nd WEEK
AT THE
ROXY, N. Y.

PREMIERE DANCER
LEO PERNIKOFF
Return Engagement at the
ROXY, N. Y.

PATTI SPEARS

SINGING VIOLINISTE
and **HOW**
THIS WEEK
ALDINE THEATRE
WILMINGTON, DEL.

THIS WEEK
THEODORE STEPANOFF

STAR OF "YARMARK"
ALSO

BALALAIKA
ORCHESTRA
FOX, DETROIT, MICH.

SEROVA DANCERS

NOW WITH
MOROCCO BOUND
WM. B. FRIEDLANDER'S UNIT
12—GIRLS—12
8 SEROVA DANCERS

AT THE **PATIO** THIS WEEK

GERTRUDE FISHER
SENSATIONAL ACROBATIC
DANCER
FOX, Phila., Pa., NOW

BOOKED BY
SAMUELS ATTRACTIONS

(Samuels Musical Bureau)
Suite 1312
1560 BROADWAY
NOTE CHANGE OF PHONES
Bryant 5486-7-8

Sonora's 16 mm. Home Sounder—Bristolphone

The purchase of Bristolphone by the Sonora Phonograph Company is said to fit into Sonora's plans of launching a new device for home and church use to combine 16 mm. projection with sound.

Sonora engineers are reported at work on the new device to be enclosed and included in one big cabinet, similar outwardly to the average large-sized phonograph.

Sonora is said not to contemplate any active theatrical campaign on behalf of Bristolphone. The synchronization device combined with a special electric phonograph for home installation is now in line with Sonora's organization and natural line of expansion.

At the Sonora offices no particulars. Sonora's engineers, it was stated, are always up to something which might or not bring out anything.

2 Marys for Choice

Los Angeles, Nov. 20. Selection of a leading lady for Harold Lloyd's next picture has narrowed down to either Mary Brian or Mary McAllister. Picture goes into production next week. Fred Wilde to direct.

All Talker's Director

Los Angeles, Nov. 21. Victor Schertzinger is to direct "The Woman Who Needed Killing," all-talker for Paramount. Olive Brooks and Bacanova are to be featured. John Farrow is writing the dialog.

Rough Types

Los Angeles, Nov. 20. Casting directors become recipients of some very queer instructions at times, but the most startling is the order received by Dan Kelly at the First National studios when a director wanted some types for "Seven Footprints to Satan." The list included two brutes to whip girl, four with distorted faces and bodies, a man with a gorilla face and arms and a dumbbell girl with big feet to be whipped at a whipping post with 10-foot blacksnake whip. The latter job paid \$7.50 and nothing extra for retakes.

Warners May Reopen Coast Studios Earlier

Los Angeles, Nov. 20. The 60-day shutdown announced for Warners' may be materially shortened. Two departments will function without interruption, sound and scenario.

It is planned now for the studio to be in full swing on a large program by Jan. 15. "There will be an abundance of work for the Vitaphoning and scoring crews.

Carlos, Sound-Interested

Los Angeles, Nov. 20. Abe Carlos, head of Quality Pictures, is the latest to be summoned to New York by the call of sound. He will be away for three weeks.

FOX COAST PUBLICITY

Wingart and Shea in Charge—Bob Yost on Vacation

Earl Wingart and Joe Shea have succeeded Robert Yost as head of Fox's west coast publicity department. The two will function as co-directors.

Yost will take a month's vacation at his cabin in the Big Pine country, after which he will be assigned to the production department. He has been with Fox eight years.

Wingart comes from the New York office of Fox, connected with it for six months. Prior to that he was seven years with Paramount. Shea has been at the coast studio for a month, formerly connected with the New York office of J. J. McCarthy.

Flew to Hoover

Los Angeles, Nov. 20. Cecil B. DeMille, Producers' Association president, and Louis B. Mayer flew to Palo Alto last week and completed arrangements with President-elect Hoover for the delivery of 50 new features and shorts during his South American trip on the "Maryland."

The films will be used for Hoover's personal amusement.

Arrangements were completed today through the State Department for a Fox Movietone truck to join the Hoover party in South America. Fernando Delgado and Maurice Grainger will be the photographer and sound man taking the trip.

Comparative Grosses During October

(Continued from page 15)

PORTLAND, ORE.

	Oct. 6	Oct. 13	Oct. 20	Oct. 27
PORTLAND				
High	"Dry Martini" \$13,500	"Four Walls" \$13,800	"River Pirate" \$11,500	"Out of Ruins" \$13,000
Low	Stage Show Weekly			
BROADWAY				
High	"While City Sleeps" \$13,000	"Dancing Daughters" \$11,000	"Lilac Time" \$12,000	"Wedding March" \$15,000
Low				
PANTAGES				
High	"Michigan Kid" \$12,500	"Street of Illusion" \$11,000	"Court Martial" \$11,000	"Red Lips" \$11,500
Low	Vaude Weekly			
ORIENTAL				
High	"Kings" \$10,000	"Hold 'Em Yale" \$9,000	"Garden of Eden" \$11,000	"Companiate Marriage" \$10,500
Low				
UNITED ARTISTS'				
High	"Woman Disputed" \$12,500	"Woman Disputed" \$10,500	"Battle of Sexes" \$10,500	"Battle of Sexes" \$8,000
Low				
MUSIC BOX				
High	"Betsy" \$10,000	"Singing Fool" \$22,000 (Record)	"Singing Fool" \$19,000	"Singing Fool" \$15,000
Low				

BALTIMORE

	Oct. 1	Oct. 8	Oct. 15	Oct. 22	Oct. 29
CENTURY					
High	"Docks of N. Y." \$23,000	"Oh Kay" \$21,500	"Take Me Home" \$21,500	"City Sleeps" \$22,500	"Night Watch" \$20,500
Low	Stage Show	Stage Show	Stage Show	Stage Show	Stage Show
STANLEY					
High	"Fleet's In" \$18,500	"Wedding March" \$16,000	"Battle of Sexes" \$14,000	"Wings" \$26,000	"Woman Disputed" \$17,500
Low					
VALENCIA					
High	"Beggars of Life" \$3,000	"Certain Young Man" \$3,500	"Baby Cyclone" \$2,500	"Brotherly Love" \$3,500	"Wings" \$6,000
Low					
NEW					
High	"Fazil" \$10,000	"Fazil" \$9,000	"Air Circus" \$8,000	"Air Circus" \$6,000 (\$ Days)	"Mother Machree" \$10,000 (Incl. 2 Sat's)
Low					
GARDEN					
High	"None But Brave" \$11,500	"Soft Living" \$12,000	"Foreign Legion" \$12,000	"Red Lips" \$13,000	"Night Bird" \$8,500
Low	Vaude Weekly				

AN INNOVATION THAT PROVED A REVELATION

JANET of FRANCE

Success and **HOW**
IN PICTURE HOUSES

"For the first time—at the Stanley or in any other film house—a full-sized sketch is embodied in a presentation, by Janet of France, in 'Memories of France.' The sketch of Janet is rapid-fire melodramatics, and went for quite a few bows last evening."
—Fitz, "Hudson Dispatch."

BRANFORD, NEWARK, This Week

Dir., PAT CASEY

Personal Dir., E. K. NADEL

AN
ACHIEVEMENT
IN
LAUGHTER
AT THE
CAPITOL
NEW YORK

Booked
FOR ONE WEEK
(Nov. 3)

HELD OVER
SECOND WEEK
(Nov. 10)

AGAIN
HELD OVER
THIRD WEEK
(Nov. 17)

MAKING THEM
LAUGH

FOR
3
CONSECUTIVE
WEEKS

AT THE
CAPITOL
NEW YORK

HARRY ROSE

The Broadway Jester
Direction WM. MORRIS

3rd FBO Talker

**annihilates records
at N.Y. COLONY..**

New York all ears to
"Gang War's" thun-
dering Drama . .

Seething crowds . . .
patient lines . . . wild
applause . . . blasted
records against year's
stiffest competition!

**Pineapples
from the
Press!**

"Lively and entertaining
photoplay. *Gang War* is a good
show."

N. Y. Tribune.

"Better than the majority."

N. Y. Times.

"Exciting. It certainly is well
done. If you like being so excited
go to the Colony and see this one.
A good idea, well and amusingly
carried out. Good screen drama,
adequately played and should
amuse and thrill."

N. Y. World.



**"BREAKS
RECORDS"**

wires Bill Raynor:

GANG WAR OPENED LAFAYETTE, BUFFALO, TO THE BIGGEST SAT-
URDAY AND SUNDAY OF THE SEASON SURPASSING KING OF KING'S
BUSINESS AND UNCLE TOM'S CABIN BUSINESS BY OVER \$1500.00 IN
THE TWO DAYS WITH OPPOSITION SUCH AS WARNER BROS. TERROR
AT THE GREAT LAKES AND UNITED ARTISTS THE WOMAN DISPUTED
WITH NORMA TALMADGE. AT THE BUFFALO PERSONALLY THINK
THIS BEST UNDERWORLD PICTURE WITH TALKING SEQUENCES PRO-
DUCED A REAL BOX OFFICE BET IF BUSINESS HERE IS ANY CRITERION

WILLIAM H. RAYNOR, GEN. MGR. MONUMENT THEATRE CORP.

Olive BORDEN
Jack PICKFORD

Directed by

BERT GLENNON

FBO's BIG SIX TALKERS
now booking:

"GANG WAR"

"HIT OF THE SHOW"

"TAXI 13"

"CIRCUS KID"

"PERFECT CRIME"

"BLOCKADE"

Coming:

100% Sensational Novelty Talker

. it's a honey!

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE.

CLASS OF SERVICE
This is a full-rate telegram or Cablegram unless its designation above or preceding the address.

Received at
AUA 10 71 NL= MADISON WIS 12
BUDD ROGERS=
CARE GOTHAM BRISTOLPHONE SERVICE CORP 1650 BROADWAY
NEWYORK NY=

WESTERN UNION
NEWCOMB CARLTON, PRESIDENT
J. C. WILLEYER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LOO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

1228 NOV 13 AM 1 17
The time shown is the date time on full-rate telegram and day letters, and the time of receipt at destination as shown on all messages, in STANDARD TIME.

DID NOT WIRE YOU FRIDAY AFTER OPENING WITH BRISTOLPHONE AS I WANTED TO DETERMINE THE COMMENTS FROM OUR PATRONS AFTER SATURDAY AND SUNDAY PERFORMANCES STOP I AM PLEASED TO ADVISE WE ENJOYED A MOST SUCCESSFUL OPENING PLAYING TO PHENOMENAL BUSINESS AND THE CONSENSUS OF OPINION IS THAT THE TONE QUALITY EXCELS ANYTHING THEY HAVE EVER HEARD I MOST HIGHLY RECOMMEND BRISTOLPHONE AND WISH YOU EVERY SUCCESS IN THE DISTRIBUTION OF SAME=

A P DESORMEAUX.

Thanks
Mr. Desormeaux

"STEP RIGHT UP FOLKS!"

The Big Show Opens Soon on the Biggest Midways in the World!

New York and Los Angeles will get greatest thrills since "Lilac Time" when "The Barker" opens for a roadshow run at \$2.00. with **SPEECH and SOUND!**

RICHARD A. ROWLAND
presents
THE BARKER
with **MILTON SILLS**
DOROTHY MACKAIL
BETTY COMPTON and DOUGLAS FAIRBANKS JR.
FROM PLAY BY KENYON NICHOLSON
STAGE PRODUCTION BY CHARLES L. WAGNER
ADAPTATION BY BENJAMIN GLAZER
a GEORGE FITZMAURICE
PRODUCTION
A FIRST NATIONAL SPECIAL



Victor May Be Savior for Smaller Picture Houses in Non-Synchronous Record

From a source entirely remote from either of the electric companies may come the salvation of the smaller picture houses in the matter of synchronized sound pictures. It is the Victor Talking Machine Co.'s non-synchronous device, being perfected so as to lend the illusion of sound synchronization without the house actually wired excepting for loud-speaking amplifiers like any radio receiving set's horn.

Victor is after the vast market of the lesser houses, shooting galleries, etc., which can afford the cost of installation of the non-synchronous turntables. A library of some 300 thematic disks is furnished each theatre from which the pictures are sounded. Victor in the record business is primarily interested in developing this vast new market for its musical disks. Non-synchronous machine is merely an adjunct to

make possible the sale of the record library. From time to time these will be added to, including new compositions.

Basically, the library comprises a collection of agitators, love themes, gallops, marches, patrols, etc., all copyrighted compositions, with royalty paid on them to the outstanding composers of contemporary cinematic theme music such as Axt, Mendoza, Riesenfeld, Harling, Carbanara, Rapee et al.

Non-synchronous appellation of the projection machinery is somewhat ambiguous because the effect obtainable, if properly cued, is that of almost perfect synchronization.

As an example of what a target circuit thinks of the idea, much less the small houses, is the case of Keith's Milton Schwartzwald, in charge of Keith's music department, who is installing these Victor non-synchronous machines in a number of outlying Keith theatres.

Turn-table Operator

Schwartzwald is of the opinion that the task of operating the twin turn-tables, upon which alternating disks are placed, is not a matter for the ordinary picture booth projectionist. Schwartzwald wants the local house organist or orchestra conductor to have that in charge, counting on their practical musical knowledge to achieve the best results. The average operator, with no knowledge of music, merely alternates the disks. The intelligent musician can have the alternate disk turn-table already revolving so that when the needle is set it will sound realistically. By cueing with white ink certain bars desired from the disks for certain features, an almost perfect synchronization is obtainable.

These ink marks are erasable for a different set of cues for other pictures, with the same thematic records usable over and over again indefinitely.

Favorable Test

The idea is in practical use at Keith's Union Hill, N. J., and the State, New Brunswick, where the organists, situated in a separate booth apart from the projectionists, work the turn-tables. It has turned out particularly well at the New Brunswick stand.

There are thousands of small houses which cannot afford the costs for the installation of either Western Electric or R.A.C. Phonograph equipment, and with this in view, the Victor is after that large exhibitor market.

COLONY NEW STAGE BILL

Ben Rubin is in from the coast as m. c. at the Colony, New York. Jimmy Carr's Silver Slipper band is also in place of the Ben Bernie orchestra.

Colony, it is claimed at Universal, is playing other product than its own, only because of a shortage of its own at this time.

Argument Held in Quebec's Child's Bill

Montreal, Nov. 20.

Following a six months' silence the fight is now fairly on between the local theatre men and the provincial government on the question as to whether children under 16 shall be allowed to attend picture shows. The provincial law says they shall not, even if attended by parents or guardians. The theatre men say the law is unconstitutional and 35 local managers and owners of film theatres are now before the courts for admitting children to their shows.

The case was argued last week before a judge of the Superior Court with Premier Taschereau for the Government of Quebec represented in court. The new Quebec law barring children from movies in this province was attacked on the ground that it invaded federal rights by being a law having to do with the maintenance of good order; by affecting commercial rights; and by concerning a matter of criminal jurisdiction.

Last point, especially, was emphasized in view of the fact that criminal matters lay wholly within the province of the federal authorities and that the new law pretended to regulate public morals. The government tried to show the Quebec law had nothing to do with trade and commerce and also that it was not a question of criminal jurisdiction, a weak position since the theatres, if the law is enforced, will have a cut of 20 per cent. in their grosses at least, while many of them would have to shut down entirely.

The judge took the case under advisement and may render decision this month.

Whichever way he decides the case will be taken to a higher court.

Sound Film Booking Office

Chicago, Nov. 20.

Henry Shapiro, booking vaude for the Fox Midwestern houses in Wisconsin, has converted his offices into one first unutilized sound picture booking agency.

Shapiro has sent general letters to theatres in the midwest territory offering assistance and advice in the booking and arranging of sound programs. His offices hold a complete file of all sound pictures, including shorts, that have been made to date. He has recorded their various box office showings and also estimates as to their entertainment values.

Traveling Sound Expert

Los Angeles, Nov. 20.

Publix has sent out of the New York office a sound expert for the purpose of instructing projectionists on sound and the care of sound equipment. This expert is making a tour of the entire circuit.

Facing Opposish

The Brooklyn Strand held out the Warner Bros. 'Vitaphone' feature, 'The Terror,' last week for this week in order to buck the opening of the new Brooklyn Paramount on Nov. 24. The Fox, Brooklyn, is also bolstering its show this week to offset the new Paramount. The Par is ballyhoofing for the Brooklynites a new idea in the form of a color organ, which denotes musical shades by sight and not by sound.

New Fisher Opens in Detroit; May Be Followed by Other Fisher Houses

Detroit, Nov. 20.

Realistic Touch, \$300

Alfred Santell, directing 'Fifth Avenue,' Vitaphone picture, now being shot in New York City, is also playing a part in the picture, that of a taxi driver.

Unable to secure an official taxi driver's badge to make the costume authentic, Santell hired a taxi at \$4 an hour and borrowed the driver's badge.

This touch of realism is reported costing Sammy Goldwyn \$300.

WARNERS' COAST SHORTS

Los Angeles, Nov. 21.

Bryan Foy, who was due to go to New York last week for the purpose of making shorts at the Vitaphone plant in Brooklyn, has deferred his trip indefinitely.

He is now casting and will work on a dozen shorts in the next two weeks.

BERRY SUIT DROPPED

Los Angeles, Nov. 20.

The \$500,000 suit of Juanita Montanya, Mexican dancer, against Wallace Beery, has been dropped. Beery's attorneys say nothing was concerned in the settlement. Miss Mantanya charged the film actor with criminal assault.

Lesser at Bristolphone's Studio

Los Angeles, Nov. 20.

Sol Lesser will be business manager of Bristolphone's Hollywood studio.

Negotiations are under way for the purchase of an independent studio now making silent pictures, and for the erection of sound stages on the property.

Atwill's Next Short

Lionel Atwill's 3d two-reeler for Fox Movietone, 'The Knife,' by Henry Arthur Jones, goes into production at the Fox New York studio tomorrow. Violet Heming will be featured in the condensed dramatic playlet, and Lester Vail, legit actor, will be in the supporting cast of 12. Lee Morrison handled the bookings.

Sennett-Edu Deal

Los Angeles, Nov. 20.

Mack Sennett has closed a deal with Educational for the making of 20 two-reel talkers to be released by the latter.

The Educational 20 are in addition to the 23 silent two-reelers made by Sennett for Pathe and already delivered.

HOOT GIBSON DIVERGING

Los Angeles, Nov. 20.

Hoot Gibson will make seven pictures as his '29 program for Universal. All will not be westerns in the accepted sense, but will be of the 'western' type.

The opening of the new Fisher theatre Thursday was one of the brightest social events of the season. Public opening took place Friday noon.

Fisher is the first neighborhood house to adopt a strictly first-run policy. The house is being operated by the Kunsky circuit. Seats 287.

Fisher Brothers, reputed to be the third richest family in the world, are going to spend \$100,000,000 in the section around Woodward and the Boulevard, which is three miles from downtown. Already they have spent about \$30,000,000 on their first unit, which includes an office building, garage and theatre. Future plans call for two more theatres by the Fishers in the same section.

Opening program has First National's picture, 'The Outcast,' with Curline Griffith. Samuel Benavise is orchestra leader, coming over from the Capitol. The stage presentation was the work of Howard O. Pierce, of the Kunsky theatres. Frank Wadsworth is master of ceremonies.

The Fisher will change pictures weekly, although some will be day and date with downtown.

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
MALCOLM STUART BOYLAN
FOX

WINIFRED DUNN
SCENARIO OF
'SUBMARINE'
Now Breaking
Records at Embassy Theatre,
at \$2 Top Prices

ORIGINALS ADAPTATIONS
HOWARD J. GREEN
Management, Edward Small Co.
TITLES CONTINUITIES

LICHTIG AND ENGLANDER
TEN YEARS IN HOLLYWOOD
Representing
DIRECTORS, ARTISTS, WRITERS
WARNER BLDG. Hollywood 1068

JOE and WILLIE HALE

PUTTING THE LAUGHS IN
FANCHON and MARCO'S "SAXOPHOBIA IDEA"
Direction: WILLIAM PERLBERG
WM. MORRIS AGENCY

BERT PRIVAL

FEATURED IN
FANCHON and MARCO'S
"MOTHER GOOSE IDEA"

WILMA EARLYNE WALLACE SISTERS

In "SONG AND DANCING THAT IS DIFFERENT"
With "DANCING ALONG"
STAGED AND PRODUCED BY LOU McDERMOTT

THIS WEEK (NOV. 17)—ORIENTAL, CHICAGO
Week Nov. 24—Paradise, Chicago
Week Dec. 1—Harding, Chicago
Week Dec. 8—Norshore, Chicago

Week Dec. 15—Tower, Chicago
Week Dec. 22—Missouri, St. Louis, Mo.
Week Jan. 5—Capitol, Detroit, Mich.
Week Jan. 12—New Fisher, Detroit, Mich.

OPENING JAN. 25, 1929, WITH NEW EASTERN PUBLIX UNIT

Thanks to MAX TURNER and NAT KALCHEIM

WILLIAM MORRIS OFFICE

No Interchangeability Precedent Set by Colony Or Wis. House, Say W. E. Men

Interchangeability is still unknown to Western Electric despite the cartoon sounded with an indie device which is running over the company's equipment this week, and possibly next, in the Colony, New York.

Indications that Universal had pulled a fast one without WE's okay were substantiated when the Electric had an expert take in the show the night after it opened. In the contract it is stipulated that such once overs shall take place before the public gets a look in and only after WE has given a written okay.

At press time this scout had not reported his findings. While lay reports from those who heard the cartoon in the Universal projection room and the theatre were praiseworthy, the Electric's acquiescence in this favorable criticism will mean nothing until the device, Pat Powers' Cinephone, is minutely combed by scientists and patents are carefully examined by the Electric's lawyers.

Charles Bunn, sales chief for Electrical Research Products (WE) is out of town for the month and his associates refused to commit themselves in his absence. Bunn has already gone on record in Variety about interchangeability even to the point of saying that where quality might be considered equal such could hardly be obtained without some close similarity to WE's device.

That Universal and the Colony, which it has under lease, will not be penalized for this violation of its agreement with the electric was expressed at WE headquarters. That the showing was decidedly "out of order" was admitted; also

that the case established no precedent.

No Precedent

While the Colony is the first wired Broadway house to run indie sound over its WE equipment, and, while it was admitted at Universal prior to the showing that WE would not be notified, no company has yet accepted, from report, the distributing privileges of this cartoon by Walter Disney and 23 others which he plans to have sounded with cinephone.

The running of WE sound, as well, over Bristolphone equipment in the Strand, Wis., should not be misinterpreted by exhibitors as a precedent. According to a WE executive, showings there were after producers had secured only a temporary special dispensation from the Electric. As for Bristolphone in the Academy, Hagerstown, which was hailed by many as the dawn of interchangeability, WE hears that shortly after the flop of "Lilac Time" in sound and the refusal of F. N. sales chief—Ned Depinet to book them other sound film, the house went silent and is so now.

Powers' talker, in addition to undergoing the scrutiny of WE experts, will also have to render an accounting to Dr. Lee DeForest, who says the device is but a Chinese drawing of his own. Since then the inventor's talker has been taken over by the Schlessingers. Their offices state they may let Powers ride until their principal action against Fox-Case is decided.

Biophone?—In Newark

Newark, N. J., Nov. 20. Stanley-Tabin has wired its new Goodwin, 750-seater, with Biophone. The Goodwin has not yet opened. It's the first Newark has heard of a Biophone wire device.

Too Many Songs

What the theme song is leading to has the authors, composers and music publishers worried. Every sound picture now has a film song; several have two such. The market is fast becoming flooded with theme songs.

It will, of course, mean the survival of the fittest but meantime each is cutting in on the other and hurting the business in general.

WOBBER PUBLIX' NEW COAST CHIEF

Those Publix houses along the Pacific Coast, which have been lately disassociated from operation by West Coast, are to have a new operating chief in Herman Wobber, who will function in an executive capacity along the slope. His incumbency starts Dec. 1.

Wobber has been one of the responsible executives in the Paramount distribution department and when he was drafted to the new assignment it became necessary to placate Sidney Kent, chief in that division, who at length released his lieutenant for the new arrangement. He now quits the P. sales branch to join the Publix personnel.

R. H. Cravill, who has been active in Coast Publix affairs, will continue in the same territory, working under Wobber when the new plan goes into effect.

Madge's Imitations Out

Los Angeles, Nov. 20. For general release of "Mother Knows Best" Fox has eliminated all of Madge Bellamy's imitations except the whistling bit.

Air for Woodhull's Nat'l M. P. T. O. By N. J. Indie Exhibs—Get the Works

Crandall Acquitted in Knickerbocker Action

Washington, Nov. 20.

Harry M. Crandall and the Knickerbocker Theatre Corp. were freed from blame in the first of the suits to be tried before a jury to settle responsibility for the theatre disaster which resulted in the loss of 100 lives.

The jury acquittal may settle the other 97 cases pending.

Crandall's strongest defense was his own testimony in which he stated the construction and operation of the theatre had complied in every respect with building regulations of the District. Crandall stated that he had faith in the architect, builder and inspectors, and had often attended the theatre himself, taking his family with him.

Knickerbocker company, he stated, built the theatre before he became identified with it.

The six years of court battles following the tragedy narrowed the case down to Crandall and the Knickerbocker Co., others being released from any responsibility by various court moves.

Suit now dismissed was for the maximum of \$10,000 set as the amount the estate of each deceased was permitted to sue.

M-G-M Sounding Zep

M-G-M is sound synchronizing two reels of Graf Zeppelin pictures taken abroad which are en route to America. N. T. G. will do a Burton Holmes by explaining in dialog what it's all about on the Movietone process.

Lady Drummond Hay, who returns to England Saturday, is recording this week some records for inclusion into the M-G-M sound travelog talker.

Members of the executive committee of the M. P. T. O. of New Jersey have decided on a final break from the national organization because, it is contended, the M. P. T. O. of America, headed by Pete Woodhull, has failed to protect the independent theatre owners of the country in the new standard exhibition contract.

The New Jersey independents have determined to sever their affiliation with the M. P. T. O. A. They feel they can no longer be connected in any way with an organization which has been working so strongly against their interests. That this is so, they believe, has been amply manifested beyond refutation with the new film contract.

Exhibitors throughout the country, some bodies such as the New Jersey group being unanimous, have generally taken the stand that the M. P. T. O. A. is no longer of any consequence, powerless to help in disputes with national producers and chains, and a hindrance to the best interest of the independent theatre owners. This belief has taken hold strongly in recent weeks because of the exhibition contract slipped across quietly by the Hays organization with Woodhull and other M. P. T. O. A. officials letting it ride and probably helping its passage.

The New Jersey M. P. T. O. has not been paying any dues to the national organization but has been affiliated, so as to give the M. P. T. O. A. strength in legislative action. Meetings are being held to give official recognition for the discontinuation of this affiliation.

"Noah" Loses 1,600 Feet

Los Angeles, Nov. 20. Since the opening of "Noah's Ark" at Grauman's Chinese theatre 1,600 feet have been eliminated from the picture, which originally ran 2 hours and 15 minutes. It now runs one hour and 50 minutes.

PHIL SPITALNY'S MUSIC

IN THE

HOTEL PENNSYLVANIA GRILL ROOM
NEW YORK CITY

EVERY
WEEK
SHOWING
AN
INCREASE
OVER
THE
PRECEDING
ONE

Inside Correspondence
HOTELS STATLER CO. INC.
EXECUTIVE OFFICES

Date Nov. 16, 1928

For Mr. Spitalny
Re Grill Room Sales

I don't know whether you have been noticing daily figures on dinner and supper business in the Grill. I have been so much impressed with the substantial increases from week to week that I would suggest your following them for your own satisfaction. Also, I want to tell you that we are most gratified with the results of the hard work you are putting on this department of the business, and congratulate you upon the success which all of us are noticing.

L. A. Molony,
Manager

METRO MOVIE TONE RECORDING TO BE RELEASED IN DEC.

COLUMBIA SOUND PICTURES

"SUBMARINE"

DOING REMARKABLE BUSINESS EVERYWHERE!

Coming!

ANOTHER MARVELOUS
BOX-OFFICE ATTRACTION

TALKING • SINGING
AND EFFECTS

The YOUNGER GENERATION

JEAN HERSHOLT
LINA BASQUETTE RICARDO CORIEL

A
FRANK R. CAPRA
Production
TWO VERSIONS
Sound & Silent

FROM THE STAGE PLAY
"IT IS TO LAUGH"
By FANNIE HURST

COLUMBIA PICTURES - *Sound or Silent* - ARE ALWAYS
THE BEST BOX-OFFICE VALUE IN THE INDUSTRY



ALFRED GOTTESMAN

THEATRICAL ENTERPRISES

1540 BROADWAY
NEW YORK, N.Y.

November 14th
1928

ROGER SHEDDEN THEATRE,
BOSTON, MASS.
GANGS THEATRE,
BROOKLYN, CONN.
MAJESTIC THEATRE,
HARTFORD, CONN.
ST. LOUIS THEATRE,
WASHINGTON, D.C.
PELHAM THEATRE,
PRESBURGH, N.Y.
CAPITAL THEATRE,
NEW YORK, N.Y.
GRAND THEATRE,
HARTFORD, CONN.
PALACE THEATRE,
HARTFORD, CONN.
CAMEO THEATRE,
HARTFORD, CONN.
BROADWAY THEATRE,
NEW YORK, N.Y.
AMERICAN THEATRE,
NEWARK, N.J.
HOLLYWOOD THEATRE,
HOLLYWOOD, CALIF.
GARDY THEATRE,
NEW LONDON, CONN.

Mr. Joe Brandt,
Columbia Pictures Corp.,
6000 Broadway,
New York, N.Y.

Dear Mr. Brandt:

You no doubt will be interested to learn that SUBMARINE in its first week of business at the Roger Shedd Theatre, New Haven, came within a few hundred dollars of the record gross established by THE SINGING FOOL.

At the Garden Theatre in New London, SUBMARINE has smashed every existing record for the house. It is beating the previous high gross established by THE SINGING FOOL.

This, to me, is remarkable business.

Everybody who has seen SUBMARINE has been enthusiastic about it.

My heartiest congratulations.

Yours very truly,
ALFRED GOTTESMAN

M-G-M TALKS TURKEY!

(Happy Thanksgiving, Folks!)



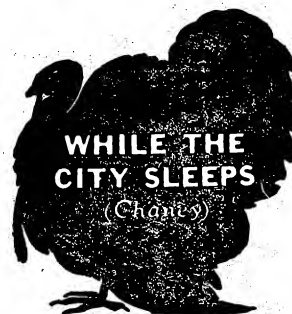
**OUR
DANCING
DAUGHTERS**
(Crawford)

Oh Baby, how the records fall! Three weeks Washington, D. C. Three weeks Detroit. Two weeks Cincinnati. Two weeks San Francisco. Extended runs! Repeat engagements! What a clean-up!



**EXCESS
BAGGAGE**
(Haines)

Silent print plays Orpheum, Boston, to S. R. O. business after Sound engagement at State! Sound or Silent it's sure-fire at the box-office! Big business everywhere.



**WHILE THE
CITY SLEEPS**
(Chaney)

Lon Chaney thriller continues to hang up records Buffalo, Minneapolis, Boston, Syracuse, etc. Rated in trade press consensus as best Chaney draw of past few years.



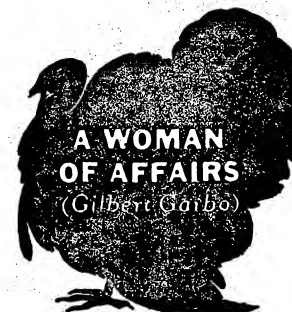
**WHITE
SHADOWS**
in the South Seas
5 Months on
B'way at \$2

Broadway \$2 Road-Show hit sensational in nation-wide release. Playing third week Baltimore. Extended runs Los Angeles, San Francisco, Chicago, etc. Get ready for S. R. O.!



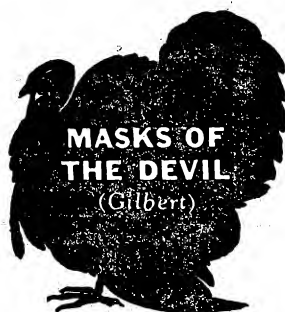
**SHOW
PEOPLE**
(Davies-Haines)
Exploited like
an Election

The new M-G-M wonder hit. Second Capitol, N. Y., week close to record first. Hennepin, Minneapolis, second biggest week in history. Chicago, Toronto, Los Angeles, San Francisco outstanding business.



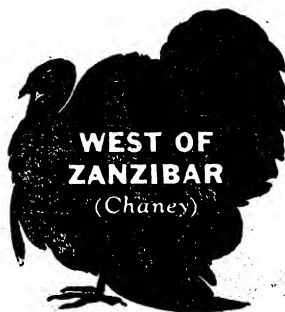
**A WOMAN
OF AFFAIRS**
(Gilbert Garbo)

Los Angeles preview covered by M. P. News: "Excellent box-office. Situations of excellent subtlety fully equal to Clarence Brown's cleverest touches in 'Flesh and the Devil'! Great bet for girls and women especially." Watch!



**MASKS OF
THE DEVIL**
(Gilbert)

Variety's first reports: "Warfield, Frisco up. House ran ten grand ahead of Granada. Flappers out in force." "State, Los Angeles, downtown leader. Gilbert a natural." Another M-G-M wow!



**WEST OF
ZANZIBAR**
(Chaney)

Get ready for another "Road to Mandalay." Unique, colorful, amazing! Watch for M-G-M's newspaper—"Talking Serial Tie-up." Ask the M-G-M Manager.



**ALIAS JIMMY
VALENTINE**
(Haines)
\$2 Talking Hit

Solid sell-out at \$2 at Astor, N. Y. Critics unanimous: "Don't miss it!" "Rousing entertainment." "Will be at Astor for months." Just a few press comments. Great any way you look at it—silent or talking!

And watch for these: NORMA SHEARER in "A LADY OF CHANCE;" RAMON NOVARRO in "THE FLYING FLEET;" MONTA BELL's thriller "THE BELLAMY TRIAL;" JOAN CRAWFORD in FRED NIBLO'S "DREAM OF LOVE;" and you don't know the half of what's coming from the Boys Who Never Stop Delivering!

IT'S A



PLEASURE!

National Leader Thought Required by Indie Exhibs; Steffes Behind Movement

W. A. Steffes, indie exhib leader of Minnesota, believes the independent exhibitors of this country need a national leader of prominence and forcefulness sufficiently to protect the indie.

That much is known. How many indie exhibs are behind Steffes in the movement or how many indie exhib theatres there are over the map capable of being wired can't be answered.

A report is that Abram F. Myers, Federal Trade Commissioner at Washington, has been approached with a view of accepting the leadership. Nothing definite on that.

Myers presided with marked ability at the Federal Trade Conference for the film industry in New York. He impressed the few genuine exhibs who attended it.

Mr. Myers is now acting as com-

Smart?

Golden Rule theatre, small Bronx neighborhood picture house, displays a large sign on the front of the house with "SEE and HEAR" in large letters.

Upon inspection the sign reads:

"SEE a good show. HEAR good piano accompaniment."

missioner under a recess appointment by President Coolidge. If confirmed by the Senate in its next short session, starting Dec. 4, Myers' term will be for seven years.

A grave question today confronting the indie exhib is how many pure indies are left, those entirely detached from producer, distributor or chain association, affiliation or influence. And the next question, how long will they remain that way?

Estimates

In New York two estimates are made on the indie theatre number. One by an exhibitor is that not over 1,000 theatres on this side which can stand wiring are now thoroughly independent. The other estimate, by an outsider, is 3,000. How many actual exhibitors either contemplate can not be answered. But both estimates cut out the shooting galleries and all places playing pictures which will never be wired, even though they may employ substitute devices until crushed out of the business by sound or the chains.

It is not stated that Steffes intends a buying combination of indies, such as Aaron Sapiro flopped on in Greater New York. The Steffes idea may be to have a protective figure head the indies, who at

Publix in New England Going Against Fox

Los Angeles, Nov. 20.

Paramount-Publix will invade New England shortly and make a bid for superiority in that section in opposition to Fox. Fox is now negotiating with the Goldstein Bros. for their house in Springfield, Mass., and has arranged for the construction of theatres in Hartford and Worcester.

Fox, in addition to its own holdings, controls the Poll string, largest circuit in New England.

Ramish Wants to Sell

Los Angeles, Nov. 20.

The former Ramish houses operated by West Coast Circuit and stock controlled by them may be outright purchased by W. C. if that circuit does not conclude that its control is sufficient.

It is said that Harold P. Franklin looks upon the Adolph Ramish offer to sell his minority interest as a somewhat dead investment of a large amount of useful cash for W. C.

There are about 12 theatres herabouts in which Ramish is in that position.

least under present conditions may do something for the indies that the indies seem unable to do for themselves, whatever that may be and whatever it always has been.

What the pure indie needs mostly now is wired equipment, which is what he isn't getting. While the chains are seemingly freely supplied in their best houses with the wire they mostly need.

It is understood that Steffes' Minnesota houses at present are being wired, but through what influence is not stated.

Hays Says

Will Hays often has said as has that comical cuss, Charlie-Pettijohn, that the Hays organization wants the indie exhib with them.

(Continued on page 48)

Good Shorts Needed

Judging by some of the Warner Brothers' Vitaphone shorts around on Broadway, house managers are eagerly awaiting the transposition of production activities east.

Warner's and the Strand, New York, particularly have poor shorts. The Crowneders and another of those Larry Ceballos' revues are at the Strand.

Warner's theatre had to yank out Charles Hackett and substitute Joseph Regan. The first of Roger Wolfe Kahn band's shorts opens; the Happiness Boys duce, and Lydell and Higgins are third, with Regan closing; all mediocre.

Public and West Coast Trade for Northwest

Seattle, Nov. 20.

Finch and Marco Stage Ideas will continue in the Publix theatres here and at Portland, following the dissolution of the business operation of West Coast of those houses.

The deal is reported having been made by Harold Franklin and Sam Katz in New York. The severance is announced to occur around Dec. 1. This relieves Publix from resuming its touring unit shows, now playing Los Angeles and San Francisco only on the coast, in the northwest.

In return for the concession Franklin is reported to have obtained the first run choice of all pictures for Seattle and Portland for the West Coast theatres in each.

Whyte Starts Suits Against Sapiro Members

Aaron Sapiro and all of the members of his recent indie exhib organization in Greater New York have been named defendants in an action to collect \$70,000 by Arthur Whyte. Nathan Burkan is his attorney.

Not only the Sapiro-member corporations are named by Whyte, but individuals connected with the exhibitor corporations. The latter phase, with most of the companies recently selling to William Fox, hasn't spread Christmas cheer among the individuals.

Whyte claims salary at the rate of \$35,000 from Sapiro and his group, as picture buyer for them, combined. The exhibs say Whyte was engaged by Sapiro, who assumed liability for him, without that devolving upon the Sapiro organization or its members.

Neon Light Deal

Under a deal just closed exhibitors can get Vitaphone pennants, nine feet long and nearly three feet wide at one end, in Neon lighting for slightly under \$300. Double faced illumination costs about \$600.

1st Bronx Indie Wired

Congress is the first Bronx independent picture house to be wired. It started a sound policy this week.



**Mighty Glad
to Have Had You
With Me**

CHARLIE MURRAY
for Another Great Week

at
LOEW'S WARFIELD
SAN FRANCISCO

**RUBE
WOLF**

"FIVE O'CLOCK GIRL"

Starring

Marion Davies

In Production for

M-G-M Release

Direction

**Alfred
E. Green**

THE GREAT

JACK NORTH

SAYS:

Just completing a tour for the great Publix Theatres and will probably take that muchly contemplated trip abroad.

I've never been over there as yet and I'm all hot and bothered about it.

I'm sure all the folks on the other side will go for



THE GREAT

JACK NORTH

WM. MORRIS AGENCY

LITERATI

Jim Patterson Cured

James H. Patterson, of the Chicago Tribune group, who has been taking up aviation at Curtiss Field for the past few months, has quit the flying racket for good and will tell why in an article in Liberty shortly. Following a narrow escape from death when he attempted a solo flight recently, Capt. Patterson has decided that flying is a young man's game.

Coast Staff for Secrets

Edward Sammis, associate editor of Screen Secrets, announces the following Hollywood team for his publication: Helen Starr, western rep; Ruth Biery, Ruth Tidlesley, Alice Tidlesley, Agnes O'Malley, Dorothy Spensley, Mary Sharon, Dorothy Cartwright, Grace Simpson, Speed Kendall of the Los Angeles Times staff, Harry Caw of the Los Angeles Times, Charles Darnott, Hollywood rep of the New York Evening World, Dorothy Woldridge and Don Ryan.

Sammis says Hal Hall and William H. McKegg are doing occasional stories. The announcement states Doris Denbo, Ralph Parker and Madeline Matzen are no longer with the publication, which belongs to the Fawcett chain.

Dreiser Accused

One of the most remarkable literary entanglements involving an established author centers around the accusation against Theodore Dreiser

NOW IN SECOND YEAR

"B. B. B."

More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

SI WILLS

"Wanted by Everybody—Even the Police!"
with "Pickin' Peaches" Unit
This Week: Norshore, Chicago
Direction: WM. MORRIS OFFICE

CARLENA
DIAMOND

(DANCING HARPIST SUPREME)
Featured with
Furber and Marco's
DENVER BEAUTIES Idea
New, Capitol, Salt Lake
Direction:
Walter Meyers, of Wm. Morris Agency

Best Sellers

Baker & Taylor Co., national wholesale booksellers, report increased reading these months, with the following best sellers:

Fiction

Boston	Upton Sinclair	\$5.00
Mr. Blettsworth	H. G. Wells	2.50
Old Pybus	Warwick Deeping	2.50
Harness	A. Hamilton Gibbs	2.50
Silas Bradford's Boy	Jos. C. Lincoln	2.00

General

House at Pooh Corner	A. A. Milne	\$2.00
John Brown's Body	Stephen V. Bennett	2.50
Auction Bridge—Beginners	Milton C. Work	1.00
Whither Mankind	C. A. Beard (ed.)	3.00
Buck in the Snow	Edna St. V. Millay	2.00

Arthur R. Womrath, Inc., retail booksellers, reverses the sequence a little but has substantially the same list, although including Swinnerton's "Brood of Ducklings" as No. 2 on the fiction sellers, and Dr. Collins' "A Doctor Looks at Marriage and Medicine" (\$3) tops the non-fiction sellers with Maurels' "Disraeli" (\$3) and Eugene O'Neill's "Strange Interlude" also big.

that he plagiarized Dorothy Thompson's book, "The New Russia."

Dreiser's volume is titled "Dreiser Looks on Russia," and the New York Evening Post, for whom Miss Thompson (Mrs. Sinclair Lewis) went to the Soviet Government for the female author. The Post stresses that Miss Thompson's book, published Sept. 7, is an amplification of her articles in the dailies from Feb. 6 until March 3. Dreiser's book, published Nov. 10, or two months after Miss Thompson's, was also based on newspaper articles which he published between March 18 and March 28, or fully 15 days after Mrs. Lewis had concluded her series.

The Post is making a strong issue of the similarity and recalls that on two other previous occasions both George Ade and Sherwood Anderson have had occasion to notice Dreiser's similarity of material from their previous publications. The Post furthermore draws a deadly parallel between Dreiser's and Miss Thompson's books, comparing paragraphs to paragraphs as to almost identical phraseology, material and local color.

Dreiser denied any copying to the Post, while Miss Thompson stated that she had noted the similarities when the paper had sent her a copy of Dreiser's book for her to review. The matter may reach the courts.

McFadden and Macfadden

The injunction secured by Bernarr Macfadden against B. L. McFadden because the latter planted his name on his "Cabaret Stories," has been vacated. The physical cul-

ture exponent charged people would think Cabaret Stories is a Macfadden publication, but McFadden's attorneys pointed out the names are spelled differently and McFadden had a right to his own name on his publication, even as Bernarr Macfadden.

No White House Tipping

President Coolidge is not going to have his message to Congress break until he delivers it—if he can help it. Each year this document is prepared well in advance and distributed by mail to the newspapers throughout the country. Last season the White House was irritated by the "dope" stories appearing in advance. Another factor was the lobbying crowd in Washington. They knew all about it, too.

Now, however, the President has ordered the U. S. Secret Service to see what it can do about it.

Those papers that last year broke "surmise" stories will find themselves omitted on the mailing list this time.

Fish Race on B'way

One of the most humorous press stories of the season was that of a fish race, expected to be staged last week on Broadway from the Battery to 42nd street. It was so nutty the New York Sun ran the yarn.

It was claimed that the fish were "attending" the National Hotel Exposition at Grand Central Palace. It was further claimed that the fish, only found in Egypt, develop the ability to walk because the sun dries up the streams in which they ordinarily live in the desert. The additional explanation is that they

(Continued on page 63)

Sound Road Show With
Han-a-Phone Not So Forte

Oswego, N. Y., Nov. 20.

The first attempt to road show a synchronized film program in Central New York was made at the Gem here last week, with the newly organized C. F. S. Road Shows, Inc., of Buffalo, headed by C. F. Savage, responsible.

Oswego so far is without a wired house, the Buffalo company installing a portable Han-a-Phone outfit for the four-day engagement. Newspaper and other advertising copy stresses the familiar slogans, "Hear What You See" and "100 Per Cent Synchronized and Talking Pictures."

The program embraced a feature and four Han-a-Phone acts. The former was First Division's "Ragtime," with a cast topped by Marguerite De La Motte and John Bowers, and announced as "with sound." Obviously, the synchronization was a synthetic one of talking machine records.

The acts, heralded as "a miracle of sound and vision," included Shelby and Walker, Murray Parker, Three Night Club Boys and Monroe Silver in "Cohen of the Radio."

The Gem adopted a three-day policy for the "sound" program, with matinee at 25 cents and two evening shows at 50 cents.

Fischer-Par Vs. Fox

Chicago, Nov. 20.

Fischer-Paramount Theatre Co. announces it is ready to start building theatres through Wisconsin in Appleton, Beloit, Stevens Point, Monroe and Watertown.

These are the towns in which Fischer-Paramount is staging a competitive war against Fox-Midwest.

Operator Trouble May
Cause Sound Stoppage

Los Angeles, Nov. 20.

West Coast will not use sound pictures in its four San Diego houses after Dec. 15 unless the present disagreement with operators is settled by that date.

Operators' scale for silent projection in San Diego is \$52.30 for a seven-day week. The unions demand \$87.50 over the same period for sound projection in addition to an extra man in each booth.

West Coast's offer to compromise at \$67 was turned down.

SOUND MAKING SALES
FOR MUSIC RECORDS

The desire of small picture houses to get in on the sound advertising has been a boon to purveyors of cheap mechanical devices. The Olivet Company of Cleveland, which sells a "synchronized music" reproducer, has sold over 100 in small Ohio towns within three months. Selling price is \$750 and 100 assorted records, western, sentimental, military, love, and various "themes" are thrown in gratis.

In the same connection independent exchanges report requests from exhibitors for prints one or two days in advance of play date in order to permit "synchronization." In other words, time to select appropriate phonograph records.

Campaign for New Censor
System for Ohio's Board

Cleveland, Nov. 20.

Plans to abolish the present picture censorship in Ohio and to reorganize the Ohio state censorship board were scheduled to be introduced at the two-day's state convention of the Motion Picture Theatre Owners of Ohio, which began today at Columbus.

The exhibitors' association will campaign for a new Ohio board of censors, to be controlled by state legislature and independent of any political party or appointment. In the current board, the governor appointed all of its members.

Whether the M. P. T. O. of Ohio will affiliate with the M. P. T. O. of America, was another problem attacked by the exhibitors.

2 "Show" Film in
Chi's Opposish Houses

Chicago, Nov. 20.

The newspaper advertising war which has been going on between Balaban & Katz and Marks Bros. for some time went into fever heat this week with a perfect setting.

B. & K. is playing "Show People" (M-G-M) at the Uptown and Paradise, while Marks' have "Show Folks" (Pathé) in the Marbro and Granada. The houses are in direct competition.

Marks' increased their regular newspaper space to one-third of a page for "Show Folks" opening and are exploiting the talker angle, with B. & K. advertising "singing and orchestral sound" for "Show People" in heavy type.

6 Gen. Mgrs. for U
Exchanges in Sections

What will ensure the most complete national sales coverage in the record of Universal, the company believes, is being introduced by Lou Metzger. He is appointing six resident managers, each of whom will control five and six exchanges in given territories.

Heretofore the country was covered by two managers, for east and west, with headquarters in the home office. Delay and costly wire and phone bills will now be eliminated with the new network, it is stated.

The new system will be about the third the Laemmle organization has used since its inception.

Pantzer, Prod. Mgr.

George Pantzer is now production manager of the Colony theatre.

A New Name on Broadway

JERRY RYAN

BARITONE
Featured in John Murray Anderson's
"STARS" Unit

PARAMOUNT THEATRE
NEW YORK CITY

Week Nov. 17, 1928

Direction—
JOE CORNBLATH NAT KALCHEM
Wm. Morris Wm. Morris
Agency Agency
New York Chicago

Agnes Gillroy
with "BITS OF BROADWAY"

A Public Unit
This Week: Harding, Chicago

Direction WM. MORRIS OFFICE
Debuting at Beau Mond Cafe, Chicago

EUROPEAN PREMIERE—PALLADIUM, LONDON

DECEMBER 10th

"Brilliant Sax work
... elaborated with fine
sense of comedy
Different... Sure-fire."

"Variety"

"Alone worth entire
price of admission."

Detroit "Times"

"A treat... sweetest
music heard this season
... especially clever."

Terre Haute "Star"

"High plane of quality
... expert musicians of
Saxophone and Trumpet."

N. Y. "Telegraph"

Hey! Hey!
hear them play

JOE THOMAS
SAX-O-TETTE

With
ARCHIE NICHOLSON
Comedian

NOW BOOKING
WORLD TOUR

"Corking musical act.
Ensembles clicking heavily... Landing for comedy."

"Variety"

"A young Sousa's
band."

San Francisco "Times"

"Trumpet and Saxo-
phone players extraordi-
nary."

Phila. "Public Ledger"

"Really know the mean-
ing of harmony... gener-
ous embellishment of
comedy... best on tour."

Ann Arbor "Times"

American Representative: WILLIAM MORRIS, 1560 Broadway, New York
European Representative: FOSTER AGENCY, 32 Shaftesbury Ave., London, W. 1

ANOTHER PATHE CLICKER

Picked by Photoplay as best of month



The Best Pictures of the Month

FOUR DEVILS THE DIVINE LADY
THE HOME TOWNERS INTERFERENCE
MANHATTAN COCKTAIL **THE SPIEKER**

The Best Performances of the Month

Janet Gaynor in "Four Devils"
Jack Gilbert in "Masks of the Devil"
Richard Bennett in "The Home Towners"
Robert Armstrong in "Ned McCobb's Daughter"
Ian Keith in "Street of Illusion"
William Powell in "Interference"
Doris Kenyon in "Interference"

THE SPIEKER—Pathe

HERE is carnival life "as is" presented by Renee Adoree who really began her career as a circus child. No frills, no artificialities. Grim realism, crude comedy and the stark tragedy of the wagon shows. Keep your eye on Tay Garnett. He's a promising young director who knows his characterization. He has registered the carnival atmosphere and he makes you hungry for peanuts and pink lemonade. The story deals with a crooked spieker who goes straight when he falls in love with the lady who owns the show. He breaks the neck of one crook and the grip of others who try to steal control of the carnival. Alan Hale is an excellent spieker, Adoree is restrained and realistic as the show owner and Fred Kohler gives a picture of brutality that will be hard to excel. Clyde Cook cops watches and walks a tightrope. There's lots of laughs with a dramatic punch. See it.

The Box-Office 'Sleeper' you've been waiting for! The greatest melodrama of carnival life ever produced, and your chance to cash in on the biggest picture of the year.

*A Box-Office Natural tagged
with S. R. O.*

**Coming in sensational
SOUND AND DIALOGUE**

Pathé  Picture

JIMMY VALENTINE

(Continued from page 13)

between the reformed crook determined to fight for the chance to go straight, and the hard-boiled detective equally determined to bring him to justice for old crimes.

It's a tricky stage scene, pretty far-fetched in its implausibility, but tremendously appealing on the sentimental side. Barrymore plays it to the last inch. Haines is inclined to overdo at this point, but his charming, youthful personality carries him through, helped vastly by the sentimental strength of the underlying situation.

Picture has strong values in its human appeal, admirably set off by a shrewd undercurrent of suave comedy. It is perhaps this element of often tender humor that makes one of the production's most valuable assets. Picture is full of surprise in amusing twists, the light touch running through the entire action like a golden thread. In swift flashes of wit and against a sentimental background, Joe Farrow has contributed to this with the fine quality of his titles, terse, bright and never gassy.

There is the incident where the small town kid, fresh from raids on an apple orchard, confronts the crook, on his way from a bank

cracking expedition. The young yerk in whose mind is working the seed of desire for reform delivers a lecture on the evil of thievery. There is a hilarious scene where the three crooks are maneuvered into church. Dipsy (dandy bit by Tully Marshall), secretly can be restrained from frisking the devout worshippers. Another laugh when the parson opens his sermon with the instruction, "With the Lord, a thief hath entered My house." There is a wealth of comedy also in the dumb Swede (Karl Dane), a role in mixed with a little timely appeal in his dog-like loyalty to Jimmy. Capital touch of pathos is the death of Dipsy, breaking away from the tale, trying to do a job on his own and getting shot.

Never for an instant does the fine mood of any situation get away. The whole picture is paced and toned to just the right casual blandness. Quality of humor and texture of sentiment are evenly spontaneous. And it is this very guileless artlessness that saves the sometimes far-fetched situations.

This is Lella Hyams' first important film assignment and she does herself credit. Her girlish charm fits perfectly, and she plays with an altogether captivating artlessness that goes perfectly with her young beauty.

Sound is admirably employed in many earlier scenes before the beginning of dialog. The opening has Jimmy cracking an express office safe, with the Swede and Dipsy acting as lookouts. Signals are passed in the form of whistles, the relay being reproduced. Nicely woven into the action, and also used for good comedy point, when police emergency wagon cleans past and the lookouts are so paralyzed for the moment their whistling technique is badly crippled. Again singing of the choir and of the congregation is part of the scene in church. Theme song is "Love Dreams" in waltz tempo and a fascinating melody.

For the love scenes a musical background is provided in the solo singing of the theme song, reprised vocally and by orchestral accompaniment as a setting for all the romantic passages, after the style of the theatre of a few years ago, when musical accompaniment suggested the situation. The music is highly effective here. Altogether as successful use of the new sound technique as has come out. Picture ought to do better than merely lag in its exploitation term at the \$2 scale. It scarcely measures up to a road show cleanup, but it has promise of atleast profit at the \$2 scale by atleast setting itself for general release. That is to say it is better than a program picture forced forward for advertising purposes, but still not the \$2 big leg road show staying class. Rush.

ON TRIAL
(DIALOG)

Warner Bros. production and release. Western based on the same play of same title by Elmer Rice. Directed by Archie Mayo. Byron Haskin, cameraman. Pauline Frederick, Bert Lytell and Lois Wilson featured. Opened Nov. 16 at Warner Bros. Now at Fox, indefinite run at \$2 top. Running time, 1 minute.

Joan Trask.....Pauline Frederick
Robert Strickland.....Bert Lytell
May Strickland.....Lois Wilson
Gerald Trask.....Holmes Herbert
Hewett.....Richard Tucker
Defense Attorney.....Jason Roberts
Strickland's Attorney.....Johnny Arthur
Doris Strickland.....Vivian Dand
Turnbull.....Franklyn Pangborn
Judge.....Fred Kelsey
Judge.....Edmund Breese
Dr. Morgan.....Edward Martindale

Exhibitors with Western Electric equipment will do well with "On Trial." For them, despite certain marked defects in recording, this production can be classed as a semi-success. It is not a \$2 top. If a silent version is forthcoming theatre owners cannot expect it to be, at its best, better than a fair program picture, and this talker version, which adheres very closely to the stage play.

More than any other exhibition of Warner dialog, "On Trial" proves that talkers, to an amazing degree, are a dry-cleaning medium for older Hollywood material. In this respect Bert Lytell, especially, comes out like a new piece of goods. Voice lends him a personality even greater than his silent heyday. Richard Tucker, Jason Roberts, Lois Wilson are others who are contrastingly more convincing and salable in sound.

The twinkle of these is Pauline Frederick. Recording can hardly be blamed because in the same positions on the various sets the melody of the exact enunciation throughout the greater footage in a way that made practically every word distinct and apart to those in the furthest rows. Miss Frederick made no throaty and straining efforts were so obvious that seldom

more than muffled sounds, almost indistinct in their entirety, omitted with the movement of her lips. Careful observers also detected that these sounds were imperfectly synchronized with the movement of the lips, especially the popping shots made while she was conspicuously placed on the witness stand. Frederick is far from meriting false praise for her vocal efforts at the Warner theatre. Essayed as it is, her role is the least convincing in the cast and relegated to minor importance on the screen the part which would give her stellar prominence in the original stage show.

Ground noise, or the scratching of records, is decidedly audible even to the point of experts in the Warner home office admitting that the recording job in many instances does not shape up to previous releases.

Irrespective of recording and Miss Frederick's imperfect speaking performance, the stuff that pulls in the masses in on the inside of a murder case. And the bulk of the cast is as close to being 100 per cent as the picture is to being a masterpiece.

While, like in the play, considerable courtroom activities are used, yet well-spoken parts, mannerisms and sidings must be learned each time until the flash-back to the scene of occurrence in the testimony. Comedy relief is injected in the court scenes, without impairing to promoting melodramatic qualities, by the brusque of Edmund Breese, as the judge; more, however, by Fred Kelsey, who, as the prosecuting clerk and by using the same tonality every time he swears in a witness, works up laughs from a cackle to a roar. Richard Tucker, as the sarcastic district attorney, exacts some mirth in his handling of legal machinery with the enthusiastic and inexperienced defense counsel, Jack Robards.

The performances of tiny Vondell Darr, as the sweet but precocious daughter of the man on trial, and that of Lois Wilson, wife of the accused, are outstanding. Little Miss Darr's voice rings with an appealing quality, so childishly sincere that, with her silent talent, emotionalism is at its peak during her testimony, which changes the tide for her father.

Miss Wilson's recital of how she was transgressed by the man on trial, her husband, the accused, of slaying is one of the several anti-climaxes in the production. Missing since her husband disappeared and dramatically introduced in the courtroom on the final day of the trial, she controls her voice with such perfection that the audience is so concentrated in the story that the flash-back to the hotel scene where she was betrayed is barely apparent.

The shooting of Gerald Trask, played rather coldly by Holmes Herbert, as revealed in his widow's (Miss Frederick) testimony, is chilling until the revolver is exploded and the explosion is recorded that it sounds like snapping a peanut.

Johnny Arthur does a good piece of work when recalled by the defense to give further testimony concerning the tearing of the card bearing the Trask safe combination. The audience knows that the doctor had testified that the card could not be torn by Robert Strickland, the accused, because of a maimed hand, but Trask's secretary, out of the room at the time, joyfully reiterates his testimony. Arthur's ability to turn from comedian to tragedian when he finds he is tricked adds the final dramatic touch with his confession of stealing the money, which swings the jury for a complete exoneration of Strickland.

Two courtroom scenes only provide conversations with a low and pleasing orchestral accompaniment. Wily.

GANG WAR

(Sound Plus Talking Prolog)

FBO production synchronized by RCA Photophone. Story by Fred Myton. Titles by Randolph Bartlett. Cameraman, William S. Gilbert. Prolog directed by Bert Glennon. Prolog written by Edgar.

Cast in part: Lorin Raker, Jack McKee, Mabel Albertson and David Hatten. Released by Olive Borden, Jack McKee, Walter Long and Eddie Gribbon. At Hollywood. Nov. 18. Running time, 10 minutes.

This talking prolog has it all over interpolated dialog. Both as a means of building up a sales assist and strengthening a story the prolog has a definite purpose. It is pretty fair melodrama. With the conversational preface it makes the good rating.

Prolog is planted in newspaper office with city ed. giving two of

his reporters the fireworks for their culture to get doped on the gang wars then raging in the city. Boys head for the underworld with a do or die determination. They have spotted a safe always being chummy with girl friend of big bootlegger. One of the reporters trying to shirk the safe singer gets himself killed out. The reporter, cute shrimp, uses persuasion. As the singer starts to tell the low-down the fade in picks up the story proper.

Several good laughs in the talking part with the two reporters, Lorin Raker and Jack McKee, looking like a couple that could be signed up safely for development. Miss Albertson is also nifty and peddles a couple of songs in bang up fashion. Edgar Allan Wolff authored the prolog.

"Gang War" is Jack Pickford's first screen appearance in a season or two. He is co-federate with Olive Borden. Story holds strong sequences, a Chinese New Year celebration in San Francisco, several machine gun episodes between the two, and a run in a dance hall stuff. Heroine is a taxi dancer in a twinkling emporium where young Pickford toots the sax.

Blackjack Connel (Eddie Gribbon) who loves the gal and doesn't fool when peevish. Blackjack turns out to be okay. Apart from shooting a half dozen mugs, he has a heart of gold. He marries the gal, but before consummating walks into the rival mob, plugs the dirty dog (Walter Long), saves the sax player, and gets plugged himself.

Synchronization by RCA Photophone. Very good sound and dialog both made in FBO's New York studio. Bright, lively music, not stressed, but pleasant and helpful. The RCA method appears to have the advantage previously reported but not heretofore demonstrated. In the talk its elasticity seemed especially promising. The talk never went slow or timed as with other talkers but adhered to an approximation of normal conversational tempo. It is a great help to the audience.

"Gang War" will be liked and particularly in wired houses. Land.

HOMECOMING

(GERMAN MADE)

Wholly German production. Directed by Joe May, under supervision of Eric Pommer. Based on novel by Leonhard Frank. Screen adaptation by Leo Majlo and Dr. F. Wendhausen. Featuring Dita Parlo and Lars Hansen. At Paramount, New York. Nov. 18. Running time, over 80 minutes.

Richard.....Lars Hansen
Anna.....Dita Parlo
Karl.....Gustav Froelich

Domestic tragedies of this nature, with the morbid, dismal quirk peculiar to German made productions, are not wanted in pictures. They have proved a failure so often that repetition should be needless, but still they continue to come and to be shown, and under a Paramount release all the more.

It is no longer considered artistic for a wife to betray her husband and the theme is certainly too old-fashioned to bear reconstruction in picture houses.

Especially when the story concerns a woman who is neither old nor young, not prettily but ugly, not fascinatingly charming or alluring or interesting in any way, then is the drama so completely devoid of entertaining qualities as to be boring.

This picture does not belong in the Paramount or in any other first run theatre. At best it is tolerable in second run neighborhoods.

There are only three players of any consequence in the cast. Of these, only one, Lars Hansen, displays any ability. The Miss Parlo, photographs wretchedly in most instances, while Froelich is another whose characterization is entirely unconvincing.

It is not the kind of a theme which would interest even a small part of the American film public. It opens a milk snore with a war prison and war prison camp. The story starts with two friends in a war prison and, after lingering overlong in the introductory sequences, bows into some slight action.

Richard tries to escape from his Russian prison to go back to his wife, Anna. He meets his wife, Anna, and goes home to Anna. A strong friendship grows up. The girl goes for Karl but he refuses to take advantage of his pal's absence. Finally Richard returns to his home. He finds a man's clothes there. Then, waiting, he sees Karl kissing Anna.

Richard is finally convinced in part that his wife's relations with Karl have not passed the bounds of conventionality he half-reluctantly wants to accept her. But Anna no longer wants him and he sails away. Morf.

SINNERS IN LOVE

FBO production featuring Oliver H. Phipps and Hattie Gordon. Others include Norma Owen and Daphne Pollard. Directed by George Seftord. Adapted from "True Story" magazine. Written by Hupfer. New York, week Nov. 18. Running time, 57 minutes.

Any poetry written about this picture could rhyme phoney, baloney, hokey, blokey and fooly. It is taken bodily from "True Story" magazine and asks a land with public schools to accept as gospel truth a fake world with fake sinners, fake morals and a murder fading into a dream world that committed the murder. Just so many feet of wasted celluloid.

The minute the character played by Ernest Wood was introduced it was apparent that his sole reason for being on the screen was to make a felonious attack on Olive Borden. At one point the virtuous proprietor of a fixed roulette game tells Ernest: "You dirty dope fiend, can you tell a good girl when you see one?"

The picture abuses Hollywood's privileged manhandling of reality. It is a type of bilge that may appeal to monies with sawdust for brains, but will merit merited disdain from everyone grading higher than lowest. Land.

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DE SYLVA, BROWN & HENDERSON

MY INSPIRATION IS YOU

Words by
EDGAR LESLIE *Moderato*

Music by
HORATIO NICHOLLS

Till ready

p We all need some one we can lean up - on

To give us guid - ance when we're woe - be - gone,

We're all like ships lost on the o - cean.

Un - til the light breaks thro' the dawn.

CHORUS

mf Just like a sun - flow - er lives for a sun show - er.

Just like the

My in - spi - ra - tion is you

joy af - ter hear - ing a child's laugh - ter, My in - spi - ra - tion is

you You're like the dream of ev - 'ry po - et

You stand su - preme How glad I am to know it;

Just like a real sweet-heart Craves an i - deal sweet-heart, My in - spi -

ra - tion is you.

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BY HORATIO
NICHOLLS,
AND EDGAR
LESLIE
WRITERS OF
"AMONG MY
SOUVENIRS"

"INSPIRATION" AS
THE MOST TAL
SONGS

WE THINK
"INSPIRATION"
IS AS GREAT
AS "AMONG
MY
SOUVENIRS"

GREAT MATE
SONGS NO
WRITE - PH

THAT'S HOW I FEEL ABOUT YOU

THE TEMPO BALLAD THAT YOU NEED

GLOR

A SHOW-STOPPING "HOT SO

AT LAST

A GREAT WALTZ BALLAD

MOONLIGHT MADNESS

A NOVELTY RHYTHM SONG

YOU'LL NEVER

AL JOLSON'S NEWEST

DE SYLVA, BROWN & HENDERSON, INC.

PERSON, INC. SONG HITS

THE SONG I LOVE

BY
B.G. DE SYLVA,
LEW BROWN,
RAY HENDERSON
AND
CON CONRAD

"SONG I LOVE" ARE
ED-OF NEW
TO-DAY

RIAL ON ALL
OW READY
ONE - CALL

Moderato

B.G. DE SYLVA, LEW BROWN,
RAY HENDERSON
and CON CONRAD

VOICE

Till ready

Some - one is play - ing the song I love It still can
thrill me through and through. It speaks of
moon - light and stars a - bove And of the
June night

CHORUS

Not fast

There in the moon - light we strayed And, oh, the plans that we made
That night the or - che - tra played The song I love, Our pas - sion
burst in - to flame! You said the song was to blame, And that's just
why it be - came The song I love. Is our flame of love now just an
em - ber, if. And have you for - got - ten all that I re -
mem - ber? Or do you wish I were near, And do you cry for me, dear

The way I cry when I hear The song I love? love?

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WE THINK "SONG
I LOVE" IS THE
GREATEST BALLAD
THAT THESE BOYS
HAVE EVER WRITTEN
"NUFF SED"

IANNA

ING "WITH MARVELOUS MATERIAL

VER KNOW

ST FOX-TROT BALLAD

I'LL NEVER ASK FOR MORE

A RHYTHM BALLAD THAT IS A "STAND-OUT"

ARE WE DOWNHEARTED? NO!

GREAT MATERIAL SONG - MARVELOUS FOR DOUBLES

YOU BET I DO

NOVELTY SONG

ROBERT CRAWFORD
PRESIDENT

745 SEVENTH AVE., NEW YORK

THEME SONGS

EXHIBITORS WHEN YOUR PLAY DATES ARE SET FOR THESE PICTURES, GET IN TOUCH WITH US. WE HAVE PUBLICITY MATERIAL THAT WILL ENABLE YOU TO TIE UP YOUR THEATRE WITH OUR CAMPAIGN ON THESE SONGS. RUN THE SLIDES WITH YOUR ORGAN THE WEEK BEFORE YOU PLAY THE PICTURE

SONNY BOY

AL JOLSON'S SENSATIONAL HIT IN WARNER'S VITAPHONE PRODUCTION

"THE SINGING FOOL"

THE BIGGEST SONG-HIT IN YEARS!

ANGELA MIA

(MY ANGEL)

ERNO RAPEE'S FAMOUS THEME FOR THE WILLIAM FOX PRODUCTION

"STREET ANGEL"

A SONG THAT IS SWEEPING THE COUNTRY

SOMEDAY SOMEWHERE

(WE'LL MEET AGAIN)

ERNO RAPEE AND LEW POLLOCK'S WALTZ THEME FOR THE WILLIAM FOX MOVIE TONE PRODUCTION

"RED DANCE"

SALLY OF MY DREAMS

BY WILLIAM KERNELL

THEME OF THE WILLIAM FOX PRODUCTION

"MOTHER KNOWS BEST"

MARION

LOVE THEME

DESTINY

DRAMATIC THEME

THESE TWO THEMES BY ERNO RAPEE ARE BOTH SET IN THE WILLIAM FOX PRODUCTION

"4 DEVILS"

JUDY

BY JACQUES MURRAY AND PIERRE NORMAN

THEME OF THE WILLIAM FOX PRODUCTION

"ROMANCE OF THE UNDERWORLD"

IF YOU PLAY THE SYNCHRONIZED PRINT OF ANY OF THE ABOVE PICTURES
GET IN TOUCH WITH US

IF YOU PLAY THE SILENT PRINT
GET IN TOUCH WITH US

WE WILL SHOW YOU HOW TO TIE UP TO YOUR ADVANTAGE

De SYLVA, BROWN & HENDERSON, Inc.

ROBERT CRAWFORD, Pres.

745 7th AVE.

NEW YORK CITY

N. V. A. Free Show \$3 Benefit Notice Ordered Taken Down In Keith's by John Ford

The big mystery in the Keith office is still a big mystery. Who posted the bulletin on the sixth floor call board instructing all enfranchised agents to contribute free talent for the N. V. A.'s \$3 Sunday night feeds?

Latest important development in the case was the order issued by John Ford, general manager of Keith's, to take down the notice.

Agents may accept that gesture as a notice that they do not have to force acts into the N. V. A.'s \$3-a-plate Sundays after eight or nine performances over the week-end and a sleeper jump coming in to open Sunday. And that if he doesn't there will be no comeback or reflection on his ability to book acts for vaude, or for \$3 benefit shows \$2 times a year.

That this is the correct interpretation has been intimated by Mr. Ford.

Starting the mystery from the beginning, the notice posted—by whom no one seems to know—ordered all Keith agents to round up Sunday night shows for the N. V. A. with each agent assigned to a Sunday. Until this year the Sunday night affairs have been promoted by Billy Sullivan, one of the original N. V. A. cheer and rear leaders, and Bob Hall's only real rival, and Bill did all the worrying. Bill grew somewhat weary, from reports, so the notice posted four weeks ago looked like his lifeline.

Whatever capacity Bill holds with Keith's besides that of N. V. A. promoter and spirit pusher isn't known, mainly because Bill seldom, if ever, tells what he's doing for Keith's while working for the N. V. A., if anything.

Even in the old days, when E. F. Albee occupied the Keith throne and ran the N. V. A. on the side—he made more money for the club in the last few years than for Keith's—the agents were never publicly held responsible for the success of the N. V. A.'s \$3 dinners.

Keith's new regime is as ignorant of the financial policy of the N. V. A. as anyone.

Not a Benefit Business
But what probably burned the Keith officials more than the notice was the fact that an unauthorized N. V. A. order to agents was posted in the Keith office and on the floor where Keith's business is handled exclusively. As far as is known, that business is booking acts for vaude theatres and not for benefits.

As all having authority to issue orders to agents, from Ted Lauder, up and down, have denied any knowledge of the bulletin's source or who instigated its posting, it still remains established that the posting was done by some one with not enough nerve to sign his name to it.

From accounts, Ford is personally directing an investigation of the affair in an effort to determine the author of the notice, who posted it and why.

Until taken down Monday, the notice had occupied a place on the 6th floor board for four weeks. That many agents have contributed shows on successive Sunday nights. They are Charlie Bierbauer, Lew Golder, Charlie Morrison and Tom Kennedy. Kennedy's show went on last Sunday day before the notice was ordered down.

One more day and Kennedy would not have been held responsible for the last N. V. A. show. Prior to staging the performance proper, Kennedy and the preceding trip spent a week end rounding up a sufficient number of acts and lost considerable time and money in the enforced N. V. A. name, besides losing the good will of the acts.

Until Ford's attention was called to the presence of the unsigned notice, no one took the trouble to investigate who posted it. Not one of the agents failed to squawk plenty in private, yet not one thought it proper to find out who had ordered them to force 10 or more acts into an extra and late performance at no compensation whatsoever to amuse 12 lay guests of the N. V. A. on Sunday nights, and those lay guests possibly kept

MARY FOY IN CRASH

Asleep in Car That Hits Pole—Both Legs Broken

Mary Foy, the younger sister of the Foy Family, is at her home in New Rochelle, N. Y., with two broken legs, suffered when a car hit a telegraph pole on the Boston Post road last Wednesday night. The girl also has other injuries.

Mrs. Foy was asleep when the crash came. She was on her way home at night after the act had finished its performance, with the car driven by a young New Rochelle man, non-pro.

It was the second day following before the doctors could give Mary's legs their surgical attention.

Keith's President Is Still in Doubt

As far as Broadway knows, the name of the president for Radio-Keith-Orpheum is still unknown.

The man with the only certain information on the subject, David Sarnoff, of R. C. A. Photophone, was expected to return yesterday to New York from Virginia, where he had been taking a brief respite.

It is said that Sarnoff is as anxious as anyone of the R-K-O organization to see the president named, in order that the active reorganization of the operative end may be rushed. With the president installed, R-K-O will be in full charge of Keith's and FBO.

Many names continue to be hazarded in the many reports. These are veriest surmises. Maurice Hoodman, counsel for Keith's and an official of the Lehman Brothers, bankers, were in White Sulphur Springs, Va., from Thursday on last week, probably visiting Sarnoff, but it is doubtful if they were there more than coincidentally.

With Sarnoff's return an announcement may be issued at any time.

Otherwise the daily working operation of Keith's and FBO have remained unchanged since last reports.

William LeBaron, the FBO producer on the coast, has been in New York for a week or so. It's understood that LeBaron is installed in his position with authority comparable to Jos. I. Schnizer in New York as the gen. mgr. of FBO, both men receiving assurances from Sarnoff regarding their tenure.

Courtney-Graham Divorced

Detroit, Nov. 20.
Mr. and Mrs. Danny Graham were officially dissolved last week when Judge Guy A. Miller of the Circuit court granted a divorce to Edna Courtney Graham, wife of the Chicago indie agent.

One of the chief reasons she and her husband did not get along well after their marriage at Santa Fe, New Mex., in the fall of 1919, was that he failed to keep his promise to establish a home for her. Graham now operates a booking agency in Chicago. His partner is Harry Markham.

DETROIT HOUSE EAST

Grand Riviera, Detroit, now booked out of Keith's Chicago by Wannie Jones, may be transferred to the New York office. C. W. Munz, owner, has filed a request for the change.

Riv is a presentation stand, using three acts in addition to m. c. and a stage band. Changed from full to split week recently.

out of the Palace by its opposition, the N. V. A. weekly benefit free show.

In this as in other matters agents still seem under the illusion that the new regime is the old regime, and that any order issued to a Keith agent, no matter by whom, should be carried out by the agent or he won't go to heaven.

Art P. Walsh and Wife Dead from Gas in L. A.

Los Angeles, Nov. 20.
Art P. Walsh, 35, blackface comic, and his wife and partner, Esther, 32, were found asphyxiated in their apartment yesterday. Possibility of suicide was intimated.

Three weeks ago in Detroit their two children, 11 and 13 years of age, both died of typhoid. On top of that, Walsh lost his job in a cheap Main street theatre.

The position of the bodies when found indicated that Mrs. Walsh attempted to turn off the gas heater before overcome.

ALL-SOUNDERS RESTORE VAUDE

The Commodore-Hull, New Britain, Conn., which scrapped vaude for all-sound programs three weeks ago, is restoring vaude next week.

It will play six acts on a split week, in addition to sounders, with vaude booked by Day Agency, Camden, N. J. City, is another sounder, adding vaude this week, eight acts on split, booked out of the same agency.

Keith's Prod. Dept. Must Change or Out

Keith production department, headed by Macklin Megley, will either undergo complete change or be scrapped altogether within the next few weeks.

Keith's, from reports, is dissatisfied with the department's efforts to date. They realize the shortcomings of the department's operations, it is said.

So far the office producers' efforts have been confined mainly to units. The single important production affair was a flop. That was the Fur Show, a failure as entertainment and additionally through its severe commercial aspect together. None of the units produced has been highly successful. They have been mediocre vaude bills surrounding a name act.

As one Keith official stated, the production department of the future, if any, will not be a halfway outfit. Otherwise there won't be any.

PHIL BAKER'S CONTRACT

Secures Reduced Term and Single Agreement from Shuberts

Shuberts and Phil Baker and Sid Silvers have adjusted their contract by compromise, the latter aligning with the producers for only a year and a half, as against their original three more years to go. Baker and Silvers, while working together and bound by stipulation to continue their specialty jointly, now hold individual contracts.

They go into another one of those Shubert "nights," probably the "Night in Venice" revue.

The team, for long with Shuberts, were anxious to break away.

LOUIS MOSCONI'S OPERATION

It has been found necessary to operate on Louis Mosconi (Mosconi Bros.), at the French hospital, New York, with blood poisoning of the foot. The form of infection is known as "gymnasium foot," resulting from stubbing the toe.

When the infection became pronounced Saturday, Louis was taken to the hospital. Act was forced to cancel the following day at the Palace.

Physicians had considerable difficulty in centralizing the poison.

Dramatic Actress In

Los Angeles, Nov. 20.
Fern Emmett, dramatic stock actress, joined the Weaver Bros. (vaude) at the Orpheum Sunday after two rehearsals to sub for Elvira Weaver, called to the bedside of her mother who is dying from cancer in Springfield, Mo.

Jeanne Eagles in "Rain"

Jeanne Eagles is pegged for another vaude trip upon completion of her present talk the time in an abbreviated version of "Rain."

With But Year to Live, Tubercular Wife in Ariz. Boasts of Vamping

COVERING "RED" GRANGE

But Chi Judge Won't Stand for Deceit in Bastardy Case

Chicago, Nov. 20.

Settlement of \$900 offered by attorney for Harold "Red" Grange, now playing picture houses, to Mrs. Helen Morrissey Flozak, who charges he is the father of her 8-month-old daughter, was later withdrawn when Judge William Fetzner refused to have the court records read: "Dismissed for want of prosecution." Judge Fetzner insisted that "on settlement of \$900" be added.

Following failure of this move, Attorney Brundage for Grange presented petition for a change of venue on ground that the court was prejudiced, and the case has been reassigned to Judge John Sharbo for Nov. 27.

The conference which brought about offer of settlement was held in Judge Fetzner's private chambers, attended by Grange, Mrs. Flozak, attorneys and the judge, and was supposed to be secret. Confronted with reports of the offer, Judge Fetzner later admitted it was true and explained he would not permit a settlement in which the truth was withheld from public record.

Mrs. Flozak formerly was a checkroom girl in a Loop hotel where she says she first met Grange. Her husband is a truck driver. Grange is playing in a Public unit.

LYNN'S MORBID ON STAGE AND SCREEN

Lynn, Mass., Nov. 20.

Continuing the personal censorship which Mayor Bauer has instituted over the local theatres, he has decreed there are to be no more suggestive wisecracks upon the Lynn stage or screen.

His contention that the boys and girls of high school age are one of the largest theatre going classes is the basis for this edict.

Three years ago Mayor Bauer abolished the censorship system here, instead placing theatre managers upon their honor not to place objectionable plays upon the stage or screen. Since then he has left them alone until recently when he suppressed "Dancing Daughters," on account of its advertising.

He also found fault with the advertising of "Ill of the Show." After it had been changed, the film was presented.

As a result of this rigid descent of the mallet fist, the Lynn stage is rapidly becoming the butt of the actors. After the local ban "Dancing Daughters" was recalled to Boston, where it is now a big hit, Lynn patrons who missed the film here are flocking to Boston, no doubt largely because of its censorship here.

2 Comedy Club Tickets

Chicago, Nov. 20.

At a meeting of the Chicago Comedy Club nominations for officers were selected by an appointing nominating committee: President, Milton Well; v-p, William Diamond; sec-treas, Jacob Elias; board of governors, Rocco Yosco, Max Turner, Maurice L. Greenwald, Milton Deer, Abe Glatt, Otto Rockman, Albert Bellen.

An opposition ticket will be put up.

Moran Held Blameless

Eddie Moran, vaude, was exonerated of blame in a \$50,000 suit which was dismissed as a result of his accidentally killing a pedestrian while driving in Newark.

Moran is selling the Oakland car causing the mishap.

MARKS' REP IN N. Y.

Marks Bros. of Chicago have designated Irving Yates as their New York representative to book acts for the Markboro and Granville Theatres in Chi.

Murray Bloom, the production manager for the firm, will book acts from the Chicago end also.

Chicago, Nov. 20.

From a sanitarium in Albuquerque, N. M., Ardelle Town has started suit for separate maintenance against Floyd H. Town, orchestra leader. Her plea, for temporary alimony and custody of their three-year-old son has been refused by Judge Joseph Sabath. The husband is preparing to enter a cross-bill for divorce.

Mrs. Town is suffering with tuberculosis. A physician testified she has only one year to live. The following letter was used by the husband to explain his attitude. It is said to have been written by Mrs. Town to a girl in Chicago:

"I have been here one month today. Listen, dear, I have some scandal to relate to you from the beginning. First, the doctor gave me permission to go to the dining room and there I met the cutest fellow. His father is president of a tire company at Akron, Ohio, and Harold is his name.

"After lunch, we were talking. He said 'Do you ever go out-riding?' I told him I hadn't been able to go as yet. He said he would love to take me out some time.

"Well, this is the exciting part. You see at 9 o'clock we turn off all the lights. The doctor nurses never look to see if you are in bed or not. So I turned off the lights and was talking to my roommate when I heard someone. I looked up and there was my dear Harold. He had his ear and wanted me to go for a ride.

"As the grounds were all dark and he had the lights of his car out, no one could see us leave. I had my night gown on and I slipped on a beautiful robe—it is green and gold satin—and my coat and slippers. We got some gin and ginger ale and he had a glass. We went out on the desert and had one wonderful time; you know what I mean. Well, dear, I certainly got lit.

"I guess the excitement was too much for him, as he didn't come to breakfast or lunch. I certainly vamped them men. Well, I certainly had a good time coming to me as I have been in bed for a whole month."

No Excuse

Judge Sabath stated that even approach of death is no excuse for such conduct. He suggested that Floyd Town pay only the sanitarium bills, and Town signed an agreement to pay \$10 weekly.

Otherwise the week's crop of theatrical divorces was of the usual sort and blow classification. Gerald Goff of "Manhattan Mary" secured a divorce from Jeanette Goff, dancer, for cruelty. He identified Jeanette's temper as exceedingly volcanic, and listed incidents wherein he claims to have been pushed through a plate glass door, suffered a broken rib and received numerous punches in the pan. Marriage lasted six months, ending in separation Jan. 5, 1927. Phil R. Davis represented hubby.

10 Days Enough

Attorney Davis also has gone to bat for Barbara Lloyd, show girl, against Adolphe Miranda, son of the former minister to Cuba. Her complaint charges that Adolphe received a cablegram from a girl in Cuba shortly after their marriage, asking him to come back. Barbara says she naturally became inquisitive about the cablegram and got a sock in the jaw for her trouble.

This marriage started June 14, 1928, and lasted 10 days.

Phyllis Cockley, show girl, says (Continued on page 39)

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Collection Agency May Cut 2½% Fee to 1% for Overhead, from Keith Agents

Keith agents' offensive against the circuit's Collection Agency, for years a source of irritation among agents through taking half of their 5 per cent. commission, has simmered down to a question of reducing the Agency's fee from two and a half to one per cent. in the future.

The agents are of the belief that continuing the bureau on a less costly basis would be considerably more convenient than abolishing it. Majority of the group agree that one per cent. of commissions would not cut so deeply as the present two and a half, and at the same time generously care for the bureau's overhead.

It's obvious that Keith's new regime cares little one way or the other and is perfectly willing to leave it to the agents to decide on any plan that will benefit their own interests. It's also evident that in showing disinterest, the new operators of Keith's have little sympathy for the Collection Agency, quite aware of its effect on the morale of

the Keith organization in the past.

As one of Albee's side-money pets for years, the Agency made a fortune for those he declared in on it, as much commission as all Keith agents combined received. Keith's lost more in creating ill-will and killing loyalty for it among the agents.

Ford Opens Subject

Recently, when a committee of four agents called on John J. Ford, Keith's general manager, to discuss several minor matters, it was Ford who started talking about the Collection Agency. In taking the initiative, Ford doubtlessly mirrored the attitude of other officials.

While the Agency's exorbitant collection fee has been always very bad for the circuit, the Agency afforded the agents some protection on commission payments. For that reason complete abolishment of the Agency is deemed inadvisable by most of the agents.

The issue is at present up to the agents and they are seemingly in a position to do what they will with one of Keith's evils of the past. That no definite steps have been taken indicates the agents are still not entirely recovered from the Albee methods and are not quite on to the new regime's attitude. That was illustrated when agents disgruntledly contributed free vaude bills for the N. V. A.'s \$3 Sunday night feeds, because an unsigned bulletin on Keith's sixth floor board ordered them to do so.

Nadel Quits Fox

Los Angeles, Nov. 20.

E. K. Nadel, the New York vaude producer, has left Fox's talking squad, requesting his release.

Nadel got here Oct. 8 with a contract to produce a talking short within three weeks. After here six weeks with nothing started for him, Nadel thought he had better look around and is now free lancing.

His opinion as a vaude producer is that ultimately three-quarters of all talking shorts will have to be made in the east.

PHELPS TWINS LEAVE

Phelps Twins have withdrawn from the Will Rogers-Dorothy Stone musical, "Three Cheers," and are returning to vaudeville.

Through overloading of the show the girls were dissatisfied after the pruning process and were released from contract by C. B. Dillingham.

Peabody's Outburst Brings Rebuke from Loges

Eddie Peabody, m. c. at the Paramount, New York, is reported having a mad on because of his curtailed engagement. Peabody paraded his peeve out front at both matinee and night performances Saturday, climaxing his audience remarks with a combat with stage hands after the night show. The fracas was settled immediately and without casualties.

The backstage row was precipitated through a hitch in curtain raising on the night show, reported accidental, but which Peabody took the angle of being on purpose to crab him.

Jesse Crawford, organist, partially filled the breach with additional numbers, with Peabody busting out before the curtain and making some comedy remarks smacking of sarcasm upon his departing week. They didn't make a hit with either audience or management.

A smart mug in the loges yelled, "Pipe down, seahead," which burned Eddie further and influenced him to cut his usual routine when, finally on.

Frank Fay succeeds Peabody as m. c. at the Paramount Saturday.

College Boys Go Wild In Toronto's Hip

Toronto, Nov. 20.

Near panic at Shea's Hippodrome (vaude-pictures) Friday night when 400 students in faculty of engineering, University of Toronto, raided house in midst of main evening show.

Collegiate gang crashed doors, assaulted staff and conducted wild parades up and down aisles. Audience in lower house kept calm but balcony crowd got in uproar as students lights made appearance of flames on walls. Mad rush for exits by upstairs crowd and hurry up call for police. Riot squad made flock of arrests but university pleaded to keep case out of municipal court and have it dealt with by students' council.

Disorderly charges were laid but so far not pressed. No one injured and property damage slight. Row followed annual dinner of faculty which was tame affair at local hotel but there are 38 booze shops doing big biz in this town.

SPECHT BACK WITH KEITH'S

Paul Specht is playing for Keith's for the first time in 3½ years. The bandmaster closed Sunday at the Jardin Royal, New York, where Mike Speziale succeeded. Specht has the dance job for the inaugural ball at Washington, D. C., March 4.

Loew Circuit's Stage Acts Cut 150 So Far This Season by Sound Bills

Record Short Turn

In a Broadway picture house recently, a stage act was allowed 62 seconds to do her turn on the stage.

With the girl's agent away, his stenog, inexperienced in agenting, took it upon herself to withdraw the young woman from the bill.

When the agent heard the facts he gave the stenog a day off.

Hanlon Kept From Radioing by R-K-O

Chicago, Nov. 20.

Bert Hanlon, heading at the State-Lake, refused permission by the R-K-O office to broadcast over the radio, was advertised as the featured performer on the Steintite hour over local station-WMAQ.

Hanlon was informed that he could not go on.

MacDonald Buys Licorish For Keith's and Peanuts

Charles MacDonald, not an agent, got Keith's the colored hero of the "Vestris" for a few promises and some peanuts.

His name is Lionel Licorish, and when at the Hippodrome and Palace, on an appearance in person, Licorish talked.

MacDonald is manager of Keith's Hippodrome. He also looks after Keith's Cameo, the hideaway sure seater on 42nd street. MacDonald learned how to dig 'em while getting a rep running the Broadway.

Through the refusal of the Lamport & Holt line to release Licorish from his contract as quartermaster, the colored hero will make his last stage appearance Friday and ship the following day on the "Voltaire."

On his final day for Keith's Licorish will take a bow in all the circuit's New York houses.

If he plays them all in one day, it probably will be a record.

Comedy Skit for Short

The "sharpshooting" comedy bit used by the late Bert Williams and George LeMaire in the Ziegfeld '19 "Follies" has been sold by LeMaire to FBO. The picture company will use it for a talking short with LeMaire and a partner.

In the '19 "Follies" the scene was billed as "He Seldom Misses."

Reports of another shake-up among Loew agents are emphatically denied.

Reports of the supposed general house cleaning had been precipitated by reports of bad behavior upon part of several agents and given further credence when the circuit let out Johnny Collins last week.

Thus far the Loew sounder schedule has cut down the regular list 150 acts weekly with the southern road show houses to experiment next with all-sound programs in lieu of former road shows, with the new policy going in latter part of the month.

Acts affected by the dropping are mostly routiners, with the Loew Circuit bunching names and standards in its other houses playing vaudeville and with plenty of these tied up for the season, which gives them no temporary worry at least.

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O-H-O-O-O!

Featured Fanchon & Marce

"Up in the Air Idea"

HELD OVER SECOND WEEK

JACK BENNY

MASTER OF CEREMONIES

PALACE, NEW YORK, NOW

Direction, THOS. J. FITZPATRICK

"The Candreva Dancing Trumpeters, a company of seven men, followed with cornet numbers in ensemble, solos and duets, with unison dancing by five of the company for variety. Both the trumpeting and dancing were wow stuff and got plenty of response. The highlight of the acts was the finale, "Roses of Picardy," done solo and by the troupe against a background of roses on webs, which lighted up with electric lights for the conclusion, "Taps." The number was a beauty and drew a show-stopping hand. They encoored with the Sextette from "Lucia," again getting one of the biggest hands of the afternoon."

—"INSIDE FACTS."

DIRECT FROM THE ORPHEUM, LOS ANGELES

7 CANDREVA BROTHERS 7

Direction: HARRY WEBER

ARRIVING IN NEW YORK WEEK OF NOV. 26

"The Candreva Trumpeters revealed a most satisfying knowledge of technique, the tones of their instruments blending beautifully, full strength and muted. They danced as well as played; and as an encore all seven of them gave the Sextet from "Lucia di Lammermoor," prompted by the same notion, no doubt, that inspires the Marx Brothers to sing, "We are Four of the Three Musketeers."

—L. A. "TIMES."

Keith-Booked Western Bills Weak; Affecting Box Office Grosses

San Francisco, Nov. 20. A decided weakness in Keith's vaude bills on the western end of the chain, formerly Orpheum Circuit, from Chicago to the coast, seems traceable back to uncalculated heavy bookings last summer.

It is noticeable in this territory that Keith-booked Orpheum acts are holding over for the second week. They are ordinary acts, meaning nothing to the billing or the gross. These acts are said to have been saddled while no one was watching the Orpheum bills. Former Orpheum people in the Keith office are blamed for this condition by New Yorkers coming out here.

Now it is said name acts have had to be engaged by Keith's and some of them will be placed on top of present Orpheum shows to give some attractiveness to them.

Benny Davis, and ensemble act with band were rushed out here from New York. Others due are Yan and Schenck, just returned from abroad and reopening first in this section; Sophie Tucker and Will Mahoney.

The local Orpheum has made a terrible showing so far, this season. At one time it was averaging a daily gross of \$700. Once upon a time this Orpheum was the best money maker on the Orpheum Circuit.

Other reports come through from the touring acts. They say some of the Keith middle western houses, former Orpheums (Jrs.), are doing a fair business, but making no money. The Palace, Chicago, the only two-a-dayer there, is weekly in the red.

Two Girls Are Suing For Contract Breaches

Harry J. Conley and Sam Shannon, in separate suits, are involved in breach of contract claims.

Cathleen Ann Healy is suing Conley on a 35-week contract, \$100 a week, for his "Silk as Ever" act. Total claim is \$3,000 in the City Court. Conley, through Julius Kendler, counter-claims \$1,750, denying that Miss Healy was ready and willing to render services and affirmatively stating that through her refusal to report for work he had to pay another girl \$150 a week, or a loss of \$50 weekly. This, multiplied by 35 weeks, cost him \$17,500.

Sam Shannon's corporation, Kelshan Productions, Inc., is defendant in a similar type action by Gay La Salle over "The College Flirt" act, which guaranteed her \$65 weekly for a minimum season of 26 weeks. After working 10½ weeks, Miss La Salle complains, she was summarily discharged and wants \$2,470 damages.

Kendler, also acting for Shannon, denies generally. Shannon further contends Miss La Salle's alleged behavior warranted the discharge.

Angel Encouraged

Hyman Adler is casting for "Street Wolf," which is backed by William Birns, owner of theatrical furniture store, who also backed "Skidding." "Skidding" is the most successful show Birns has financed. Seems to have put his money into a series of flops. Last spring he was mentioned as backer of "Why Widows Worry," which was called off because of the death of the producer and author, Charles Lamb.

"ROMANCE," INDIE AND SOUND

Los Angeles, Nov. 20. Associated Players, now leasing the Marshall Nielan studios, will start work on their first production "Argentine Romance," next week. Cast includes Edith Roberts, Charles Gibbons, Frank Le Frank, Brownlee, Howard Davies and Carlotta Monte.

Frank Richardson will direct with sound and dialog using their own sound system called Vocafilm.

ALLEN BACK IN FIELD

Edgar Allen, long associated with the Fox vaude offices as chief booker and who stepped out when his wife gave him the air on an alleged friendship with Peaches Browning, is returning to the indie vaude field.

2 Out-of-Town Circuits In Deals or Trades

Two out-of-town vaude circuits are reported negotiating in New York on deals or trades proposed to them by national theatre chains.

The Interstate Circuit of Texas, in a fine location position, is said to have been in receipt of at least three proposals since Karl Hobbeltzelle, its president, lately arrived in New York.

The other is the Ackerman & Harris Circuit of the Pacific Slope, with Irving Ackerman at present in New York representing it. A. & H. is said to have received overtures from William Fox. Fox is mentioned as one of the anglers for the Interstate.

Neither deal has approached a closing point.

Reports Denied of Pan Turning Into All-Sound

Pan bookers in New York were visibly worried Monday. Reports ceased in from the west and north-west that Pan had decided to eliminate vaude in some of the stands where the talkers and sound effects have been installed.

These rumors involved Toronto, Montreal, Toledo, Indianapolis and Louisville.

The Pan representative denied that any houses were being dropped. Where long talkers are prospective bookings part or all of the vaude where not booked by prior contract is expected to be eliminated temporarily.

A perceptible halt in eastern bookings is on, however, due to a rearrangement of booking plans by Pan to provide for the future shorts and features by the talkers.

Pan bookers in New York sense a lean Christmas unless dates pick up within the fortnight, not likely with Pan giving immediate attention to the installation of the sound films in all his theatres.

Keith's-Marks Bookings

Chicago, Nov. 20. It is reported that the Marks Bros. are trying to negotiate a booking deal with R-K-O western office for their two ace houses, Granada and Marbro.

The brothers have been up to see Ben Piazza for the past several weeks talking things over. The deal it is said may go over.

No information as to whether Marks Bros. intend to make any latent changes in their present stage band policy if the booking arrangement with R-K-O goes through. Murray Bloom is at present booking shows at the Granada and Marbro.

Show Houses

When wired, Keith's Regent, up-town, will become a break-in or showing house for new acts. Regent is now on the regular New York Keith route and booked by Jack Dempsey.

Another Keith theatre that may be a showing stand with the advent of talking pictures is the Greenpoint. Latter under consideration, while the Regent is definitely set.

SAUNDERS IN BRIDGEPORT

Bridgeport, Conn., Nov. 20. Matt Saunders, local showman, has been appointed general manager of the Fox-Poli theatres in this city. He was connected with S. Z. Poli for the past 15 years, having charge of each new Poli house as it was completed and handling the bookings in all.

This week the Majestic's policy was changed to vaudefilm. Poli will shift to a straight picture policy, while the Palace will offer pictures, with occasional road attractions.

James Conroy remains manager of Poli's. John Shea is manager of the Majestic, and Ted Holt manager of the Palace.

Woolfenden in Small's

William Woolfenden, former Keith agent, is now associated with the Edward Small (N. Y.) offices as manager of the film shorts department.

2 MORE OF "VESTRIS" CREW AS KEITH ACTS

With Leonard Licorish, 21-year-old bosun's mate of the lost "Vestris" becoming a special act in four Keith houses—Palace, Broadway, Hippodrome and Jefferson, New York—two other members of the boat's crew were engaged this week as vaude "extras" in Keith houses.

They were John Kipling, deck steward, and T. Griffin, headwaiter. The two make their stage debut for Keith in Trenton, N. J., tomorrow (Thursday) with four days to follow in New Brunswick.

Licorish did 13 shows Sunday, including an appearance at the N. Y. A., where he also got a square meal, the boy eating as though he had been starved all his life.

Saved 22

This West Indian colored boy had a lifeboat all to himself, but stuck around the ship and saved 22 lives. There were no oars in his boat. He dived out and picked up survivors. When the rescued began to man oars he took the steering end and kept the boat away from the sinking ship, where the suction did so much tragic damage to other boats and occupants.

Licorish was given immediate credit for his deed by the rescued who showered him with thanks and presents. Licorish comes from the Isle of Mary in the West Indies.

58th St. Shortly Opening

Proctor's new 58th St. at 58th and Third avenue, opens the week after Thanksgiving.

52-Piece Dish Set Given Away Weekly As Gate Accelerator by Stanley, N. J.

All-Sound Bills at Proctor's 125th St.

Proctor's 125th Street, New York, booked by the Keith office (Paddy Schwartz) will drop vaude entirely Nov. 26 for an all-sound picture policy. House is wired with RCA Phonophone equipment.

125th is one of the oldest modern vaude houses in the country. Has played five acts and films on a split week basis for several years.

There is a likelihood other Proctor theatres may follow with similar policy when the result of straight films at the 125th is determined.

Shea's Gets State, Buffalo

Buffalo, Nov. 20.

Shea Public has taken over the Century, formerly Loew's State, on lease. Following the termination of the tenancy of the Loew people in the house last spring, theatre was dark until August, when the local holding company, Greater Buffalo Theatres, leased the house to the Fitzer interests of Syracuse, on a 10-year lease. The Fitzer has been reported consistent losers since opening.

Independent vaude houses in and around New York have lunched in to a slump which has the operators stamped as to what kind of propositions to offer that will draw a return.

Even outside circuit-operated houses are up against the same problem with one, Stanley in Jersey, going in for a give-away dish set gag that is costing the houses jack.

In Jersey City Stanley is giving away a set of dishes, 52 pieces, to each feminine patron with one proviso; one piece distributed weekly at each Thursday mat which at the end of 52 weeks will see the full set given away.

On a checkup this dish plan looks pretty expensive with each house giving a maximum of 500 sets. Yet this giving away of dishware is expected to draw in the cost twice over long before the final distribution.

The dish set give away has been tried in the middle west.

Opportunity, contest nights, and other angles have passed out in most neighborhoods and even country store night seems to have lost its pull.

The indies, still unwired, are apparently up against it for a special lure besides their pictures and vaude.

TALKER TALK

An opportunity to every branch of the show business to place itself on record for the talking picture presents itself with the 23d Anniversary Number of Variety, published in December.

It allows of players and acts announcing themselves in that issue, which would thusly become practically a directory, to which reference will be made for months to come.

It gives acts especially that have made talking shorts the opening to publicize themselves and billing, so that picture exhibitors playing their shorts may have some information at hand as to billing when their particular shorts arrive. This is necessary publicity for the talking short acts, since the exhibitors have no information at present concerning them.

Legit and other players should go on record in the 23d Anniversary Number through announcement, for their names to be available at all times. Brief mention of their stage experience, including titles of plays they have appeared in, will be helpful to talking picture casters.

Other attractions, including novelties or freaks, will find valuable publicity in the same Number, for talking short possibilities.

Announcements may be sent to any Variety office.

Usual advertising rates.

"Give Your Little Baby LOT'S OF LOVIN'"

Lyric by **DOLLY MORSE** Music by **JOE BURKE**



*The Last Word
In A Neat Little
Novelty Song—
A Most Tantalizing
Melody And A Lyric
To Fit Any Act!*

"A LONESOME BOY'S ROSARY"

by
**HOWARD JOHNSON
& CHARLES TOBIAS**



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Keith's Cites Contract Clause Against Acts Making Talk Shorts

Keith's has evidently become disturbed by the number of acts booked on the circuit who have made movietone subjects. A letter from Edwin G. Lauder, Jr., has been addressed to all agents and producers. It reads as follows:

"The proper attention has not been paid by you or the artists whom you have on your books to clause 7 of our contract. We are going to hold you responsible for the strict compliance to this section of our contract."

Clause 7 of the K-A contract is as follows:

The artist agrees that the aforesaid act will not, nor will any of the members thereof, appear or perform, publicly or privately, at any time between the date hereof and the last engagement, hereunder, in any theatre, club or place of entertainment or amusement in or within a radius of 50 miles of any city where a theatre booked by the Exchange is located, or anywhere in moving pictures or by or through the means of radio or broadcasting, or perform or make records for synchronizing the voice and action of the artist in moving pictures.

In case of violation hereof this agreement may be cancelled forthwith.

KNEE DEEP IN MIDGETS

Times Square knee-deep in midgets all next week.

Singer's Midgets are in the unit at the Paramount, while like Rose's troupe is booked for the Hippodrome.

A. M. ZINN SUICIDE

Shot Himself in LaSalle Station in Chicago

Chicago, Nov. 20.

A. M. Zinn, former vaude producer and composer, died in St. Luke's hospital yesterday, from a self-inflicted bullet wound. He shot himself through the head in LaSalle street station.

Zinn was greatly affected 10 years ago by the death of his wife, known professionally as Frances Vanita Grey. Lately it was feared he was becoming insane.

Zinn willed his watch to Hal Skelly and requested that his body be consigned to Potter's Field.

Kessler's Pan. Franchise

Frank Kessler has an agency franchise for the Pantages office.

Booking Fees Are Out; Indie Agents on 5% Basis

Booking fees are out entirely for independent bookers handling independent vaude houses, mostly by house ultimatum and others voluntarily. Bookers are now operating on the legitimate 5 per cent commission fees from acts.

With the incoming of sound bugaboo panicking bookers the latter are glad to retain whatever houses they can save the former booking fee, bonus or whatever they called it when the gravy was good.

Now only the nondescript bookers of the dumps are getting it but in a different way. The "we boys" of show business are booking in bootleg talent for flat price with houses paying them direct and the latter getting the acts as cheaply as possible.

NEW ACTS

William Hart and Rae Nevins reunited after several years.

Henry Frey is returning to vaude. Sonny Clay, who recently returned from Australia where he appeared with his band, Edith Spencer and Lottie Gee, 3-act.

Caron and Eddy with Wally Brown and Caron Sisters, new revue.

Jack Fairbanks and Co., including Florence Major, in comedy act.

Betty Blythe, films, in sketch supported by Lynn Collins with Vera Knight at the piano.

Hein Raymond, Guy Milkem, Louis Miller in sketch.

CHI DIVORCES

(Continued from page 35)

her husband got lit and pummeled her and tore her dress off. He is Harry Cookley, local broker. Phyl estimates his income at \$50,000 yearly. She has turned the dress over to Phil Davis and he's going to haul it into court as evidence.

Also Alice Blaine Schwartz, chorine in "Houdini" South, vs. Harry Schwartz, non-pro. Married in Chicago in April, 1926, and Harry is alleged to have deserted her six months later. Another Davis client.

Claiming her husband deserted her with the statement that he preferred cards to marriage, Hazel Richardson of the Diversey theatre chorus lineup, secured a divorce from Randall Richards, sportsman, through Attorney Irving Eisenman. Marriage was in Nov., 1923, and separation in 1926.

Rene Heen won a decree last week from Robert K. Heen, dancer, with the statement that Robert's life was one long drunk.

Pearl Eaton Levant, sister of Mary Eaton, secured a divorce here from Harry Levant, actor, for desertion. Mrs. Levant was formerly a show girl but recently has been teaching art. She was awarded custody of an 11-year-old daughter and \$100 monthly alimony.

Hackensack Stock

Stanley-Fabian's Lyric, Hackensack, N. J., has been leased for dramatic stock and will discontinue vaude after next week.

Booked through Keith's by Harold Kemp.

6½ Weeks of Vaude Cut Down to 4½

Chicago, Nov. 20.

Sound picture so far have replaced two of the six and one-half weeks of vaudeville formerly on the Great States circuit.

Washington, Quincy, Ill., playing vaude four days, has gone straight sound. Majestic, Bloomington, previously a full week for acts, is using vaude only on Sunday. Lincoln, Decatur, vaude four days, has been changed to a Sunday date.

This leaves four and one-half weeks of vaude in Great States houses, with a third of that time composed of one-nighters. More conversions are expected.

LEATRICE JOY'S SINGLE

Los Angeles, Nov. 20.

Leatrice Joy, screen actress, held a final try-out of her vaude turn at one of the neighborhood theatres.

It is a single with song and monolog. No booking yet.

More Amateur Frolics

Victor Hyde is again staging the local Amateur Frolics in the Loew neighborhood houses.

The first got under way this week at Loew's Delancey, New York, with 50 boys and girls from the Ghetto.

THE GREATEST ENGLISH NEWSPAPER PAYS A TRIBUTE TO AMERICAN VAUDEVILLE

THE "TIMES" (LONDON), OCT. 23 THE PALLADIUM

The present revival of variety entertainment in this country owes much to American enterprise. In so far as it has enriched our programmes with originality, audacity, and variety it is to be welcomed, and much may be forgiven. Gratitude would be greater, however, if America exported more acts of the type of the *Crazy Quilt Revue*, which is included in the programme at the Palladium this week, and fewer of those singers who are continually proclaiming their desire to be with their coal-black mummies in Tennessee, though Van and Schenck almost persuade one that this type of song is really some strange sort of art. The *revue* given by the Kelso company is a burlesque of American vaudeville entertainment. Harry Kelso and Maurice Kelly as two "hoboes" do not do much, but they add to the gaiety of the performance. There is something of everything in the half hour or so that this company hold the boards, from operatic arias, conjuring, and juggling to lion taming (with real lions). The fooling outside and inside the circus is uproariously funny, especially at the moment when the "hobo," who has boasted of his powers as a tamer of wild animals, meets the body of the late expert being carried away on a bier.

We Now Come to 1929

- Jan. 7—Birmingham
- Jan. 14—Brighton
- Jan. 21—Holborn (Return)
- Jan. 28—Palladium (Return)
- Feb. 4—Southend
- Feb. 11—Devonport
- Feb. 18—Derby
- Feb. 25—Blackpool
- Mar. 4—Dublin
- Mar. 11—Belfast
- Mar. 18—Glasgow (Return)
- Mar. 25—Palladium (Return)
- Apr. 1—London Coliseum
- Apr. 8—London Coliseum
- Apr. 15—Alhambra (London)
- Apr. 22—Alhambra (London)

AND STOLL TOUR TO FOLLOW

European Representatives:

REEVES & LAMPORT

American Representative:

PETE MACK

A DOG-GONE GOOD ACT

W. H. GROH and HIS PIANO HOUNDS

CLEAN, WHOLESOME LAUGHS
NOW AT THE PALACE, NEW YORK
Direction LEW GOLDBER—ARTIE PIERCE

More Keith Shows

Daily in 2 Towns

Albee (Keith's), Cincinnati, will change from three to four-a-day beginning Dec. 24.

Another Keith-booked house to increase the number of shows will be the Barle, Philadelphia, slated to add one to its present three daily on Nov. 26.

The changes will add 15 more performances to a Keith route without increasing the number of acts or theatres.

Houses Closing

Vaude out of Capitol, Ansonia, Conn., sound program substituted.

No-Smoke Order

At the urgent request of the company insuring the Palace theatre and building against fire, an order was passed around the fifth and sixth (booking) floors last week forbidding smoking. Bookers and agents were asked to sign the slip. The no-smoking rule has affected the Palace building for years but has never been rigidly enforced. Fire laws forbid smoking in any structure directly above a theatre.

Acts Added to Sound

Cameo, Jersey City, adds vaude next week after all-sound for three weeks. The sound policy remains, with vaude added.

ILL AND INJURED

Miss Jackson, with the Charles Ahern act, was thrown from the piano box atop the bike propelled by Ahern Sunday night at the Majestic, New York, and for a time was thought by the audience to be seriously hurt. Although dazed she managed to bow out for the finale. A small wheel refused to work which caused the accident. During the act Miss Jackson does a variety drag dance atop the machine in motion.

Joseph Regan is ill with laryngitis in St. Louis, where he was appearing in vaude.

Zeppo Marx, Marx Brothers, is out of the show with gripe.

Sam Zolotow of the New York Times dramatic department, minor operation performed by Dr. John Carter, staff surgeon of the Times. Zolotow entered the Post Graduate hospital last week but is expected out in a few days.

Mrs. George Laft, professionally Fessie Milton, recovered from an operation for appendicitis. She is at her home in Los Angeles.

Earl La Vere, in Publix's "Teeling Off" unit, who left it in St. Louis owing to an attack of appendicitis, is recovering.

Virginia Dale, drama critic, Chicago Journal, is ill at her home in Chicago.

Margaret Ford, double-voiced vaude singer, taken to Bellevue Hospital, New York, has been discharged. Mrs. Ford left the hospital in company with friends and is reported resting at Spring Lake, N. J., prior to resuming her vaude engagements.

Harry Harris, of Harris and Weaver, in the Georgia Receiving Hospital, Los Angeles, suffering with a broken shoulder and bruises about the head. Harris sustained these painful injuries when he fell down a flight of stairs at the Continental hotel.

Julius Bledsoe, of "Show Boat," recently operated upon for appendicitis and later compelled to return to the hospital for an intestinal operation, is reported improved.

Helen Honan fell and broke her arm in two places while making her entrance Nov. 10 at the Minnesota (Minn.) theatre. She is with a Publix stage unit but may be out of it for a few weeks.

Sam Bennett says Variety printed he is leaving Saranac to return to vaudeville. Not so, says Mr. Bennett and he's at Saranac indefinitely, at 41 Park avenue.

JUDGMENTS

Ben J. Sweetland; Associated Glee Club of movie, Inc.; \$1.93.

Alexis Ruloff; Mme. Andre Sherri, Inc.; \$475.

Geo. Reine; Dazians, Inc.; \$972.

Jannagan, Inc.; J. Cohen; \$285.

Carter-Arkato Prods., Inc.; A. Feldblum; \$2,019.

Guido Ciccolini; V. E. Ferretti; \$5,060.

Anton T. Scibilia and Clarence W. Morganstern; Mahieu Costumers, Inc.; \$8,132.

Satisfied Judgment

Irvin S. Cobb; M. Dressler; \$5,691; May 2, 1928.

LOEW AGENTS WORRIED

Lubin Would Like to See List Cut Down

Once again vague and restless rumors are causing Loew agents to look up at the heavens and wonder if anything is going to fall and deprive them of their present booking privileges with the circuit.

J. H. Lubin told a Variety reporter that no new franchises had been granted and that no old ones had been cancelled, yet he did pass the remark that he would be more pleased were the present list cut down.

Meanwhile outside the agents have the "wonder if it is to be me blues." Reports still gather momentum that certain individuals not connected with the circuit at present are to be given floor booking rights within the next few weeks.

FIELD RETIRING

Chicago, Nov. 20.

Norman E. Field is retiring as gen. mgr. for Jones, Linick & Schaefer after 25 years of service.

He got a testimonial dinner at the Covenant Club.

45 Talking Shorts to Date

Released by M-G-M East

M-G-M has released 45 talking shorts to date, not including two Metro Movie-tone Reviews. To create this number of shorts, 16 different acts have been employed, with an average of three numbers to each.

Van and Schenck have been the frequent recorders. They have made four and are scheduled to make four more. Marlon Harris has made four and will make two other recordings later.

A number of west coast-made shorts will soon be added, perhaps 10 in all. With nearly 75 Loew theatres wired the M-G-M supply is thus far short of the demand.

Demmy Lamson, agent, has with drawn from the firm of Lamson and Ruth Collier. Miss Collier will continue operating the business, with Eather Rosecan as associate.

DEAR ART: (The Other "Beer King") "Bally" gossiped 'em! Now it's

"IRENE"

Same Place, Broadway Palace, L. A. (And I'm Playing Madame Lucy!)

WHOOOPS!!

KEN BROWNE

P. S.: Nadine Says "Hello!"

Marcus Loew
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160 WEST 46TH ST.
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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
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ACME BOOKING OFFICES, INC.

Booking All Theatres Controlled by

STANLEY COMPANY OF AMERICA

A route of 16 weeks within 200 miles of New York
Artists invited to book direct

1560 Broadway

New York City

Santa Claus's Gift to the Amusement World

ANN LEMEAU

A New Single Comedienne

in a Novelty

"SILHOUETTES"

Written and Produced by

CARL MCCULLOUGH

As the Clock Ticketh—So Ann Lemeau Clicketh

Philadelphia "Jedger" says: "ANN LEMEAU, a popular comedienne, gave the crowd a RAPID-FIRE JUMBLE OF SONGS AND WISE SAYINGS that kept all at ATTENTION to catch the run of things. Her parodies WERE NOVEL and her MAKE-UP LENT MUCH TO THE ROLE SHE DID SO WELL."

LA SIGONDA—NEW YORK—SOON—LA SIGONDA

LESTER JEFFRIES—Booking Master

KARL SCHWARTZ—At Piano

WANTED

VICTORIA THEATRE, ROCHESTER, N. Y.

ACTS BREAKING THEIR JUMP

EAST or WEST

Can Book Sunday Here

Anything from a Single to a Circus

NO NO DANCING JOE WOODS, Mgr.

DORA

WINNIE

CRISP SISTERS

in Their "CRISP REVUE"

K.-A.-O. Circuit

Personal Rep.: FRANK EVANS

TWO IN ONE

(NOT A SHOE POLISH)

BUT a Unique Band

Playing Two Theatres
This Week (Nov. 18)

PALACE and HIPPODROME

Bob and Gale SHERWOOD

AND THEIR ENTERTAINERS

Featuring LEON LE VERDE and BOB SHERWOOD, JR.

With RUSSELL FANSLER, PINKIE PORTER, EMORY FIELDS, CLARENCE MORRISON, BUD CARTER, JAKE MORRIS

PRESS COMMENT

The "World," Nov. 20

"By far the best act was Bob and Gale Sherwood, rushed over from the Hippodrome, where they are on

the regular bill, to fill the place left vacant by the Mosconi Brothers, who had cancelled at the last moment owing to sickness.

"Bob and Gale Sherwood present a band which looks like a family

affair. The lady in the act plays the piano, and plays it well, and the others each do a specialty. The whole thing is routine so well that none of the material which on analysis might be found to be

familiar stuff was ever held too long, and consequently the act was continuously amusing. It is a swell act, and on Sunday night stopped the show, a feat thoroughly deserved."

OPENING MUSIC BOX CAFE, NOV. 30, AND DOUBLING IN UPTOWN THEATRE, CLEVELAND, INDEFINITELY

Direction: HARRY WEBER

DAVE BERNIE and HIS ORCHESTRA

WATCH FOR MY OPENING

NOW K-A-O CIRCUIT

Direction: CHAS. ALLEN

Permanent Address: 745 SEVENTH AVE., NEW YORK CITY

Wednesday, November 21, 1928

PALACE (St. Vaude)

After a couple of big coin stopovers in the picture palaces, Belle Baker returned just in time to save a Palace bill.

Through misfortune the current show, which might have been a good one, turned bad Sunday afternoon. Palace in the management of forced reliance on one act out of eight for most of its value.

Not the bookers' fault. When Louis Mosconi, who suddenly Saturday broke the spine of the show booked for the Palace Sunday. The Mosconi unit should have been the nucleus of the bill with the Jack Benny to contribute to the Palace atmosphere. It had the Baker atmosphere mostly. Benny, too, but Jack was there to change his style or stuff to any extent.

That the absence of one player, and not single at that, can disorganize a unit and consequently make the Palace look like a mess, is a fact. Since the Mosconi dancing is gone in the case of the other products, all that's left of the act is a farce, unit now is in "Sad Case of Mary Dugan," closing the show and closing it awkwardly.

In spite of such support, the act, contributed by Louis Mosconi, Crawford and Broderick and the rest, it's far from a pay-off, far from a Palace clincher. If not for the palatable, there is no opening for doubt whether the piece would hold them in as it did Sunday afternoon.

It was the bookers' fault, however, that two opening acts should play one-two, whereas the Mosconi act have been in the opening. Makes little difference which one, though. Hap Hazard, on second, doubtlessly has more appeal on 4th Street. (New Acts) "The Greasy Groh," starting out as a single acrobat but coming up from under to finish with a canine turn involving four funny mutts. They're the opening act, but Peach act for kids but likely to be underrated by exclusively adult audiences.

Hazard also starts like one thing and winds up like something else. Enters in "one" for two or three minutes in the Will Rogers manner, rope included, but does goof instead of straight. The opening act is inferior to the comedy tight wire routine immediately following that it doesn't belong at all or should be retained only as a doublet on the wire. With a girl and a comic all the time, giving the girl the few straight chances taken. His Indian club bit is now the opening verbal stuff, a par that places both in the dub class. Gaggling on a wire is something out of the ordinary. Why Hap should waste his talent on the floor when he's so smart in the air is why he's probably still in the opening spot.

Benny m. c'd for three minutes between Hazard and the Bob and Gale Sherwood band act, doubling from the Hip on last-minute notice to replace the Mosconi dance act here. This line act is a group of 10 halls from the west. As bad as it looked on its first showing east, it looks just that good now. The lone fella who does the vocal quartet business, tallest section of the turn. With that simple elimination, it rates. As a yell for encore Sherwood explained the doubling, also that they were waiting for him at the Hip.

Benny snatched that one and elaborated on it for the benefit of the first two rows, the substance of the gag being that they might be waiting for Sherwood, but they'll never hear him at the Hip. And that that's just as much of a pipe for the crowd as the Madison Square Garden, where even Joe Humphries does pantomime. And a 50c Hip act doubling as a feature into the \$2 Palace show. There's a head on the floor.

Crawford and Broderick of the Mosconi unit and the chief attraction players were on with their crouching in the fourth act, next to closing the first half. Miss Broderick's delivery rides the team's material like Sande rode a horse. Crawford is a corking straight.

Miss Baker's act is a bit of a mystery curtain for two or three extra numbers, and still they wanted more. She whammed and slammed with everything she had, starting from Hebe to Wop, then back to Hebe, then into "Sonny Boy," then back to something else. All here and there, but it all jangled.

Up to now there has been an air of mystery about Benny's announcements. Each time Benny walked on he was followed by a luggage stage hand, who was introducing Vanessa, Jack revealed it isn't safe to leave your personal effects around the dressing rooms any more, hence the stage. All the build-up, the rag went bloody.

Vanessi (New Acts) in typical Vanessa production turn, aimed for the eye and totally missing the eye or the brain. Ways will admire Vanessa for her looks. They did here, and she looked so nice that they forgot about the act. The books may.

In his own spot, second from last, Benny just repeated his two-act of the week before with a girl named Marie, perfect. The act was a bit added at the Sunday matinee was Lionel Liorich, colored hero of the Vestril. He has a natural monicker. Booked by Charlie MacDon-

ald, the Hip's mgr, for all Keith houses. Sunday the usually sophisticated Palace patrons gave the lad a great reception. His appearance and short act consumed about three minutes. In a thick colored dialect, he opened with a laugh about seeing so much water, and finished by stating that he only came to see the water from now on in a bath tub. Exploitation of Lionel's appearance might have helped business Sunday afternoon, but it was so hot at that.

RIVERSIDE (Vaudeville)

First half framed to balance with the newly reduced scale to four bits in the orchestra. Six acts, five rows of material for intermediate time, and a flash for the finish in Milton Douglas orchestra, bill's feature and its only strength (New Acts). It ran 40 minutes Sunday afternoon and saved the day.

Film feature is Pathe's "The Cop." All things considered bargain at the price. Half a dollar for an entertainment running from 2 to 5:30 in a comfortable theatre ought to attract. But this one didn't. Lower floor scarcely half filled.

Opening is Harry Ellsworth's Revue, entirely machine-made. But the act drapes furnish the background for five girls, dance team, solo acrobatic stepper and Ellsworth singing and dancing in polite to the act. Dance team is blab chorus girls are likewise. Ellsworth does numbers and incidental just as a hundred polite juveniles do. Standout is the comedian, giving a dance with a girl and a worker. Act makes faint hearted attempt at undressed girls, but is just 18 minutes of uninspired production.

Pierre White, single singer with a girl pianist, does a few numbers in a simple and graceful manner, his fine baritone registering for applause. Best is "Choc." Makes good appearance, works with likeable ease and is a nice class number.

Raymond Bond and Co., latter being Helen Sullivan, accept, latter small time, comedy rube for laughs, character drawing being overdone for the laugh end, and accomplishes its purpose. Such broad comedy as it contains is at least in a night-gown like a balloon, undressing of awkward honeymooners and the like serve the usual ends of coaxing laughs.

Ruth Ford, single, depending upon Hebe character songs and comedy, did extremely well at this house, where the neighborhood has a doublet. The act is a bit of the sort. Has special numbers with better comedy lyrics than musical quality and fills in 16 minutes nicely, although four minutes less would tighten the routine. Dancing finish tops off a good impression.

Ben Marks and Ethel do the mixed team thing with German dialect. Like scores of its comedy imitators. The kind of girl lifts mediocre act to something like class by her fine appearance and silky way of telling. Good looking brunet and an eyeful in a pretty party frock.

Rather an insipid performance. The act took a charge in close position, after which it became entertainment.

5TH AVE. (Vaudeville)

Dreary vaudeville at the 5th Ave. first half, variety. Dull monotonous succession of song and dance, and song, with little comedy. What there was of the latter just as far as the Sunday night audience reaction was concerned.

Routine of show layout all awry. Jap. equilibrium act spotted fifth in the body-of-the-bill for some illogical reason, being neither a matter of scenic expediency, unless it was some excuse for them to get away from the Bohemian nights or for a doubling date. Front of the house billing discloses that the act is a doublet, also that they were waiting for him at the Hip.

Walsh and Charland, four-act despite the billing (New Acts), opened brightly. The act was a bit of a mystery curtain for two or three extra numbers, and still they wanted more. She whammed and slammed with everything she had, starting from Hebe to Wop, then back to Hebe, then into "Sonny Boy," then back to something else. All here and there, but it all jangled.

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another who dragged in a popular nonsense remark, that of "I saw down" which, for no other reason than that it is an absurdity, was uttered by an adult, has been with a laugh in and out of productions. However, by now, passe.

Kitamura Brothers, for no other reason than a matter for the records, are under New Acts, not being individually noticed by Variety although around before. It is one of the best turns of its type and while not worthy the No. 5 spot, is no more opener or closer. The latter was the original groove, the switch to "Dance Scandals" (New Acts), which closes.

In next to shut are Charles and Lady Dunbar doing the same stuff they introduced east seven years ago. At that time the Dunbars rated big time classification but with changing pace and style of the act, the two-act impresses now as a conventional barnyard and animal imitation act peppered with a dash of comedy. But on the whole, the act is a monotonous marathon.

"Show Girl," suns sound, feature. Duke Mills new house manager.

STATE (Vaudeville)

State bill Monday night packed an entertaining wallop. It started off with a dumb act and a straight act, but picked up and with comedy closed to laughs.

In addition to "Varsity" (Par.) with sound effects, the State gave them a delay of a screen news, including a colored Pathe review, which displays care in camera work, a set of M-G-M news flashes and a short roach comedy.

Ruth Ford opened the variety bill. Second was Ducl Di Kerkjark with his violin, and did well.

Morgan and Sheldon nicely third. Miss Morgan has robustness and freshness of youth in her work, with a range of the group operatic scene. She packs a pleasing stage presence, personality and a knack of clowning without making herself ridiculous. She's a welcome vocal relief for any bill.

Watts and Hawley were a little slow at start, but the big boy finally hit. The act was a bit of the sort. Has special numbers with better comedy lyrics than musical quality and fills in 16 minutes nicely, although four minutes less would tighten the routine. Dancing finish tops off a good impression.

Mr. Lionel Liorich, colored hero of the Vestril, paraded the stage with a big reception Sunday night when appearing on the rostrum of this tabernacle. The colored lad spoke his piece surprisingly well. He was doubly enhanced as a turn, so on Sunday he would have been seen and heard for either 75c or \$3.

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HIPPEDROME (Vaudeville)

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Eddie Dale and Co. girl tab act, as far as previously reported. "Bits from Skits" is billing and indicator. Frankie Heath sang, and the act was a bit of the sort. Has special numbers with better comedy lyrics than musical quality and fills in 16 minutes nicely, although four minutes less would tighten the routine. Dancing finish tops off a good impression.

Lander Brothers, vets from minstrel stage, came along the lines but in no way infringing upon Clark and McCullough. With a smarter routine they would be correspondingly enhanced as a turn.

Bob and Gale Sherwood return with a band act much as previously although with new stuff and changed personnel. The act was a bit of the sort. Has special numbers with better comedy lyrics than musical quality and fills in 16 minutes nicely, although four minutes less would tighten the routine. Dancing finish tops off a good impression.

Big hit Sunday night. "Sinners in Love" (FBO) on screen. Land.

ACADEMY (Vaudeville)

They're still giving the native and transient 14th street peasants plenty of the downtown Fox house for four bits. Packed house, upstairs and down, Monday night is the continuing success.

Five acts, "Mother Knows Best" (Fox) and Fox Movietone news. Show ran about three and a half hours. The act was a bit of the sort. Has special numbers with better comedy lyrics than musical quality and fills in 16 minutes nicely, although four minutes less would tighten the routine. Dancing finish tops off a good impression.

Leavitt and Lockwood and Harry

Stoddard's band have combined for a 45-minute unit act taped. Hitt-Bills of 1928. Assisted by Hazel Burgess and the seven. Hayden Gloria Girls and closing the vaude of the bill, they succeeded in holding the customers glued to their seats.

The unit might also be classified as an interlude, several of the people in the earlier acts being employed for bit parts. Among them Abe Reynolds, Hebe comic. Nothing outstanding in the act at present, but it looks as if it might be whipped into shape in a few days.

Leavitt's parodies on production and pop hits are not so forte and that Sidewalks of New York finale can stand plenty of fixing. Stoddard's orchestra is a standard stage band with a few of the boys showing flashes of vocal and hooping ability but held down. Leavitt and Lockwood can't amuse with a flourish but that is different, involving a dame and a John, both deaf, on the make in a picture house. Gladys, Gloria Girls, it's unspoken, added little to the turn.

Abe Reynolds and Co. held up the comedy end with "3 A. M." a skit in which the three comedians give a fair idea of what burlesque was in the old days. Assisted by Florence Clark, luxury blonde, he scored solidly with "Lullaby" and "Lullaby" (New Acts), dancing spectacle, employing six people, devised it for mild results. Parker and Mack, another comedy duo, with a few more finish, opening, deserved a better spot.

BROADWAY (Vaudeville)

Good show, well rounded with plenty of comedy and dancing. "Show Girl" on the screen to help. Standees Sunday night.

Profacing the vaude, Lionel Liorich, colored hero of the Vestril, paraded the stage with a big reception Sunday night. The colored lad spoke his piece surprisingly well. He was doubly enhanced as a turn, so on Sunday he would have been seen and heard for either 75c or \$3.

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Big hit Sunday night. "Sinners in Love" (FBO) on screen. Land.

81st STREET (Vaudeville)

Plenty of kids at the Sunday mat, attracted by Ike Rose's Hippitlan act. The size and cost of the midweek production cut down to usual five acts to four, two of which, first and third, are under New Acts. They are Nolan Bros. and Vessey, opening with drill dancing, and Wop O'Keefe, lyrics and comedy. The act was a bit of the sort. Has special numbers with better comedy lyrics than musical quality and fills in 16 minutes nicely, although four minutes less would tighten the routine. Dancing finish tops off a good impression.

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ponent of the personnel. That Marcello, the jester, is a big feature in himself with some lightning dexterity.

They sing, dance, handle lines with a minimum of "Ivanhoe" and "The Song of the Lark" and it's only in the singing ensembles when a lusty "Tent" or a rolling "T-T-T" asserts itself. The act was a bit of the sort. Has special numbers with better comedy lyrics than musical quality and fills in 16 minutes nicely, although four minutes less would tighten the routine. Dancing finish tops off a good impression.

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AMERICAN (Vaudeville)

Well organized, smallie the first half, blessed with a quantity of low comedy. With one exception, nothing outstanding or to be remembered. The act was a bit of the sort. Has special numbers with better comedy lyrics than musical quality and fills in 16 minutes nicely, although four minutes less would tighten the routine. Dancing finish tops off a good impression.

William and Joe Mandel were the big babes and exception. How this act repeats, as few do or can, is a modern-day vaudeville. The act was a bit of the sort. Has special numbers with better comedy lyrics than musical quality and fills in 16 minutes nicely, although four minutes less would tighten the routine. Dancing finish tops off a good impression.

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125TH STREET (Vaudeville)

Balmy weather wallowed attendance Sunday afternoon. Just as well for the act, which was a bit of the sort. Has special numbers with better comedy lyrics than musical quality and fills in 16 minutes nicely, although four minutes less would tighten the routine. Dancing finish tops off a good impression.

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VANESSI and Lido Boys (4)
Song and Dance
16 Mins.; Full (Special)
Palace (St. V.)

Typical Vanessi sight act. This time the comedy dance is without her usual high grade support.

The three Lido boys are somewhat below the rest of the turn. They sing, one plays piano, another banjo and the third dances. They are nice looking and smooth working, but not big time.

Vanessi is big time, has been for a long time. What she lacks as a dancer she makes up doubly in looks, and in the way she sells her looks. Her well known peacock number, still present, is a perfect example of what the dark and beautifully formed Vanessi can do with such a simple thing as a strut.

Her dancing is kicking. The height of her kicking is not so great, nor is the kicking itself extraordinary. Nor are her control steps any more unusual. Yet she peddles it as though it were technically perfect.

Act is artistically produced.

Bige.

MINER and VAN,
Comedy
11 Mins.; Two (Special),
Fifth Ave. (V-P.)

Good central idea and competent playing goes for naught. Almost complete rewriting seems necessary, though what the act needed just as much when caught at the Fifth was an audience.

Man and woman shipwrecked on a desert isle. Man discovers it's his wife, and vice versa. Permissible to say discovers as neither was aware of the other's presence on the boat, being maritally separated.

When a lion roars, woman says she loves her husband. When lion stops roaring, changes her mind. She claims she loves him again, but switches when seeing a sail in the distance. When the boat passes the island without so much as a nod, she's in love again.

Logical finish would be the discovery that it's no deserted island at all, placing the husband in a perfect spot to ha-ha. Miner and Van sign off abruptly and miff a chance to slip in a farewell punch.

Woman is a pretty nifty looker, her black crepe scanties being in great shape after all that time in the water.

Bige.

WALSH and CHARLAND (4)
Comedy Acrobatic, Dance
10 Mins.; One and Three
5th Ave. (V-P.)

Walsh and Charland are comedy male acrobats. Dance team in support, doing ballroom, tango and adagio straight for the double purpose of breaking up the sequence and setting a standard for the acrobatic clowns to burlesque.

Unless for some special intimate purpose of training the dancer, the act doesn't matter if for no other reason than that of show biz economics. Their own knockabout acro-hokum holds up on its own and registered strongly in the opening groove.

For the finale, one swings the other by the ankles and catapults him off on a wide arc under the back drop into deep full-stage. It served its purpose for a wow laugh.

Strong opener anywhere. Act's chief recommendation is comedy and it can third just as nicely on the better bills.

Abel.

"DOUBLE EXPOSURE" (3)
Comedy Skit
9 Mins.; Three (Special)
American (V-P.)

Two good looking girls and a pleasing young man in a light comedy playlet. Girls are next door neighbors. Boy can't decide. The dance tries to decide for him. He still can't.

Good songs twice, maybe thrice, to his own ace accompaniment. His singing isn't bad and changes the pace.

Girls are contrasting types, comedienne and serious handler of lines. Both should land in production.

Special house drop in approximately three.

Bige.

BONTA TROUPE (6)
Tumblers
6 Mins.; Full
Jefferson (V-P.)

One of the few acts around using the almost extinct teterboard.

In addition to very good board stunts, speedy ground tumbling. Members are four men and two girls. The girls look nice in pink shorts and keep pace with their companions.

Reliable bill starter. Should try presentations.

Bige.

MILTON DOUGLAS and Orchestra (10)
Band Revue;
40 Mins.; Full Stage
Riverside (V-P.)

A top notch m. c. functioning in front of a stage band, all singing to a piano and also lay a stage box plant and two girls who introduce specialties. Neither of the girls billed, but one piquant little singer introduced as Douglas' sister did clean up.

Douglas is a nice looking dark young man walking on canvasly to twelve men while the orchestra of nine (all brass except violin). Leads one number in formal fashion, then goes into a song, topped with a brisk bit of stepping.

Plant in box crashes in with comedy give and take and continues at intervals while the orchestra is simple doing black bottom in usual style and making a nice picture in her plump way. More solos by Douglas, who has an agreeable voice and a captivating audience approach. His "Sonny Boy" a riot.

Announcement for Sister, dainty college type who sings in a light voice and foils for comedy of Douglas. Brother and sister idea is well worked up for appeal to the family audience and it returns rich returns. Demonstration reached proportions of show stopper and probably the longest minutes of running time was by demand of crowd.

Girl and leader cross fire for good effect and for the finale do a trim bit of stepping. Girl is a prospect for something better than side issue for a stage orchestra, she has class, feminine appeal and under a good first house m. c. might develop.

Douglas himself has everything a picture house m. c. needs, and more.

Rush.

"DANCE SCANDALS" (6)
Song and Dance
12 Mins.; One and Three
5th Ave. (V-P.)

"Dance Scandals" is not the same act of the same name around three years ago. It was also a six piece song and dance revue, but this frame-up is new, evenly divided as to personnel whereas the former act held five women and a male m. c. Either this act inherited an abandoned title or some flash producer wished the monicker on a new combo.

It makes little difference as to billing the act.

This is another of those mediocre song and dance revues. Male dance team opens very dapper singing about their search for new talent. If that's a sample of talent they better keep on searching. They're going to get it. Eventually a male singer comes on warbling about "Arizona Rose" to the air and lyrics of "Montmartre Rose" with merely a change of locality in the song title.

That's enough.

Probably for no other reason than the act owned a cactus set-piece and a set of chaps and western regalia was this dragged in by the teeth. From then very vo-do-de-o. Small time flash.

Abel.

JOE and IDA ST. ONGE
Gymnastic
6 Mins.; Three
Broadway (V-P.)

Mixed team on the flying rings, trapeze and "iron jaw." Both share the labor, the woman offsetting as anchor in the aerial holds and not cheating on the routine. If anything, the balance is in her favor. She is no more prop or straight on the stage.

The aerial stuff, some of it away from the usual, is done neatly and without ostentation, getting its hand-to-hand rewards on its merits.

Opened well here.

Abel.

NOLAN BROS. and VESSEY
Song and Dance
9 Mins.; One
81st St. (V-P.)

Mixed three-act, blonde girl handling the vocalizing. Two Nolans are in West Point regalia, doing concerted tap stepping and flashing a military drill maneuver with prop guns to "March of the Boys."

Average dance revue, opening okay here and satisfactory in the introductory groove in the intermediaries.

Abel.

GATES and CLAIR
Songs, Dances
8 Mins.; Two (Special)
American (V-P.)

Thanks principally to a prop flight of stairs, a la Bill Robinson, this mixed ten in get across neatly as a diverting device.

Man carries burden with woman, singer, strictly fake on the dancing end.

Compe of changes of costume and scenery will help keep on working.

Land.

WALTER O'KEEFE
Comedy Songs
15 Mins.; One
81st St. (V-P.)

Walter O'Keefe is the m. c. and principal solo entertainer. Barney Gallant's Greenwich Village cafe where the conferencer has been directly responsible for a consistent draw of covert charges from Broadway, Park avenue and all around the town. It's his first venture in vaudeville to double around in the metropolitan double houses. O'Keefe is showing here probably for the Palace next week.

The song-writer-entertainer, with his own unique style of vocalizing, was as well liked as the 81st St. from the rostrum as he is on a safe floor and nullified any skepticism as to his mass appeal. This theory is founded on his smart satirical lyrics, but they got 'em and him without question Sunday afternoon where the audience was probably 40 per cent. juvenile, attracted by Ike Rose's midgut act.

O'Keefe didn't know that under the Sabbath laws, variety shows in New York are sacred concerts or some such substitute differentiation, which carries with it a proviso against the distribution of printed programs. O'Keefe made some reference to the program which would have identified him immediately as a song-writer-entertainer. He's writer of "Since Henry Made a Lady Out of Lizzie" which he opens.

After a few minutes, with O'Keefe's dwelling on how Ford compensated him for his Tin Pan Alley propaganda on behalf of the new flapper, the full significance was impressed. They got it further when O'Keefe plugged his "Jungle" song, the singing the hit song from the musical.

In between the comedian contributes small talk and biting satire. The topical turner follows with "Since the Movies Learned to Talk" and clicked with the closing lyrical harangue against MacFadden's "Graphic."

O'Keefe is a natural entertainer, at ease and at home whether on the stage or a nite club floor, the latter training proving an asset with the new stage of a rostrum, the intervening space between audience and footlights and, not the least, the general air of sobriety as opposed to the aura of the cafes.

The classier the vaudeville theatre, the better they'll like him. He'll now grow into the Jefferson but, houses like this, the Palace, Riverside, etc., will fancy O'Keefe.

Abel.

RAYMOND and GIBBS
Comedy
12 Mins.; One
American (V-P.)

Mixed team of blonde woman comedienne and masculine straight. Latter is a shorty and must look up when cross-firing. But his size is an advantage against the partner's rowdy impersonation.

She does a gum-chewing flap as a lead-off, changing in a few moments to bridal gown. Comedy in that, too, through a trip-up train and red bandanna handkerchief against the pure white background.

Talk runs to bowl-out form, with shorty on the receiving end.

No intermediate could go wrong with this one. It makes them laugh.

Bige.

TYMAN and DORIS
Songs and Talk
13 Mins.; One
Coliseum (V-P.)

Two boys. In addition to talk and songs they dance.

The dancing got the best until a bit of eccentric stuff at the finish with one boy standing in front of the other with his arms around the other's neck while the arms of the boy behind were projected in front.

A funny bit of biz as done by this pair with one dancing and mugging while the other looked after the costumes and gestulating arm work.

This bit really overshadowed anything else they did. Audience applauded for more.

Mark.

WILLIE KARLE and Sister
Acrobatic
7 Mins.; Full
American (V-P.)

Mixed acrobatic pair who waste no time in getting on and off. Consequently nice opener that should have little difficulty in finding plenty of small time work.

Man is an upside-down artist, stunting on his head most of the time. He does the drinking and smoking lifts, also the chair-table chair walk upstair on his hands.

Woman, changes from dress to rompers for a short tumbling in the trapeze and is there on appearance double finish worked with a short double pole, with the woman as understander.

Land.

W. H. GROH
Canines
10 Mins.; Full
Palace (St. V.)

Groh walks into a full stage piano set like a concert pianist, he climbs atop the piano for a one-hand stand on a pedestal like an acrobat. His classification isn't established until a dog walks on. Then it's still a question, but it stays dog.

As a comedy dog act, the kids should love it. Groh wastes considerable time till getting down to business, but they'll love it anyway.

His four funny looking pups bounce balloons around one at a time for the gang of them, and all in the spirit of competition. As each balloon is broken, the pups scam over to the pit for more balloons. An accomplice down there hands them out, and they know the source.

The comedy distinguishes this from most bound turns. It's comedy for juvenile audiences. Elders will probably regard it as just an opener, but they're bound to laugh. No more than an opener, but the comedy involved is natural opening stuff. For that reason Groh should find a demand.

Bige.

RAYMOND and MILHAM (1)
Comedy Skit
27 Mins.; One and Full
Coliseum (V-P.)

A comedy sketch, "Just Like a Woman," by Bert Robinson, played by Helen Raymond and Guy Milham. Opens in "one" with Miss Raymond and Milham in a supposed box at the theatre.

As the wife Miss Raymond is doing a lot of talking about the play. Lights go out for an instant and when flashed again her necklace is gone.

A cop is called. He steps out of the audience and is told by the husband his wife had a habit of losing things, in fact just before coming to the theatre she had lost her engagement ring.

Here a cutback to the home with an animated scene between the two leading up to the loss of the ring and its subsequent recovery in the salad dish.

As they start for the show the tickets are missing and then found in the lady's pocketbook. A return to "one" for the finish shows finding of necklace hanging to her gown.

A laugh at the finish... when the duo prepared to leave the theatre, the wife cannot find her pocket-book.

At the uptown house the little skit built up laughter as it ran along and was loudly well received.

The work of the principals was marred by a cold which obliged Miss Raymond to speak with difficulty.

Mark.

CANDREVA Dancing Trumpeters
Orchestra and Dance
16 Mins.; Full Stage Special Set
Orpheum, Los Angeles (St. V.)

A septet of youthful trumpeters, in sleekish attire, with a full cyclorama set. Two of the boys lead in specialties, offering difficult duets and bits with the remaining five.

The group gives indication of plenty of preparation. Their routine moving smoothly along. Pop numbers, verses done by the soloists, with the rest coming in for harmony chorus. At finish of first number, the five go into a soft shuffle while playing a repeat chorus. Remainder of the act the usual trumpet offerings, albeit well executed.

For flash finale, "Roses of Picardy," soloed, with five rows of roses lowered and lit with small colored lights. Good flash effect and a sure hand-ender. "Sextette from Lucia" and a "back routine by the quintet close.

OLIVER and CRANGLE
Comedy, Instrumental, Dancing
17 Mins.; One and Two
American (V-P.)

Oliver snatches the picture house idea and does m. c. for himself. He's a talking pianist and violinist. Girl makes but two brief appearances and incurs almost as much to the act as her partner, his long session notwithstanding.

What Oliver needs mostly is material. He is wasting a pianist, a manager, and three seasons ago one or two may or may not be new, but the rest very familiar.

Girl first appears as a Russian dancer upon a platform revealed by the one curtain split. She performs some intricate folk stepping and knee-dancing in this short bit.

Last but not join in a violin duo. Girl finishes with a nice huck.

Oliver manages to hold interest with his gab, but too much of it lessens the pace more than once.

Big time future depends altogether on material.

Bige.

"DANCING LESSONS" (6)
Dance Flash
16 Mins.; Full
American (V-P.)

Not the act of the same name, around three seasons ago with Ino Alcora in the lead.

This has a principal dancer, four boy hoofers and a girl piano accompanist, none with individual billing.

Boys all on the make, as usual. This time girl is the dance instructor, in a role as sweetest in the world, also as usual.

Dancing varied as to type and all good. Boys range from eccentric to soft shoe, with some winging now and then. Girl does jazz, toe and Oriental. Last named excellent.

Draped set.

Bige.

FOUR EASTONS
Acrobatics
6 Mins.; Full Stage (Special)
Coliseum (V-P.)

Four men to all appearances German, who feature a series of somersaults from the teterboard.

Appear in garb of baggage room men with one trying for comedy through awkward falls and bungling in handling property.

One man is so stout; his best trick being a double from the teterboard.

Act works neatly and effectively through style of routine. Did very well in opening spot.

Mark.

BILLY WELLS and FAYS
Comedy, Acrobatic, Song, Dance
23 Mins.; One, Two, Three, Full
5th Ave. (V-P.)

Billy Wells is a contortive comic, probably with a circus background, circumstantially, the clowning, thought with a big tent finale. The Fays are three girls and a man, one of the femmes particularly boneless contortionist.

Act carries assortment of drapes, set-pieces and olio. Costuming elaborately eccentric.

Variety and grandiose exhibitionism. Interspersed with song and dance, keynotes. It runs a bit long and with "cutting makes" for a novelty flash for intermediary houses.

Abel.

DOHERTY and BREEN
Comedy
15 Mins.; One
American (V-P.)

Two women, one impersonating a clown and the other a girl, mostly reflect to the elder girl's weakness for her partner. Act is ludicrous, lacking only the compasses and the most new-sapper.

Heavy sarcasm will appeal to audiences of the American type. Act was taken to heart by the horse-shoe boy in the tent finale.

Sample of pop music is used to pad.

Land.

ATKINSON and LUCINDA Co. (4)
Dancing and Instrumental
14 Mins.; Full
Fifth Ave. (V-P.)

Average dance flash involving good dancing. Stepping principals accompanied by two girl musicians, violinist and pianist.

Time a down.

Bige.

Chatter in New York

Tom Heeney and wife have been dining with the sporting scribbles since their return from Australia.

"Skeets" Gallagher complains of a "restlessness" resulting from indecision as to whether he should devote his time to the stage or the "tubies." . . . James Cannon, of the Daily News, gleefully announces that instead of rejection slips he has been lately receiving very courteous letters "of declination." . . . What will Reubens say when he reads the advertisements of Robbi and Rosenthal, which read "Gowns—What's All?"

Mickey Walker dropped into town for the week-end. . . . Margy O'Neill, sister of Peggy O'Neill, will be married this week to Joseph Parker, of the Parker Filling Stations. Peggy is to be the bridesmaid. . . . "The Maucers of 'Whoopie' is out of the show due to appendicitis. . . . Johnny Meehan, the dancer, having sold two songs, is now leaving for a London engagement. . . . Alan Walker and Bubbles Shelby open at the Everglades in new floor show, "Twinkle-Twinkle."

Flo Lewis, 19-year-old sister of Joe Lewis, Chicago comedian, who was brutally attacked about eight months ago, says Joe is living at the Ambassador on the coast, and this week had all the hindrances removed from his injuries. . . . Donna Rose's mother was operated Sunday. . . . Bert Frohman is back from abroad and will open as m. e. and half-proprietor of the Tokio, cafe at Flatbush and Nevins, which is Brooklyn. . . . Deshae Tabor returned from the Pacific, whither she went to rest and taking voice. . . . Fox and Loew are bidding for the miniature Roxy theatre near the new Beacon hotel. . . . Eddie Chester, the comedian, closed with Lukki's, Detroit's ace cafe, and is back on Broadway hopeful of closing a deal for the Vanities club, which he wishes to operate as the Eddie Chester club.

Marian Vaughn, wife and dancing partner of Val Vestoff, is suffering from ptomaine poisoning. . . . Chris Crane opens this week in "Rainbow." . . . Mildred Relsie is to be featured in a musical show, probably "Delmar's Revels," she says.

Howard La Noce, first an usher at the Capitol when the theatre first opened, has been elevated to stage manager.

Reports that Edna Leedom, blonde comedienne, who married Frank Doelger, will return to the stage are waived for the time. Edna announces there will shortly be a Frank, Jr., in the family. . . . If the wish comes true.

Ruth Durrell, prima donna of Publix "Pacific Breezes," former protégée of Victor Herbert, is honeymooning on Broadway with A. L. "Rubber" Goldberger, proprietor of the Claremont Tent, Cleveland.

Just to be different, Howard Lee, multi-millionaire poloist, gave Frances Williams, of "Scandals," an emerald engagement ring with two marquis diamonds. Imported from Paris, Miss Williams announced the week of Feb. 8 for their marriage as her last appearance on the stage.

This time it is Estelle LaVelle, of the Silver Slipper, who leaves for the coast for pictures.

Ruth Mix, daughter of Tom Mix, here with her mother, transferred from the Park Central Hotel to the Pleadilly. Ruth is playing Keith time in a dancing, singing rope act, which will appear shortly in New York.

Arnold Johnson, the orchestra man, although not a gambling fellow, bought a roulette wheel the other day because it looked fascinating.

Paul Page, the juvenile, went to the coast Friday to make a picture. Frank Keenan made a speech at the Paramount Grill, honor of Claire Windsor. Mabel McCoy is in town. . . . Mildred Spain, wife of Edward J. Doherty, may be the film critic on the Telegraph. She was formerly the critic on the Daily News. . . . Billy Dawn, one of the night clubs, is selling minstrelsy at Stern's. . . . Ray Minsky, stage investor, is leaving for the coast to put on shows at the Music Box theatre in Hollywood and make shorts for sound pictures. . . . Bee Jackson has one of those marionettes, a little monkey the size of a watch charm.

While Frances Williams was blue-singing the other night a fellow who was giving his girl the lowdown and all the latest Broad-

way gossip said: "That's the blonde Jack O'Stewart, married."

Edith Alice says she is engaged but won't tell his name. . . . Harriet Fowler, professionally Miss Harriet, closed in one of the night clubs at the behest of her boy friend, who maintained the work was running her down. . . . Lillian Roth has lost 20 pounds dieting and riding horses back.

Roy Mack and Walter Winchell were reminiscing of 15 years ago when the scribe hoofed for Mack at \$18 a week. . . . Loretta McDermott, who hasn't been out lately, is beginning to see some night life again. . . . Madeline Killean is playing the Follies in Brooklyn.

Elsie Carroll is entirely recuperated from her appendix operation and goes in the new Carroll show. . . . Another appendix victim is Bonnie Blackwood, of the Trivinity Club. And another who is yet to face the knife is Alma Mitchell.

Walter Edward Dwyer of the New York Times art staff goes on the Telegraph, taking the place of Bob Dean. Dean was let go when he failed to put a right arm on the picture of a Yale halfback.

Irene Faery, once of the Salon Royals, quit a show to do a number at the Roxy and the latter fell through. . . . Lillian Ullal is rewriting the works of a society woman, who has a yen to write drama.

Three Hauser brothers go to London. . . . Likewise Reld and Duethers. . . . Adele Smith, of the night clubs, was inducted as a showgirl in "Whoopie." . . . Patsy O'Day has Ruby Koehler in "Whoopie," taking the place of Hazel Sperling who succeeded the wife of Al Johnson. . . . Norma, of Carlo and Norma, dancers, is very ill. . . . Elva Peterson made favorable vocal tests for talker. . . . Bill O'Neill is making a talker. . . . Bettye Junod is instructing the girls in how to throw the arms and legs about in the Clayton, Jackson and Durante show at the Slipper.

Roma Forster, English, who had the role Helen Morgan plays, in the London "Showboat" company, is here to play in "Whoopie."

Another British beauty here is Nancy Riggs, blonde, also to do a picture.

Helen Henderson, suffering a severe cough which settled in her chest, calling for two doctors, made her will before recovering.

Helen Henderson, Roxy tenor, is accompanied by his wife at the piano.

Leon Enken, formerly manager of the Parody club, will be at the door of the Slipper henceforth.

Catherine Jones, former Paramount girl, who lost her father through a picture, and left to support her mother and three little sisters, found Broadway more than sympathetic. She was placed in a musical show and given immediate employment as a showgirl in a supper club. Over 20 offers were made the last time she was in the city.

A new thing in after theatre floor show entertainment is being tried by the Chateau Madrid, Dan Healy producing the numbers which will be of girls, 12 in all, appearing in evening gowns and doing the usual costume work of entertainers.

Among those accepted for the show are: Maurine Holmes and Dinorah Castella, of "Showboat"; Peggy Udell, of "Cross My Heart"; Cleo Brown, of "Rain or Shine"; Margit Dykott, of the "Follies"; and Isabel Dwan.

Philbin Sisters, both married, will not return together to "Vanities" but one will.

Peggy Joyce, having aired Lord Northesk, is free lancing in the Broadway places.

Peggy Fenner, who hit in Chicago three years ago, is returning to join her husband, Milton Watson, who used to "tenor" for Paul Ash.

Herman Turk departed for California. So, too, Dave Dryer, who left to make talker music. Cookie "Sunshine" Cohen, of the radio, went west for a vacation.

White tourists making the Harlem black-and-tans have been struck with Aaron Douglas, young Negro artists' murals at the Club Harlem, former Ebony Club. Billy Pitts discovered a new scene in Paris in 19-year-old Helen Smith, formerly a hired girl, who has decorated Billy's new studios in the Navex building. Miss Smith will also decorate Ada May's hunting lodge at Burlington, outside of Philly.

Thy. Paramount hotel provides dance music for luncheon to a \$1 club meal. Gross still doesn't rival

the same gag at the chownmeinerles, with some transposition to a 40 and 50c combo luncheon.

Irving Berlin will do the tunes and words for Ziggy's "Show Girl." Title player still undecided.

The Darling Twins, Harriet and Sylvia, now 17 and in New York, expect to go into a musical production with no fear of their age interfering. Twins are blackhaired and their street costumes, exactly alike, run mainly to reds.

Andy Bryne is now musical conductor for Fannie Brice on Keith's. Jed Flanagan has a new restaurant at 61 West 56th street.

Allan K. Foster sails Jan. 11 for Europe to bring over some foreign acts.

Bee Jackson's at the Monterey, as reported, says Bee.

Charles Sabin and Eleonora Ambrose Mouzet have patched up previous differences and will reunite as dance team for vaude and night club appearances around New York. Sabin, with Billie, and doing a dance with Polly Walker in the Colon musical, will double for the side stuff.

With a rehearsal call up for three days for "Well, Well, Well," the Shuberts' musical, starring Jack Pearl, Marlon Harris did not show up. The comedienne had picked up a ticket for speeding on Long Island.

Too Much Adagio

Adagio teams are taking a lashing from Broadway these days. The street is overrun with dance teams seeking work. Night clubs are besieged.

Bee's Late Discovery

Rumors of another reconciliation between Bee Palmer and Al Seigel are true, only professionally, according to Bee. She says Al will play for her when making her Movietone. Miss Palmer says: "I have found the man of my heart and will reveal his name within a week. He is a wealthy broker."

Tommy Guinan in Havana

Tommy Guinan's going to Havana this winter to work for Fred Perry at the Casino.

Tommy blames Macfadden's "Graphic" for killing his Florence club off through harping on an unfortunate episode in the cafe.

Ruth Wilcox's Week's Run

Ruth Wilcox (Mrs. Edgar Selwyn) played Puss in "These Days," which closed Saturday after one week at the Cort. Notice was posted Tuesday evening. Arthur Hopkins figured the show had no chance after untold box office notes.

Miss Wilcox split the news to her manager-husband when she returned home. He extended congratulations, but she sniffled that all the shows she went into closed. It was her first role on Broadway. She was in Edgar's "Strike Up the Band," withdrawn last summer after trying out of town.

Willie Moore's Bride

Willie Moore is aiming to sit across the breakfast table every morning from Lorette McCarver, the Dallas brunet in "Show Boat." They are due to say I do by New Year's.

Willie has split away from Pop Ditty and the noted chop house, having entered the silver polishing business. It will be Willie's second aisle trip with a best man. He was wed to the daughter of the wealthy Col. Greene, heir to the Hetty Greene millions. The girl had a million in her own right, which may be why it didn't take.

Rogers vs. Cochran

Before sailing last week C. B. Cochran, London producer, saw "Three Cheers" at the Globe. Will Rogers, in a Cochran show over there several years ago, spotted and introduced him to the Globe audience.

Rogers said: "Get up again, Charley; I want the folks to know you. You know, Mr. Cochran has the best show in town. It's 'This Year of Grace' at the Selwyn. You all should sure not miss that one." Said Cochran: "Will, I think you've been holding out on me." That referred to Rogers' dancing. The humorist alluded: "Tell you the truth, Charley, I only learned these steps a few weeks ago," and bowed to Dorothy Stone.

Mitchell Quits

Harper Mitchell, former New

On the Square

Phoney Chink Cruising

Cruising around the Square in a little 2 by 4 road-louse, a phoney chink with a long pigtail is advertising "The Squealer."

Florist Couldn't Pay Rent

A florist; they called him "Nick the Greek"; had a hole in the wall flower shop adjacent to the corner room where Lucky Strike eigs are made at 45th and Broadway.

Seems Nick got behind in rent two months. Walter Reade tried to have Nick move up to the Columbia theatre building and offered him almost free rent to move. Then a lawyer is said to have visited Nick up to sleek and demand a small fortune for his lease.

When W. R. was confronted by the florist and his legal andy, he told Nick to get out then and there as a marshal was waiting to put his stuff on the sidewalk. The shop is closed and Nick now hasn't a chance to get the Columbia stand. If he had paid up that two months' rent it would have been something else for W. R. to worry about.

Cleaning Up New Orleans

A new governor of Louisiana has started to wash up New Orleans of its open gambling. The start was made in Jefferson and St. Bernard counties, on the city's borders. These parishes were dotted with wheel places, following the departure of dog racing and hi-li.

There are said to be 40,000 unemployed in New Orleans. That may have had some effect upon the new governor. He will not, however, from the story, interfere with race track betting (Mutuel) at New Orleans' regular winter meets, covering 100 days.

Racing around Miami is reported starting in Dec., with the oral betting system as in around New York, employed.

Movie Balls for Mugs

A new wrinkle worked by sharpshooting chisellers of so-called theatrical-movie balls is what is called a resemblance contest. The gag is explained in advance publicly sent out to towns where such functions are scheduled calls for the mugs who buys for the affair to tell the box office man his name and address as well as which one of the stage and screen stars he thinks he resembles. Fems, who kick in a buck at the gate, are given the same privilege.

Famous doctors and producers are advertised as judges of the contest with the prize kept a secret. Most of these dances held around New York are held under the auspices of phony film schools operating under the guise of independent film producing concerns. The names and address provision of the contest gives them a sizeable sucker list to work on.

New Game With the Bangtalls

A new game enjoying considerable popularity around the Square uses prop horses, the bangtalls being set in tracks on a stand and being moved along according to the way numbers show in a deck of cards. The odds range up to 20 to 1, the banker of the game having the same edge as a regular race track bookmaker; all the best of it when the favorites are knocked down and taking it on the chin when a heavily played long shot breezes in first.

Times' Large Ribbon Sign

The electric sign device on the Times Building which flashes a moving ribbon of words, used by the New York Times to flash election returns, moved along according to the way numbers show in a deck of cards.

The apparatus is called the motograph news bulletin, the one on the Times building running 368 feet and visible in four directions.

Other signs of this type all face one way. Following the election the device was used for a few days to flash news bulletins to Broadway crowds by the Times. Early this week the apparatus was not in operation having shut down to allow for construction which when completed will double its story telling capacity. Paths news weekly this week shows the Times' sign in operation Election night.

Biggest Chownmeiner in Newark

The Yellow Peril dine and dance chownmeineres are now making their presence felt over in Jersey. The Palais Joy, which opened on Broad street, Newark, last week with an orchestra and entertainment minus covert charge, is said to be one of the largest Chinese restaurants anywhere. It occupies the entire second floor of a building on the main stem, having a 200-foot frontage with ample room provided for any desired expansion.

Buckner Getting Money Even in Jail

Arthur Buckner, former actor and jail getting promoting show producer, appears to make money somehow whether in or out of prison. For weeks past from the City Jail of St. Louis he has been sending letters to show people and newspapers, connected with theatricals all over the country, with a quick touch appeal.

It's a standard gag with Buckner, each time he goes for a stretch. This time it's a year, and that one of his pleas. That if he can gather enough coin to pay off a lawyer he can be deported and save the year at Leavenworth.

Buckner is issuing so many letters nowadays they look as though some girl is writing them for him and attempting to imitate the Buckner hand in case his repeating. "And here repeating," Buckner will gamble a two-cent stamp anytime against 1,000-1.

When Buckner was at Atlanta for a term, it was said he almost had the Warden set for a bust in on one of his deals he intended to engineer with the Warden's money, when he left. That Buckner did not sell the penitentiary while in it was likely an oversight by him.

York vaude agent, has retired from the show business and gone to California to enter his brother's firm. Before giving in Harper took a fling at acting, but got eliminated when the producer shaved down the overhead.

Paying for "Notice"

A revival of a very old and common gag has started again around New York. Actors appearing currently in vaude or legit on Broadway are advised of a very favorable notice in such a paper, with a copy to be sent up.

Another phone call and if the actor wouldn't like 100 copies or so as it's the greatest notice, etc. Usually failing, the messenger appears, asking the actor to sign a receipt for the 100 copies, with the upper portion of the paper receipt covered over. Later the receipt part is revealed as a box office order for the papers at 35c a copy.

One of the Palace acts last week pushed the messenger's hand away,

saying he wanted to see what there was to sign, when the box office order came out.

Palm Beach Rush

Palm Beach, Nov. 20.

Last summer's terrific hurricane will hardly be a deterrent for class winter vacationists this winter. That is more than indicated by the heavy bookings at the leading hostleries.

Reservations at the Breakers are now so heavy no more are being accepted. The management has limited many such bookings to three days. It takes pull to get a room for a week from December to February. Anyone who stays longer must have real influence.

The Breakers was virtually undamaged. It is the last word of hotels, the architects being given free rein and pouring a ton of coin into its building.

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Mostly the stories dealt with baseball and prize fights, play-ers and pugs. This series will be reprinted weekly. Each story will carry its original head. The story below appeared in Variety of July 16, 1920.

LAMP IN HIS HAT, MINE HURLER HELPS

But Manager Fears Blonde's
Room Rent Stare

July 16, 1920.

Dear Chick:

My wolves have been going great guns, and we are now in fourth place. It shows what a difference just a few rattles of the can will make on one of these flat-wheeled ball nines.

I sent a couple of the saps I had on their merry way, and the rest of the gibbons figured they'd better start hustling or they would be divorced from their hot meal as far as this club was concerned. I have a new pitcher who has won two games in a row, and he has helped some. How this bird ever wins a ball game will have to be answered by Harry Sharrock, for he hasn't got a prayer. He just lobs them up, and they pop them all over the park.

However, I am keeping a flock of bandages and Sloan's on hand for the day they start belting him. I will need them to patch up the skins of the rest of the owls. His name is Jones, and he came to us out of a hole in the ground. He was a coal miner when one of my scouts grabbed him, and when I met him at the train he still had the lamp in his hat. But as long as he wins ball games I wouldn't care if he wore snow shoes off the diamond.

This bird is about as loose with his change as a Pullman car window. He will probably wind up by buying the club, if he lasts long enough. He came to me the other day, and after I explained to him that the club only paid living and other expenses when the ball team was on the road traveling, he wanted to know if he moved to the suburbs wouldn't we consider him as on the road. He's making a great play for the phone operator at the Eagle Hotel. She's a swell lookin' dame who has nearly wrecked the league at various times. Oh, how she can take those chumps! She's a blonde with a room-rent stare, and she can introduce a guy to more checks to lift than any three of Ziggle's flock.

Well, she took a chance with Jones one night last week and allowed him to date her up. The next day I hung around the switchboard lookin' for info, and she finally gave me a detailed description of her wild night with the coal miner. He took her to an automat and kysed the joint out of about a buck's worth of food by dropping chick nickels in the slots. This was followed by an invigoratin' walk of about a mile while he explained to her why he was so nervous in street cars and taxis. He finished the evening by a dash through the public library. For a ninth innin finish she told him she had lost her purse containing her salary, and that if she went home without it her drunken stepfather would beat her to a pulp. He told her not to worry; that if she would give him her I. O. U. he would insert and add in the local paper and sign his own name to it figurin' that any one in town would be glad to return the purse to the pride of the ball club.

I led her figurin' some way to give him the worst of it, but at the present writin' he's 6 to 1 to present her with a bill for usin' up his ceiling.

Well, Chick, old sock, it's time to get on the message, so I'll ring off. Your old pal, Con.



CON

Baron Hanley in Court Over Driver's License

John (Baron) Hanley, 39, sportsman and man about town, was in West Side Court before Magistrate Maurice Gottlieb on the charge of disorderly conduct.

The portly "Baron" was freed, but plainly vexed when in court. Patrolman Oscar Hoffman of Traffic C was the complainant against Hanley. He charged that Hanley had advised his chauffeur not to show Hoffman his driver's license. Hoffman halted Hanley's chauffeur at Broadway and 110th street. Hanley was in the rear of the car. Hoffman demanded to see the chauffeur's license. Hoffman charged that when he asked the chauffeur to display the license, the "Baron" advised the chauffeur not to. Hanley was taken to West 100th street and "booked." He quickly got bail. When in court he seemed bored. The officer said that there had been some misunderstanding. The "Baron" left with his face beaming.

Rothstein Hooeing Keeps Up; Burkan Now in Atty.

An unparalleled circulation maker may have been discovered by the dailies in the Arnold Rothstein matter that still hangs around the front pages after days and days.

The hooeing keeps up with the police waiting for the people they want to see to call on them, and Mayor Walker staging one of those angry things with his police commissioner.

About the most noteworthy incident of late is the selection of Nathan Burkan as counsel for the three administrators of the Rothstein estate. The latter still remains estimated at \$3,000,000, net, despite the dailies trying to dissipate it or raise it a few millions through stolen bonds.

Officials found out more about the "feet" catnip, costing over 120 lives in 24 hours than all of the New York police and federal inspectors have located in 15 days concerning the loss of Rothstein's one life.

Administrators were appointed by the Surrogate last week. They are Robert's father, Brown, his bookkeeper and a real estate expert. In the only safe deposit vault so far located was found a couple of insurance policies for about \$20,000 each, one payable to his wife and the other to his dame, and some diamonds unaccounted for.

While it seems to be the same impression that some important people must be mixed up in the Rothstein affair.

10 DAYS FOR KICK

Jas. Fay Goes Away for Booting
Dorothea Wynans

Charged with kicking a girl in the back, James Fay, 28, of 292 West 92nd street, was sentenced to the Workhouse for 10 days by Magistrate Maurice Gottlieb in West Side Court. Fay was arrested after a chase by Patrolman Philip Burns of the West 47th street station.

Dorothea Wynans, 23, of 210 Dana road, Los Angeles, stopping at the Century Hotel, was the complainant against Fay. She asserted that she had been at Roseland with some friends.

The left the dance hall and went to the Village Grove. After leaving there Miss Wynans started for her hotel. She reached Broadway and 40th street when she asserted that Fay called her an "infamous man." She resented it.

Fay, who was with some friends, she charged, booted her in the back, telling her, "Her screams were heard by Burns who caught Fay on the run. He said he had been drinking but denied the charge."

In imposing the sentence the court badly flayed the defendant.

Cop Father of 13

Barney Stager, traffic cop on the east side of Broadway and 46th street, became the father of his 13th child a couple of weeks ago.

Ten are living, seven girls and three boys.

Mr. and Mrs. Stager have been married 22 years, but Barney gallantly says you wouldn't believe it to see his wife, or that she is the mother of such a large flock.

Barney has been at the 46th street corner for 18 years.

Didn't Want Chumps to Leave Joint; Beat 'Em Up

"Beating patrons in alleged supper clubs must stop," said Magistrate Maurice Gottlieb in West Side Court when he found John Mormando, 30, who said he was a porter in the Lafayette Cafeteria, 149 West 48th street, guilty and sentenced him to 30 days in the Workhouse. The court reduced the sentence when the complainant stated to the magistrate that there were some extenuating circumstances. Mormando then got 10 days.

Mormando was arrested by Patrolman Bob Enright of the West 47th street station, on the complaint of James W. Shilling, 30, stock broker, of 206 West 105th street. Shilling, charged that he was savagely beaten in the supper club at 5 a. m., Nov. 14.

He testified that Mormando was one of his assailants. Shilling collapsed on the sidewalk. His companion, Myra McDougall, 24, model of 206 West 105th street, dodged a bottle hurled at her and hid in a phone booth. She was rescued by the cops.

Shilling had to be attended by an ambulance surgeon. He appeared in court with his nose broken and his head was swathed in bandages. Mormando was first charged with felonious assault. This was later changed, although Mormando admitted in court that he had a stick in his hand.

Shilling told his charge. Saul Price, assistant district attorney, suggested a hearing be had immediately on the charge of disorderly conduct.

In many of these kind of cases, Price told reporters, the complainants are scared off. "That is why I wanted an immediate hearing," said the young district attorney.

Giving Money Away

Shilling with Miss McDougall and two others, a man and a woman, had spent some time at the supper-club, which is in the rear of the cafe-room. The other man, Enright told reporters, was giving the dancers and hostesses bills of large denominations.

Miss McDougall suggested all go home. A fight broke out. She came to her side, seeing her by the breast and began to treat her roughly. Shilling protested. Immediately the fight was on. Bottles, chairs, cutomers and everything movable were thrown, said Shilling.

He feared Miss McDougall would be struck. He covered her, he said, and endeavored to run from the place. As he was passing through the cafeteria, Mormando struck him. Cops and detectives hurried to the place. It looked as if a "big" fight was in the making. Mormando was identified by Shilling and placed under arrest.

He said he had a stick but was trying to save himself from being hit.

"People go to these alleged supper clubs. Many of them are nothing but speakeasies. They spend plenty of money. In some places they are robbed, in others they are beaten."

"It has got to stop because I am going to send all offenders that appear before me for beating customers to jail," said the wrathful magistrate.

PETER RICE STRICKEN

Peter Rice, veteran member of the Friars, was stricken with apoplexy and is under observation in the hospital. He is reported in semiconscious condition.

He was formerly identified with Miner's Brewery.

Skin Game Easily Worked in Cleveland

Cleveland racketeers have introduced a new skin game, this time using real skins in their swindle. It is a wow, as one sucker swiftly testified after being clipped to the tune of \$500.

A mob of two sidewalk hustlers are pulling off the trick. Both met in the chump's store apparently as strangers, one carrying a bag which, he confessed to sharpshooter No. 1, contained smugged genuine Alaska seal skins that he wanted to sell.

After a long spiel, the skin racketeer finally offered to sell the other the entire bag for \$1,500. His shillab agreed to the buy, asked the seller to wait until he got some money, and then did the fade-out act.

When his accomplice failed to reappear, the key man put the bee on the sap, saying that in desperation he would sell the furs for one-third of his original price. The racketeer fell, especially after the shillabber phoned later, but was told that the furs were being sold to a merchant.

The Alaska seal skins turned out to be rabbit skins.

Somebody Snickered and Dancer Socked Miller

A temperamental outburst on the part of Ramon, of Rosita and Ramon, dancers, doubling from "The New Moon" into the Club Lido, resulted in an attack on Charles Miller, first fiddle player in Harry Rosenthal's orchestra, Lido.

As a result of the melee in the musician's room Friday night Miller sustained several painful face lacerations and the loss of at least a handful of hair from his scalp.

Although the squabble was quickly squelched by the intervention of Frank Garlasco, one of the operators of the club, and Miller had no chance to retaliate, he has vowed revenge.

The trouble according to an eyewitness started while Rosita and Ramon were doing their dance "T'Amour Tragic" and the dancer calls for Ramon to take a drink of poison, with suicidal intent, and Rosita, stepping in and stabbing him to frustrate it.

Rosita's timing was a little off Friday. When she prop-stabbed Miller he started to choke on the finger she was about to swallow.

Somebody snickered. Ramon was convinced that it was one of the boys in the Rosenthal orchestra, although one of the Hernandez Bros., also in "New Moon" and doubling into the Lido, tried to persuade him it was a covet-paying guest.

Following the dance Ramon, boiling, entered the musician's ante-room and berated all those present, picking especially on Miller.

When Miller said pweeee Ramon leaped on him with outstretched fingers dug his nails in Miller's classic features and had nearly succeeded in carving his initials on the violinist's face when healed off.

Miller was seated in an easy chair smoking a cigar when the attack occurred; it is said, and in addition to his other injuries sustained a burnt lip.

Woman Who Lost Rings

Panned by Magistrate

Asserting that she desired to withdraw her charge of larceny, Mrs. Mary Sperber, 30, dancer, of 149 West 62nd street, caused Pellegrino Truncate, 22, chauffeur, of 313 East 39th street, to be discharged in West Side Court by Magistrate Maurice Gottlieb.

Truncate was arrested by detective Pat Hurty, of the West 47th street station, on the complaint of the dancer who declared that she had been robbed of three diamond rings while in a cider stub. She charged that Truncate, whom she identified, took the rings and forced her to take them from her fingers.

She stated that she sought the return of the rings but that Truncate refused to give them back. She then notified Hurty.

Truncate had the rings when arrested, said the officer, and said that the dancer had given him the rings to mind.

The court flayed Mrs. Sperber and stated that she did not give the complaint in good faith.

UFFNER GIVES INFO ABOUT ROTHSTEIN

James (Pat) Uffner, 35, 1101 Allen, 225 Central Park West, former bodyguard for Arnold Rothstein, Charles Kibbee, an ex-soldier, same address, and Charles Lagania, 31, 261 West 10th street, were before Magistrate F. N. McQuade in West Side Court on charges of robbery and were held in \$5,000 bail each for hearing Friday.

The trio are accused of being implicated in the robbery of Arthur Davey, 25 West 43rd street, president of a fireproofing concern, on Oct. 5, at 81st street and Central Park. When the men were arraigned a squad of uniformed police guarded the outside of the building and the corridors while detectives circulated among the audience.

Arrest of the three was made by Detective Thomas Tunney, West 65th street station. They were brought to the police headquarters, where Inspector Connelley and other detectives interrogated them about the robbery and also in connection with the assassination of Rothstein. They denied knowledge of the robbery or the slaying.

Over the objection of State Senator Elmer Quinn, Magistrate McQuade held them until Friday to give the police an opportunity to produce Davey and his secretary. Quinn charged that the police knew the three had nothing to do with the robbery and the very day it was a subterfuge to hold them in jail hoping to get information about the Rothstein case.

Rothstein Wise Uffner told newspapermen that he had known Rothstein for about 10 years and was sure that the killing was due to a gambling debt because he pointed out that Rothstein always paid his debts, even if they were a little delayed. He said the story about marked and shaved cards was the bunk and that he probably knew more about crooked gambling than any man in the country.

When asked if Rothstein might have lost his head when he went to the room in the Park Central Hotel Uffner scoffed at this. He said the gambler was never known to become excited or lose his head.

Uffner also discounted the drug story that was circulated. He said that during his association with Rothstein he never knew him to be interested in drugs in any way. He said that if the police or federal authorities knew of this they should have taken some action before the gambler was killed to give him an opportunity to refute it.

The three men, through their attorney, collected their money and were kept in the basement at police headquarters since Friday without the formality of a court arraignment. "They said this was done to 'sweat' them into giving information they did not possess."

Magistrate Uffner made it quite plain that he will take adequate action Friday when the case is called, and warned the police officers to have their complainants in court at that time.

\$1 Chance Sellers

In Office Building

In the Galvin building, 236 West 55th street, deceives under the command of Deputy Chief Inspector James S. Bolan raided an office on the fourth floor, room 414, and seized several hundred books representing chances on various stocks. Books and three prisoners were taken to the West 47th street station.

Prisoners gave their names as Gilbert Roberts, 40, engineer, 217-09, 110th avenue, Queens Village; Samuel Johnson, 22, salesman, of 10 Sheboygan square, and James Gallagher, 37, fireman on a locomotive, he said, of 1565 Park avenue, Bridgeport, Conn.

They were charged with conducting a game of chance. Detectives William Haack, led by Bolan, entered the office building. The arrest came about, Inspector Bolan stated, when a wife wrote to him and said her husband's earnings were being played on the dollar chances.

The highest prize was said to be \$3,700. Lowest \$400. The prisoners will have a hearing this week in West Side Court before Magistrate John V. Flood.

Hotel Lincoln now get a regular free ad on the 47th street housing the Grand Boulevard station W428 on the 27th floor of the building on 47th street. It is a regular ad for moving the station.

Mr. J. M. ...
... ..
... ..

Among the Women

By The Skirt

Lou Forman Landed Years After

From the stage of the 81st street theatre years ago, Lillian Shaw told Lou Forman he would one day lead the Palace orchestra. And so it came to pass. Mr. Forman is giving the Palace what it needed badly for a long time. Music that is music and a leadership that denotes a full knowledge of vaudeville.

Jack Benny is, in this week and his easy presence adds much to the bill. To be sure Mr. Benny lost out on the two first acts and outside of a nasty crack about Syracuse, all could be forgiven.

The girl on the wire with Hap Hazzard wore a very short green dress and pink tights. And very nice the tights looked. She might have shown bare legs, but her better judgment won out. Veness was gorgeously frocked but the legs were bare and showed several black bruises. A buf-fante was the last word. The long bodice was of white satin with a sprinkling of diamonds. A very full skirt was made entirely of tulle ruffles. No lining was required in the skirt, the ruffles were so finely put together. A huge rose colored fan carried and gracefully manipulated. Her famous peacock dance was done in a gold colored chiffon, the huge train embroidered in a design of the feathers of the bird she was representing. An up-to-date tap number was done in an extremely short black tulle skirt, dotted with black spangles and faded into the bodice of silver.

Belle Baker was at home and in a pink gown of a design that sparkled with brilliants. The longish waist ended in a full skirt having an uneven hem.

Helen Broderick was in two fuschia shades. Dress was chiffon with a short velvet coat. Small hat was of the darker shade and the inevitable muffs was evidence. Gale Sherwood of the Sherwood band was in a white lace dress over a pale blue foundation. The female impersonator in the act need not fear the audience isn't going to think he is a male. His clothes are too badly worn to deceive any one.

Ruth Ford as a No. 2 Fannie Brice

A little girl is at the Riverside this first half, Ruth Ford. She should go a long way in vaudeville with the proper direction. A young edition of Fannie Brice and looks so much like Fannie they may be related. Miss Ford has a nice routine of songs and does a dance with high kicks that should attract attention in itself.

She is first in a college oldskin slicker. Underneath is a mauve satin frock cleverly cut as to flounces. A green flower decorates one shoulder and slippers match.

Helen Sullivan in the Raymond Bond act was the hick all right. Mr. Bond's jaws and most of the audience were in union. All chewing gum. Mr. Bond does it for comedy and it may be funny to gum chewers.

Ethel (with Ben Marks) was neatly dressed in an Alice blue ruffled dress. The ruffles ran up and down, instead of around and around. Milton Douglas has two cute misses with his band. One is a bobbed brunet. She did a dance in an orange ruffled skirt and velvet brassiere. Discards the skirt and is in, of course, velvet pants. The other brunet has long curls. Her choice of costume was a green silk blouse worn with velvet pants of the same shade.

The miss at the piano for Pierre White was in a silver dress that sported no trimming whatsoever.

The Harry Ellsworth Revue is five girls and two solo dancers. The dressing of this act ran to much showing of flesh. Mostly pants and bracelets, little else. And little else to show.

Morehouse as a Packer

This should be in the biggest type; Ward Morehouse makes a personal appearance on Broadway.

Friday afternoon, Nov. 16, a professional matinee of "Gentlemen of the Press," at the 48th Street. "Gentlemen of the Press" is Mr. Morehouse's maiden effort as a writer of plays. If this is a sample, he'll probably write another. He should. And if he doesn't that's everybody's loss. The play was enthusiastically received by the professional audience. But it was the second act when a bunch of reporters make an appearance in a body and among those present was Ward. His police was that of an old timer. The only thing noticeable was the plink of his ears. And maybe he hated that personal appearance before friends. Just a few of those present. Martin Beck, Chas. Blockford, Roy Royston, Milton Watson, Koley Allen, Chas. Winniger, Jesse Freeman, Bobbie Perkins, Joan Bennett, Sylvia Sydney, Miriam Hopkins, Constance McKay, Kitty Watts and Mr. Morehouse's favorite trio of blondes, Dorothy Hall, Virginia Smith and Marie Saxon.

So you see he did do his picking, wise lad.

Marion Davies—Now

A Marion Davies picture now is an event, where a few seasons back it was something to avoid. Miss Davies' latest, "Show People," is a woe, and held over at the Capitol.

From a little southern girl in long curls to a sophisticated actress of the films, Miss Davies has shown a development nothing short of remarkable. Her takeoff of Mae Murray was most amusing, although it might have been any one of several picture stars.

Clothes always play an important part in a Davies picture. Kid clothes, then period costume, to a stunning fur trimmed street suit and a bride's costume that was ravishing.

Walt Rosen's last week at this theatre as m. c. is something to remember. Let's hope he will not long be away.

Broadway's Best Play

Lew Cantor presents Janet Beecher in "Courage" at the Ritz. Before the season is over it may read Janet Beecher presents Lew Cantor with a nice bankroll.

Not a better show on Broadway than "Courage." An achievement medal should be given the party who cast this adorable play.

Miss Beecher, away too long, is the mother of seven children and although not looking the part, she at least acts it. The youngest of the tribe is Bill, played by Junior Durkin and how! What a kid! He's the season's best bet. His smile alone is worth the price of admission. The other kids, Theiso and Ned, are also theatrical, just some thing that could happen in any walk of life. There is a show of an aunt, admirably done by Helen Strickland and, thank Heaven, the ending of the play finds the mother and aunt estranged. A weaker producer would have had them reconciled.

In the three acts Miss Beecher wears sensible street clothes made in the prevailing modes. In colors she has beige, blue once called goblin, and a bluer blue, the shade of sapphire.

AHEAD AND BACK

Louis Herzog and Benny Carter are the co-conspirators at the Gallo, re-opening this week with "Hushbow." At Zottatough recently returned to the Columbia, N. Y., box office where for so many years he was its treasurer, resigned Saturday to become treasurer for Louis Werba's Platoush (Brooklyn) theatre. Zottatough was succeeded by Eddie Oestlander.

Merlin-Lewis went to Pittsburgh last week to handle publicity for Lew's Penn theatre.

Freddie McKay, company manager of "The Sacred Flame," Henry Miller's.

George Witherspoon ahead and John Donnelly back with "The Age of Innocence."

Willard Holcomb ahead and Frank Perley back with "So This Is Love" (Peggy Joyce).

Women Folks

By Molly Gray

Nagging in Talker

No wonder "The Hometowners," Warner's latest 100 per cent talker, is playing to audiences who prefer to remain silent. No one wants to pay perfectly good money to hear a whole cast of actors nag and bicker and yell at each other almost throughout an entire film. George Cohan has made his characters as rude as those in a Lonsdale play—unfortunately, without any of the Lonsdale charm.

Doris Kenyon looked lovely and was convincing in pantomime—but her actions spoke more convincingly than her words, which were slow-paced, and as painfully precise as an elocution prize recitation.

Marion Davies Made Stunning Bride

Among reasons to account for the mobs storming the Capitol (sounds like a revolution, and it nearly is in pictures) were Marion Davies in "Show People," and celebrities appearing, but not acting. Miss Davies' greatly improved appearance is partly accounted for in the costume pictures forming part of the story, she looked stunning in both, and some credit must go to Hattie Haines.

Marion's grey cloth suit with its kimmer collar and band on the bottom of the jacket was very becoming, and she did full justice to an ermine and sable wrap over a tulle gown. She made a beautiful bride, too. But these are only added attractions; she and "Show People" are the main events. William Haines also ran.

Women Do Little in Mix Film

Tom Mix used every known element in "Son of the Golden West," the Indians, the Pony Express, covered wagons, stage coach hold-ups, gangs of bad men, three head villains and any number of heels, U. S. Cavalry troops, the villain's feminine "companion" and, of course, the sweet young lady he rescues. Her only part was to be rescued. To gain permanent possession, once less than the present rate. And yet it didn't seem quite as Tom Mix as Tom Mix fans would like, too much divided interest, perhaps.

Sharon Lynn had little to do but be there, Fritzle Ridgway does as much for the vision. No complaint about Tony and his competitors.

Dressy "Flats"

"Honeycomb Flats" (probably so named because of the number of blow-outs they harbored) is a dressy picture with an occasional laugh. Dressy because of a rich mother-in-law, Myrtle Steadman, who insisted on her daughter having all the fancy furnishings and diamond necklaces to which mother said yes was accustomed.

Mother knew how to plan a beautiful wedding, too, the bride's veil covering her face until the ceremony was finished, though George Walsh didn't seem enough of a Turk to make that necessary.

Her light coat had a number of Baum Marten scarfs and to end for a tuxedo collar and for cuffs.

Jane Winton complicated matters for the bride by wearing her silk shawl—an other instance of daughter acting entirely unaccustomed to things, wearing it indoors and trying it on the guests.

Good Measure

Regardless of the miles of film given to the war "The Good-Bye Kiss" adds a few feet and it's good measure. Engaging innocence about it.

Sally Ellers was the little song and slinker lady with the S. A. (when those letters meant blue uniforms and hymns—not silk stockings and him).

Simplicity

"The Red Dance" is more of a movie than many a "special." Dolores Del Rio, abetted by Charles Farrell as the very grandest Grand Duke, is fine as she always is when in a peasant blouse and a heavy skirt.

Moments when a white fox collar towered above her and chinchilla and broadtail would lend dignity to any clopement.

The character of Ivan Petroff was a new one and every time he spoke he said something, marking him as rare in any type of picture. The camera said several things, too.

Dorothy Revier made a hairy exit but she did get in a view as the bride.

Uncommon Chatter

By Ruth Morris

At the Paramount

This week is almost entirely a man's world at the Paramount, and the honors belong to Dave Rubinoff, who heads the orchestra and later plays violin solos. One of those is played as accompaniment to a classical dance developed from the Greek frieze effect, beautifully done, the dancers picturesque in white dresses and wigs.

Mureen (Mureen and Sonny) looked cute in white satin trimmed with red and a fluffy pink chiffon. This being anniversary week, the presentation called "Starry" opened with the side elevation of a huge birthday cake sporting two large candles, and closed with a not too effective attempt to reproduce the Paramount trade mark with its starry halo, of girls.

Eddy Peabody's little red jacket gave the keynote of a very pretty Japanese number done in enlarged cherry blossoms with the girls in kimonos to match.

Clever Sweaters

Macy's is showing clever sweaters introducing a diagonal direction of the weave simulating the kerchief effect either at the neck or hip line. The kerchief ends being loose, tie into chic adjustable knots.

Shoecraft has something novel in the way of fur shoes with handbags to match. One model is of pony in beige spotted with brown. Another is of brown broadtail and dressed kid combined and trimmed with gold pipings.

Miss Skinner's Numbers

Cornelia Otis Skinner chose plain white escape in which to appear in three character sketches Sunday night in the concert of James Pond and Tom Wetherly. Over this dress Miss Skinner slipped a blue kimono for her first number, that of a mother doing arithmetic problems for her son; a lace shawl for a lady in Venice; and everything she could find for the British lady explorer.

All the numbers were highly entertaining, the last especially provoking mirth.

Grandma's Applesauce

"Marriage by Contract," Tiffany-Tone film at the Embassy, mounts a platform and shields a warning to all women against contract marriage without benefit of clergy and tries to gain its point by depicting a contract marriage that couldn't have succeeded through the dignified offices of even 10 ministers. Most pictures that three-sheet a moral are stupid—but at least they try to be a little logical and more thoughtful—though the action had developed partially because of the thinking powers of its characters. This one doesn't.

Patsy Ruth Miller did a good job with the title role, struggling as she did through a series of unconvincing, ageing make-ups. Half way through the picture we felt that it must all be a horrible dream—and so it was—with the heroine waking up in time to march her contract husband off to any convenient altar.

Dresses worn in the earlier part of the picture were quite lovely—bouffante and becoming. One offered a good solution for that difficult problem of finding a wrap that does not ruin the line of a bouffante dress—short velvet jacket, banded at the hips to allow skirt fullness to flare unimpeded.

The heroine's grandmother (looking much more like Little Red Riding Hood), characterized the picture with a horrible dream—and so it was—with the heroine waking up in time to march her contract husband off to any convenient altar.

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at \$15 a pair. (Or you needn't have your right name.)

Sax's Fifth Avenue is stressing combinations in furs. Its newest ensemble is composed of hat, scarf and muff of fine moire ercaul, skillfully and intricately draped. A matching fur bag is also available.

The Very Latest

The very latest shriek in distinguished sportswear, says Jay-Thorpe, is the suit of black tweed. Coat is three-quarter length and a bit brusque; skirt gains comfortable fullness with front plaits. Combined with Schiaparelli hand-knit sweaters that are a more formal black tweed has a scarf collar of white ercaul and white jersey blouse. Both models have an air of chic and well-being.

The smartest sports dresses found here are the ones (selling at \$55) made of fine cashmere Jersey. One type has a tiered skirt of finely pleated jersey, trimmed with occasional bows and line-inserts of self material. Another, in similar style, has diagonal bows enured in the material. Awfully good.

The Maria Guy Jersey beret (fresh from a hearty Paris reception) is on view at the main floor hat salon. Made of three moulded pieces of fine jersey—front and back sections and inserted middle band, which provides slight beret fullness. Looks like nothing in the hand, but very trim on.

Reliable stylists state that it's quite the "dernier cri" or something to wear a large velvet flower on a monotone kerchief scarf. Anyway, don't say we didn't tell you.

Mary Hall's Story

Mary Hall, whose naturalness and flare for comedy registered so well when "These Days" had its premiere, is playing her first theatrical role. Her introduction to Broadway reads in best story book style. Wanting to write plays, she went to Yale Dramatic School, and appeared in the Hopkins play when it was first given as "Finished" at the Laboratory theatre. Mr. Hopkins promised her the part if the show ever came to Broadway.

Mary is pronounced by some of the first-stringers as a "comer."

Ritzzy

Just Russian

Program at the Ritz this week serves a two-fold purpose: celebrates a slow and religiously flavored Armenian, and dishes up Russian atmosphere. An introduction to the Dolores Del Rio film, "The Red Dance."

The Russian what-not, sort of dance-made Chauve Souris, bright and colorful with glittering costumes.

Colors that shriek at each other somehow or other blend in a stunning effect and the result is very attractive and—Russian.

Mr. Kauffman Remarrying

Mrs. Nancy Lane Kauffman, as she has been known since she divorced Philip C. Kauffman, is to marry Andrew Dasher, an artist, who has a studio in Santa Fe, New Mexico. She is the daughter of the late Franklin K. Lane, Secretary of the Interior under President Wilson. Becoming an actress, Nancy was with the since separated Margaret Lawrence and Wallace Edginger in "Secrets" and was understudy to Ina Claire in "The Last of Mrs. Cheyney."

Samuel Piza had the first of this season's "Artistic Mornings" in the ballroom of the Plaza Hotel, the artists including Lucrezia Bori, of the Metropolitan Opera; Weyland Ebel, tenor, and Alberto Salvi, baritone. Performances included Mrs. Henry Morgan Tilford, Mrs. Charles Chaplin, not to be confused with Charles Chaplin; Mrs. Herbert L. Satterlee, sister of J. P. Morgan, and Anne Morgan, a founder of the Sutton Place colony.

Dorothea's 42nd St. Display

Dorothea and her 42nd street display of her Christmas cards which should help business. The window carries a full size newspaper showing her picture and telling her story.

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15 YEARS AGO

(From Variety and Clipper)

The burlesque wheel did something more than make gestures to sublimed raw performances. "Girls from Happyland" had been warned to behave. Billy W. Watson (not "Beef Trust" Watson) persisted in spilling the dirt and the show was closed in midweek in Indianapolis.

Week's laugh was appearance of a time clock in the W. V. M. A. Chicago, with orders that all employees punch it. C. E. Kohl, who drew card No. 1, led the field in the first week in being late. It was an auditor's idea.

Wall street was beginning to lamp possibilities in show business. A syndicate was reported looking over the music publishing business with an eye to organizing a central unit. Scheme was to spread the high cost of song plugging over the whole field thereby effecting huge economies.

Dance craze had grown to such proportions and had encouraged the opening of so many road houses, it was believed to be cutting into Saturday evening theatre attendance to the extent of a real menace.

Thirteen more road attractions closed, on top of a like number the week before.

David W. Griffith was installed as producer-general for Reliance having among his assistant directors Christy Cabanne and Edgar Lewis.

Picture acting schools and scenario writing education mills attracted the attention of the Postoffice officials. Secret Service men sent into the field to get evidence against the film "trust" had turned up a mass of data on sharp practice and outright fraud in the conduct of these institutions, and it came into the hands of the Postmaster-General.

50 YEARS AGO

(From "Clipper")

P. T. Barnum was elected to the Connecticut house of representatives from Bridgeport by a plurality of 219.

Adolphe Patti's persistent aloofness from society is explained in a Paris story relating that since her separation from the Marquis de Caux, when the unhappy marriage terminated, gossip had busied itself about the diva. She played only a few engagements, principal among them Covent Garden, London, and the Imperial Opera, St. Petersburg.

The Prince of Wales (later Edward VII) attended a performance at the Theatre Francaise, Paris, of Octave Feuillet's "The Sphinx," and afterwards went back-stage to compliment Bernhardt and M. Febre, the actor who played an English lord. Wales presented the actor with the gold-mounted mace he was carrying.

A crowd of 1,000, big for the day, attended the football game between Princeton and Harvard in Boston. Princeton won, one touchdown to nothing. The same day Amherst and Yale played to a no-score tie.

Lester Wallace became Shepherd of The Lambs.

Harry Paulding, bill poster, was fined \$500 in New York for putting up advertising placards on the pillars of the new Elevated railroad structure, probably the first campaign against unsightly advertising. The "L" company was not yet wise to the advertising racket.

"Noiseless scenery rollers" are advertised as a new departure in stage equipment.

Inside Stuff—Pictures

Howard Hawks at the Fox studio has made a contribution toward clarifying the troublesome problem of how far safety may displace and supplant action in the new motion pictures. William De Mille in a discussion at the Academy of Motion Pictures suggested the talking picture must not be merely a photographed stage play; it must be dialog added to a motion picture.

Fred Niblo more recently has gone a trifle further and insisted that the screen must preserve for itself those elements of the motion picture that most have helped to make it great and not sacrifice to dialog such factors as youth and beauty, scenery, sets, variety, composition, action and photography.

In the present stage of dialog development the main problem is the determination of just how much action and variety of sets with safety may be thrown out of the window to make room for the voice. In the search for an answer to this question there is brought up its companion query as to how much story, how long a story, may be told with dialog in the course of an hour's run of a talking picture.

Hawks made a test from a book the pages of which were of standard size. Five pages out of a book of 250 were taken as the sample—and all of the five were in dialog. The action chosen was of fast tempo. Uttered as the words should be the footage ran to 550—which means a little over six minutes at the rate of 16 feet to the minute, which speed is the standard for photographing and for projecting sound film. On this basis 50 pages of the book would have supplied dialog for an hour's run of picture, without allowing space for anything savoring of real action, for it is conceded action and dialog do not affiliate.

Mechanical difficulties of keeping a microphone in even contact with a moving speaker and concealed from a camera alone explain that.

A story is told on the west coast of an independent producer whose ambition to increase the number of his pictures during the year could not be understood in the trade, especially when it was known that such increase entailed opposition from financial backers. The mist was cleared up when it became known that the producer drew down in addition to his salary \$5,000 for each picture made by his company.

The producer had a partner who in the beginning knew not so much about pictures. In those days when the business side of the company made suggestions they were received with an air of superiority as well as of indifference that finally penetrated the partner's hide. In order to meet the producer on even terms, the partner seriously took up the study of pictures. He traveled the country from one side to the other, keeping his eyes open and his alert mind working. Gradually his complacent acquiescence in the dominating attitude of his producer partner faded. He began to fight for his views and to get away with them.

Meantime the producer was having difficulty with his financing. His original backer refused to sanction an increased output. Another laboratory agreed to take up the burden—at least it did until it learned the producer intended to take the \$200,000 it would advance and hand it over to backer No. 1 to liquidate the sum on the latter's books. Then it quit cold.

A banker in New York agreed to finance 18 but put thumbs down on more. Then came the increased attention to sound and the producer was interested. His partner all along likewise had been devoting much attention to the same development. The partner knew where he could put his finger on finances. The situation between the two men reversed, with the producer in the secondary position.

The partner also had an exceedingly wideawake sidekick; picturewise and otherwise. Much water passed under the bridges in the course of a month. When it was all under there had been consolidations and the one-time producer nearly had been sunk without trace so far as his commanding position was concerned. Now it is stated the number of releases will be cut to 15. Two have been made.

At one of the largest of Hollywood's film studios, rather unusual co-operation exists between the production staff and the publicity department. The recognition accorded the p. a.'s division is such that contract men are thoroughly schooled to play ball with the publicists. When any actor fails to do so, the p. a.'s with the sanction of the front office, employ Chinese method of education that rarely fails to bring the player humbly into line.

A young actress was signed for one of the studio's important productions. She had played in but one film before, but had had stage exhibitions. On her first interview, she pulled her first bloomer by demanding once. Her subsequent high-hat tactics toward the p. a.'s was published. Her subsequent high-hat tactics toward the exploitation campaign chilled them on the idea of carrying out the exploitation campaign planned to build up her personality. She neglected appointments or was usually very late. The word went out to give her the works.

As far as publicity copy and portrait stills were concerned, the publicity department forgot her completely. When worrying and asking for service, she was ignored completely. After 10 days of this, she came in, almost in tears, cornered one of the p. a.'s and demanded to know what was wrong. He broke the barrier of silence that had been raised against her and read her the riot act. All set for that had been raised against her and read her the riot act. All set for that had been raised against her and read her the riot act. All set for that had been raised against her and read her the riot act.

In its house review of the Paramount Variety's reviewer mentioned that the organ selection by Mr. and Mrs. Jesse Crawford had been a good one, by an undisclosed and unprogrammed singer. In vocal accompaniment by an undisclosed and unprogrammed singer. In vocal accompaniment by an undisclosed and unprogrammed singer. In vocal accompaniment by an undisclosed and unprogrammed singer.

Indie talker tie-ups with record and piano manufacturers, as well as free lance film producers of the Hollywood's Poverty Row variety, are getting commonplace. From a legit agent's office comes the latest, one getting underway with the Star Piano Co. and the Gennett Recording Co. The Hanophone with the Star Piano Co. and the Gennett Recording Co. The Hanophone with the Star Piano Co. and the Gennett Recording Co.

One of Hollywood's leading men in the business long enough to know all the famous grabbing tricks, used the backing-away-from-the-camera stunt so much on the leading woman in one picture that she came close to tears.

The gag is to back away so that the player nearer the lens must turn their back to the camera to speak to the other and the woman resorted much to his own advantage. Finally, in desperation, the woman resorted to her own measures to stop him. When the next scene began, the leading man backed away as he spoke to her. To reply, she turned her head ever slightly and spoke to the empty space beside her. The director instantly stopped the scene, demanding "how come?" while the leading man piped up, "What's the idea? You didn't speak to me then."

"No," she answered, crisply, "but I spoke to where you were supposed to be." He was alongside when the cameras started again.

Anthony J. Biddle, who married the late James R. Duke's daughter, is said to be financially behind the recent DeForest-Phonofilm deal, engineered by Schlesinger of South Africa. It is also stated that Biddle is intensely interested in the action DeForest has pending against Fox-Case in the New York federal court.

Inside Stuff—Vaudeville

Frank Vincent returned to the coast last week-end. While in New York he may have entered into negotiations for the Pantages circuit, with William Fox or possibly Keith's or others, but nothing is ever set with Alexander. The Pan's boss yesses today and forgets tomorrow. That's his rep.

It's understood that if Pan does any dealing, other than through Vincent, looking for a trade or sale of his vaudeville circuit, Vincent will collect on the commission end through his agreement with Alexander.

A long anticipated around the world trip will be started around Dec. 15, Vincent says. He has no inclination to return actively to the show business.

For years Vincent headed the Orpheum circuit's booking office in New York when that office held the best group of vaudeville bookers ever assembled by one circuit. That was when the Orpheum earned net \$3,000,000 annually. Then in came Marcus Hellman as the Orpheum's president and his bunch of shock advisors, some from the Orpheum circuit and some of Keith's. With the Orpheum turning over from that three million net to a million and a half annual loss. It was losing when merged with Keith's at the rate of \$30,000 weekly.

Vincent's star booking quarter, before Vincent was sent west by Hellman, were George Godfrey, Benny Thum and Ray Myers, with himself. Not one remains with the Orpheum or Keith's as a booker. And Keith's starved for bookers.

"Courage," the Lew Cantor show at the Ritz, New York, playing to around \$13,000 weekly, is going three ways. Cantor is in control, with Keller & Godfrey, agents, holding about 25 per cent and Charlie Pope 10 per cent.

The show is hooked up for total of \$6,000 weekly including rental. That gives it a profit of \$7,000. It's now in the sixth week and acting like a stickler.

When Al Jolson, after making "The Jazz Singer" for Warner Bros. was given a large block of stock in lieu of cash, he presented 50 shares of the stock then selling at about 20 to Harry Wardell, his court jester; Louis Schrieber, his secretary; Frank Holmes, his valet, and to Jimmy, his chauffeur as Christmas presents. Most of the boys figured that stock given away so freely was worth little and converted their certificates into cash. Only Jimmy, Jolson's chauffeur, held on to the engraved certificates and his stock is now worth about \$6,500.

By a twist, Vanessi may yet head the unit originally built around the Mosconi Bros. by Keith's production department.

Shortly after starting out the Mosconis handed in their notice in an effort to quit the unit. Vanessi was offered their place and reported on the verge of accepting, when negotiations with the dancer were declared off and the Mosconis ordered to stick.

Opening Sunday at the Palace, Vanessi found herself on the same bill with the Mosconi troupe, though somewhat awkward, because of the absence of Louis Mosconi, due to blood poisoning. There is little chance for Louis to recover in time to rejoin the outfit next week, and Vanessi may, after all.

Probably the only exhibitor in the country, let alone on Broadway, who's paying the same rental for his features now as he did eight years ago is Charles McDonald, manager of the Broadway theatre. Eight years ago McDonald set a figure of \$500 for a week's exhibition at his house and he's not exceeded it since, playing "The Air Circus" last week and "Me, Gangster" (both Fox) this week, with "Excess Baggage" (M-G-M) next.

Inside Stuff—Legit

For some time theatrical scenic designers have been pretty sore at interior decorators invading their profession. The scenic designers union has decreed all interior decorators entering the theatrical field, even the big shots like Robert Edmund Jones, must belong to the union before they can sign a contract. But in spite of precautions many interior decorators creep into the profession, get contracts and get their designs executed. The union has issued a statement that any scenic designer who does the painting or otherwise carries out the ideas of a non-union interior decorator will lose his union card.

The scenic designers complain that a lot of high brow producers think an interior decorator is an artistic acquisition and a scenic designer. The union men say interior decorators know nothing about scenery construction. It requires special technique to make a Byzantine palace fit into a baggage car the scenic designers say. Also they accuse interior decorators of parking a lot of antique furniture on the producers and collecting big sums.

Gilbert Miller is mentioned as a producer who goes for the interior decorator. The sets for his last two shows have been designed by non-union interior decorators and the union is angrily looking into the matter.

George C. Tyler is another producer who inclines to the high brow. He had Gordon Craig design the sets for "Macbeth" and after a lot of squabbling the scenic designers union got Tyler to pay a designer's fee besides Craig's salary.

A high salaried comedian in a musical show which recently opened came nearly being dismissed without notice. The show had cut three days, a period that salaries were being paid since the show had played out of town, for the purpose of introducing new business. Dress rehearsal was called the night before the premiere but the comic was not on hand. The company waited. He was finally dug up at a club with a highball in his hand. Walking on the stage, he said: "Ladies and gentlemen, I am stinko."

The rehearsal was walked through, minus the comedian and the management disgusted. A repetition may bring a complaint to Equity.

In addition to presenting "On Call" at the Waldorf, New York, Jules W. Leventhal, whose principal activity has been in stock, is renting the theatre. The house, handicapped in location, has had tough pickings since opened a couple of seasons ago, being a steady loser.

It was promoted by Harry Ostrin and Sam Griesman, the latter getting out a year or more ago. It is said that the manager office offered to take over the house when it was first built and pay an annual profit of \$12,000. Griesman never told Ostrin, fearing he might accept and of \$12,000. It would make much more. Last year the Shuberts were interfering it, advancing some \$10,000. It is reported. They refused to go any further and relinquished claim.

Last season when "The Air" played at the Waldorf, Gene Buck was supposed to have taken a piece of the house but his interest ended when the show withdrew.

Paris' Newest Revue as Seen and Reviewed by Am. Painter, J. F. Parker

(John F. Parker is a well-known New York artist. He has been painting of recent years in Paris and is equally established over there. How the alleged "artistic" of the stage revue appeals to the artistic eye of a painter is seldom disclosed in print. Mr. Parker admires it, in "Tout Paris," at the Casino de Paris, as he here relates, by request of Variety's Paris correspondent, E. G. Kendrew.)

By JOHN F. PARKER

Paris, Nov. 8.
Invited by my good friend Kendrew, known to so many of us here as "that Variety man," I attended the press showing of him of the new revue, "Tout Paris," at the Casino de Paris.

A number of long-haired artists who paint pictures present. They came over from the Latin Quarter for the so-called "repetition general" at the famous resort of the Rue de Clichy and for once stayed to the last curtain.

This does not indicate, however, the show is high-brow in any way. Simply that the Casino management, with Ledoux, at the wheel, has injected good taste and an unusual kick into the new revue which Jean Le Sayeux produced.

This show is artistic and popular at the same time. It will be a long while before the critics will be invited to return to "Paris," a probably one of the best art productions seen at a vaudeville house, and so Kendrew asked me to review it from an American artist's standpoint.

In the first place I will remark the performance and scenic effects agree instead of trying to kill one another. Colors that should remain up-stage stay there and do not climb past the principals.

The result is the symmetric work of the artist is not damaged as frequently happens by unskillful combining of points and lights. The sequence of acts is arranged with knowledge of the rules of the theatre. A galaxy of local stars and leg shakers, in their best dress, wind their way through a long program of beautiful sets and never give the audience sore eyes. A proper rhythm and tempo are like the music in the Irish stew. They convey to this concoction the necessary third ingredient. For the professional lovers of variety there are distinctly avish scenes, the Borgia poison set is probably the most effective. This "died scene" is of the rapid passion "off in history" type, which the French are experts, which the entire stage crowd carry out effectively. Down to the green-chorus girl they can step back here without a wink.

It is not astonishing, however, in these old countries where one comes out of the hotel, goes to the street and sees a building that was ancient when Columbus was still playing marbles. The stage folk, like the rest, know all about it and so act and wear their gorgeous Renaissance costumes as to the manner born.

Jane Marnac
Jane Marnac, black as the jealous and vindictive Luccia sails up and down the high staircase followed by supers as richly clothed courtiers bearing candles with remarkable grace and poise. Nothing white and nearly nude in a red wig (Eugene Ingham), followed by a green dance (John F. Parker) and a big kick to this sumptuous scene. The Borgia lady and her famous poisoned cup.

The sense of real illusion made some of the painters feel they were once more at the old time Bel des Quatre Arts watching the spectacle about 2 a. m. in the days of dance, probably not an entirely new idea, but Mitty-Tillio-Ricaud and a team of Tiller girls give a fine interpretation. On a small stage and not far from the footlights they cause the audience to travel in imagination all over the field. The climax comes with the "Tiller" girl is substituted for the pigskin and continues the illusion.

Edith Covey's Hit
An American girl Edith Covey (not on the bill at the premiere), floats on to soft music with a Pavlova charm, makes us gasp as she trips and falls, and then provokes curiosity as she opens the door on her jaw. Her clever and unexpected transitions from the serious and poetic to low comedy put this act over with a bang.

The breaking of a dam with water display beating records, and a back drop that is the only artistic one in the last act, earns the usual applause. Just as in the days of grandpa. Human nature in some things seems to change little. But the main interest of the artistically inclined in the last act, which Jean Le Sayeux (recognized here as a true artist) is not so much in anticipating original scenic effects as in the smooth and yet lavish man-

7 Shows Out

Seven attractions are on Broadway's outgoing list, including four shows suddenly added to Saturday.

"Gods of the Lightning," presented by Hamilton McPadden, withdrawn from the Little after playing four weeks to no better than an even break. Though the critics raved over the drama, based on the Sacco-Vanzetti case, it failed to develop strength on the lower floor. About \$5,500 weekly.

GODS OF THE LIGHTNING

Opened Oct. 24. Elicited eulogies from the critical faculty. Littell (Post) representative, "seber, ringing, desperately honest, three capable, devastating acts." Variety (Ibex) unapologetically stated: "chances are against it landing."

"Olympia," presented by Gilbert Miller at the Empire, was taken off Saturday, playing five weeks. A disappointment.

OLYMPIA

Opened Oct. 16. Anderson (Journal) heralded "deep disappointment." Gist of reviews. Variety (Abel) said: "can't last."

"Hotbed," presented by Brook Pemberton at the Klau will be taken off Saturday, playing a bit over two weeks. First full week around \$3,000.

HOTBED

Opened Nov. 9. Lookridge (Sun) found it: "cluttered and uncertain." Mantle (News) praised it: "thoughtful, intelligent, adult, and generally interesting drama." Variety (Ibex) thought: "popularity will probably not be much attracted."

"Machinal," presented by Arthur Hopkins at the Plymouth, will close Saturday, completing 12-week engagement. A much longer stay had been anticipated. Business increased after the premiere, going to as high as \$15,000, but lately down around \$10,000.

MACHINAL

Opened Sept. 7. First of season's unusually large crop of plays, which were endorsed on artistic grounds. Hammond (Herald Tribune) called it: "one of the best of the unusual dramas."

"Relations," presented by Eddie Clark at the Waldorf, Saturday after playing for 13 weeks. The show opened at the Masque, moving here. Trade was light. May road tour.

"These Days," offered at the Cort last week by Arthur Hopkins, was withdrawn Saturday. Producer took the cut from the adverse notices.

THESE DAYS

Opened Nov. 12. Panned on a wholesale scale with Winchell (Graphic) voicing common idea, "destined for an unhappy future." Variety (Ibex) said: "will probably not register among the successes."

"Luckee Girl," presented by the Shuberts, will leave the Harris this week. It started at the Casino, playing 10 weeks in all. Averaged around \$15,000 weekly, moderate for a musical so scaled (\$1.40 top).

ner in which the performance spins out. Things are done quietly, so to speak. A rich display of color is kept in proper control and not hurried on to us in the haphazard way that has marred, artistically, more than one Broadway play of good stuff in it but wrongly used. There is "quality" in "Tout Paris" and it deserves its success.



NELL KELLY

All producing managers should see Miss Kelly in "Ups-a-Daisy" at the Shubert Theatre. The Post said: "The audience rose up and roared at the end of Miss Kelly's turn. It was quite evident a new and remarkably energetic figure was being officially welcomed to the ranks of Broadway notables."

Direction
RALPH G. FARNUM
1560 Broadway

Future Plays

"The Final Fling," produced and tried out on the road by Rosalie Stewart, has been postponed until after Christmas. Cast has been changed and postponement is attributed to the Equity ruling that there should be at least an eight-week layoff after change of cast.

Ben Bernie's Seville Orchestra's featured in "Cafe de Danse," French melodrama, which the dance maestro and his one time partner, Phil Baker, are preparing for Broadway presentation. Play opens upstate this week. Received a try-out last spring, but was taken off for re-writing.

"The Real Thing," produced by Martin-Conway, a new producing firm, is a murder-mystery with the characters bearing the names of New York dramatic critics and well known Broadway characters. Robert Benchley is a character in the play. Al Woods author.

C. William Morganstern will produce a comedy drama called "Phoebe" to go into rehearsal in two weeks.

James A. McBride, real estate man, is trying his hand at theatrical production with "The World's Worst Woman" to go into rehearsal in ten days, directed by Al Rigall.

A second company of "Strange Interlude," which the Theatre Guild will send on tour, has gone into rehearsal and opens at Springfield, Mass. Dec. 3.

Cast includes Pauline Lord, Donald MacDonald, Ralph Morgan, Harry Bannister and others.

"A. M. or S?" a play by A. A. Milne, which was known in London as "The Fourth Wall," will be the next production at the Charles Hopkins Theatre.

"She Got What She Wanted," a new play by George Rosener, will be produced by Jules J. Leventhal. Galea Kopernak will head the cast.

"The Money God," a drama by Simon Van Hook, will be produced by Max Gobel.

"Gasoline Gypsies," a comedy, by Charles Conger Stewart, announced for production by George (Lefty) Miller.

"Mouset," a comedy written by A. E. Thomas, will be produced early next year by Crosby Gayle.

"Dark Alley," a play by Margaret M. Medbury, is announced for production by James S. McBride and William Stoermer, a new firm. The author was a former newspaper woman.

"The Actress Body" and "The Jackass," two new plays written by David Sturges, will be produced shortly by Richard Herndon.

"Poppa," formerly known as "Pin-cus," will mark H. S. Kraft's first solo production. "Poppa" is a Jewishish theme by Samuel Spevack and Bella Cohen, authors of "The War Song."

"The Marriage Bed," recently presented for the first time on the coast, has been accepted by Sam H. Harris in association with Albert Lewis. Immediate production.

Clear Insight Into Show Business In Chicago Tribune's Editorial

(From the Chicago [Sunday] Tribune's editorial page.)

SELLING THE SHOW

The average well conducted moving picture house aims to treat its customers as if they were visiting notables from a friendly nation. The average stage theater keeps several contacts with its patrons which would indicate that they were regarded as in-laws or poor relations dropping in for a week of free board. The worst run-around of the patrons of the spoken drama get is generally at the box office, as is notorious. It is the point where the sale is made which gives the prize for ineptitude to the stage business.

The movies were wise. They expected Elder Will Hays to get them something with his political experience and friendships, but they did not give him all their eggs. With censorship and politics threatening them on every side they set about to capture the public good will, and hardly any detail of management has been ignored. The theater staff takes its discipline from West Point and its manners from there and from a somewhat exaggerated Chesterfield. A well trained movie usher never points with one finger. That's rude. Two fingers is polite. The deportment is high, almost high enough to be fantastic. Where the business can afford it the movie house is made to conform to the popular idea of a royal opera house. For thirty-five to fifty cents a citizen can get drama, luxury, splendors, attentiveness, courtesy and deference. It may be piled on a bit thick in spots, but it has created a good will for the moving picture business that an occasional awful picture does not ruin.

The idea of selling what was for sale in a pleasant way was ordinary good business, but it seems not to have occurred to the guardians of the old stage of the drama a more indomitable and good nature. This is curious because the older theater also has something to sell and it also has now and then a political problem.

In some of its aspects it seems determined to offend the sense of public morals to the full extent of the law and something over it. When it has a success it pushes the advantage on the assumption that the public requires its article of trade even as it requires a necessity of life. The public is practical in its justification for that. The populace usually puts on its long ears and hears anything to break into the theater. The upshot of the two methods of selling, that of the movies and that of the stage, is that the movies have an asset in popular good will, but that every time a theatrical producer gets into trouble with the law or with his banker the populace is ready to give three cheers.

\$5,000 for Irene, Anyway, But She Asked \$100,000

Irene Vernon, 26, showgirl, 601 West 151st street, New York, received a verdict of \$5,000 from a jury before Justice Glennon in New York Supreme Court, against Robert Royal Longman, 50-year-old broker, of 110 William street, on a breach of promise complaint. Miss Vernon had asked for \$100,000 because of Longman's alleged forgetfulness concerning a previous marriage and two children.

The show girl alleged the broker promised marriage in June, 1927, and had given her a \$2,000 engagement ring, following which she learned about his wife and children. Neither Longman nor his attorney appeared in court to contest the suit, and the jury decided on \$5,000.

"Girl Trouble" Ends

"Girl Trouble," which folded at the Belmont, New York, last week, will not go on tour as previously reported, but moves to Caine's. The show had previously figured a week's layoff and re-opening in Boston next week. Decision to scrap was arrived at after conference between Allen Dinehart, star, Richard Herndon, producer. Dinehart is figured to go into talkers.

Mystery "Kid" Closing

"Undressed Kid," produced by Howard Schnebe and Gerald Babon, closed out of town last week. The cast called the play the mystery show, as none knew why it closed.

The show was supposed to go into the Republic theatre, and Oliver Bailey was said to demand a number of changes in the script.

"OLYMPIA" TAKEN OFF

"Olympia" was suddenly withdrawn from the Empire, New York, Saturday by Gilbert Miller. It was to have continued this week but notice was posted Tuesday. That required the payment of an extra eighth in salaries.

The show was principally supported by an agency buy which expired the previous week.

"RELATIONS" ON SUBWAY

Edward Clark's "Relations," which closed at Wallack's, New York, last week, will reopen next week at the Bronx Opera House. Equity sanctioned the layoff of the week when members of the cast signed waivers.

"Relations" will play the B. O. H. date, go to Philadelphia and return for the remainder of the subway circuit bookings.

Totten Theatre Bkrupt.

Edith Totten Theatre, Inc., 247 West 48th street, owners of the Totten theatre, is in voluntary bankruptcy. No assets or liabilities are stated.

The house was recently auctioned off by Joseph P. Day on a foreclosure sale. The company also recently satisfied a couple of outstanding judgments, which makes the voluntary petition surprising.

Monte Bayley Critical

London, Nov. 20.
No hope is held for the recovery of Monte Bayley.
He is in hospital with severe heart attack.

ERROL'S PERCENTAGE

Leon Errol has been engaged by Arthur Hammerstein to be star in "Polly," musical version of "Polly of the Circus," taken off in Philadelphia last Saturday for recasting. The star is to receive 10 per cent. of the gross with a guarantee of \$3,000 weekly.

PROF. BAKER'S NEW PLAY

New Haven, Nov. 20.
The first full length production of Professor Charles F. Baker's school of drama at Yale will be exhibited before private audiences Wednesday and Thursday.

The play is called "Overlord," and is a three-act fifteenth century costume drama written by Talbot Jennings of Moscow, Idaho, a student at Prof. Baker's school.

SELWYN, CHICAGO, DARK

Chicago, Nov. 20.
The Selwyn will be dark for three weeks after the closing of "Good News," Dec. 1.
"Cquette," with Helen Hayes, is pencilled in for Dec. 24.

HUMORING "GIRL"

Harold Altieridge having taken leave of absence from Broadway, Ballard MacDonald was shot in to aid Fred Thompson in revising the scripts of "Treasurer Girl," starring Gertrude Lawrence.

The writers will devote their labors toward humoring up the comedy.

"SPEAKEASY" FILM LEADS

Paul Page and Lola Lane, from legit, were signed this week to play the leads in Fox's "Speakeasy," which will be shot around New York with Ben Stodoff directing. Miss Lane is at present in "The War Song."

Watters Back on Lot

Los Angeles, Nov. 20.
George Mankor Watters has returned to the Paramount lot and is to work on an original story.

KENT SUSPENDED 9 MONTHS BY EQUITY; SECOND TIME FOR HIM

William Kent was suspended by Equity for nine months by the Council Tuesday afternoon. He was dismissed summarily from "Ups-a-Daisy" at the Shubert recently after a number of lapses. He was repeatedly in unfit condition due to drinking to appear and is reported having fallen into the orchestra pit during one performance.

It is the second featured player to be suspended from Equity without a week. Margaret Lawrence being set down for six months at last week's Council session. It is the second time for Kent to be punished by Equity. Last spring he was let out of "Funny Face" for similar offenses. Kent will not be permitted to appear on the legitimate stage for the balance of the season. Bad language to other players when barely able to go through with his part was said to have been included in the charges filed against him by Louis Gensler, producer of "Ups-a-Daisy."

Margaret Lawrence was suspended for six months from good standing in Equity by the council last week. Charges that she was unfit to perform in "Possession," in which she was featured and was to be starred, were submitted by the office of Edgar Selwyn and not controverted by Miss Lawrence. She did not appear before the council.

The actress claimed that a taxi accident was the cause of her absence from the Booth. The show was about to cancel and the audience dismissed when Spring Byington was summoned from a nearby restaurant.

Miss Lawrence refused to be examined for the alleged injury when Dr. Stern called at her apartment at the request of Equity.

The producer, through John Zwicke, company manager of "Possession," presented a bill to Equity for \$1,800, charged against Miss Lawrence's lapse as expense incurred in switching Mary Boland into the lead. In addition to the suspension, council fined Miss Lawrence two weeks' salary, which about covers the Selwyn claim. "Possession" moved to the Miller theatre but remained only another week or two.

Miss Lawrence retired from the stage several years ago to wed Orson D. Munn, wealthy publisher, two daughters resulting from the union. She divorced him to wed Wallace Edginger. Miss Lawrence has started divorce action against Edginger on statutory grounds.

Rehearsing in Speak

"Paymates," called a contemporary drama, will be produced by H. E. Norris, newcomer. Cast has Edward Colebrook, Willard Earl, D. Curtiss Hayward, Barbara Clegg, Caroline West, Vincent Finne and Herbert Pratt. Joe Byron Totten is director.

It is being rehearsed in a speak-easy on 43rd street. The actors must pound the door and be peered at suspiciously before they are admitted to their place of rehearsal.

Once inside everything is rosy. They sit around the little speak-easy table and when thirsty ring for a waiter. Some of the cast claimed to be teetotalers, but this may have been an announcement for their public.

Cast Changes

Phoebe Foster withdrew from "Interference" in Chicago Saturday, replaced by Edna Peckham. Miss Foster left for New York to start rehearsals for a new show.

Harold Gray withdrew from "Gentlemen of the Press" to join Chicago company of "The Front Page," current at Erlanger's Chicago.

Ethel Strickland replaces Clara Hamilton in "Sitting Pretty."

Elliot Nugent replaces Eddie Nugent in "Dead Boy."

ASHTON STEVENS H. O.

Chicago, Nov. 20. Ashton Stevens, Herald-Examiner's critic, walked into St. Luke's hospital yesterday for observation of a falling over he when the sheets.

E. H. Sothorn on Recital

Louisville, Nov. 20. E. H. Sothorn appeared here during last week in a recital. The smallest attendance of years was drawn.

Not printed in belittlement of Mr. Sothorn, but as a sign of the picture times.

Pollock Withdraws as "Moneypenny" Moves

Channing Pollock has withdrawn from the management of "Mr. Moneypenny," his newest drama current at the Liberty. It moves to the Cosmopolitan Monday, at which time A. L. Jones and Morris Green will handle the attraction.

Jones and Green are stated to have acquired a controlling interest in "Moneypenny," presented by Channing Pollock Productions, Inc. It is hoped the larger capacity of the Cosmopolitan will give the spectacle-drama a better chance. Though it did fair business at the Liberty it failed to break even because of the large company and stage crew.

It is understood Pollock has an arrangement with Metro-Goldwyn-Mayer to produce at least one play per season for the next six years. The M-G-M backing is believed to remain as is in "Moneypenny." Pollock's only connection with the show now is supervision back of the footlights.

"Fox Follies" on Talkway

William Fox Movietone's "Fox Follies," the first musical comedy for the screen, has prompted Florence Ziegfeld to rush his plans for a 1929 "Follies."

Harland Thompson has written the book for the "Fox Follies" with songs by Con Conrad, Irving Caesar and Sidney D. Mitchell, with the likelihood that Clark and McCullough will participate in the Movietone revue.

Ziegfeld claims the "Follies" title exclusively was legally nullified in the case against the "Greenwich Village Follies," but Ziegfeld reserves Fox's adoption of the "Follies" billing.

U BUYS 3 PLAYS

Louis Angeles, Nov. 20. Universal has bought screen rights to "The Luxury Husband," by Maymie Greig; "Flaming Daughters," by Boris Vian, and "The Drake Murder Case," screen original by Charles A. Logue, who will write his own adaptation and continuity.

Edward Laemmle will direct the latter.

Passed Bad Check, Beat Hotel, Stole Shirt and Banqueted in Terre Haute

"C. J. Powers" Convinced Roberson Stock and Theatre People He Represented Publix Theatres

Terre Haute, Ind., Nov. 20. A man giving the name of C. J. Powers and representing himself as an official of the Publix Theatres, New York, called upon Manager Jim Wallace of the local Hippodrome theatre where the Roberson Players were in their closing period of a six weeks' engagement.

After talking to Wallace and members of the company, Powers outlined his plan. It was his mission, he said, to secure the Roberson Players for the Roberson Theatre, so familiar was he with the stock business and theatres that he had no trouble in making a favorable impression. A banquet was given in his honor by members of the cast.

Next day Powers appeared at the theatre and produced a Paramount check, said to have been for a large



JACK LINDER

Producer of "Diamond Lil" Clicks with Another Hit "THE SQUALLER" Now at Forrest Theatre, New York

"PLEASURE MAN" TRIAL IN NASSAU CO., L. I.

Change of venue has been granted Mae West, author, and cast members of "Pleasure Man" by Supreme Court Justice Tierney, New York, switching the trial from New York to Nassau County, Long Island. The change was granted upon application of Nathan Burkan, counsel for Miss West and co-defendants, upon promise that the authorities and associates could not be given a fair and impartial trial in New York City because of the trend of publicity given the raids and arrests. In the petition, Miss West assumed a shrinking violet attitude toward the publicity given herself and her homo opera.

James Garrett Wallace, assistant district attorney of New York County, will conduct the prosecution of the case, which is figured to be tried next month at the Nassau County Court, Mineola, L. I.

Long drawn-out technicalities attendant the case since the raids and arrest of the "Pleasure Man" cast several weeks ago has taken its toll of hardship on many of the players, especially several vaudevillians who had been inducted into the show and could now be working in vaudeville were it not for the hanging over indictments.

A few got several weeks work but were since admonished that if they left town again, for engagements or otherwise, their bail bonds would be withdrawn.

Consequently all have been forced into idleness until after the trial and with many in financial straits.

Last Legit

Harrisburg, Pa., Nov. 20. Finish of legit shows in this city is forecast by the sale of the Majestic theatre and the Adams Hotel, next door, to a syndicate of business men.

A 3-story combination office building and garage is proposed.

Newspapers Plugging Fail to Bring Patrons Into Theatres

Minneapolis, Nov. 20. After the sad box office fate here of "Sunrise" and "In Abraham's Bosom" during the past fortnight, local theatre managers are convinced that newspaper dramatic criticisms and editorials are powerless in stimulating theatrical attendance if the entertainment isn't what the public wants.

Both these worthy attractions, one a Fox photoplay and the other a touring spoken drama, had powerful newspaper support, but both took it on the chin.

The critics landed both offerings in the most superlative terms and almost begged the public to attend. The Tribune came out with a two-column head declaring "Sunrise" to be the finest of pictures. Both the Tribune and Star ran editorials on their regular editorial pages urging that the public support "In Abraham's Bosom."

But the public evidently didn't want either of these for it remained away from them to a shocking extent. In a city where one of the country's largest state universities is located and during a period when the state school teachers' association was holding its annual convention, "In Abraham's Bosom" grossed less than \$4,000 on nine performances. "Sunrise" turned in less than \$14,000 for the state, disappointing gross considering the tremendous exploitation and the high cost of the picture.

A Difference in Newspapers

Edward Sothorn Hipp, dramatic critic of the Newark (N. J.) Sunday Call, is still barred from the Newark legit houses by Morris Schlesinger, who operates the Shubert and Broad St. for the Acme Theatre Co., in which the Shuberts are interested. Schlesinger claims that he holds no animosity against the Call and for some time sent tickets each week to William S. Hunt, editor of the paper, with the latter turning them back.

Hipp has been buying each week at both houses, with Schlesinger resisting the urge to refuse his money. Trouble started when Hipp rapped the Shuberts and wrote that Newark's present legit houses were archaic and that the support given Schlesinger during the past few years merited the building of a new theatre. Hipp and Schlesinger were just like that last season, Hipp broadcasting nice things about shows playing Newark over the radio each week, getting \$25 for each talk. Like that gave Schlesinger the Shubert idea that the radio talk gave him a mortgage on Hipp's career.

About the Graphic The whole Newark affair with Schlesinger-Shuberts and Call in Newark is in such splendid and marked contrast to the despicable methods of Macfadden's Graphic and the Shuberts in New York that a little inside also on the New York thing might light it here.

Whereas Mr. Hunt of the Call wholly backs up his critic in the only and proper way by refusing ticket courtesies, considering the barring of the critic bars the paper with the Shubert-Schlesinger houses, the Graphic proceeds on the theory that when the Shuberts barred Walter Winchell, his dramatic editor, and reviewer, it merely barred Winchell, individually.

The Graphic carried that point so far as to install another reviewer for the Shubert houses alone, with that reviewer evidently instructed to favorably notice Shubert attractions. Meanwhile the Graphic secured some Shubert theatres' (Shubert shows) advertising which previously it had not.

At the present time it appears the Graphic would like to relieve Winchell as dramatic editor to have him continue as columnist only, in the hope that his successor would influence theatrical business instead of readers.

The Graphic's attitude on the Shuberts and its theatrical department has been as terrible as the rest of the paper always is. It's the weakest-backed combination of business and editorial departments merging into one, and the business department seemingly controlling that has been on exhibition with a daily in the U. S. since the Lewises ran the Morning Telegraph.

It's almost a pity that Winchell doesn't do a Brown and write his opinion of the Graphic, either in his own column in that paper or some other paper. He might do it if for nothing else with the remote hope the Graphic would fire him. As that would cost the Graphic about one-half, if not more, of its circulation, the Graphic likely will do nothing of the kind, unless the Macfadden bunch grows tired enough of hearing it is only held up by Winchell's following, to find out if that's so. But with its weak-kneed all-around business policy, there's small chance it will take that chance.

The Keith Deal

Another little business-editorial deal the Graphic has made with the Keith theatres in New York is that as a reward for securing a full Keith display box of around 250 lines each weekly, Monday, it gives Keith's an entire page lay out of free text that day, with cuts and reading matter for the remainder of the week.

Once upon a time in New York Hearst's Journal sold a page theatrical advertisement with a condition that a Brisbane editorial would go with it and a Brisbane editorial did. That was once upon a time. The Journal's page ad cost \$1,000 in those days. Perhaps a Brisbane editorial wasn't worth any more then.

"Hottentot" Talker With Double Rights Sale

Warners have purchased "The Hottentot" or Picture Edward Everett Horton. Picture was previously made by Douglas McLean. Story rights bought from Thomas Ince estate and dialog rights from Sam Harris, who stage-produced the show with William Culler.

D. C. 16-Year Limit

Washington, Nov. 20. New child labor law is now looked upon here to definitely stop any kind of child labor, as far as appearing in the legit theatres. The bill is the result of a petition on opinion from the cooperation council and he informed the government body that even the parents could not be granted a permit for any youngster under 16.

Ciffe Not Engaged Contrary to reports, H. Coffer has not been engaged for "The Queen of Sheba."

Montgomery Fails in Talk Test; Film Actor Subs

Los Angeles, Nov. 20. Through failure of Robert Montgomery, New York legit, to click in talker tests, Samuel Goldwyn's "Childs Fifth Avenue" company has been ordered to return from location immediately.

Montgomery was to have had the leading male role opposite Vilma Banky.

Goldwyn has arranged to borrow James Hall from Paramount for the part.

HELEN CHANDLER GOING TALK

Helen Chandler, one of the leading group of younger legit players, is reportedly aimed for the talking picture field.

Mike Connolly, of the Small Agency, has Miss Chandler's picture business in his charge.

Many High Scale Musicals Tax on Public's Theatre Budget

Broadway is flooded with musical shows, 23 being on the boards this week. That is more than 25 per cent of the total. Eight musicals are in cut rates, raising the question that such shows are getting most of the money.

With most of the musicals scaled at \$5,500 and \$6,500, the spending capacity of patrons is figured to be taxed to such a degree that business generally along Broadway is not what it should be. Admittedly the percentage of mediocre plays in the dramatic group, there seems little doubt that the musicals are hogging things. There are only eight non-musicals getting more than \$10,000 gross. Two are bettering \$20,000 weekly, two others are about \$10,000, two above \$14,000 and the other pair a bit over \$10,000.

This week offers 10 new attractions, but only five are new, the other quintette being revivals. That in itself is an unusual condition in the middle of autumn.

New Ones Spotty

Last week three shows came in. "Tonight at 12," starting well at the Hudson Thursday night and pegged by the first-nighters as really worth while; "The Siquel," at the Forrest, got around \$7,000, full week, and may get by; "These Days," opened and closed at the Cort. "On Call," which opened late the previous week at the Waldorf, got not over \$5,000. "The Hotbed," which started the same night, no better and will close.

In addition "Gods of the Lightning" folded up at the Little, which gets "The Lady Lies" next week; "Olympia," likewise, went off suddenly, the Empire going dark but relighting next week. "The Age of Innocence," "Machinal" will close at the Plymouth, which gets "Holiday"; "A Most Immoral Lady" comes to the Cort; "Congal" follows "Tomorrow" arrives at the Lyceum; "Mimi" postponed will relight the Belasco; "Americana," revised and recast, comes to the Liberty; "Money Penny" moving to the Compton; "Peter Pan" will be revived by the Civic Repertory, that gives next week a total of at least nine openings. "These Few Ashes" moved from the Booth to the Mansfield Tuesday. "Relations" dropped out at Wallack's last Saturday.

The musical leaders are closely bunched. "Show Boat," \$45,000; "Three Cheers," \$43,000; "Animal Crackers," \$42,000; "This Year of Grace" (stranded trade), \$10,000, a new figure for the Selwyn; "The New Moon," \$40,000; "Scandals" climbed back to nearly that mark; "Yanities," \$35,000; "Treasure Girl," which didn't get the first week, drew \$32,000 its first full week at the Alvin under capacity but much better than expected; "Hold Everything" got \$30,000, close to capacity; "Three Musketeers," casting off, \$28,000; "Good Boy," \$25,000; "Rain or Shine," \$24,000; "Billie," \$20,000; "High Road," \$19,000, and "Strange Interlude" are the non-musical leaders. Several dramas employed material increases last week, "Courage," selling over \$14,500, and "Little Accident," and "Jurgan" getting \$14,000. "Diamond Lil" hit over \$10,000, same for "Machinal"; "The War Song" a bit less; "The Grey Fox," "Jealousy" and "So This is Love," \$9,500; "Night Hostess," \$9,000; same for "Young Love," "Gentlemen of the Press," \$2,500; "Tin Pan Alley," \$2,000, and the field struggling down to \$3,000.

Non-Music Leaders

"Front Page," \$22,000; "Paris," \$20,000; "High Road," \$19,000, and "Strange Interlude" are the non-musical leaders. Several dramas employed material increases last week, "Courage," selling over \$14,500, and "Little Accident," and "Jurgan" getting \$14,000. "Diamond Lil" hit over \$10,000, same for "Machinal"; "The War Song" a bit less; "The Grey Fox," "Jealousy" and "So This is Love," \$9,500; "Night Hostess," \$9,000; same for "Young Love," "Gentlemen of the Press," \$2,500; "Tin Pan Alley," \$2,000, and the field struggling down to \$3,000.

34 Agency Buys

The premium ticket brokers have been squawking about the number of buys, but the total jumped to 31 this week. Attractions added to the group include a number of, this week's premieres, "The Sign of the Cross" as a lay for another 10 weeks, regardless of objections by the ticketmen and the Rogers scale, continues to be \$6.50 top. The buys are: "Treasure Girl" (Alvin), "The Living Corpse" (Ambassador), "Scandals" (Apollo), "The Royal Box" (Helmont), "Tin Pan Alley" (Hudson), "A Play Without a Name" (Booth), "Hold Everything" (Broadhurst), "Hello Yourself" (Cort), "Yanities" (Erlanger), "Blackbirds of 1928" (Hiltinger), "Billie" (Hiltinger), "Animal Crackers" (Fourth St.), "The High Road" (Fulton), "Rain or Shine" (Gallo), "Three Cheers" (Globe), "Good Boy" (Hammerstein's), "The Sacred Flame" (Henry Miller's), "Tonight at 12" (Hudson), "The New Moon" (Imperial), "Strange Interlude" (Jolin Golden), "White Lies" (Jolson's), "Machinal" (Knickerbocker), "Jurgan" (Longacre), "The Three Musketeers" (Lyric), "The Jealous Moon" (Majestic), "Jealousy" (Maxine Elliott), "Little Accident" (Morosco), "Paris" (Music Box), "The Grey Fox" (Playhouse), "Courage" (Ritz), "This Year of Grace" (Selwyn), "Ups-a-Daisy" (Shubert), "The Front Page" (Times Square), "Show Boat" (Ziegfeld).

"Ladder" Statistics

Another member of the original cast of "The Ladder" has been interviewed.

Edward J. McNamara, better known as the "Singing Cop" from Paterson, New Jersey, joined the show in June, 1926, in the role of Giuseppe Joe. "It's the show that took the wrinkles out of my vest," he told the interviewer. "I've gained 40 pounds in the two years and a half that I've been cutting steady."

From McNamara's angle, it has cost Edgar B. Davis \$25,000 a pound.

(Casino), "Yanities" (Earl Carroll) "Blackbirds of 1928" (Hiltinger), "Billie" (Hiltinger's), "Animal Crackers" (Fourth St.), "The High Road" (Fulton), "Rain or Shine" (Gallo), "Three Cheers" (Globe), "Good Boy" (Hammerstein's), "The Sacred Flame" (Henry Miller's), "Tonight at 12" (Hudson), "The New Moon" (Imperial), "Strange Interlude" (Jolin Golden), "White Lies" (Jolson's), "Machinal" (Knickerbocker), "Jurgan" (Longacre), "The Three Musketeers" (Lyric), "The Jealous Moon" (Majestic), "Jealousy" (Maxine Elliott), "Little Accident" (Morosco), "Paris" (Music Box), "The Grey Fox" (Playhouse), "Courage" (Ritz), "This Year of Grace" (Selwyn), "Ups-a-Daisy" (Shubert), "The Front Page" (Times Square), "Show Boat" (Ziegfeld).

32 in Cut Rates

The number of shows offered at bargain prices jumped this week, too, and, as usual, the list includes some of the buys attractions, balcony locations only. In cut rates are: "Good News" (Chandler), "Just a Minute" (Century), "Good Boy" (Hammerstein's), "Rain or Shine" (Geo. M. Cohan), "White Lies" (Jolson), "Luckee Girl" (Harris), "Hello Yourself" (Casino), "Skidding" (Bayes), "Gentlemen of the Press" (48th St.), "This Thing Called Love" (Lafayette), "These Few Ashes" (Mansfield), "Crashing Through" (Republic), "Tin Pan Alley" (Blitmore), "Revolt" (Vanderbilt), "Young Love" (Masque), "Nite Hostess" (Martin Beck), "The War Song" (National), "Exceeding Small" (Comedy), "Jealousy" (Elliott), "Sun-Up" (La Verna), "Jurgan" (Longacre), "On Call" (Waldorf), "Hotbed" (Playhouse), "The Grey Fox" (Playhouse), "The Dark Mirror" (Cherry Lane), "The Squander" (Forrest), "Machinal" (Plymouth), "Courage" (Ritz), "The Wild Duck" (48th St.), "Ups-a-Daisy" (Shubert), "The Man with Red Hair" (Garriek), "Diamond Lil" (Royale).

ENGAGEMENTS

Blanche Ring, "Houseboat On Six"; William Wadsworth, "Gentlemen of the Press"; William Morgan, Harry C. Bannister, "Strange Interlude" (road); George Rogers, "Tin Pan Alley"; John F. Hamilton, Edith Atwater, Pauline McKen, "Queen of Sheba"; Mary Robinson, Isabel Vernon, "Cafe de Danse"; Peggy Wood, Kenneth McKenna, Katherine Wilson, A. G. Andrews, Percy Moore, Helen Stewart, "One Day"; Margaret Mullen, "Straight Through"; Eva Leonard, Boyne, "Sacred Heart"; Olive McClure, "Gambols"; Frank McIntyre, "Well, Well, Well"; Lester Longman, "House Unsanitary"; Fannie Brice, Carroll's musical; Tommy Collins, George Bogues, Edmund Dalby, William Balfour, "Goodbye, My Darling"; Kenneth Layman, Kansas City-Dan Marble, Almee Torrin, Berna Dugan, "Naughty Marietta"; Franklin Ardell, Wainwright's "Gamblers"; Edward Nemo, "Rainbow"; Charles Rickford, "The Jacks"; Dorothy Allen, William Challee, Edward Lang, "Gang War"; Lester Lang, "Gang War"; Charles Archer, "White Lies"; Daisy O'Day, "Whoopie"; Dorothy Humphreys, Sam Ash, "The Houseboat on Six"; Smith's Two Stocks; Lester A. Smith has opened a stock in Chattanooga, and another in York, Pa.

"LADDER" \$5,000 BOSTON MARVEL

Boston had two record breakers last week. One did better than \$33,000 and the other was over \$5,000. "Blackbirds," at the Tremont for its first full week, hung on a record for the middle of the week. "The Ladder," at the Boston Opera House, counted up \$100 better than \$5,000 for a week.

"Blackbirds" has the specs operating for the first time this season. The house, scaled at \$3,000, was sold out for nine performances.

The success of the "Ladder" here has everybody talking. Starting off with a \$500 house, the show did surprisingly good business during the entire week, with Saturday's business almost knocking those in the box office club booked into the biggest house in the town, at a \$1 top and with every bit of publicity frankly telling of what a flop it had been in New York, it got away with it and the extra week it is staying here is actually justified.

Business around town last week was better all along the line, with the business for the Monday holiday starting the week right.

Next to "Blackbirds" in the way of a gross came "The Red Rober" at the Shubert, with a gross of \$22,000, and "The Ladder" at the Plymouth, before, and was considered encouraging enough to extend the engagement two weeks, bringing it to December 15. "Connecticut Yankee," at the Majestic is also proving itself a good money maker. Another surprise was William Wood, who pulled at the Plymouth. Although he was here in the spring for several weeks with the same show, "Straight Through the Door," he managed to gross \$3,000.

"The Bachelor Father," which closed at the Hollis last Saturday, continued to show strength up to the very end. Helen Hayes, in "Coquette," has another week left at the Wilbur. In the four weeks she has done an average of \$17,000. Last week this good business was continued.

Only change was at the Hollis, where Mrs. Fiske opened in "Much Ado About Nothing." First real society opening of the season.

Last Week's Estimates

"A Connecticut Yankee" (Majestic, 4th week), still going strong, last week \$22,000, about \$1,000, with strong competition blamed for the slight drop.

"The Red Rober" (Shubert, 4th week), continued a real hit locally. Is going to be kept here two weeks longer than originally scheduled. Grossed \$22,000.

"Good News" (Wilbur, last week), This Helen Hayes show has been much talked about here and has grossed well, doing \$17,000 last week, about \$1,000 under the best for the four weeks.

"Straight Through the Door" (Plymouth, 2nd week). Although it ran several weeks here last May, this show did fine business for a report; \$9,000.

"Much Ado About Nothing" (Hollis, 1st week). Mrs. Fiske and her company, in their new production, opened Monday night to a society play in final week. "The Bachelor Father" did \$17,000.

"Blackbirds" (Tremont, 3d week). Had the biggest business in town at \$33,000, making a record for this season. Is a big hit and a turn-away.

"The Ladder" (Boston Opera House, 2d week). For this show business was splendid last week, with the gross better by about \$100 than \$5,000.

L. A. Grosses

Los Angeles, Nov. 20. "The Royal Family," in third week at the Heloise, continued in the local lead with \$15,000. Consistent business has held it at the same high for two weeks. "The Play's the Thing," in third at the Biltmore, jumped a grand to \$15,000. "Days of '49," at the "Rialto Red" got \$8,500 in week five at Mayan.

Other grosses mostly normal. "On Approval," 16th and final, at the Strand, \$8,000; "Shannon's" 10th week, \$7,800; "The Captain," \$5,500; "The Night Shift," 2d, President, \$5,200, and "The Best People," 6th and last, Hollywood, \$4,500.

In six performances at the Regent "Trial Marriage" drew \$300.

Loop Short on Shows

Chicago, Nov. 20. Two road show companies are filling in at legit stands in town, due to the scarcity of new attractions. They are "Keep Smiling" at the Chicago and "Headin' South" at the Majestic.

"Rosalie's" \$45,000 Marks Turn For Better in Philadelphia B. O.

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed three new productions last week. He thought:

"These Days"—Bad.
"Tonight at 12"—Good.
"The Wild Duck"—Good.

"Interference's" Fine Notices; Even Break

Chicago, Nov. 20. Not a punch sale cropped out of the four openings last week. "Interference," with splendid notices, fought hard for \$14,000 gross at the Garrick, landing the best of the new ones. This figure is about the break gross for starting the week right.

"Good News" exit at the end of next week darkens the Selwyn for three weeks, with the final decision to hold off "Coquette" until Xmas. "Good News" leaves town with plenty of record figures.

Another quartet of attractions on the list for Sunday. "Golden Dawn" (Grand), "Paris Bound" (Harris), "Front Page" (Erlanger) and "Blossom Time" (Studebaker). The town's general legit grosses remain at 25 per cent below the pace usually at this period of the season.

Estimates for Last Week

"In Abraham's Bosom" (Playhouse, 1st week). Return of this house to spoken drama after films, opening last night. Effort to establish Provincetown Players.

"Interference" (Garrick, 2d week). Magnificently noticed. Little better than "The Sign of the Cross" and, after Monday helped to approach \$14,000 on week.

"Keep Shuffling" (Erlanger, 2d and last week). After opening, slowed down to \$10,000. "Front Page" follows. "Mary Dugan" (Adelphi, 13th week). Edge somewhat off heavy call. Holding strong at little under \$20,000.

"Command to Love" (Studebaker, 12th and final week). Leaves with satisfactory profits, yet noticeable decline past four weeks. Fare well gross tabbed around \$12,000. "Blossom Time" to follow.

"The Skull" (Princess, 4th week). Operating expenses make it possible to list \$8,000 as okay. Chances here to toss in special party tickets.

"Five O'Clock Girl" (Woods, 4th week). At \$5,000 scale, went under \$10,000. Moderate at \$20,000.

"Good News" (Selwyn, 4th week). Indivisible matinee omitted. Eight performances, pulling over \$20,000. House goes dark after next week until Xmas booking of "Coquette."

"Shannon's of Broadway" (Cort, 3d week). At \$5,000 scale, went near \$9,000. Present pace can keep it in for fair run.

"Rio Rita" (Hilinois, 6th week). "Softly in lead." \$35,000.

"Burlesque" (Harris, 10th and final week). Disappointing engagement; picked for sure-fire. Clever publicity indicated improvement but quick decision yanked it out after last three weeks' try. Didn't figure better than \$12,000.

"Manhattan" (Grand, 11th final week). Exits around \$20,000. "Golden Dawn" next.

"My Maryland" (Great Northern, 13th week). Satisfied with \$18,000 and \$20,000 weeks. Operating expense on a long run.

"Headin' South" (Majestic, 2d final week). Around \$12,500 at \$2,500 scale.

"Porgy" (Blackstone, 3d week, 9th for Theatre Guild engagement). Sensational call, with matinees.

Amish. Promises to hold high for three weeks. "The Sign of the Cross" heavily promoted 12 weeks Guild program. Reported at \$18,000.

No Warner-Shubert Deal

The Shuberts have not tied up with the Warners except that the film brothers have secured the screen rights to make talkers of two legit plays.

There is no merger or absorption any planned between the Warners and Shuberts, a reliable source states.

Royce in Operettas

Los Angeles, Nov. 20. Edward Royce, New York stage director, has arrived to take up his newly created position as supervisor of operetta shorts for Fox.

Philadelphia, Nov. 20. There were long-drawn sighs of relief last week when business finally took a turn for the better. About half of Philly's ten legitimate theatres turned in profitable grosses on the week, something that had not happened previously this fall.

"Rosalie," in third week, led the procession. At the Erlanger this big Ziegfeld show claimed between \$44,000 and \$45,000. The end of the week rush was enormous. "Rosalie" could have stayed six weeks to big business, and should be good for a return.

"The Right Girl," booked into the Chestnut because it needed still more fixing before trying Broadway, was the weakest; around \$10,000. The length of its stay is indefinite, but three weeks looks like the limit, the management insisting on staying in Thanksgiving. "Boys" closed Saturday night at the Shubert after two weeks of a scheduled month's engagement. It will undergo fixing and recasting and is listed to open again in Pittsburgh Dec. 3.

"Music in May," still being plugged for a run at the Forrest, claimed about \$17,000 in \$25,000 advance. It has shown sporadic streaks, but nothing consistent. From present indications, it will last until Dec. 8, to be succeeded by "Ley." The "High Court of Love," new musical, "Dracula" entered the "smash" class from the very start at the Broad. The first week, with a \$5,500 top, it was a smash. The house points to a long run. The house has no booking until Christmas, and "Dracula" will run right up to then, if not longer.

Guild Campaign

The Theatre Guild company spurred at the Garrick with the second week. The week's gross was almost \$18,000, a gain of over \$3,000. Fearing the public was being scared away by the facturing of the subscription campaign, and engagement under club auspices, the Guild pointed out that there were plenty of seats to be had at the box office. The box office sale for the coming weeks is now much improved. This spurt of "The Guardsman" put it ahead of "The Royal Family." The Kaufman-Frost crowd for the coming weeks is strong, however, with \$14,000 reported.

The Trial of Mary Dugan" re-acted to the excitement in advance, tising and claimed about \$16,000 at Keith's, its fourth week. Pauline Frederick's "The Scarlet Woman" was also surprisingly good, with about \$9,500 in four weeks. The only non-musical offering that failed to measure up was "The Lady Lies," which, in its second week at the Walnut, was reported around \$4,000.

After some earlier weeks that had as many as five musical shows, however, this week finds only two; "Music in May" and "The Right Girl," neither of them notable. Thanksgiving week, notoriously good for this kind of show, saw the Lewises, who had \$25,000 in four weeks.

The prize booking quirk, however, is that which finds five melodramas out of seven possible non-musical shows. Having the top three weeks finds only two; "Music in May" and "The Right Girl," neither of them notable. Thanksgiving week, notoriously good for this kind of show, saw the Lewises, who had \$25,000 in four weeks.

Local critics had their difficulties this week in choosing their first-

(Continued on page 57)

FRISCO GROSSES

San Francisco, Nov. 20. Legits fared trifle better last week, though start of rainy season was heavy. "The Sign of the Cross" newcomers got under way, repeat engagement of "Desert Song" coming to Curran, and Duffy's production, "Mother's Millions," at the President. "Solida" went dark following two weeks of "Happy Days." After two more weeks, "The Squall" goes on tour for two weeks and then plays return at Los Angeles.

Estimates for Last Week

Curran—"Desert Song." On former engagement holds records for long run, having played 10 weeks. Two newcomers got under way, repeat engagement of "Desert Song" coming to Curran, and Duffy's production, "Mother's Millions," at the President. "Solida" went dark following two weeks of "Happy Days." After two more weeks, "The Squall" goes on tour for two weeks and then plays return at Los Angeles.

Geary—"The Squall." Continued strong, fifth week around \$13,500. Capital "Kouge," substantial at \$8,500. Looks good for some weeks. Alcazar—"In Love With Love." Henry Duffy and Dale Winter, good on second week at \$4,500. At least two more and possibly longer.

Another Duffy coming. Opening week at \$4,000 favorable, considering weather.

Green Street—"East for West." Another profitable around \$1,400.

N. Y. Musicians and Organists Get Body Blow of All Time from "Sound"

The worst blow handed to New York and Brooklyn musicians came through with the recent elimination of orchestras and organists from 20 Loew theatres. All due to the installation of the sound film apparatus. The musicians, however, not only salvaged the principal Loew houses playing vaude, but some of the picture places designated as de luxe houses.

The Loew theatres where the musicians are completely out averaged five to seven men in the orchestras, with two to three organists on the ousted list as well. While the sound effects, which include music for all the pictures as well as before and after the screenings are in the experim-A stage, the weekly wage list saved so far has proved a mighty big item in cutting down the weekly house budget. So far, very good from the operative viewpoint. And, as matters stand, there is little hope of either the orchestras or organists being returned to house service.

The dropped musicians number around 125, which covers New York, Bronx and the suburban houses only. Outside of New York at least 100 or more have been chopped off the payroll where the talkers are now in force.

Never in the record of New York union musicians has there been such a lack of work, with prospects of other circuits taking a similar course when the anticipated sound effects are finally installed.

The musicians were hard hit; some picked up other berths, but the majority are still out, still amazed over the sudden turn of affairs and hoping that something will happen overnight to restore them to their former Loew jobs.

They even went to their unions about it and the union heads, particularly Eddie Canvan, of N. Y. local 802, conferred with Loew executives, but the orchestras went out, especially in the neighborhoods.

Musicians and organists were dropped from the following Loew theatres: Manhattan-Ave. B. C. Greely, Inwood, 42nd St., 86th St., 116th St.; Bronx-Burland, Burnside, Freeman, Spooner, Victory, 167th St.; Brooklyn-Alpine, Broadway, Coney Island, Warwick; suburban-Astoria and Woodside.

Others will likely follow before long.

EARL FULLER REMARRIES

Word has just reached Morva Fuller, divorced wife of Earl Fuller, pioneer Broadway band maestro, that the latter married the proprietress of Lookout Inn, Covington, Ky., where the Fuller dance orchestra is featured. The new Mrs. Fuller is the widow of the original hotel owner.

Morva Fuller is back in the band booking field after a year's retirement, and is associated with Paul Specht.

Moe Krauss at Harms'

Moe Krauss has succeeded Arthur Behm as head of Harms, professional department. Behm is on the coast.

Krauss, professionally M. K. Jerome, is also an established composer and will publish several songs through the firm.



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Exports of U. S. Disks Jump 2,000,000 in '28

Washington, Nov. 20.

World sale of American made phonograph records has taken a tremendous jump during the first nine months of the current year in comparison with the same period last year.

Increase in disks exported, records of the Department of Commerce disclose, is in excess of two million.

Number exported during the nine months of 1928 was 6,157,222, as compared with 4,908,893 in the same span of time in 1927.

Instruments, the reproducers, have also taken a jump, increasing 34,000 in number and over \$1,500,000 in declared value.

In contrast, perforated music rolls have tumbled from 201,000 in the nine months of 1927 to 163,043.

Band instruments, however, are holding their own in the foreign market. Though a drop is reported, it is negligible.

Film Houses Working For Song Selling

Tin Pan Alley millenium has arrived on Broadway. The music men have the picture business working for them and selling song copies in the theatre lobby.

Practically every Broadway house now is playing a sound feature and the theme songs are being vended regularly on a grind by the military uniformed ushers in the picture houses. It beats the nearby music shops for outlets and has the Mazda Lane novelty stores, all of which have music counters, squawking plenty on this new fangled competition by the picture circuits.

This is explained in a measure by several of the bigger producers not only interested in the song plug but also having a vital interest in the profits of the music publishing houses handling the numbers. There are several "angles," including a cut on the gravity or royalty to some film executor, as in the cases of Paramount and Loew, direct control of their own subsidiary music publishing firms.

"ROSALIE" BIG IN PHILA

(Continued from page 54)

night subject. The three openings were the Beach Stage, at the Erlanger (one week only); "Arms and the Man" (Guild), at the Garrick, and "So To Bed," at the Walnut.

Estimates of the Week

"Dracula" (Broad, second week). This thriller developed into a smash at the start and is in for an indefinite stay that will last until Christmas anyway, \$22,000, or close to it.

"Arms and the Man" (Garrick, first week). Second offering by the Theatre Guild, with an encouraging advance, "The Guardsman" jumped to almost \$20,000 in its second week.

"So To Bed" (Walnut, first week). James Fagan comedy in for two weeks; "The Lady Lies," pathetic in second and last week with about \$4,000.

"The Beaux' Stratagem" (Erlanger, one week only). Tyler all-star revival. Advance sale not very promising. "Rosalie" again led the town last week with between \$44,000 and \$45,000 estimated. "Jim, the Penman" another all-star revival, in next week.

"The Royal Family" (Lyric, fourth week). This Ted Harris production has had highly successful engagement here, but it surprised with about \$9,500. "The Sign of the Leopard" next week.

"The Right Girl" (Chestnut, second week). Musical show was a flop last week with about \$13,000. Is still being altered and fixed.

"Trial of Mary Dugan" (Keith's, 5th week). Long run of the first-half season seems certain for this melodrama. Last week it reported around \$18,000.

"Music in May" (Forrest, 4th week). Still fluctuating, with trade just fair. Hopes to run until Dec. 3. Last week about \$17,000.

"The Shulget" is dark this week, due to closing of "Polly" which was under \$15,000, on Saturday night. "Luckee Girl" in next week.

Waters.

The Dealers and Theme Song Sales

Where is this picture theme song going to lead the music business to, is the universal interrogation of the industry at the moment. They can't all be "Sonny Boy" and "Ramona" hits.

Namantine what is it doing to the music dealer? Picture circuits are selling sheet music in their own theatre lobbies now. That's hurting the local dealer, for long the principal outlet of the publisher. How will he be taken care of? Does anybody know?

Three big selling songs of the country are picture themes, "Sonny Boy" and "Rainbow," from Al Jolson's "Singing Fool," and "Lilac Time," third.

Others to the fore such as "Sally of My Dreams," coming along; "Angela Mia," "Someday-Wherever," "Little Mother," all themes.

A couple of production numbers are big in the east like "I Can't Give You Anything But Love," from "Blackbirds," and "You're the Cream in My Coffee," from "Hold Everything."

And "Old Man Sunshine" and "King for a Day" are big for Remick; "Waterson's" "Memories of France"; Fox's "Neapolitan Nights," renewed in popularity because of "Pazil"; Jack Miller's "Girl of the Dreams," along with the "Blackbirds" hits; "Chiquita" and "It Goes Like This" of Feist's, and others.

Biz holding up fairly, considering the mass of cinematic themes cluttering the counters. In the picture clicks, what are mediocre numbers jump in sales magically.

Court Miffed at Vogel-Sheridan Jury Disagreeing

After a week's trial and the jury's deliberation of nine hours, they disagreed on whether or not to give Jerry Vogel the verdict against the John Franklin Music Co. or Frank Sheridan, individually, or both, in his suit over 25 per cent of the profits of "Marcheta," which Sheridan published. A new trial comes up before Justice Cotto.

Next Monday, Justice Cotto pressed himself impatiently with the jury and stating he felt inclined to direct a verdict for Vogel.

A claim of \$89,000 is involved. Vogel received about \$11,000 from Sheridan as 25 per cent of the song's earnings. Vogel alleges the song earned \$400,000 for its publisher.

The plaintiff is now head of the Plaza Music Co.'s popular department. His foresight and knowledge of song values prompted him to influence friends and personal friends, orchestra leaders and others to exploit "Marcheta" so that eventually it became a hit of tremendous proportions.

Victor L. Schertzinger, picture director, authored "Marcheta" solely and received \$50 outright for the manuscript from Sheridan. Sheridan or John Franklin Sheridan, as is his full name, never volunteered a bonus to the writer, did business in a hole in the wall office and piled up the huge profit which he hung onto.

R-K-O Music Inspection

Milton Schwartzwald, general musical director for R-K-O, is on an inspection tour of the Keith-Orpheum houses. He will be gone two weeks. Immediately after Frederick Kinsley, chief organist, makes a similar trip with an eye to the console solists.

The New Orpheum, Memphis, opened Monday, which was Schwartzwald's first stop.

Ben Nelson is now conducting at Keith's 81st St. with Lou Formai switched from the 81st to the Palace.

Lyman's Detroit Doubling

Chicago, Nov. 20.

Abe Lyman and his orchestra will double from "Good News" at the Addison Hotel, here, when the show comes in around the first of the year.

Lyman is getting \$3,000 a week for the after-theatre engagement.

Morros, Director

Boris Morros is the new general musical director in the Public City, succeeding Nathaniel Finkston.

The latter is in charge of music for Paramount sound picture productions, his new duties forbidding time for theatre presentations.

Inside Stuff—Music

The theme songs "Ruy, Ruy For Baby" in "Show Girl" and "Cross Roads" in "Show People" get plenty of plugging in the sounding of both pictures. In neither case, however, is the names of the singers who doubled for Alice White in the First National film or for Marlon Davies and William Haines in Metro's picture of Hollywood life disclosed or programmed.

Scare Comedy Songs

Comedy songs, particularly good novelties, are always rare, but so far this season the dearth of this type of song has been particularly acute. It is explainable in a measure by the influx of the sentimental theme songs, all of a ballad nature, and all doing well from the start, considering their minimum exploitation investment.

Future For Music

With music a universal language, the mechanical industries are in the position of being muted and gagged by what they considered the least troublesome of their contributions. Right now from several sources, there are offers coming in to the old-established music publishers for the outright purchase of their copyrights or the control of 51 per cent thereof. If money means anything, the big electric interests will probably absorb as many musical copyrights as possible for their own use as they see fit.

The material value of music now strikes the mechanical amusement purveyors flush with the cash. Without music, radio, records, synchronous cinematic productions, wired and other broadcasting, television or any other type of amusement is very limited.

For once the music interests are in a fortunate spot. They can dictate to wherever before they have been the shuttle-cocks between greater enterprises which, in turn, deriving its income from the public was in the position of dictating to the music publishers and composers.

It is predicted, in fact, that it is a matter of less than five years there will be no such thing as music publishing. That music publishers, just for copyright value, will make a few manuscript copies of a new composition and distribute it to as many key centres for its mechanical recording and transmission from copies, records or prints mechanically canned for public edification.

RADIO RAMBLES

The Herbert Charm

The genuine charm of longevity of Victor Herbert was demonstrated anew via Philco Hour's radio presentation of "Mlle. Modiste" with its "Kiss Me Again" and other perennial favorites. The Old Stager did a good job of the condensation with Jessica Dragonette and Colin O'More in the leading roles carrying the theme through fetchingly.

Sam Hedman gave out some mean pianoology from WRNY, the new wave-length allocation proving a windfall for that station in penetrating heretofore dead centres. In the line of pianology with vocal accompaniment Mitzi clicked on WLTH, opening with her "At Sundown" parody and going into a nifty pop song routine.

From Loop

From Chi. via WABC, as the New York link in the Columbia network, came a crack piano soloist, Charley Garland, followed by the corking Guy Lombardo dance orchestra at the Chi. club. Lombardo opened with "Blue Shadows," the "Vanities" hit, and gave out plenty synco-rhythm.

Jersey Roadhouse

Wally Osborne and his dance band, via WNJ, in the Hotel St. Francis, Newark, plugged his Chateau Barasol, Jersey roadhouse. Osborne goes in for the new idea in dance title couplets, with a minimum of ballyhoo. It's the smart idea. The champ of 'em all in this field is Rudy Vallee and his Yale Men from the Heigh-Ho, playing smart medleys of the current dance crop and clicking sweetly among the sweetest dance combos extant.

Of afternoons Larry Funk and his band of 1,000 Melodies is another pleasing entry. Funk revives 'em, blending new and old, and knows how to pick old and new, and knows how to pick the choicest selections, lending nuance to the old favorites. Many are a relief from the same barrage of film themes and plain tin pan alley jazz.

Emil Velazco, with another requested organ recital on WOR, registered. The radio theatre console specialist followed the Paramount Hotel dance aggregation (Arnold Johnson's), also very okay.

Largest Radio User

Probably the largest user of commercial broadcasting "time" is Littmann's, with 20 hours a week over WHN, averaging three hours daily at intervals, with a permanent radio stock company of entertainers. These are headed by Herbert Foster, feminine apparel shops' own announcer, brought up by Morris Littmann, from KDKA, Pittsburgh, four years ago. On the air ever since, with Joe Albino and his Littmann's orchestra, Helen Richards, Byron Holliday and Les Reis as permanent features.

Like every consistent radio advertiser, the store is now becoming conservative on its advertising, appreciating the negative audience reaction to long-winded ballyhooes and spots. Littmann's further distinguishes its ballyhoo by referring to the fare in its advertisements in the dailies for further information, thus tying up the ad with printed exploitation.

Chi Musicians' Officers

Chicago, Nov. 20.

Nominations of candidates for office in the Chicago Federation of Musicians last week brought no opposition to any of the present titled officials.

James C. Petrillo will be re-elected president, Carl Bauman vice-president, Eddie Benkert, recording secretary, Charles Runge, financial secretary and Henry Kaiser, treasurer.

Some opposition candidates are listed for the board.

HERE AND THERE

Jack Kapp, of Brunswick's Chicago office, is making a canvass through the South for "Hill-Billy" singers. To date he has interviewed over 100.

Charles L. Fischer is taking a large orchestra to the Rooney-Plaza hotel, Miami, opening New Year's Eve. The Kalamazoo bandmaster is not making a world tour on the "Belgianland" as he has in the last two years.

Lifman Kaplan is now in charge of sales for Witmark's. She was formerly general manager for Maurice Abrahams, Inc.

Frank R. Godwin is west coast representative for Al Plantadosi.

LYMAN GETS ROYALTY

Chicago, Nov. 20.

Waterson, Berlin & Snyder, through their attorney in New York, have agreed to pay \$2,500 to Abe Lyman for royalties on "Mary Lou," which Lyman wrote together with Russell Robinson.

Suit had been pending for six months. Lyman was represented by attorney Phil R. Davis.

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Padlocking by the Year Not So Popular Along Booze Boulevard

Expressing himself impatient with compromises with the law, Federal Judge Henry W. Goddard refused Monday to agree to a consent padlock decree for the Silver Slipper and Frivolity nite clubs for six months, and ordered the trial of the issues to proceed. After trial both of these famous Broadway nocturnal playgrounds were ordered padlocked for one year each. Personal injunctions to restrain and abate the proprietors from maintaining a public nuisance were also issued.

Along with the Slipper and Frivolity, both raided by Mrs. Willibrand's staff on the eve of Governor Al Smith's nomination for the presidency, the Charm Club, 137 West 51st street, and the Art Club, 124 West 50th, were ordered padlocked for a similar period.

Up until last night the Silver Slipper and Frivolity had not been served with formal decrees of padlock. These entries of the orders usually require a week for filing, whereupon the locks go up summarily.

There is little likelihood of a successful stay since the Circuit Court of Appeals, the next highest tribunal, is usually chary of further review of such cases, and stays are issued only when the issues justify them drastically.

In view of Judge Goddard's attitude, not to bargain with liquor offenders, when he refused to approve a consent decree for six months, and also in view of the defendants' proposal to plead guilty and consent to a half year padlock, it is unlikely the Silver Slipper and the Frivolity, two of the foremost consistent money makers among the cafes, have much of a chance for stalling.

It will mean a financial blow to both with the new season just getting underway and the holidays shortly ahead.

In addition, with Clayton Jackson and Durante opening Sunday

at the Silver Slipper the room looked "the" plenty. It will probably force the unique cafe entertainers back into the Parody, their old stand.

Big Weekly Grosses

The Slipper and Frivolity, with elaborate floor entertainment, has been good for from \$19,000 to \$12,000 weekly grosses. The Bill Duffy-Bon Martin-Harry Block-Hawkeye Horowitz bunch controlled both, which operated under an unusual cordate system of shifting trade from one to the other. Recently, they took control of the Mirador, with Harry J. Susskind as managing director. A new Roy Mack revue at the Mirador is counted on to do business.

The Broadway spots realize it is economically unadvisable to tamper with the law. The two current high spots, Richman and Casanova (the latter in a room twice before padlocked as the old 300 Club), do not sell anything to anybody. Others are equally careful. They make theirs on the accessories, or have outside concessionaires as a precaution.

The flock of big time nite clubs sloughed along with the above quartet are now coming up for trial. Texas Guinan's Salon Royale and the European Club at 26 West 53d were slated for hearing Monday but adjourned a month, with Michael Edelstein for the defendants stating that both have been voluntarily closed meantime so as to obviate any official prejudice.

The Beaux Arts, Peter's Blue Hour and Lea Peres, 690 6th avenue, are currently before Judge Goddard for trial.

Bernald's Sentence

Edward Bernald, former proprietor of the Moscow Inn, 181 West 44th street, the Russian restaurant opposite the Hotel Claridge, pulled a year's jail sentence in the Westchester County penitentiary plus a \$500 fine. Francis J. Helsing, arrested with Bernald, will be sentenced today (Wednesday). Both are second offenders for violations of two padlocks against the Moscow Inn.

Luigi's, the notorious defendant in the government's suit for conspiracy, escaped sentence on that felony but will waive trial on the nuisance charge and accept a padlock, besides receiving any supplementary sentences against the five alleged proprietors today (Wednesday).

A flock of lesser oases were also ordered padlocked at the same time. Judge Goddard ruled not for "trial justice" and refused issuance of six-month consent decrees, ordering full trials of the issues on their merits. This places a completely new aspect on the situation since the majority of the clubs, when "taken," have been able to stall trial until into the spring when the intervening half year over the summer made little difference.

The government is circumventing this subterfuge, besides which, popular rooms like the Slipper and Frivolity, being open the year round, were taken at a time in midyear when an early fall trial became inevitable.

Acquittal of the Ferndale Club and the Luigi Restaurant cases in New York, on "conspiracy" liquor charges forces the Government to take a new lease in its efforts to dry up New York.

Juries acquitting both defendants in as many trials put the Government to route along those lines of criminally sentencing alleged liquor offenders, particularly in view of the strongest cases to date. In each case, the defendants offered to plead guilty on nuisance charges.

In the Ferndale case, the place was completely wiped out and Luigi's only found guilty of maintaining a public nuisance.

As a move to offset their defeat in the courts, another wholesale raid on 21 oases—nite clubs and alleged whisperloos—occurred last week. Mrs. Willibrand and Major Marjorie Campbell are reported preparing for still another and the most spectacular of the raid series within the month as a pre-Thanksgiving gesture and the forerunner of the annual warning to the Xmas holiday convicts.

Padlocks

Meantime, Judge Goddard has padlocked the Oysterman on West 22d street for six months on a consent decree and a personal injunction. Hi-Hat Club on West 53d opposite the Richman, another oasis, took the voluntary Government veil for a similar term. A flock of lesser speakers are among the padlockees for one or six months. The "conspiracy" attempt by the Government is made for the purpose of establishing a precedent to scare off prospective offenders. Conspiracy is a felony while maintaining a nuisance is merely a misdemeanor, carrying a loss of citizenship and punishable by a maximum prison term of one year, \$1,000 fine, or both.

Michael Edelstein, who represents Luigi's, and has a cafe clientele, was attacked by Norman J. Morrison, special Assistant U. S. Attorney General, and an aide of Mrs. Willibrand, as "a second-rate lawyer" and called the restaurant people "a bunch of outlaws." The jury seemingly did not agree with Morrison.

The next conspiracy case for trial this week is that against Peter's Blue Hour General, and an aide of Mrs. Willibrand, at 49th street, previously padlocked.

It was Major Campbell's idea that where two or more persons operate a raided nite club or speak that they should be charged with conspiracy to violate the Federal laws.

Pathe's KFVD in Studio

Los Angeles, Nov. 20.

Pathe has taken over radio station KFVD now operated by Culver City Broadcasting Company.

Station will be moved to Pathe studio where a special building will be erected to house it. Pathe will maintain a 24-hour service.

Robinson, Only Radioer

Chicago, Nov. 20.

Russell Robinson, local manager for Waters, Gerlin and Snyder broadcasts over KYW three nights a week.

Robinson is the only one of the music boys in town allowed this privilege.

Frolics Line Up

Chicago, Nov. 20.

Opening show at the Frolics, Nov. 21, includes Maxine Hamilton, Chester Fredericks, Nicholas and Honore and the Seattle Harmony Kings. Also a picked girl line. Entire show booked and supervised by local William Morris office.

Carlo Active

William Carlo, former Village cabaret prop who retired several years ago to go to Los Angeles, is back in the racket and back in Greenwich Village, New York.

Carlo has taken over the former Shadowland, redubbed and reopened as Stagehand Club. A six-piece band and several singing waiters provide the entertainment here, with \$1 cover tap after nine o'clock.

SIMMONS ON WOR

Mike Simmons, publicity director for Gotham, has been signed to deliver his weekly motion picture chat over Station WOR.

Simmons previously conducted his movie column over WOPH for approximately two years.

GIRLS AT ARBUCKLE'S

Los Angeles, Nov. 20.

Babe Kane and Vivian Fay, both of the western "Good News," which closed in San Francisco Nov. 10, go into Arbuckle's Plantation Cafe.

Joe Pani in Fla.

Joe Pani and Louis Bols will operate a nite club at Palm Beach this season.

It's the place George LeMaire ran last season.

Vanities Club Dark

Vanities, nite club, cellar at 50th street and 7th avenue, nosedived after a spin of nearly a month. Chick Goldman asserts he is in ground back.

Night Club Reviews

MIRADOR (NEW YORK)

In a determined effort to put over the Mirador Club, Bill Duffy and Harry J. Susskind have tossed for the edification of Broadway's night club patronage a huge show, at dinner as well as after the theatre.

The club opened inauspiciously several weeks ago. The owners, foreseeing it headed for the shoals, dropped anchor and went into a huddle. More sail was needed, they concurred. The expensive Handalls, international dance team, were dropped with other acts, and an imposing floor show gathered.

Mack accumulated a raft of show girls, lively dancers, and whipped them into various numbers, one a collegiate affair in which the malds wear raccoon coats and carry swag-ger sticks. Effective!

Retaining Bee Jackson and Arthur Gordon, "Dear Friends" m.c., and the dance team, John and Mary Jennings, the lovely soprano, Maurice Howard, remains, and climaxed the bill with Harold Leonard's orchestra. Evelyn Martin, dancer in "Billie," given a part and the show opened.

Since its premiere a week ago business has strikingly picked up. The showgirls are: Gene Brady of "Hold Everything," Evelyn Calman, Marian Eubanks, Virginia Case, all of "Good Boy," Wyn Terry of "Cross My Heart," and Bobbie Garman, Helen Kane's understudy.

The showgirls open, marching in costume to the center of the floor, the dancers following an introduction by Gordon. It is a shapely crew. The dancing girls are not a facetiously attractive lot, but dance expertly and have loads of youth. Miss Howard is responsively received for her soprano and Miss Jackson has her hands and feet full bucking the extraordinary dancing of Miss Martin, who trips and struts with excellence. Bee does "Do Diga-Do" from "Blackbirds" and fares well. Her voice is lacking.

Most delectable is the "Neath a Fan" number led by Miss Howard. Nudity is disavowed and the proprietors insist the dances on the floor show ever presented, although this isn't strictly authentic.

Additional talent consists of Eddie Young and Tommy Shields, Kit Kat boys, piano and voice.

Entire show hangs on the superlative prettiness of the shapely showgirls, Gordon's suave manner

do, once the rendezvous of the so-and Leonard's orchestra. The Mincal register, is no longer as formal as of yore.

SILVER SLIPPER (NEW YORK)

Turning away plenty swank covert charges who wouldn't wait or couldn't stand the crush of the opening night, Clayton Jackson and Durante premiered sensationally at the Silver Slipper Sunday night to a \$3 covert. The room, with its 400 capacity, probably filled twice over the opening night and should have covered the boys' \$3,000 guarantee on that evening alone.

The Shnozolas are spotted great in the Slipper, a much better room for them than the Parody, where they were for two seasons. While possibly a couple dozen seas less at the current spot in actual ultimate capacity, the Slipper, because of the Parody was smaller because of the physical designs of the room.

Lou, Eddie and the chief Shnozle, Jimmie, turned down the Parody chiefly because of this, with other reasons figuring. The switch to the Slipper is a friendly arrangement between the trio's sponsors and the Duffy-Marden-Block-Horwitz alliance.

The boys are running the room as they have been elsewhere before. They have Leon back with them at the door and Jimmie Durante's jazzy making jazz and on the stand.

An N.T.G. revue surrounds the boys, but nothing really matters one way or 't'her outside of the C-J-D combo. It's an excuse to plug a wail and give the indefatigable Shnozolas a chance to breathe.

Lots of new stuff this season, with Bugs Baer credited for some of it. And the old hoke, including the "Well Dressed Man," Jimmie's "Broadway hokum, and the rest.

Opening night was a bedlam. Granlund's Aztec number went awry on the costumeing, almost overdoing some already typically nude NTG exposures. Jane Dobins, formerly at Texas Guinan's, is the current chief nude in the revue. There's a female Ginsburg doing some vocal hokum that's pretty terrible. Sally Mayo is the hot blues specialist and Martie Martelle is a la Helen Kane.

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Football

By Sid Silverman

Going into the final stretch most of the piskin interest is centering on Carnegie Tech and Wisconsin. Both of these teams face their crucial afternoons this Saturday, not so much because of the quality of the added responsibility attached to these climax games. Defeating N. Y. U. by one point will give Carnegie the autumn's top spot niche with the only dispute apt to come from the South where Georgia Tech has been making the boys take it whether they like it or not. Wisconsin wants Minnesota's only for a clear title to the Western Conference title despite a 19-13 tie with Purdue. So mind over matter, psychology, or call it what you will, is going to be plenty important this week.

Roth Meehan's crowd and the Spearsmen have a chance to jump up the works while the Badgers and the Skibos will be fighting to

thumping from Princeton in the line and Harvard will be none too gentle this week. The Bulldog can be tabbed a slight favorite and if it gets the jump on the Cantabs, as it did against the Tiger in the first quarter, Harvard may be swamped by its inferiority complex and unable to come back. The Crimson's own errors have been disastrous on various occasions. This fall but with alumni howling for Horween's heart and knowing it's got an even chance the Crimson figures to play a lot of good and hard football this Saturday. Over anxiety is a possible deterrent for Harvard, but French, Guarnaccia and Gilligan are going to be tough to handle while the line will give Garvey, Loud, Decker and Ellis all they want from two to four. Harvard has a great chance, the material and a tremendous desire. It, however, and the rest of Princeton accomplished its main objective last week in beating Yale

SEX FILM DRIVE

(Continued from page 3)

women-only audience of the "medical education." According to data at the Hays office, if the coppers ever catch one of these leechers repeating the matter Hays has on file as recorded, of their "lectures," the spicers will be due for punishment.

Endorsed

While the Hays office is at work quietly to suppress the sex films, the information of Public giving notification of discontinuance of their use came to Variety last week. When Public wrote a letter to that effect.

Some of the "sex films" have been endorsed by local clergymen and societies besides prominent citizens of a town, men and women. These endorsements have been utilized in the picture's newspaper advertising. While some educational merit exists in the purely educational sex picture pointed toward the prevention of disease, the instance of one allowed in a town is followed by a horde of others, with the latter built solely for the box office through sensational and vicious advertising or publicity.

Jersey and Sex Films

Newark, N. J., Nov. 20.

On the grounds that the theatre owners of New Jersey have repeatedly broken faith by showing obscene sex pictures after promising not to, a strict, inexorable censorship regulation of pictures for the state of New Jersey is shortly to be presented before the state legislature by Mrs. Haines of Hudson County.

Mrs. Haines, it is understood, has already made her intentions plain to exhibitors. She has frankly taken them to task for having imposed upon the leniency of various state and municipal officials. To date New Jersey has been inclined to deal lightly with theatre men. A new aspect now hovers over the picture situation in that state.

From various sources it is reported that the major offenders have been the chain-owned and operated theatres in New Jersey rather than the independents.

Indie Exhibits Sore

Jersey City, Nov. 20.

Motion Picture Theatre Owners of New Jersey as a body and as individuals adopted resolutions favoring support of severe state censorship regulation of pictures in New Jersey at a meeting of the organization held Thursday.

This action follows the repeated showing of sex pictures in the largest theatres in Newark, Jersey City, Union City and other key centers throughout the state.

The independent exhibitors last year pledged themselves to various state and municipal groups to keep sex pictures out of their theatres on condition that the reform element would give the theatre owners an opportunity to regulate their own affairs. The reform group agreed to this condition with the proviso that if the independents failed to keep sex pictures out of New Jersey, the independents called upon to support any motion for censorship which the state officials might make this year.

The independents charge that the major theatre operators, the chains among others, failed to keep their promises and that, as a result, they will sincerely support state censorship plans.

A censorship bill is now being prepared in New Jersey said to be more stringent than the laws in effect in Pennsylvania.

During the past year the independent exhibitors, members of the M. P. T. O. of New Jersey, have blacklisted sex pictures at various meetings, getting the promises of the members that these pictures would not be shown. Though pressed for money the independents claim they have, in practically all cases, kept their promises, while the large theatres, circuit owned and operated, have shown sex pictures.

Exploitation of these sex pictures, which has been shown in New York City, would not be shown in New York or Pennsylvania. Further action of the state officials is being awaited.

101 for Millers

Following a conference between George Miller of 101 Ranch and J. H. Ballard, Morgan & Downer offices in

New Boston Garden Opens To Record Gate, \$60,000

Boston, Nov. 20. The Boston Madison Square Garden, newest, largest and most pretentious arena in this part of the country, which forms the biggest part of the new North Station opened Saturday night, with almost a capacity crowd and a gate that is believed to have run near \$60,000. Advance sale several days before the Garden opened was \$40,000. It is reported that the gate was the biggest that Boston has ever seen for a sporting event, the previous record being \$36,000 for one of the outdoor shows at Braves Field.

The Grosjean-Pishon Post of the American Legion put on the opening show with five bouts and the feature, about a 10-round affair between Dick (Honeyboy) Pinnegan and Andre Rottis, World's featherweight champion. Pinnegan took Rottis with much difficulty. As they were fighting at catchweights the championship was not at stake.

The house for the opening was sealed from \$1 to \$10. The opening Friday night was featured by the largest attendance of women ever seen at a boxing match in Boston either outdoors or in.

The Garden seats 1,700 at boxing or wrestling bouts; 12,500 at hockey games and about 14,500 for track meets.

In connection with the project the Boston Madison Square Garden Club was formed with a membership which includes some of the most prominent men in the city. The club has convenient quarters at the Garden. Huntington R. "Jack" Hardwick is president, Hugh Bancroft, treasurer and Tom Campbell, former Harvard freshman coach, secretary.

Corporation which operates the Garden has a 25-year lease on the property. That means its income must be \$15,000 weekly to keep out of the red.

Sheldon H. Fairbanks is the manager, and Bernard Wiseman, asst.

TAKING CHUMPS

(Continued from page 1)

brought into easy reception range around New York City, the third-story Jersey stations, without reflection on the merits of their wares, some of the items picked up at random included Jimmie Shearer, pop song warbler who was doing a two-hour number from a small Jersey station on behalf of an Xmas orphanage fund. All donations were acknowledged with a vocal refrain of the song requested by the donor.

WOW, New York, plugs the Kiddos' hair-growing system, and their guarantee to encourage hair-growing, in between their phonograph records. One may hear Al Jolson doing the "Singing Fool" song hits, without any mention of the artist, although there is occasional mention that these are disks and not original performances into a microphone.

"Ground Floor"

And those desiring to "get in on the ground floor" of the Aeronautical Securities Co., 164 Market street, Newark, to quote Charles R. Rodd, the president and spellbinder via WJZ can do so at \$15 a share. Mr. Rodd mentioned the Wright Aeronautical Co.'s original stock cost and the manifold returns to investors. Very cleverly and convincingly the spellbinder went into a topical discussion on aviation and air-minded America before giving 'em the works on the stock buy.

These Jersey stations have been fertile exploitation media for all sorts of stock sales. There appears to be a group of stock selling offices. Sometimes two or three addresses in Newark, then again in Union City and others.

Bloomington's New York department store, does its new radio sales' gap in more dignified way with a Royal Gypsy Ensemble dispense Broadway music. The Bloomington Store Reporter merely ballyhooed about a "radio radio special," the new for the store's week-end on the direct returns of their clericalizing.

Chicago last week it is considered most unlikely now that the Roach show will be sold to the latter.

Miller has gone ahead with plans for the Roach to go out in the spring.

R. M. Harvey has been engaged by Miller as general agent for next season. Zack Miller will be general manager.

CAPACITY AT GARDEN FOR BOXING BATTLES

Excellent Card of Little Men—Glick and Singer Win

By JACK PULASKI

After several blowouts Madison Square Garden was otherwise occupied, boxing came back strong last Friday. It was a standee house and that means something at this time, when the boys feared the game was skidding. No championship was at stake, but there were hard hitting hits on hand, and the fans smiled dolines. They weren't disappointed. Establishment of a \$1 top doubtless was a factor in the draw.

Prelims and semi-final supplied the real action. Final bout, that of Glick, Williamsburg, with the Baby Joe fans, from the coast, was razzed somewhat, the boys starting walking out from the seventh round on. It was a Lederhosen decision that gave the match to Glick, who now gets a shot at Sammy Mandell's title next Saturday. Glick was a fair heavyweight. Doubtful if he misses Sammy's hair. He capped the first four rounds with-out question, but it takes the colored kid that long to get started. Seemed as though the fifth round was a draw, with the match going on, and the babe's eye thereafter. Must have been a close point score on the part of the judges. Glick looked surprised that he got the decision, and he certainly looked woozy in the 10th and last round. Best he should have gotten was a draw.

The struggle with the bout was that both men scrupulous, resorting to lightning for the most part. Glick smashed many a hard sock to Gans' short ribs and they must have hurt because the buttonhole maker can lift with his right. He rarely let it recover, except in close, whereas Gans did and some of those cracks rattled Glick's jaw.

Singer Prediction

The fight of the evening was between Al Singer and Lew Moscovitz. This kid Singer is the next featherweight or junior lightweight champ. He is a midjet fighting marvel, knows plenty, hits like lightning and is a natural boxer. Al's only fault is jumping a trifle over anxious. Moscovitz is no push-over, one of the hardest hitters in his class. The fight bugs were wise to the possibilities of the match and many came to see that one only.

Moscovitz went out in the fifth round. He had been putting opponents away himself and was the only real obstacle in sight for Singer to win recognition as the real contender. Late in the first round Singer dropped Lew for a nine-count with a straight shot to the chin. Then he landed another sock topped the boy. It was late in the fifth that he went out. Some light he might stick for the eight rounds. Suddenly, Singer flashed out both arms. It was an attack on an opponent who was not there. No opponent could have been and he could not arise. He was limp when carried to the corner. The mob was building in excitement.

Dad Silvers lost another eight-rounder to a colored man billed as (Gorilla) Jones, but introduced as William H. Jones. The dignity was not maintained, the Jones was being clownish when shuffling to his corner after each round. He dropped Silvers once, and it was funny the way Pat reclined on one elbow and waited for nine to come. Silvers was coming strong at the close and the stock buy.

The Garden was flooded with high powered light lamps between rounds throughout the evening. Fox's Movietone recorded the crowd and atmosphere and got a break, what with the packed house, the noise of the fans and the genuine applause for Singer.

FROM BALL CLUB TO THEATRE

Des Moines, Ia., Nov. 20. William C. Walsh of the Cleveland-Walsh players of the Pro ball here, has appointed Leo Keyser, president of the Des Moines baseball club as house manager to succeed M. J. McElhinney, who gave him prohibition credit as the house manager.

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Probable Football Winners and Proper Odds

NOVEMBER 24

By Sid Silverman

GAMES	WINNERS	ODDS
Harvard-Yale	Harvard	Even
Carnegie Tech-N. Y. U.	Carnegie Tech.	6/5
Wisconsin-Minnesota	Wisconsin	6/5
Princeton-Navy	Princeton	5/3
Illinois-Ohio State	Illinois	Even
Iowa-Michigan	Iowa	5/2
Indiana-Purdue	Indiana	Even
Nebraska-Army	Nebraska	Even
Lafayette-Lehigh	Lafayette	9/5

(Predictions based on fair weather)

successfully round out glorious seasons. Any scale will show the Pittsburgh squad to have a slightly harder nut to crack than Wisconsin. That doesn't mean that N. Y. U. necessarily rates above Minnesota but Carnegie has just put away three tough foes on successive Saturdays and polishing off Notre Dame with a 20 point lead may have been the peak for the Smoke City squad. Tech will have the advantage of playing in its home town but N. Y. U. will be rampant to spoil somebody's record instantly as Georgetown previously ditched the Manhattan outfit's high hopes. On the reverse end Carnegie is fighting for supreme national recognition and will have that thought as a spur to what now may be a faded appetite. The same holds true of Wisconsin with Big Ten limitations. Both games will be tactical struggles with the moral urge plus past records figured to see the potential champions come through.

Second in importance in the East will be the Army-Nebraska event at West Point. That a strong Pitt squad was able to hold the Cornhuskers to a scoreless tie was so much of a surprise as was the Panther demonstration of strength, or the suddenly developed weakness of Nebraska, in preventing the westerners from even registering a single first down. That kind of football won't do against the Cadets with the Soldiers, especially hard to beat on their home field. That's a prevailing opinion in football circles and for more than one reason with Army men, and perhaps justly, denying all allegations. However, the Cornhuskers come to the Hudson to meet one of the smartest teams the Soldiers have placed on a field in years. The Army is said to have looked pretty tired against Notre Dame throughout the second half and if the terrific schedule has sapped the Cadets of that vital spark Nebraska may romp. A wet field will lessen the Army's chances, however, and Pitt has been waiting for, and for years, Yale will have Garvey and Ellis back but the Blue took a sound

and for the first time is carrying on an extra week. Navy will be the opponent and despite the Midshipmen's mediocre record this contest will be no pushover. The Tiger made Yale look bad but the fact remains that the Bulldog was pretty well handaged up before it trotted into Palmer Stadium. Roper can round out an undefeated season this week, and should, but the Sailors gave Penn an awful shock and can repeat because the power is there. Still, Princeton teams are generally smart eleven and this year, with a wealth of solid and good, if not brilliant, backs should be able to finish on top.

Illinois and Ohio State are battling for a possible Big Ten first place tie if Wisconsin sinks and Zuppke is given an edge because of the drop-kicking Peters who can score from long range. Unusual these days and very important. Likewise, Iowa rates a favorite over Michigan.

Northwestern seems a bit off too much for Dartmouth to bite off if the Westerners aren't too tired after having met Illinois, Minnesota, Purdue and Indiana in a row. The Green evidently found itself at Ithaca, but Cornell is weak—much more so than Northwestern. Purdue and Indiana are strictly even. Neither has accomplished much, although Purdue arose to match Wisconsin's 19 points, but Indiana has the best chance to come through.

Lafayette-Lehigh are traditional opponents and this game is a classic with that territory. Lafayette surprised by defeating Penn State and doesn't figure to have much difficulty on the current weekend.

\$400-A-MONTH STAR

(Continued from page 1)

labor and cheap materials make the difference, he stated.

Six companies produce in India. In the past their pictures dealt with religious or mythical topics, but they are now becoming modernized, according to Narayanan. As an example of the remarkably low cost of talent in India, Narayanan said the leading female star in the country is paid \$400 a month, while the foremost male had gets but \$100 a month. These, he said, are high salaries in India.

Narayanan opined that despite the concentration of work of the Indian companies, there would always be a demand in his native country for American films. The scarcity of theatres in India is the producer's greatest problem, he added.

CHICAGO

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VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Belasco (Shubert)—"Trial of Mary Dugan"; next, Cooke stock in "No. 10, Nanette".
National (Erlander-Rapley)—"Rosalee"; next, "Whoopie".
Poli's (Shubert)—"Silent House"; next, "Queen's Husband".
Gayety—Burlesque stock.
Strand—Burlesque (Mutual).
Columbia—"White Shadows".
Earle—"Varsity".
Fox—"Napoleon's Barber".
Little—"Kreutzer Sonata".
Met—"Home Towners".
Palace—"Battle of Sexes".
Rialto—"Scarlet Lady".

Last week Poli's was dark. Sign blazed forth "The Silent House". It was an advance on the current attraction but at the same time was truthful for the house last week.

American Opera Co. is in Keith's, former K-A house, for first three days of this week.

Beginning Saturday Loew-Public units will not come direct to the Palace here from the Paramount, New York. "Crimline vs. Jazz" will be launched from here.

Howard Burkhardt has succeeded Mutual-Strand. LaMotte is on his way to California to manage a Henry Duffy house.

Meyer Davis is now giving the dancers at his Swanee two or three entertainers as a floor show each week.

Keith's has transferred all stage properties to one of its New York neighborhood houses from the now closed theatre here. Booth has been entirely dismantled with new and expensive projection equipment also shipped out.

Howard Burkhardt has succeeded Ira LaMont as manager of the Mutual-Strand.

Burkhardt for years managed the Hurtig & Seamon Music Hall (125th street), N. Y.

SEATTLE

By DAVID TREPP

Metropolitan—"Merchant of Venice".
President—"Gentlemen Prefer Blondes" (stock).
Orpheum—"The Goodbye Kiss".
Pantages—"Man, Woman and Wife".
Seattle—"The Outcast"—stage show.
Fifth Avenue—"White Shadows".
Movietone—"The Singing Fool".
Music Box—"The Singing Fool".
Vita (8th week).
Blue Mouse—"Midnight Taxi".
Vita.
Coliseum—"Under Black Eagle".
Winter Garden—"Road to Ruin".

George Arliss in "Merchant of Venice" at the Met this week and

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"Rose-Marie" week Nov. 18 are giving the house its first stage liveliness after a long dark period.

Emil Bondeson became manager of the Duffy President last week, when Arthur Friedman went to the President, Los Angeles.

In Eugene and Corvallis, Ore., college towns, the recent election gave a victory to the showmen, the Sunday closing ordinance being wiped out by a majority of 1,000 in Eugene and 500 in Corvallis. Sunday shows start Nov. 18.

Suburban organists and operators gained a \$2.50 per week increase in salary, and janitors \$1.75.

Ralph Birkenhead was now directing the Coliseum orchestra.

Laying off for the winter, concessionaires with the carnivals have opened games of chance on Union street near the Federal building postoffice. Two places are going this week, one the game of "haussie" and the other a doll rack game. Signs over the doors proclaim "No minors admitted." Looks like Mayor Edwards, former showman, is going to give the city a liberal administration.

Don and Iris Wilkins open next week at the Broadway, Tacoma, as m. of c. and organist respectively. Sam Wineland, m. of c. for the past two months, will be placed elsewhere by West Coast.

Jack Gault, formerly p. a. for American Oakland, is here as publicity manager for Seattle theatre, replacing Sam Maurice.

Steve Perutz, Tacoma manager, West Coast, is leaving for New Haven, Conn. to join the staff of Herschel Stuart, Fox-Poli, Monte Salmon will succeed Perutz. He will later manage of Boulevard theatre, Los Angeles.

E. C. Jeffress, Butte manager, is leaving. Also joins Stuart. Harry Stone replaces Jeffress in Butte.

Bellingham has sound at the Mount Baker, with "Street Angel" last week doing big business.

Carman Clifton, acrobatic stepper with Lloyd & Doherty, on Pan time, suffered a severe injury to her right hand last week in Spokane. She picked up a tack on the stage, doing one of her tricks. Infection set in later.

BOSTON

Elizabeth Duray replaced Constance Coakley in "The Connecticut Yankee" at Majestic. Miss Carpenter gone to New York to rehearse in "High Cost of Loving".

Expenses for "The Ladder" during its Boston two weeks' stay at Opera House come to about \$25,000. "Molssi" comes in there on Dec. 3 for one week.

"The Connecticut Yankee" and the Boston Herald have a mad on. Ads pulled out because of unfavorable review done in collegiate smart aleck manner.

New England Theatres Operating Co. have taken over the Globe on Washington street and after renovating will wire for talkers.

Boston boasts five night clubs. The New York Lido management has taken over the old Club Marco here and calls it the Embassy. Small but smart.

"Blackbirds" at the Tremont is the first hit of the season. First time this year for turnaways. Midnight show last week.

"Marigold," English comedy to which Belasco has American rights, opened at Copely last Monday evening under Clive's direction. Enthusiastic press notices. Clive doing it by special arrangement with Belasco.

INDIANAPOLIS

By EDWIN V. O'NEEL

English—"Vagabond King" (1st half).
Palace—"Front Page" (2d half).
Indiana—"Varsity".
Circle—"Man Who Laughs".
Apollo—"Paris".
Mutual—"The Land of Silver Fox".
Lyric—"Nothing to Wear"—vaude.

"Silent House" had light business last week at English's. "Hit the Deck" Thanksgiving at English's. "Wooden Kimona" Dec. 3.

Sunday show fight started at Goodlander, theatre owner, for violation. Case will be heard in circuit court and appealed to the State tribunal.

Hagenbeck-Walken circus filed suit for \$15,000 damages against Aurora-Eligin-Fox River Electric Co. as result of a crash near Aurora, when two employees were killed and several elephants hurt.

"The Queen's Husband" opened Little Theatre season Tuesday. Granada wired.

VARIETY'S SAN FRANCISCO

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Henry Duffy opened his production of "The Wooden Kimona" at Dufrin, Oakland, Nov. 18. Sidney Toler, brought to the coast by Duffy for "Tommy" is being sent to Seattle by Duffy to be featured in a series of comedies.

Robert McWade goes to Los Angeles to play the lead in Duffy's "New Brooms" and "Daddies".
Ira LaMotte has assumed the management of the new Dufrin, Oakland. William Duffy has returned to the President here.

Though legally married to Henry Tuen, an American born Chinese, and wealthy merchant of Red Bluff, Calif., Poon Wai Jing, Celestial actress at the Mandarin (Chinese) theatre here, must shortly return to China, her six months' bond for temporary entry into this country expiring. Yuet met his wife during her Mandarin engagement.

Golden State Theatre circuit has awarded contract to Electric Research Products Co., for wiring of 25 houses for the circuit, mostly in Oakland and East Bay cities, and two houses for—Castro and Royal—in San Francisco. Cost approximately \$200,000.

Ralph Pincus, of the Columbia, has booked "The Marriage Bed," now current in Los Angeles, starting here Nov. 26.

Leo Carrillo comes to the Alcazar two weeks hence in a revival of "Lombardi, Ltd."

Flo Kelly, former Fanchon & Marco dancer, who has been staging on the floor show at Cafe Marquardt enters the F & M production department. Billie Dyle replaces at Marquardt's.

Claude Sweeten, musical director at the Golden Gate, and Walter Smith, pianist and radio entertainer, publicity-wise Sweeten, after bumping into Smith's parked car, left his name and address and agreed to assume the damages.

With a decrease of 12,158 marriages in California during the last year, due it is figured to the three-day wait necessitated by the "legitimate marriage" law, Assemblyman H. E. Dillinger is preparing to introduce a bill at the next legislative session, seeking to bring about repeal of the statute.

ROCHESTER, N. Y.

By DON RECORD

Lycium—American Musica Drama Co. (Rep.).
Temple—"The Squall" (stock).
Rochester—"Battle of the Sexes" (wired).
Eastman—"The Wedding March".
Fay's—"Caught in the Fog" (wired).
Regent—"Phyllis of the Follies".
Piccadilly—"Craig's Wife".
Strand—"Street Angel" (wired).
Gayety—Stock burlesque.
Victoria—Stock burlesque.

Strand, newly wired (Vitalphone and Metronome) downtown section, run house, begins sound policy with "Street Angel".

William R. Corris, Jr., is the new manager of the Lycium theatre, succeeding Floyd J. Mennelley. Mr. Corris was connected with the Lycium 24 years before resigning in 1921.

Irene Rich, Warner Brothers' star, engaged by Cukor-Kondolf stock as guest star for week early in December.

New York Theatre Guild, recently here for week, rich repertoire of four plays, to return Dec. 6 for three days with "Strange Interlude," starring Pauline Lord.

Community Players, local Little Theatre group with 2,000 members, opened Nov. 16 with "Silence" for eight performances at Playhouse.

MONTREAL

Palace (wired)—"The Man Who Laughs".
Capitol—"The Mask of the Devil".
Imperial—"Beggars of Life".
Imperial—"The Crash".
Princess—Week of French plays.
His Majesty's—"Duck" (wired).
Orpheum—"Excess Baggage" (stock).
Gayety—"Radium Queens" (Mutual).
Strand—"The Land of Silver Fox".
Varsity—"Celebrity".
Empress—"A Woman Against the World".
Second—"No. 1".
Dumont—"Her Ship Comes In".

Province of Quebec new picture poster censorship, established under act of last session of Quebec legis-

lature, took office last week. The committee has its headquarters in the same building as the Board of Censors of the province. It consists of that board, with the addition of an advisory expert just yet named.

Phil Hazza, many years head of Educational Film Exchange here, has been transferred to Toronto. Montreal friends said farewell with a wardrobe trunk and a gold pen.

Move for a Little Theatre in Montreal took a forward step last week with meeting of Arts and Letters Club when Rupert Caplan, director of Ottawa Little Theatre, told the club there was too much amateur irresponsibility and not enough constructive work in this city.

Palace, Montreal's only wired house, is booked for perhaps the biggest week yet with "The Man Who Laughs" running since last Saturday. Rain clouds have been packing in since, and Manager Kotsky anticipates a \$30,000 week.

CLEVELAND

By GLENN C. PULLEN

Hanna—"Desert Song".
Ohio—"What The World Needs".
Colonial—"Unborn Child".
Little—Stock.
Alhambra—Stock.
Gordon—Stock.
Play House—Rep.
Stillman (wired)—"Foot" (2d wk).
Allen (wired)—"Celebrities".
Hip (wired)—"Submarine".
Cameo (wired)—"Bachelors".
Palace—"Sunrise"—vaude.
State—"Private Life"—unit.
105th—"Women"—vaude.
Columbia—Mutual bur.

Failure of the payoff at the proper time almost closed the Alhambra last week at the opening performance of "Cradle Snatchers".

For several weeks stage hands and members of the Hobson-Smith stock had been given the run around. Going into a huddle, the boys and the thespians finally emerged with the threat of walking out on the audience unless there was an immediate settlement.

Robert McLaughlin, owner of the Alhambra, guaranteed salaries and expenses for the next two weeks, but not any previous debts.

Similar salary differences at the Gordon Sq. came to a climax when the boys and the thespians walked out on the theatre's stock. It was taken over and financed by Blanche Wilcox, leading woman and wife of H. R. Novoy, air mail pilot. Company under her ownership will be known as Gordon Square Players.

Warren Wade, of company, is now mgr.

Negotiations for the sale of Keith's Hippodrome to unknown theatrical interests have been called

off. The proposed transaction had been carried on secretly by the New York Radio-Keith-Orpheum offices until the hitch developed.
Keiths responded the 11th, formerly a Reade house, a month ago after a summer's darkness with an ill-sound and taker policy. It has not been so good lately in spite of its specials which are run but for one week.

Crossed electric wires last week caused a fire on the Ohio's stage during a Theatre Guild performance of "Volpone".
First evidence of the fire came when flames burst up from behind a wired cabinet. The actors kept on playing, expecting that stage hands would see and extinguish the small fire, but apparently it was not visible back stage.

When the blaze became too hot to be comfortable, the players first stopped the show and the curtain was lowered for a moment while the fire was put out. The performance then continued.

Damage slight, as scenery fire-proof. Although blaze was seen by entire audience, nobody excited or left the theatre.

Bum biz and failure of floor shows to click have caused E. J. Sinclair to drop the entertainment policy in his newly opened theatre, at Earl Gates, show booker and m. e. left.

Cleveland's newest theatre, Uptown, opens Nov. 22. It is completely wired, 3,500-seat neighborhood, recently finished for Variety Amusement Co. Pictures and stage shows with 25-piece orchestra under Jose Acosta. Thomas Carroll manager.

Don Stearns and Cowan Bain of local U exchange were badly burned but escaped serious injury when their automobile recently crashed into a truck minus tail light.

LOUISVILLE

By DAN THOMPSON

Brown—"The Vagabond King".
Rialto—"His Private Life"—vaude.
Gayety—"High Flyers" (Mutual).
Loews—"Show People" (wired).
Mary Anderson—"Varsity" (wired).
Strand—"Me, Gangster" (wired).
Alamo—"Man, Woman and Wife" (wired).
Majestic—"The Cohens and Kellys in Paris".

The Fourth Avenue Amusement Co. here has bought three theatres in Logansport, Ind.: Luna, Colonial and Grand, formerly owned by Hornbeck Amusement Co.

Gertrude Krelg, former vaudeville, now appearing at the Koster Hotel with William Lamar's Recording Orchestra.

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Orpheum

Just a passable show. Weaver Bros. and Elvira, topping, were seriously handicapped by the absence of brother Cicero, suffering from flu. Abner and his sister did all of the act that could be handled by two, and stole the show anyway.

Robert Warwick, assisted by Fred Knight and Harry Mervin, offered a skit entitled "Her Voice," written by John Dillson. A flat, unamusing attempt to inject "melodrama" of '88 into the two-a-day of 1928.

Edgar Bergen and Co., dancing, ventriloquist, great. Novelty oozes out of every line in the bit. The idea being a tonsil operation, other and everything, to be performed on the dummy. Bright and snappy chatter.

Candrea Dancing Trumpeters (New Acts), a local group, landed, as did Al K. Hall with his "Sap at the Beach." Babe Garen and Ida Walker, newcomers to the act since last year, are an acceptable addition. Fred Dale, handsome tenor, good.

Closing the bill, the Theodore Beken Dancers held 'em in. A flash act doing the usual routine, brightened by a beautiful toe number executed by Grace Robinson and a sweet acrobatic done by Bec Wendell. The Norman Thomas Quintet, colored, stopped the show with their crazy antics and hot jazz trap drummer. Other than this man's peculiar style of drumming on everything on the stage, the act is the usual song and dance layout.

Pantages

My dear, you must come over to Pantages. For the second time in three weeks, a mile too dancer graces the bill. And what a toe dancer! He is the male end of Mildred and Maurice and, opening the bill, the act went fine until an adagio, their third bit. Mildred steps out with nothing particular on and makes it attractive. Then on comes Maurice, and he has less on than she, and, to top it, his entire body is powdered a chocolate brown.

The audience was too embarrassed to applaud. Mildred's work, especially her toe dance, is creditable. "Jinetta," whose controlled kicks are working fine for the team's costume changes in great shape. But this male nude stut doesn't rate.

Dixon and Morell, wop comedians, deuce and satisfy. Strains and Strings, a six-piece string orchestra, headlined, and deservedly so. Pop stuff and classical music, and some novelty tap dancing contributed by a girl, made an enjoyable ten minutes.

Ford and Cunningham, chatter and gag, stopped the show. George Ford, a peculiar type of comic, had 'em going, while Miss Cunningham foiled charmingly.

Stanley Bros. and Attree, aerialists, closed.

"The Scarlet Lady," feature.

A bandit stole a night's receipts from the Belmont theatre, grind

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house, by walking up to the box office and handing Gladys Monroe, cashier, a note demanding the money. He thrust a run at her couched in a roll-up newspaper. The box office, under a brilliantly lighted marquee, was surrounded with people at the time, but the thief escaped.

Robert W. Major, legit director, confined to his home in Beverly Hills with influenza. Opening of the Windsor Square theatre, his Los Angeles producing unit, scheduled for Nov. 17, was postponed indefinitely.

Mary Fox will be opposite Franklin Pangborn in "Watch Out." Fox Movie-tone film.

William S. Belt, newspaperman, has been appointed assistant general manager of the Maddux Airline.

Pathe's serial "Queen of the North Woods," by George Arthur Gray, will start Dec. 1. Spencer Bennett directs.

Harold Lloyd, on the Metropolitan stages, has taken his first voice test. It was satisfactory.

Gene Morgan will return to Loew's State as m. c. for four weeks beginning Dec. 7. After this date Rubo Wolf will come in for six weeks, replaced at the Warfield, Frisco, by Walt Roemer.

The problem of preventing ice cream melting during the taking of long-drawn-out scenes in warm weather has bothered property departments. First National thinks it has found a solution in what it describes as a dry ice pack.

The act was found to work both ways, as in simulating hot dishes the vapor arising from the chilled mass gave the impression of steam.

Lionel Barrymore will direct "Madame X" as a full-length talker for M-G-M. Douglas Fairbanks, Jr., will play the son.

Ralph Grant and Ben Allen, musicians, filed claims amounting to \$254 with the State Labor Commission against Billy Wade, president of the Wade Renfro Players. Grant asks \$136 back salary and Allen request \$118. They state these amounts are owed them for musical work in connection with one of Wade's traveling tent shows.

Because of the change of opening day at Salt Lake City from a Tuesday to Sunday, Fanchon and Marco acts will no longer play Ogden. Instead, they will begin a tour of Boise closing there on Friday, direct to Salt Lake for Sunday opening.

Richard Wallace will direct Maurice Chevalier in Paramount's "Innocents of Paris" instead of Harry D'Arrast.

Richard La Salle opened his new stock, the La Salle Players, at the Belvedere, Los Angeles, Nov. 11. Opening production was "The Patsy," with Nina Gilbert and Ralph Cloninger in leading parts.

Jack Allman, manager of a traveling tent show, was treated at the Los Angeles Receiving Hospital for snake bite. Allman said he was bitten by one of six-foot Mexican rattlesnakes.

Imperial Theatre Troupe of Tokio is now under the management of L. E. Behrman, to begin a tour of American and European cities.

Lester Clark has replaced Pat Tenney as publicity agent at the Colorado, W. C. Pasadena.

N. W. Davidson, exploitation at the Criterion, used mgr. and publicity of Florence, W. C. Pasadena.

Tom Sanson, publicity, Criterion, added to Frank Wilbeck's publicity staff in W. C. general offices.

Edwin Justus Mayer is to write the dialog on the Ben Hecht story M-G-M will produce.

Benjamin W. Shipman, business

manager at Hal Roach studio, has returned from New York. Warren Boone, general manager, and H. M. Walker, vice-president of the same company, remain in the east, continuing their examination of sound.

Governor C. C. Young presented the Richmond, Cal. fire department with the Louis B. Mayer fire prevention record among all the towns and cities of California. This cup has been in circulation for three years. It is awarded annually to the town or city accomplishing the most in the competition for fire prevention.

Victor Scherzinger, director, and Ben Grauman Kohn, writer, have signed new Paramount contracts.

A. P. (Buddy) Erickson, former assistant to F. W. Murnau, has been elevated to direct a picture for Fox. Story not selected.

Lloyd Nosler, former supervising film editor for Universal, now the same for Inspiration.

Henry Duffy has secured production rights for his coast theatres of "Wanted," "Cyclone Lover" and "Married—And How."

Myron Selznick, who has taken over the Young-Selznick-Young Corporation, has added a story department. Robert Eddy will have charge.

Chesterfield Productions leased space at the Metropolitan studios and will make six pictures there with Lou Yong as production head. The first will be "Circumstantial Evidence" from the story by Wilfred Noe, which Noe will direct. Cast include: Connelley Keefe, Alice Lake, Charles Gerrard and Helen Foster. Production is to begin immediately.

Jacqueline Logan for lead femme part in "The Faker," Columbia. Phil Rosen will direct.

Lewis Milestone and Louis Waldheim have new contract from Caddo Productions as the first step toward the resumption of film production by Howard Hughes' organization.

Universal has torn up the contract held by Joseph Schildkraut and given him a new one. It provides that Schildkraut will be star of the old one simply featured. His first starring picture will be "The Bargain in the Kremlin," being adapted for the screen by J. Grubb Alexander with dialog and to be directed by Edward Soltan.

Fanchon and Marco have Mildred Harris and Babe Karpis in "Des." It will start 14 weeks at Loew's State herc Dec. 7. Entire chorus of the "Good News" company, which recently closed its coast run will appear in the same unit.

Billy Joy, former publisher of the Hollywood Vagabond, engaged at the Palace studios as an assistant to Benjamin Glazer in the sound department.

Considerable furor was caused on the Paramount lot when a barrel of tar, for a new sound stage across from the lot restaurant, caught fire. City and studio fire departments turned out in force. Damage slight.

"The Lady Next Door," by Edwin H. Curtin, opened at the Hollywood Playhouse (Henry Duffy) Nov. 19, with a cast including Jane Morgan, Carlene Ebner, Olive Cooper, Leah Winslow, Isabel Withers, James Spottswood, Wm. Lawrence, John Mackenzie and John Webb Dillon.

Arthur Frahm, former manager of Henry Duffy's President, Seattle, has assumed the management of the President in Los Angeles for Duffy. Walter Chumak, temporarily moved from the Hollywood Playhouse to President, has returned to the Playhouse.

Raquel Torres is the femme lead in "The Bridge of San Luis Rey." Charles Brabin will direct it for M-G-M.

Warner Brothers' term writers: J. Grubb Alexander, Harvey Thew and L. G. Rigby. They will begin work Dec. 5.

Ricardo Cortez's next starring picture for Tiffany-Stahl will be "Life-Size," from a story temporarily by Frances Guhan, with Chester Franklin assigned to direct.

Frederick Pym succeeded Ralph Naim in Guy Bates Post's "The Play's The Thing," at the Biltmore.

Robert Benchley is due at the Fox studios Dec. 10 to start work of adapting his two stories, "The Early Worm" and "Of All Things."

They will be made as Movietone shorts.

Byron Gay, song writer is recovering from intestinal trouble which has laid him up three weeks.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Whoopee."
Broad—"Bachelor Father."
Proctor's—Vaud—"Night Bird."
State—Vaud—"Wind."
Newark—Vaud—"Phyllis."
Stanford—"Moran" stage show.
Mosque—"Fog" sound.
Terminal—"Mother" sound.
Rialto—"Woman Disputed."
Capitol—"Sexes" and others.
Goodwin—"Machee."
Empire—"Speed Girls."

Enormous space cleared for new Fox house on Park place with feverish activity. Now all work has come to a standstill. This causes many rumors but nothing can be verified. In Fabian circles prospect of their new 6,000-seat house causes a general air of having the canary safely inside. Outsiders are putting this two and two together but the answers are all different.

Contemporary, the largest woman's club in the state is starting a crusade to stop the girls' revues run by the local dancing schools at various theatres in which it is alleged that girls are nearly nude. So far as seen no ground for this complaint. Girls wear nearly as much as they do on the street. Large revues have been valuable to the theatres, and are offering the girls a fine chance for developing their talents. Nudity has never been offered as an inducement nor played up.

Stanley, Jersey City, is making good with a vengeance.

MEMPHIS

By WALTER D. BOTTO

Orpheum—"The Outfit"—vaude.
Loew's State—"Show People"—vaude.
Loew's Palace—"Lilac Time."
Strand—"Rio Rita."
Pantages—"The Melody of Love"—vaude.
Lycium—Stock.
Auditorium—"Rio Rita."
Princes—"Seeing Things."

New Orpheum opened Monday. W. H. Haring, formerly of Omaha, local manager.

Orpheum started off with six acts, one more than Loew's State, which now announces seven acts for next week. With Pantages, Loew's State and the Orpheum going after vaude business, where two vaudeville houses are sufficient, a hot fight is on tap.

Loew's Palace orchestra was dismissed while Loew's wired, and the Orpheum takes them over intact for its vaudeville.

Lycium stock, after four weeks of terrible business, closed Saturday.

Pantages has the first talkers this week, "Melody of Love."

BROOKLYN, N. Y.

By JO ABRAMSON

Three new plays out this week: Bert Lytell in "Brothers," at Werba's Brooklyn; "A Most Immoral Lady," at Werba's Flatbush, and "Sign of the Leopard," at Majestic.

Gerald Carlton, 24, who for many years wrote plays and short stories and well known in literary circles, died last week. He came to America about 50 years ago and made his home in Brooklyn, where he wrote many of his plays. Son and two daughters survive.

Brooklyn Heights has peace and solitude. Music will have to go somewhere else, for the Orient Inn will not be allowed to have a cabaret, as requested several weeks ago by the owners. All the church organs, however, have been protested, and rumors are floating around to the effect that the Hotel St. George, which dishes out music and is near the

Orient Inn, had a hand in squelching the license.

Standard Union has tied up with the Brooklyn Paramount and Public unit in search through the medium of newspaper contest for the 12 most beautiful girls in the city and to give them a dancing course, 25 weeks at \$4 a week. All pictures of handsome lassies are being sent to the "Brain and Beauty Editor," and if the dames have no pictures, local photographers will take one free of charge. "Brooklyn Beauty and Beauty Good Will Ambassadors" will open in the new Brooklyn Paramount. Questions asked on entry blank are: Are you in perfect health? Play any instrument? Father's occupation? Phone number? Athletic? Your occupation, etc.? Jackson Turner is handling the contest for Standard Union.

Louis Freiman's melodrama, "The Lost World," is the grand attraction playing at the Yiddish Rolland theatre, Michael Michaelsohn in the lead, with Angey Levine and Anna Lillian supporting.

Cops the past few weeks have been pinching and fining punch-board operators and slot-machine owners. Three cashy store owners were fined and six slot machines were confiscated.

HALIFAX

By W. D. MacNEILL

The Glosso-Harris Repertoire Company closed in Halifax Nov. 10 and will tour the Maritime Provinces.

The original company was somewhat weakened when Miss Glosso-Harris organized a second company to play at Saint John, N. B. Miss Glosso-Harris and several leading members of her company taking weekly turns in each city.

Halifax is to have Bransby-Williams Company, from England, in December. The Dumbells new revue, "Why Worry," which now includes a chorus of girls, brings his newly formed Canadian company in January.

The Mae Edwards Company, New England aggregation, opened their autumn engagement in Halifax at the Garrick this week. Artists of the class of their predecessors at the Garrick this week. Perhaps drawing card is the jazz orchestra as well as vaudeville between the acts.

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Herman Lewis
Hertz Lillian
Hogan & Stanley
Howard May
Howard-Nerlie
Herman Warren
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White Marie
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Kelly's Stables
Johnny Dodd Bd

CHATTER IN LONDON

(Continued from page 2)

chestra in classic renditions. She
uses both arms (sleeveless) in effec-
tive grace and gets tempo and
diminutives with apparent ease,
founded on extemporaneous knowl-
edge of the selections.

Edythe Baker, now Mrs. Gerald
D'Eranger, has a contract to do her
piano act in Paris for a fortnight
at a salary of \$1,500 weekly.

After many rumors and postpone-
ments, Alice Delysia, French revue
actress for many years popular in
London, was married Nov. 8 to
George Denis, Paris newspaper-
man. Event was celebrated in a
London church.

Debroy Somers, popular band
leader in "That's a Good Girl" at
the Hippodrome, seriously injured
in a motor smash near London
Nov. 1.

Henry Ainley had just recovered
from many months' illness and con-
valescence with dropsy and was
thinking of work once more. He
is now seriously ill again, and is to
undergo another operation.

An agent booked an American
act for three days at a picture
house and later called him up ask-
ing him to work four days pro rata.
The performer asked: "How much
is that in American money?"

The night before the opening of
"Penny Pansy" 30 people had
lined up outside the Prince's the-
atre to wait through the night and
follow day to greet the Astaires.
This usually only happens for the
opening or last night of the Gilbert
and Sullivan season.

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BOSTON, MASS.

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Paris Chatter

Paris, Nov. 10.

Now is the time for bookings for
the winter season at the many ca-
sinos on the Riviera. And the
American artists is by far the most
popular in demand.

Further, according to figures
heard around, the owners of the
gaming places are offering real
salaries. They should. They make
wages of coin.

Gino Alib, of Transvariety,
agent, have made a number of
contracts for the southern resorts.
Among those engaged are: Robins,
Donna and Gina Kurolova, dancers;
Robert Siede and Annette Mills,
dancers; Nina Doria, singer, and
Joan Pickering, dancer.

Betty Marvyn, who has done re-
markably well since her arrival on
the Continent about a year ago, has
agreed to go to Cairo for the late
winter. Betty will work in the
Peninsula, in the largest hotel of
the Egyptian city.

If there are any pigs in the
States with an infernally complex
they would do well to come here
and look off a few of the head
altered to pigs. The only trouble
is they left for parents here in-
stead of money.
American and European cas-
sinos in the States are over. Ted
Sardana is the latest arrival to be
in the States.

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LITERATI

(Continued from page 28)

Grudgeon along over land on their
pectoral fins. Such fish have hiked
18 miles, the fellow says.

Asked \$10—Got \$500

Fred Hanson, Swedish pantry-
man at the Veddis, who went about
on deck snapping photos of the
thrilling last moments on the ship,
is said to have asked Martin Mc-
Evilly, Pacific and Atlantic pho-
tographer, only \$10 for his sensa-
tional set of pictures of the sea
tragedy. McEvilly gave the
Swede \$20, and hopped back to his
office with the negatives, earning a
\$50 bonus for himself. When P. &
A. realized the value of the pictures
of the disaster Hanson had ob-
tained, he was rewarded with an
additional \$500 payment.

'Friscos' Weekly Tab

San Francisco will shortly get a
new tabloid weekly to be called the
San Francisco Mirror. It will be
closely patterned after the New
York daily tab of the same name,
with the idea to attract the San
Francisco paper into a daily if it
pairs across. William M. Haines,
formerly of the San Francisco Bul-
letin, is the latest arrival to be
in the States.

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FILM STARS FADING AWAY

Rehearsals in Speak as Best Guard Against Equity—Bartenders Like

"Paymates," with Joseph Byron Totten producing, went common-wealth when unable to post an Equity bond.

The commonwealth angle about deleted the original cast, with the gambling substitutes culled from unemployed stock actors. The piece, opening last week in New Rochelle, N. Y., will lay off for repairs this week and open at the Totten, New York, next week.

Totten had engaged his original cast on a salary basis. It was called out by Equity when Totten did not post the usual bond covering two weeks' salary.

To avoid further Equity annoyance Totten took his commonwealth troupe to a speakeasy in West 49th street for the remaining rehearsals, with assurance that Equity officials could not get by the doorkeeper of the joint.

The speak, which has been doing light afternoon business, was sold on the rehearsal hall idea, figuring the players would give the place some trade. That failed to materialize, but the bartenders enjoyed the rehearsals.

Flu Epidemic Drops Biz 40% in So. California

Los Angeles, Nov. 27. Influenza epidemic which hit theatre business a body blow in San Francisco has now blanketed the entire southern California region. It is causing the biggest slump of the year in theatre attendance. Some theatre chain operators estimate that business has dropped 40 per cent. in the past two weeks.

Spread of the flu has been so general that schools have been closed in Banning, Santa Maria and Alhambra, with the word out that other schools will be closed if the epidemic continues. Mutual Arts high school, Los Angeles, was closed for several days.

Warnings have been issued urging people to avoid gathering in public places and the theatres have been among the first places avoided.

Info for Married Men; How Women Spend

Washington, Nov. 27. Fair ones of the nation spent more than 11 million dollars in 1927 for the stuff that makes their cheeks rosy, according to Commerce Department figures on the sale of cosmetics.

As indicative of the real dough there is in this material, statistics disclose that in addition to the \$11,000,000 for rouge, \$8,000,000 was spent for talcum powder, \$3,000,000 for other toilet powders, \$15,000,000 for perfumes, \$3,000,000 for toilet waters, \$11,000,000 for hair tonics, \$3,500,000 for hair dyes, \$1,000,000 for hair removers and \$3,000,000 for shampoos.

Other toilet preparations not classified brought in another \$30,000,000.

More Joy Than Dough

Standard compensation for hymn writers is, and has been for years, \$1 per hymn. Mrs. Ida L. Reed of Montville, W. Va., has created 2,000 religious lyrics during her career, receiving top price of \$2 on a few. Most were purchased by publishers at the regular \$1 scale.

In explanation as to why lyricists will remain in such a poorly paid field, Mrs. Reed states: "We cannot hope for any but the smallest financial reward but the joy of knowing that we have reached and helped many on their homeward way is beyond all price."

\$22,000 and \$18,000 Nite Club Grosses

Probably the record high gross for a nite club's ordinary weekly business is the \$22,000 at the Club Richman, New York, last week. The figure is obtained from a source other than the management's. The Richman is considering tilting its \$5 and \$6 covert (latter on Friday-Saturday) to \$7.50 straight. Turnaway trade almost nightly. Harry Richman, Irving Aronson's Commanders and Frances Williams the stroller floor stars, with the first two chiefly credited for the extraordinary draw.

With Richman's personal draw topping the big five in Broadway nite life past and present (including Clayton Jackson-Durante, George Olsen, Texas Guinan, and Helen Morgan), the augmentation of the Aronson entertainers and dance purveyors accounted for the extra dollar on the covert charge and also topped all previous grosses in an abnormally poor cafe season.

At the Silver Slipper, the Durante trio in their first week at \$2 and \$3 covert, did a gross of \$18,000. Toward the end of the period the covert was raised to \$3, with \$4 on Saturday and Sunday.

Previously to the Durantes going in the cafe, and without a special attraction, the Slipper had been averaging around \$5,000 weekly.

Richman draws a flat salary and has a piece of his club, with the Schwartz boys as his partners. The Durantes are in the Slipper at a flat salary of \$3,000. It's one of Bill Duffy's places.

A Snappy Widow

Chicago, Nov. 27. First arrest under Evanston's new ordinance against keeping the radio on after midnight has been made.

A snappy young widow was hauled out of her home by cops for listening to the music, but not until the policeman who pinched her got slapped in the face and had to call the reserves.

TALKING FILMS MAKE BIG CHANGE

Actors Must Now Be Fitted to Pictures and Not Pictures to Stars—Talent Counting More Than Faces—Hollywood Picture Executives See Doom of Long Standing Star System

HOLLYWOOD'S PANIC

Los Angeles, Nov. 27.

Film stars are commencing to fade. The fadeaway is contemplated as a permanency by the leading producing executives of the Hollywood colony.

Talking and dialog pictures will push out the beautiful but dumb and others of both sexes who have depended upon their faces or vogue with the fans to maintain a spot on the screen.

Talent is becoming supreme. No longer are pictures being fitted to stars. Now it is the actors being fitted to pictures. In the legit this is called "casting" and the same thing is coming into the Hollywood studios to change the entire complexion of the picture leads and principals.

The star system dominating the picture industry since its inception is about to be tagged for the junk heap.

One of the most prominent producing companies will allow its options to lapse on nearly one-half the stars now under its banner.

Talkers have changed everything. Difficulty in obtaining good stories and the imperative necessity of fitting the actor to the role hits especially hard those screen stars or featured players with no previous stage experience or poor speaking voices.

All-star casts will probably be the rule in most of the future talkers. The field will be wide open for the development of new talent. Total eclipse of many old time favorites seems inevitable.

Hollywood actor colony is in a panic because of the drift. "Connections" threaten to mean nothing as the new forces bear down with increasing pressure.

Meanwhile the companies are more concerned with suitable story material and are not worrying about film actors, who are probably less important in the film industry at the present time than in years.

Act Refused to Dress in Booth; Canceled Date

Maboney and Hibel canceled the last half at the Sumpter, Brooklyn, claiming the house had not proper dressing room facilities and refusing to dress in the projection booth. The act had been sent in by independent bookers.

Detroit's Police Censor Issues Decorum and Dress Rules for Shows

Detroit, Nov. 27.

Lieut. Lester Potter, police censor for the stage in this city, recently issued a code of rules and regulations on conduct and costume for local theatres. The code has been approved and is now in effect. Lieut. Potter occupies the same position censorially as does Police Censor John M. Casey of Boston. Both censors appear to secure immediate attention to their instructions. Lieut. Potter has made his position one of authority here through raids on the stock burlesque shows. The Potter idea of regulating the stage for decency reads:

Detroit Police Department Censor

In order that there will be clean, wholesome and moral entertainment in the various theatres, the Department of Police requests that the management co-operate with the Department in enforcing the following:

Don't change your act without permission from manager of theatre.
Don't ridicule any creed or nationality.
Don't try to embarrass any person in audience.
Don't have spotlight thrown on any person in audience.
Don't address any remarks to persons in audience (use a plant).
Don't come on stage with abbreviated costume; body must be covered in keeping with decency.

The upper portion of the body, including the breasts, must be completely covered to within two or three inches of the lower covering.

Don't use immoral talk or words.

Don't use suggestive actions, shimmy, cooch or sensuous dancing.

Don't come into the aisles unless properly dressed (three-quarter dress, evening dress, or street dress).

Don't lose your head if anything unusual happens in theatre. Keep right on with your business, as your indifference may prevent a panic.

Performers coming on the stage must not use a cloak number, opening and closing the cloak in order to show the outline of the human body, and no strip number will be allowed in the future; performer must continue with the same costume, except in trapeze, acrobatic tumbling, bicycle acts, etc.

No suggestive songs must be sung.

Bedroom scenes must be carefully presented.

Scenes of infidelity must be eliminated and only presented in dramatic sketches, within the bounds of decency.

The presenting of scenes representing disorderly houses, or the operation of same, is indecent, unlawful, and will not be allowed.

Presentation of pervert characters, commonly known as "Nance," will not be tolerated.

Under no circumstances should the mode of preparing or administering narcotics be permitted when dope characters are represented.

Remarks or words of a sacrilegious or profane character will not be tolerated. The word God in irreverent manner must not be used.

No performer should be allowed to ad lib, especially in bits and scenes whereby it may be offensive to public morals.

Lester Potter, Detective Lieutenant Censor.

A Bum's Drink

San Francisco, Nov. 27. Mix one pint of gasoline.

One pint of milk.

Result: The latest drink concoction imbued along Third street, where hos and bums make their rendezvous.

They say it's a pretty sharp jolt, but the drinkers soon got used to it. Besides, one can easily swipe a bottle of milk off some front porch, and getting gasoline is easy.

The milk is said to act as a counter-irritant to the gas, leaving just plumb loquacious.

It Gets 'Em All

Los Angeles, Nov. 27.

Terry Ogden, Hollywood photographer, is disposing of his business to become a picture actor. Ogden played in a picture or two a couple of years ago.

For four generations back his family has been engaged in the photography business.

Reopening Ballyhoo Closes Club Before It Opens

Chicago, Nov. 27.

Too much ballyhoo and advertising of women on posters spoiled the reopening of the Frolics, local night club.

Padlocked by the government last May for one year, the place was about to be allowed to open again within eight months when Federal Judge Wilkerson rescinded his okay order at the last minute.

Reopening was with the understanding that the place be conducted strictly as a high class restaurant. The big noise put on for the opening spoiled the idea.

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London as It Looks

By Hannen Swaffer

London, Nov. 18.

When I saw the American film, "Love Never Dies," last night, I regretted that hate never dies—unless you give it a chance.

It is very hard for an Englishman to keep his patience when he knows the extraordinary ways in which other races persist in keeping up our quarrels.

We saw on the screen last night the record of the 10th anniversary of peace, a short British sort-of-newsreel, joining up the various Armistice Days with a background of war.

Problems of Armistice Day

Even that today seems slightly out of date. George Bernard Shaw protested the other day against the militant words used in a service organized by one branch of the British Legion—a prayer about "repelling the foreign foe"—and one person in Leicester arranged for a hymn in his church during the Two Minutes Silence.

This was the first sign of a breakaway from precedent, except that last year in Manchester a friend of mine who was looking out of the window during the Silence saw a man throw his hat on the ground and shout, "I lost four sons in the war, and now they're reminding me all over again."

Two Minutes Forever

The terrible thing about these organized memories is that inevitably they encourage another war. They do not make for peace.

Until this year I used to think that for two minutes every year forever the world should stop and contemplate. I begin to feel now that it does not make for penitence. I fear it may create a militant mood in the next generation, which has not suffered and therefore does not know.

Film Boosting Ad nauseum

Still that is by the way. Before this American film I saw the most extraordinary nonsense I have ever watched upon a screen—a screen boost of the first performance of "Love Never Dies" somewhere in California. I didn't quite gather where it was, but as individual people kept on walking up towards the camera and smiling and saying really witty things like "If this is California, give me California," and "If I had time I could sing 'Mammy,'" I feared it must have been Los Angeles.

Back to Bunker Hill

Now all this was an elaborate advertisement for "Love Never Dies," which seems to have been a film made by Americans about some small part of England's share in the war. Quite a change, by the way. It is very good of the American film to mention England. Usually it only mentions us in regard to something at Bunker Hill.

Do you people take the film so seriously that, every time a new one is shown in California, all the film stars have to go in tuxedos and straw hats, looking half-shaved? Yes, the lights made 'em seem to be half-whiskered!

Do they really all have to walk up to a microphone and say "Hullo, everybody" on the wireless? Is there a sort of ritual?

Bunkee-Doodle

What a lot of bunke! It may do for your side, but for heaven's sake stop it here—that is, if you have any influence over American film theatres situated in the British Islands. Not even Charlie Chaplin got one hand. Harold Lloyd did not excite even a smile.

Ernest Torrence grinned in vain. Gloria Swanson's dago count was paraded without a film.

Well, then, at last, after being shown even the gentlemen who wrote the titles of "Love Never Dies," we came to the film.

May I suggest very seriously that if America had produced this in 1917 it might have done some good, but that now it is hopelessly out of date? The English nation do not want to be reminded in words that refer to Germany as "the enemy" and that include "strafe." Nor do our airmen want to be shown a wonderful light while the film makes brutes of the German airmen, who, believe me, were always held up by the British Army in the highest esteem.

The New President

"Love Never Dies" is quite demode. It will not help the world. We want gestures of peace today, not reminders of hate, and we certainly do not want war films shown in such a way that between our own sacred record of Armistice and the war picture, gangs of film stars are shown in the vulgar way of American film publicity. It is not done, you know.

Perhaps the election of Herbert Hoover may do something about the sort of thing. After all, he will be the first president your nation ever had who started with a practical experience of world problems. Taft found some of them out afterwards. Roosevelt went lion-hunting before he tried to show England how to manage Europe. Wilson discovered it all in Paris.

Herbert Hoover, with his real experience of problems all over the world, will, I trust, bring about a deeper understanding.

Topsy-Turvy and Eva

The serial story of the Duncan Sisters still goes on. They had trouble with the musicians the other night. Rosetta reproved them from the stage, while Hayden Coffin, sitting in a box, applauded her, and then she collapsed and went into a nursing home. The next morning Gracie Fields was asked if she would take Rosetta's place to save the show. Gracie agreed, refused to take any salary, and now she will play the part for a week.

"It is merely a friendly gesture on the part of one artist to another," said Gracie. "I admire the Duncans tremendously."

As a matter of fact, these girls have not been given a square deal. Instead of being helped in their foolishness, which by the way, is very annoying at times, they have been hindered. Other people want the theatre. Rumors have spread. Whispering has gone on. As the Duncans never know their own minds from one hour to another, and once had three managers all at once, anything can happen.

Two Shows a Night

Half way through "Lucky Girl" at the Shaftesbury, I remarked to Alan Parsons, the Daily Sketch critic, "To think that those people who went to the Garrick are now wishing they came here!"

There were only two first nights this week and, as usual, they both happened on the same night.

I like the West End Managers' Association because they always arrange that these things should clash, so I don't have to do so much work. They tell me that "The Runaways," the new Ellen Pollock comedy at the Garrick, was dreadful. After seeing "My Lady's Man," his last one, I would believe anything.

I only know I had to endure "Lucky Girl," which had 13 composers, authors and producers, so many that they left off the name of Roger Wolfe Kahn, who wrote some of the "Crazy Rhythm," how much I do not know. Fancy so many cooks that even the music of one song cannot be written by one man! It has more machine-made advertising-catalogue humor of any play of the kind I have ever seen. It reminded me of the pantomimes, where they used to drop a curtain which had whole scores of advertisements.



GEORGIE WOOD

Suggests that stage-managers might save arguments with acts by quoting him whom Bernard Shaw describes as "the foolish Italian." "All our maynances, if we really come to look for their source, arise from our not rightly understanding the employment of time."

Chatter in London

London, Nov. 19.

By the time "The Squeaker" gets back to the Shaftesbury it will have been in four London theatres. The show is now at the Comedy, preferring to be in a small house during the usual slump before Christmas. Bertie Meyer has taken over the Shaftesbury for six weeks for his musical farce, "Lucky Girl," after which "The Squeaker" returns.

The play, which is in rehearsal in New York, is to be called in America "The Sign of the Leopard" because the title clashes with "The Squeaker."

Only two pantomimes in the West End this Christmas: "Beauty and the Beast," at the Lyceum, and "Cinderella," at the New Scala, both pop priced houses.

"Show Boat" will continue at Drury Lane (the usual home of spectacular pantomime), and Bert Coote will revive "The Windmill Man" for matinees only at the Victoria Palace. At the Regent Martin Sabine will present twice nightly a revival of "Chu Chin Chow," ran for five years during the war) with Oscar Asche in his original role.

"Peter Pan" will be revived as usual, played by Jean Forbes-Robertson, with Mary Casson as Wendy and Marie Lohr as Mrs. Darling. "Where the Rainbow Ends" comes again to the Holborn Empire for matinees, and the immediate suburbs like Wimbledon and Ham-mersmith will have respectively "Humpty Dumpty" and "Jack and the Beanstalk."

As Christmas day falls on Tuesday, and business is always bad just beforehand, the theatres will be closed, in the majority, for three days.

The new play for Violet Loraine by Almes and Philip Stuart has again changed its title, this time for "The Bachelor." "The Bachelor" is a play for fear people should mistake it for a war play. The show replaces "Charlotte's Revue" at the Vaudeville immediately, and marks Violet's return to the stage after seven years.

A tribute was paid to a house manager in the case of Flora Cromer, a music hall artiste, who sued for damages for breach of contract against the London Alhambra.

The Lord Chief Justice in his summing-up referred as follows to George F. Reynolds, general manager of the Alhambra: "The Reynolds is a gentleman of great experience. He has been manager of the Alhambra theatre for eight years, and you heard the very remarkable tribute which Sir Oswald Stoll paid to him this morning. Of course you and I know nothing about this difficult business, but it does not need much imagination, does it, to reflect that it must be an uncommonly difficult business to carry on, and it must be a business which calls for great tact, great consideration, and great sensitiveness to the feelings of others. You saw Mr. Reynolds' high opinion in the box made great impression on my mind."

SAILINGS

Dec. 14 (New York to London)

Low Oddy (Benegaria).

Dec. 1 (London to New York)

Clavella Coleman (Norlin).

Dec. 4 (New York to Paris) Jack Connolly (Levithan).

Nov. 24 (London to New York)

Charles Cherry (Aquitania).

Australia

By Eric H. Gorrick

Sydney, Oct. 27.

Biggest current hit is "The Patsy," at Criterion. Williamson-Tait may do this show in London with Irene Homer and probably same cast now playing here, including Sam Wren, A. S. Byron and Brandon Peters.

Tonight will witness the premiere of "The Victory of the Gods," at Her Majesty's. It is probably the most expensive show staged this year by W. T. Cast includes Evelyn Liddy, Stella Wilson, Arthur Stigant, Cecil Kellaway and Arthur Greenaway.

"Rio Rita" closes shortly to make way for "Good News" at the St. James for the Fullers. "Rio Rita" will go to Melbourne. Business away off at the Palace, where "The High Life" is being played by Gagan McMahon and his company. McMahon has been offering highbrow stuff and the public showed its appreciation of his efforts by sending the picture off at the Palace, where "The High Life" is being played by Gagan McMahon and his company. McMahon has been offering highbrow stuff and the public showed its appreciation of his efforts by sending the picture off at the Palace, where "The High Life" is being played by Gagan McMahon and his company.

W. T. pulled a cute idea this week when they put May Collins into the sympathy role in "The High Life" after the same actress had been playing the vamp part for several weeks in the show. "Cargo" following.

The Empire entertainment includes small time vaude, a pretty punk revue entitled "Bubbles," repackaged from Paris, and a terrible local-made show, "The Copper O'Brien." The acts have been seen around before. If the revue is really from Paris, get off that city for life. The movie is a story of a girl working at the Australian outback, Ned Kelly. Ned must turn over in his grave every time the picture is screened.

Saw old friend offering at Fuller's this week with Ike Delavale featured comedian. Business so-so.

Nice working bill at Tivoli this week with business brisk. Long Tack Sam and his troupe featured. Ivy Ivel, Arthur Aldridge, Lorna Barnes, Mardo and Wynne, and Tom Katz Band.

Pictures

For 23 weeks Capital has not had one empty seat at the night show, with matinee business high. This week's entertainment is the weakest the theatre has ever offered, with nobody in particular to blame for the routine. Ted Henkel and orchestra did very well, followed by newscast. Should never attempt to sing in a house the size of this one. Regular ballet followed backed up with male dancing outfit working hard to keep the interest alive.

First Nat's "The Barker," with picture scoring.

Night show runs about three hours with dollar top for first balcony seats.

"John Barrymore in 'The Tempest'" opened at Prince Edward last week for a record. "The Tempest" in several weeks, a star is his favorite. Union Theatres now connected with this house. Its own producer staged prolog.

John Gilbert in "The Cossacks" and Dane and Arthur in "Detectives" at Regent for two weeks.

House will change policy next week, running weekly changes to compete with the Capitol, a couple of blocks away. Joe Aronson and his band did nicely on stage.

MELBOURNE

His Majesty's, has "The Desert Song." Tilt.

"Silent House" with Maurice Moscovitch at Royal.

Dion Boucicault and Irene Vanbrugh in "On Approval" at comedy.

No. 17, mystery drama, for Fullers at Palace.

Muriel Starr in "Whispering Wires," at King's.

Straight vaudeville at Tivoli: Barbette Reid and her troupe, Frank Harwood, Pepito, Conlin and Glass, Russo and Bradford, Amoros and Janet.

Top vaude and revue for Fullers at Bijou.

Betty Arcena, Flying Lamars, Chester Dick, Claude Alba, Palenberg's Bears, Three Arcenas, with the Circus.

Dorven Parkington, formerly of "Rio Rita," under Ernest Hollis, producer of the Fuller show, for \$5,000 on alleged slander. Case up next week.

George D. Parker, American producer for W. T., has left for London to look attractions for his film.

The N. S. W. State Film Tax imposed on the industry by late Labor Government has been repealed with present government refunding around \$100,000.

A \$500,000 company formed here by W. Duff, formerly connected with

the Paramount outfit, for the distribution of English films in Australia. Stuart P. Doyle, head of Union Theatres, has already secured agreements for presentation of talking pictures here.

Hoys will have talkers in their house around the New Year, with Williamson-Tait (New Zealand) also installing talkers.

Picture theatres around Melbourne are experiencing a hard slump at present. Hoys have disbanded around 80 musicians from their neighborhood houses with more cuts in house staffs to follow. Industrial strife blamed for poor business.

Captain De Duin arrived here to establish exchanges for Columbia Pictures' output in Australia. This company will handle the P. D. C. products handled here by Australian Films, but this company allowed its contract to lapse because they intend to quit distribution next year.

It is also quite probable that Warner Bros. may open their own Australian exchanges very soon.

Hoys have formed a subsidiary company to handle the P. D. C. products in Australia. Capital \$500,000. Company will function as controller of P. D. C. here with First National handling distribution.

War has been declared between music publishers here and the importers of synchronized pictures. Music publishers formed Performing Rights Assoc. of Australia. They claim talkers are an infringement of song and music owned by them in Australia.

Some publishers formed Performing Rights Assoc. of Australia. They claim talkers are an infringement of song and music owned by them in Australia. Some publishers formed Performing Rights Assoc. of Australia. They claim talkers are an infringement of song and music owned by them in Australia.

There are several talkers here at present but they have not yet been released owing to theatres not being wired.

Paris Chatter

Paris, Nov. 16.

Many requests lately for medium class American song and dance men and chaps who can play the piano and sing. When those making the offers were asked why they didn't send to the States for this kind of talent, a terrible roar was heard.

Seems that these fellows over here are scared to death of paying a player's transportation back and forth and for the contracted time in case the man should not click. Many of the patrons have told their agents that they will not consider men in America under any condition.

The town is all agog about the opening of the first sound picture "The Sign of the Cross" who have had notice at the preview have circulated the report that the new device has knocked the silent picture for a row. Mandelstam, who has seats about the town, has booked solid by many of the most important personages in the town.

There is every indication that sound and dialog pictures will enjoy even greater patronage over here than the former silent films because of the temperament of the people. They are realists to their finger tips, for the slightest deviation that will prove the undoing of an entire opus.

To actually hear "talkies" war, automobile, and all the other sounds incidental to the photographing of a scenario will find a soft spot in the hearts of the Europeans.

If the sound picture meets with the success contemplated there will be SRO signs on all houses showing them, in Paris anyway.

"Chasing Through Europe," Fox film, has been completed in two months, and the boys responsible are on their way back to the States.

Nick Stewart, a cameraman who joined the actor ranks, is starring. He said that he felt very much at home, juggling a regular camera around with him and that many of the shots which he took before another camera will be shown.

M. Gémier, one of France's leading actors, who was not expected to live, has pulled through the crisis.

George Metaxa, who seemed considerably in London, is doing likewise at Blue Room here. He is going to States after Paris.

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New Classes Now Forming

English V. A. F. May Demand 12-Show Limit for Vaude Salary Minimum

London, Nov. 27. Variety Artists Federation intends to make an issue of the 12-performance week.

It is planning to standardize the even dozen as the number of shows upon which a week's salary is based. Any additional shows will call for pro rata compensation.

English vaude actors do not want Yankee ideas, and particularly the "State-Lake policy," getting a foothold.

Managers are doing a little ultimatum stuff themselves. Their easy-going attitude toward "opposition" is disappearing, particularly as regards London bookings. English contracts contain a barring clause against acts playing opposition houses, but this clause has not been enforced.

An act playing the Alhambra last week was served with an injunction preventing it from playing the opposition Coliseum this week. The tip off that leniency is no longer to be expected.

International Flop

London, Nov. 27. Don Marquis' "Out of the Sea," last season flop in New York, opened at the Strand here Nov. 23.

While praising artistic aspects of play the opening night's opinion was against chances of the show doing any better in London than in Gotham.

YANKS' THANKSGIVING

Meeting in Lincoln Room of Savoy, London—American Program

London, Nov. 27. Thanksgiving Day is to be celebrated by the Yankees in town in the Abraham Lincoln room of the Savoy Hotel.

Henry Sherok is arranging an all-American program for the American Society.

A Terrible Tale

London, Nov. 27. "The Rose and the Ring" opened Nov. 20 at the Apollo. The story couldn't pass muster in a nursery and is given scant chance to get by with adult audiences. Good production and friendly first night but little chance.

Maslows' Additions

London, Nov. 27. At the Alhambra (vaudeville) Maslow, besides being assisted by Bayard Ruth in new dances, has added four girls to the act. Dancers are doing exceedingly well.

Ann Suter in Sweden

London, Nov. 27. Ann Suter is one of the few American acts booked solidly into the fall of next year. Besides English booking, she is engaged for August and September at Copenhagen and Stockholm. This makes the first American comedy talking woman even engaged in Sweden.

Carpentier-Forrester Show

Paris, Nov. 27. Jack Buckingham of the London Hippodrome has arranged the new number with which Jack Forrester and Georges Carpentier are to tour Europe, after opening at the Grand, Birmingham. The American dancer and French pugilist are accompanied by Lina King, toe technician; Noel Cardew and Kenneth Lyall, Australian boxer known as Peter Smith, the latter sparring with Carpentier.

"Excelsior" Going Out

London, Nov. 27. "Excelsior," Gladys Cooper's attraction at the Playhouse, will terminate its stay there Dec. 15. "Crane's Wife" probably follows.

"Beau Geste" Rushed In

London, Nov. 27. Despite contradiction by the Daniel Mayer office, "Beau Geste" (play) is likely to succeed "Song of the Sea," and sooner than anticipated.

Elsie's Ma Halts Vaude Date; Actress Coming Home

London, Nov. 27. Harry Foster arranged for Elsie Janis to open at the Palladium (vaudeville) Dec. 10, but after accepting the booking Miss Janis notified the agent she couldn't fulfill the date owing to her mother's indisposition. Miss Janis will now leave for home at the conclusion of her engagement in "Clowns in Clover."

Foster has booked Peggy O'Neill at the Palladium and is currently arranging a vaude tour for Genevieve Tobin. Latter is about to close with "Trial of Mary Dugan."

'New Moon' After 'Boat'

London, Nov. 27. Latest report is that "New Moon" will be the opera to follow "Show Boat" at the Drury Lane. It's due in March or thereabouts.

Jack Buchanan's show, currently at the Hippodrome, was named as the successor at the Drury Lane but this possibility is now named to be trailed by "Merry Merry" as done by Clayton and Waller in conjunction with United Producers.

Shayne's Paris Hit

Paris, Nov. 27. The further Americanization of Paris is a probable result of the success achieved at the ritzy "Blue Room" by Al Shayne, American mammy modeler and the first to ever give the Hippodrome the vo-de-o-do stuff in a first-class cafe here. French patrons, many getting their first taste of this type of entertainment, are going for it strong.

Bookers' Epidemic

London, Nov. 27. Illness seems prevalent among London bookers at this time. Latest to succumb to minor ailments are Val Zarnell of General Theatre, Tommy Holt, of Williamsons and Wingrove, of Moss Empires.

Budapest

Budapest, Nov. 10. New Hungarian plays abound. One operetta is a big hit. "The Youngest Verbeily-girl" made into a musical out of Dregey's comedy which was a world success years ago, and illustrated by very clever songs. Paul Abraham. The hero is a young M. P. who has a horror of matrimony. His friend, a married man, confesses to him that he has fallen in love with a girl, made love to her and finally married her, all under a false name, and that name—his, the M. P.'s.

Franciska Gaal, who has deserted the dramatic stage in a fit of pique, is not really good in the part of the girl, but her popularity holds firm, and the production is a great success.

Gypsy vs. Jazz

Another new musical play, "My Fiddle Is Broken," book by Szilagyi, music by Zerkowicz, at the Kiraly Szinhaz, also expresses the conflict between Hungarian gypsy music and jazz, both in music and plot. It is about a country gentleman who has lost his heart to a gypsy girl. A fairly good show, saved by much fun and many attractions.

"The Jazz Singer" is running at the Magyar theatre but can't last. It was criticized as a feeble offshoot of "Alibi's" atmosphere. Laszlo Fodor's new play, "Crucible Songs at the Veszizinkaz, is a prettily dressed mixture of sentiment and humor which will probably have a good effect on box office returns.



WILL MAHONEY

Mr. Chester B. Bahr, dramatic critic of the Syracuse "Herald," said, "Did Mr. Mahoney stop the show? Of course. He stopped it cold, forcing the orchestra, valiantly struggling to play the opening for the next act, to raise imploringly in the direction of the wings and finally halt."

Direction
RALPH G. FARNUM
1560 Broadway

Toppers in Square

More top hats than ever before along Broadway these nights. Seems as if every one who makes a trip abroad thinks he's a mug unless going for one of those collapsible skimmers.

Morton Downey is never without his breakaway, and even those inseparables, Harry Bestry and Louis Shurr, agents, have invested in copies of the fashionable headgear.

Basil Dean as Par's Talker Director

London, Nov. 27. Basil Dean will sail during January to direct "Escape" for Paramount. The Galsworthy play will be an all-talker to be made in Paramount's Hollywood studio.

Covent Garden Going

London, Nov. 27. Covent Garden, world-famous London opera house, is to be sacrificed to the expanding tide of commerce.

A neighborhood market needs the space. When the present lease on the property expires the opera company must scum.

No plans have thus far been considered for the building of a new opera house.

Actors Leave Comedie For More Money

Paris, Nov. 27. Comedie Francaise, the traditional theatre of Paris, lost five of its actors last week. They quit because they claimed the government-subsidized theatre did not pay them salaries equal to the commercial managers' offers.

Comedie Francaise has been having trouble with its actors for some time because of the financial angle.

Verrey's Floor Show

London, Nov. 27. Verrey's inaugurated its cabaret Wednesday with Nitzza Vennille, assisted by Charles Collins and Art Fowler as entertainers.

Both acts scored and are being held over.

Portland, Me., Stock Closing

Portland, Me., Nov. 27. Jefferson Theatre stock will drop Dec. 1. Members first learned of the closing when they read it in local paper.

"Miss France" Selected

Paris, Nov. 18. Mlle. Maubert, dancer at the Casino Lyrique theatre here, has been chosen by the jury to represent France in the beauty competition of 1929.

England May Tighten Up on Labor Permits—Equity's Alien Rule Reason

Resie Dolly May Open Night Club

Paris, Nov. 27. Despite any announcement to the contrary Resie Dolly has started an action for divorce against Mortimer Davis.

Resie is reported tired of her do nothing hubby, who lives on the income of a very large estate left in trust by his father, Canadian.

Miss Dolly is contemplating a nightclub of her own in Paris. She wants to buy or furnish one, operating it herself.

Davis, though in receipt of an income reported at over \$2,000,000 yearly, is usually in debt. He gambles on a large scale. Last season at Deauville it was not uncommon for Davis to lose one million francs at an evening's sitting before the gaming tables.

Viv Duncan as Topsy

London, Nov. 27. Gracie Fields, Lancashire dialect comedian, who pinch-hitted in "Topsy and Eva" for Rosette Duncan, and created a fun riot, is out of the cast.

Tonight (Tuesday) a new arrangement will have Vivian Duncan doing the Topsy role in lieu of her sister, still ill.

Miss Crayford will replace Viv as Eva.

COOGAN CURTAILED

Jackie Will Only Stay 2 of 4 Weeks at Palladium—Draw Dwindles

London, Nov. 27. Management of the Palladium (vaudeville) is disappointed with the draw of Jackie Coogan. It is likely the youngster will only stay at this house for two of the originally scheduled four weeks. Balance will probably be played out of town.

Coogan showed a slight advance in gross on his first week over the preceding bill, but yesterday (Monday), the start of his holdover, there developed a sharp drop.

'News' Departing Dec. 10; Cast Breaks Up for Road

London, Nov. 27. "Good News" starts its leave taking of London when it moves to Golders Green Dec. 10 with the all-American cast practically intact.

Players will start to break up, however, when the show goes on the road for Moss Empires following this date. Bobby Jarvis and Gaudie Montgomery will be the only two to remain for the tour from the West End line-up.

Nice Charlie!

London, Nov. 27. Upon his return to London after successfully launching "This Year of Grace" in New York, Charles B. Cochrane announced he would give the American version of this revue to the English public after the run in Manhattan.

Cochrane will present "Many Waters," now playing at the Ambassadors, in America on his next trip across.

Monte Bayley Dies

London, Nov. 27. Monte Bayley, 49, died here last week, death caused by heart's disease.

Mr. Bayley was secretary of the Variety Artists' Federation, a position he had held almost from the inception of the organization.

Russian Sisters Starred

London, Nov. 27. Bona and Gina Karol-wina, Russian girls, ballroom dancers in Berlin at present, will be starred in the opening of the new Mediaspore Casino at Nice, due to open in January.

Jay Gould is at the head of the promoter enterprise; Max Dearly, French comedian, is manager.

While no complaints have been received by the Ministry of Labor from the Actors' Association and Stage Guild on Equity possibly forcing home over 200 British actors, and therefore no official move has as yet been made, it is likely that the Ministry will unofficially tighten up on permits over here when the British associations make their expected kick.

Ministry usually gives a permit without question if a foreigner is drawing in excess of \$50 weekly and has only refused one such in months. This was a four-girl troupe drawing \$200, of which the manager sent \$50.

The VAF is generally consulted by the Ministry when an act is below the salary level, otherwise permits are given freely, and especially to vaudeville and circus artists.

The estimated number of foreign players in the legitimate field (New York) affected by Equity's alien actors regulations is conservative. About one-third of the 700 British actors in Broadway attractions or on tour in shows of that kind were figured to come within the six months' rule.

Those affected are not required to leave the country; pictures and vaudeville or other entertainment fields being open to them as heretofore. Equity has no jurisdiction other than in the legitimate. Its alien actors regulations is an association matter, not a law, as is England's restriction covering foreign labor.

Roy Royston's Lay-Off by Equity's Alien Rules

Roy Royston, English juvenile in "Ups-a-Daisy," will not be permitted to accept another legitimate engagement for six months following the close of the show Saturday. The Britisher comes within the limitations of Equity's alien actors rule. The six months lapse after each engagement applies to all foreigners save those classed as resident aliens, or those who played 100 weeks over here between 1923 and 1928.

Royston may lay off or return to London but has two other alternatives, remaining here and appearing in vaudeville or pictures.

The rules are in retaliation for supposed limitations in England placed on American players. Royston has played here 70 weeks within the five-year period of 1923-1928.

His status was established last month when Arthur Hamblin endeavored to engage Royston for "Polly." Equity ruled that he could not accept but that should "Ups-a-Daisy" continue another 30 weeks he would receive rating of having played 100 weeks and would be exempt from the alternate six months' plan.

INDEX

Foreign	2-3
Pictures	4-29
Film Reviews	15
Film House Reviews	38
Vaudeville	30-36
Vaude Reviews	37
New Acts	40
Bills	42-43
Times Square	41-46
Editorial	49
Women's Page	48
Legitimate	50-55
Musical	55-57
Orpheums	58
Gladiators	58
Correspondence	58-63
Letter List	19
Shorts	23
Book Reviews	23
Foreign Film News	24
Correspondence	41
Sports	47
In the Field	49
Inside Vaude	49
News of Britain	41

Rudolph Spreckles to Fore In Radio and Recording by N. Am.—Kolster Subs Merging

Rudolph Spreckles, financier, and chairman of the board of the Kolster Radio Corp., looms up as an important personality in the radio-talking picture-phonograph recording business, as the result of a merger between Wired Radio, Inc., subsidiary of the North American Co., and the Federal Telegraph Corp., subsidiary of the Kolster Radio Corp.

By this arrangement, some 800 basic patents and patents pending of inventions in the fields of communications, radio, wired radio, electric phonographs, television and talking pictures, come under control of Kolster. These patents have been acquired by the North American Co. during the last six years and vested in its own name and in that of Wired Radio.

Wired Radio in turn will continue its plans for selling entertainment into the home by wired ground lines, over the light and power wires and in turn has acquired from Kolster valuable exclusive patents for its own specific inventions. Elmer W. Stone is president of Kolster Radio and Frank L. Dame the head of the North American Co. Stone states that extensive litigation to protect their patent holdings seems inevitable because, by the Wired Radio-Kolster merger, it gives the latter the control of certain valuable groups of basic patents which are expected to yield large royalties.

North American Co. is the \$60,000,000 public utilities corporation controlling the power and light lines in many important municipalities.

H. D. Connick, former film man, now in charge of Wired Radio, is in Europe on a business trip. By spring, the first installations in Cleveland are expected. Wired radio is to be exploited to supplement wireless radio broadcasting and not to displace it, but the advantages of eliminating summertime static and also the improved reception, without the handicaps such as encountered in cities on account of steel frame buildings, will be the chief sales arguments.

Entertainment service will range from \$1 to \$3 a month, to be tacked on the electric light bill, depending on the type of receiving instrument, and will give subscribers a three-fold choice of classical, popular and educational programs.

Warners and R-K-O Still Slumbering Downtown

Downtown interests behind Warner Brothers and Radio-Keith-Orpheum are reported to have permitted the pending negotiations between the two parties to slumber, until the completion of the R-K-O organization.

It is said that a couple of meetings of late have been held on the subject, with a tentative understanding reached. Details as to the latter are vague.

From accounts no merger of the two firms is in contemplation at present. The plan in report is that if a deal is made, R-K-O may take on the Stanley Company chain from Warners. That circuit wanted them added to the present Keith's held by R-K-O, and the operator of Keith's directing both circuits. Anything beyond that so far considered has not been reported.

W. B. Blanketing Jessel

Toronto, Nov. 27. Warner Brothers Canadian office here has been advised to withdraw all publicity material on George Jessel.

It's due to the trouble between the star and the home-office.

F. N.'s Only Ingenue

Los Angeles, Nov. 27. First National has taken option on Loretta Young for another year. Since Miss Young is the only ingenue under contract to this studio, she will automatically become its candidate for the 1929 edition of the Wampus baby stars.

Two Sane Actors

Los Angeles, Nov. 27. One of Hollywood's most happily married young couples, both prominent screen players, make no bones about admitting that they care absolutely nothing about the "art" of the screen and are interested only in their possible income from pictures. Likewise, they mingle comparatively little with the "film crowd."

When marrying they figured on how much principle they would need to provide them with a comfortable income for the rest of their lives to permit them to follow their own particular hobbies, the most mutual of which is golf. They decided to quit when they had amassed that sum.

Pooling their resources, at the end of the first year they found themselves only a couple of thousand short of one-third of the goal. They are now nearing the end of the second year, are nearly half way, have built themselves a home and are as fixed as ever in their determination to quit when the goal is reached.

At the time of their wedding, the wife's salary was considerably higher than her husband's, but since then his progress has been steady and his weekly stipend is now much higher than it was. Besides, he is under contract and drawing it every week, while the wife is a free-lance player and doesn't work all the time.

So there have never been any domestic troubles over the difference in salaries.

Talking Musical Comedies Show Little So Far But Big Investments

Los Angeles, Nov. 27. Fox and Paramount have been doing considerable experimentation on musical comedy production with talk. This has been going on for four months.

At the Fox lot they are working on what they call the "Movietone Follies." Though the work is an experiment, it is figured that it will probably develop into the first musical comedy subject turned out by the company. The sequences that have passed muster so far show Clark and McCullough in a scene and then a lineup of girls.

It is the intention of the Fox officials to have all the directors employed on their lot direct an individual scene for this picture. Each is to provide the gags and situations and select from players under contract the principals he wishes to use in his scenes.

Should the idea work out Fox figure they will have the first Movietone musical comedy at a cost of around \$1,000,000. In case it does not it will be just charged up to experimentation.

So far Fox is said to have spent over that amount in its experiments, with no results to date.

Karl Dane Batching It

Los Angeles, Nov. 27. Karl Dane, the carpenter that became an actor and married Thais Valdamer, countess, is batching it again after three months.

Karl is not sure whether there'll be a divorce. The countess was his second bride.

Wedding's Talking Short

Los Angeles, Nov. 27. Hortense Petra, Fox contract player, married Sam Katzman, marketing agent, Nov. 24. Scene of ceremony was one of sound stages at Fox Movietone studio. A talking short of the event was taken.



JEAN MIDDLETON

The Dainty Musical Star, originally booked with Famous Players Canadian circuit for six weeks, now in her ninth month and booked solid until April 1, 1929.

No Pathe-RCA Deal

A sharp rise in Pathe stock, common and preferred, last week was preceded downtown by a report RCA intended to take over Pathe. It is said that RCA would cast Pathe into the Radio-Keith-Orpheum combination.

As far as can be learned there are no dealings on by RCA for Pathe and no likelihood of Pathe making any kind of a deal just at present.

Jos. P. Kennedy, in charge of Pathe, now in California, is expected back within a few days.

The Pathe rise has been attributed to manipulation by some one very familiar with it.

Barthelmess' \$9,375 Per Wk., for 40 Wks. Yearly

Los Angeles, Nov. 27. Richard Barthelmess' salary will be \$9,375 per week for 40 weeks per year under his new two-year contract with First National.

Barthelmess will make three pictures within the 40-week working period. His bit per flicker is approximately \$125,000.

Weather Forecast

Washington, Nov. 27. Weather Bureau furnished Variety with the following outlook for the week beginning tomorrow:

Rain will set in as far east as Pittsburgh Wednesday and in the Atlantic States late Wednesday night; continued Thursday (29).

Generally fair Friday to Sunday, although rain or snow is probable in the Chicago-Pittsburgh area about Sunday night.

Warmer Wednesday, much colder Chicago to Pittsburgh about Friday night (30), and eastward to coast Friday.

Warmer by Sunday (2).

Comedies' Theme Songs

Los Angeles, Nov. 27. Sterling Sherwood completed the lyrics and music for three theme songs to be used with Christie comedies: "Dooly Dooly Do" for the Bill Dooly comedies, "Melancholy Mama" for "Melancholy Dame," and "Carnations" to accompany the feature length comedy, "The Carnation Kid."

CLARA'S "WILD PARTY"

Los Angeles, Nov. 27. Clara Bow's next for Paramount will be "Wild Party."

Lloyd Sheldon will supervise and John V. A. Weaver will write dialogue.

"The Saturday Night Kid" is postponed until "Wild Party's" completion.

San Francisco, Nov. 27. Clara Bow, attacked by flu while attending the California-Stanford football game Saturday, was reported considerably improved today and is expected to return to Hollywood in a few days.

Flu Epidemic on Coast Hits 500 Studio People of All Classes

Years Later

One of Hollywood's midgets, dining with a friend, was in the same restaurant with a young screen star who has jumped to the top in the past couple of years. The star finished first. In leaving he had to pass the midget's table.

Walking by the star almost stopped, looked down at the midget, then abruptly turned his head in the "cut direct" and went out. Obviously both the midget and the star had recognized each other.

The friend turned to the midget.

"What's the idea?" he asked. "He was my valet once and I fired him," grinned the midget.

WM. FOX BUYING CENTRAL SITE

Erecting 4,000-Seater in 40-Story Building

William Fox is reported to have concluded arrangement with J. J. Shubert to purchase the Central theatre at Broadway and 47th street.

On the amplified site Fox will build 40 stories high, for offices, and include a theatre seating 4,000. Additionally to the Central's Broadway facing of limited front, inclusive of the 47th street corner, Fox is said to have secured options on the rear 47th street property adjoining, calling for a considerable depth on that street, running through midway between 47th and 46th street behind the Central's main lobby.

The account mentions that Fox expects to annex the Automat restaurant adjoining the Central, to the south on Broadway, with a lease option for the Automat to have sufficient space for its needs in the new structure.

Negotiations have been going on for some time. The Central now is housing First National's "Lilac Time" under a weekly rental. Of recent months it mostly has been rented out for special pictures. The Central is J. J. Shubert's individual holding. Fox's general offices will occupy most of the office space in the new building.

Fox Borrows a Cast

Los Angeles, Nov. 27. Because of 12 other productions sapping their current supply of talent, Fox found it necessary to recruit from other studios the entire cast of "White Fury," with one exception.

Nancy Carroll was borrowed from Paramount, Josephine Dunn from M-G-M, Lawrence Gray, Myrtle Stedman, Richard Alexander and George Davis from the free lance field.

The only Fox player cast is Frederick Graham.

Charles Klein directing.

Phoney "Fence" Salesmen Kept Out of Studios

Los Angeles, Nov. 27. Warning has been issued throughout the movie colony by the police, against spurious salesmen, making house to house canvasses in Hollywood, and attempting to crash the studios, selling "rums" and "table" things at ridiculously low prices.

These salesmen's method of approach is to intimate that the goods are stolen or smuggled.

The inexperienced are falling. One woman paid \$350 for a seal coat with white fox collar, represented to her as a \$7,000 garment. It was really a cheap imitation, worth about \$75, according to police experts.

Los Angeles, Nov. 27. Studio greeting last week was "have you the flu?" Reason was that more than 500 persons connected with the industry had been stricken with the ailment during the past two weeks.

Production in general was held up and held back.

The flu got its start this year in San Francisco about six weeks ago. There it became very serious, and finally it hit here.

The local casualty list so far shows the following either confined to their homes and hospitals with it or unable to work for several days.

On the Paramount list those who got it were: R. P. Schulberg, Richard Arlen, Al Kaufman, Tom Beech, Jobyna Ralston, William Powell, Sam Jaffe, Olga Baclanova.

As a result of Baclanova's illness, Par held up retakes on several talking sequences of "Wolf of Wall Street," and "Four Feathers" was delayed two days because of the illness of Arlen and Powell.

First National lot contributed the largest number of reported cases with the following stricken: John McCormick, Ned Marlin, Agnes Christine Johnston, Jack Okey, John Hughes, Walter Sirohm, Charles Gads, J. Mandelbaum, E. K. Scott, Corinne Griffith, Kathryn McGuire, Frank Ward, Cullen B. Tait and James Dunn.

At Universal, the illness touched Carl Laemmle, Jr., Sam Wiesenath, Dorothy Gulliver and Kathryn Crawford. Thriftany Stahl reported illness of Mrs. M. W. Todd, Sid Algiers, Al Ray and M. K. Wilson. Five studio stage hands also ill.

Claire McDowell, at Tec Art, and Buster Keaton, Grant Whitlock and Tim McCoy, at M. G. M. were among those taken sick.

At Metropolitan, Ted Wilde, Frank Lawrence and Dave Allen were ill. Hal Wallis, at Warner Brothers also.

Sol Wurtzel, John Ford, Miss Pickering, Lillian Vandervall, Anna Schneider and four studio hands were too ill to report to work at Fox.

United Artists listed on the sick roll, M. C. Levee, Hank Arnold, Albert Brentinger, Milton Watt and several studio workers. Pathe had Howard Higgin, Tay Garnett, William Boyd and Fred Kohler reported sick.

Alberta Vaughn, free lancing, and Wynn D. Horton, at the Vinc Street theatre, both laid up for repairs, too.

At the Consolidated Laboratory T. W. Yates, Joe Aller and Charles Bigelow have been incapacitated by flu, as well as 17 employees.

Peter Shamray, of Smith and Aller is ill at home with flu.

Richard Barthelmess, now making "Weary River" for First National, and Camilla Horn, leading lady to John Barrymore in "King of the Mountains," are at home doctoring.

Clara Bow is another late victim of the busy germ, but recovering in San Francisco.

Al Lewis in Charge Of Fox Talkers, East

Los Angeles, Nov. 27. Al Lewis will leave for New York Dec. 1 and take charge of all talker production on the east coast for Fox.

W. R. Sheehan, who was to have gone east with Lewis, will not be able to get away until after New Year's.

In New York it will be the duty of Lewis and his department to obtain material by reviewing plays, extras, writers and directors requested by the West Coast. He will also be in charge of the personality short subjects to be made by stage stars at the Fox New York studio.

Warner's Role Biggest

Of Any in Films

Los Angeles, Nov. 27. H. B. Warner has been given the part of the district attorney in "Merry Duns."

The role is said to be the biggest one ever written for an actor in a picture.

Norma Shearer is to be starred, with Raymond Hackett playing the male lead.

FOX WITH LOEW'S IN DEAL?

'Our Greatest Chance in 10 Years,' Says Canon Chase at \$3.50 Reform Feast

Washington, Nov. 27. Canon Chase's sixth annual attempt "to censor the movies" got underway here last night at the Mayflower. It was to a paid gate, including food. Cost \$3.50 and if you didn't come across you didn't get in—that included the press, too. Gross ran to about \$140.

Canon pronounced this the greatest chance "we have had in 10 years." His argument was that the overwhelming victory of Herbert Hoover gave them that chance. He characterized Mr. Hoover as "the people's answer."

This was imparted to a gathering of about 50 persons including Frank Rembusch, indie exhibitor of Indiana, among the paying contingent, and Charles Pettjohn, of the Hays organization, behind a screen.

It also included Charles W. Picquet, North Carolina exhibitor, who, with Rev. William M. MacLeod, from his home city of Pinehurst, almost broke up the conference when stating in the open forum that the real answer was personal appeal to the exhibitors and not through federal legislation.

Canon Chase experienced difficulties in shutting up Rev. MacLeod, but found those in the gathering, upon whom he called, that let the record show a vast disagreement with that personal appeal proposition.

One went so far, and he an educator in Tennessee, as to state that if there was any fear that the Brookhart or Hudson bills were unconstitutional, then the answer was to get a new constitution.

On the rostrum were Senator Smith W. Brookhart, Iowa, and Representative Grant M. Hudson, Mich. Both are Republicans. Both (Continued on page 58)

M-G-M off Westerns

Los Angeles, Nov. 27. The general depression of the western market has determined M-G-M to discontinue its Tim McCoy pictures.

McCoy is completing his final picture for the company. He sails for Europe next month.

Striking Art Prizes On Hollywood Bldg.

Los Angeles, Nov. 27. Touring schoolmams and spinsters from the middle west are going to experience a certified thrill when they gaze on the examples of statuary of the King Tut period adorning the new Hollywood-Western Building, after Jan. 1, the home of the Association of Motion Picture Producers and the Central Casting Bureau.

On the second, third and fourth floor landings are ornamental friezes, duplicates, about 18 by 72 inches. At the right of the field stands a flapper of the 1923 vintage. Near her is seated a director in golf clothes and holding a megaphone. Then a camera of imaginary period is placed, with operator and assistant. Alongside stands a Roman guard with short sword and armshield.

In front of the camera four nude females are struggling against being dragged out of the range of the camera, while an extremely nude male is mercilessly pulling at them. By his side is another e. n. m. standing by with a ready spear.

The friezes appear on the Hollywood boulevard side as well as on the Western avenue front. The friezes at the side of the landing describe a lion being stopped in his attack on several flappers emerging from a swim. Many smaller bits of statuary adorn the 200 feet of frontage of the structure.

The building is owned by Louis B. Mayer, Irving Thalberg and Harry M. Winkler. It is of monumental design and four stories in height.

Catlett's Laugh Remedy

Talking about the coast studios employing an expert to time the waits for laughs in dialog films, Walter Catlett suggests the only remedy is for someone to invent a projection machine with a sense of humor.

PHOTOPHONE'S OWN STUDIO ON 24TH ST.

The old horse market at 145 East 24th street, running through to 25th, will be the scene of RCA Photophone's new studios. Richard Currier will be in charge when production activity starts after New Year's.

Photophone will produce its own shorts and features, including educational, and also lease its facilities to any outside producers.

A \$500 per reel charge for synchronizing the average feature is a working basis for all talkers, although a cost-plus basis is best preferred in view of the newness of the business.

\$5 Squeeze and Frank; Camera Test but No Film

Los Angeles, Nov. 27. Latest racket in Hollywood is making pictures with players secured as a result of tests before a camera in which no film is used and for which appearance candidates have paid a fee of \$5. The money remains with the West Sales Company, regardless of decision as to availability.

The charge often has been made that in taking tests of candidates avowed racketeers have used cameras without film. In the present instance the sponsors say the candidate will be informed the camera is empty, but that availability will be determined upon reaction before the empty contrivance and in a lighted room.

If it is decided the applicant has talent, advantage will be taken of a contract previously signed which gives West Sales Company the exclusive right to services without compensation for six months.

E. H. Boyd and H. L. Ross form the new concern. They state production will begin after Jan. 1 and that pictures will be made in the open air.

Neither executive has had any picture making experience beyond work as an extra on the part of Ross, according to a statement by Boyd.

Back to the Greeks

Los Angeles, Nov. 27. Talking, but no dialog, will be used in Douglas Fairbanks' "The Iron Mask." The vocal work in the picture will consist of speeches to be addressed directly to the audience.

D'Artagnan, Richelieu and De Rochefort, representing the conflicting elements of the story, will explain the motivation of the characters.

In handling the film talk in this manner, Fairbanks is using the oldest theatrical formula, that of the ancient Greek drama, and adapting it to the newest thing in the theatrical world.

BOTH PARTIES TALKED IT OVER

William Fox Reported Anxious and Prepared to Purchase Control of Loew's, Inc. — Would Require Around \$70,000,000—Nick Schenck Said to Have Received Proposal Without Shock

BANKERS NAMED

What will amount to an incredible report for the show business, but, however, with a substantial background thus far, is the reported proposal of William Fox to purchase the control of Loew's, Inc.

That proposition is said to have been placed before Nick Schenck, president of Loew's, and Schenck received it without a shock. Another said to have been at the conference was David Bernstein, treasurer of Loew's.

Though a deal involving the control of Loew's and its subsidiaries, principally Metro-Goldwyn-Mayer, will require about \$70,000,000 for 51 per cent, this amount has not acted as a deterrent to William Fox, who is reported hopeful that the transaction may be consummated.

The report states that the talk has progressed to a point where the bankers to handle the deal have been mentioned as Halsey Stuart & Company, one of the strongest and most conservative of the Wall Street group.

A report of last week that the present joint trip west of Adolph Zukor and Nick Schenck, for a possible better understanding between Paramount, Loew's and United Artists, the latter operated by Nick's brother, Joe, is entirely dwarfed by the Fox story.

Happy Days

Nick Schenck's placidity at the Fox suggestion is said to have been founded upon a not altogether formed inclination of Nick to retire after many arduous years of activity on behalf of Loew's. Mr. Schenck very happily married about two years ago and his happiness was heightened during the summer by the arrival of a daughter in the Schenck household, Nick's first child.

For the first time in his busy life Nick Schenck has found time to play a little with his family, and he is said to enjoy it. That continuance may be the extreme inducement which would lead him to relinquish the guiding rein of Loew's. If there is a chance of William Fox consummating his dream since acquiring the West Coast Theatres' circuit on the Pacific Slope and seeing his production division under Winnie Sheehan step into the forefront of the industry's picture makers. Fox wants more theatres and more theatres after that. Fox's every move of late has evidenced it.

Radio

In many channels the start of many unexpected and surprising moves in the film industry, theatres to production, may date from radio's entrance into the trade. Through Keith's and FBO, Radio-Keith-Orpheum has made all of the big men of the picture business, "take-hard."

William Fox has within the past 60 days capitalized three theatre holding companies for \$50,000,000. Each of these companies has acquired by Fox since the summer. All are within a radius of 200 miles from Times Square, inclusive of the Poll Circuit.

It is related that when the Loew possibility was put before William Fox he dismissed it as the impossible, but agreed that the proposer might make the attempt.

Talking Books Next and the Latest; 72-Min. Disc; 350 Pages on Both Sides

New Porous Screen

New sound projection installations carries with it a new porous screen. This is for the purpose of creating realistic talker synchronization on dialog.

The horns and amplifiers are directly behind the screen and the sound emanates in faithful illusion as from the diaphragm of the shadow of the screen.

TIFFANY-STAHL DUE TO MERGE; RCA MAYBE

Acquisition of Tiffany-Stahl by RCA is now indicated. A money man in the independent producer, Grant L. Cook, its secretary and treasurer, and a new man in the film industry, admits that a deal for a merger of his company is on and may materialize within two months.

Questioned as to whether it was RCA or the other end, Cook refused to furnish details.

Tiffany-Stahl contemplates making only two all-dialog features. Cook is of the impression that all-dialog in full length is a novelty that will not last in the big runs and that sound is the surest bet in the animated field.

Using Foreign Contract Players for Dialog

Los Angeles, Nov. 27. Caught between talking picture demand and the presence on the payroll of high-priced foreign actors who can't speak fluent English, Paramount has decided to make the best of the situation and use the foreign players in talkers.

Accordingly, John Farrow, of the Par scenario staff, has the first assignment to write dialog, which a foreign player can speak in an American talker. He is to prepare the screen conversation for "The Woman Who Needed Killing," in which Olga Baclanova, Russian actress, will play the title part.

As Baclanova's English is decidedly broken, her role will be framed to meet this need, a foreign woman in an English-speaking community, who may speak as brokenly as she pleases.

Greta Garbo's Trip

Los Angeles, Nov. 27. Greta Garbo has finished "Haff" for M-G-M and leaves here Dec. 1 for New York to sail for Sweden. She is to be gone two months.

Talking books will be the next development along scientific entertainment lines to be offered to the public shortly. The Micro-Disk Corp., New York, has been formed for the purpose of publishing record versions of books and also to license book publishers to manufacture and use these records and machines.

Use of a specially prepared record which can run 72 minutes is reported the means through which talking books will be made. The record is 16 inches in diameter. A 350-page book can be recorded on the two sides of the disc.

Micro-Disk is reported the sole owner of the 72-minute record patent rights. It has licensed Sonora of records for home entertainment and for use in production of Sonora-Bristolphone talking pictures.

Micro-Disk machines, it is reported, will be placed in circulating libraries. Officials of the company have outlined plans for the purchase of recording rights to popular books on a royalty scale. Best sellers will be recorded and placed in circulating libraries and book stores where readers will be enabled to secure the record of a book plus the equipment for a nominal fee.

Records are such as can be played with most phonograph needles and will be offered for sale at about the same price as books.

Talking books are expected to create a new reading-listening public and to contribute towards the expansion of the book-reading public. Books will be recorded with incidental music accompanying to suit the various passages of the books as they run off.

Originally intended as a means of furnishing reading matter for hundreds of thousands of blind people throughout the world, this new record is being rapidly adapted for many commercial purposes.

One of the uses of the 72-minute disc will be for radio broadcasting records. It is reported that in one of the nation-wide radio hook-ups by the Dodge Bros., costing over \$65,000, approximately \$40,000 was spent for phone wiring between stations. Radio records have been tried before, but the most records available for this purpose heretofore did not run for over 12 minutes the system was not considered practical. Through the medium of this 72-minute record a whole program can be made and then broadcast via record over 160 radio stations, with blank space left in the records for local radio announcers to fill in. The saving in phone bills in national hook-ups would be tremendous.

A whole opera, taking up 10 or 12 records of average size, can be recorded on one of these discs. The price of the recorded opera would be approximately 25 per cent of the present cost. This new process is now used by Sonora.

Chief executives of the Micro-Disk Corporation are J. P. Corbett and Al Fair.

Silence Tough on Extras

Los Angeles, Nov. 27. The right rule for silence on all sound stages on the coast is making it tough for the gum chewing, chattering extras.

They while away time in between scenes by playing bridge and cooking up a load of gossip. The old familiar card games are replaced by individuals finding remote corners of the not too spacious sound stages where they can play solitaire and resist idle conversation.

FILM'S THREE DIRECTORS

Los Angeles, Nov. 27. Three people are on the direction of "The Missing Man," all-dialog picture, produced by Benjamin Glazer.

They are Glazer, Frank Reicher and Russell Gibson.

3 Mos. of Idleness Looms Ahead for German Studios; 59 of 181 Finished

Washington, Nov. 27. Condition of production in Germany indicates an idle three to four months ahead with the opening of the calendar year for the German studios, reports George Canty, U. S. trade commissioner.

That one-third of all film announced for '28-'29, states Canty, has been released to date is looked upon as alarming to the industry there inasmuch that it is now expected this will leave no German films for the larger circuit in February, March and April of next year (1929).

Total of 181 features announced for the year. Fifty-nine have been released and 78 are completed or in production.

Canty forwarded the following line-up of the situation on the individual companies: Ufa announced 21 with program realized to 100 per cent; Sudfilm, 18, to 89 per cent; Aafa, 15, to 80 per cent; Dt. Universal announced 14, to 71 per cent, on these already realized; Terra, 13, to 79 per cent; Bayerische, 12, to 83 per cent; D. L. S., 12, to 50 per cent; Orpida, 11, to 82 per cent completed; Defina, 10, to 90 per cent; National, 10, to 70 per cent; Starfilm, 10, to 50 per cent; Negawald, nine to 44 per cent; Derissa, eight, to 75 per cent; Fox, seven, to 100 per cent; Bruckmann, five, to 60 per cent; Strauss, five, to 60 per cent, and Paramount, one.

This will make it necessary for unannounced productions to be gotten underway if the production level of last year is to be reached.

Whether the unannounced production will be started is dependent upon what the new contingent develops. If it has no increased effort then the idleness for the studios over a three months' period is fully expected, says the trade commissioner.

Exc. Rights for League Of Nations Pictures

A monopoly has been granted the Societe Generale Des Films de Paris, giving it exclusive film rights, silent and talking, to any pictures taken in the palace or on the grounds of the League of Nations' headquarters at Geneva, Switzerland.

The monopoly was granted by the secretary of office of the League. Consideration, if any, not reported. Societe Generale has all distribution rights.

Michael J. Gourland, American distributor of foreign product, is a member of the board of directors of Societe Generale.

It is understood the Societe Generale will sell to the highest bidder. Situation parallels the monopoly of Italian company, Luce, at the Olympic games in Amsterdam last spring.

Japan's Talkers

Los Angeles, Nov. 27. Japan is going in for talking film production.

John Tatemura, young Japanese electrical engineer, has come to Hollywood to learn the details of sound apparatus for a Japanese syndicate which will make sound films.

350 Shorts in Argentine

Washington, Nov. 27. Argentine picture makers are now turning out approximately 350 short subjects yearly with a ready local market available, says the Commerce Department.

Programs are divided into hourly showings, one hour to the feature and the next to shorts. Patrons buy for each hour, paying according to which program they wish to see.

Syd Chaplin for B. I.?

London, Nov. 27. Report here is that Syd Chaplin has been signed by British International to a one-year contract. It is also declared that a new German female lead, Margot Landau, has been engaged to play opposite Chaplin in the pictures he will make for this firm.

Phototone in London's Show Case Theatre

London, Nov. 27. Count Anthony De Bosdari, Italian business man, who came to fame only last week as the announced prospective husband of Tallulah Banked, the actress, is negotiating for a site on the south side of Leicester Square now occupied by Shakespeare House.

De Bosdari is chairman of British Phototone and on the board of directors of British Phototone. Understood the site in Leicester Square is desired for the erection of a 4,000-seater to be used as a key theatre and show case for the talking device. Site is directly opposite site Loe's new Empire. Fox was reported after same location last year but gave it up as unfeasible.

A demonstration of Phototone was held recently at the Scala. It impressed favorably in comparison with Vitaphone, the only device with which the British trade has any familiarity. The talking shorts were shown at the demonstration. Teddy Brown Fayre, Herschel Henlere and the Four Admirals were the best of the numbers.

Phototone costs \$2,500 to install and it is claimed they have contracts now signed to make 500 installations by next summer.

Several attempts were made to ruin the Scala demonstration. Vital wires were found cut shortly before the showing.

French Musicians Oppose Synchronized Pictures

Paris, Nov. 27. Anticipating the trend towards sound pictures, the French Musicians' Union is taking a belligerent attitude. They have appealed to the Minister of Public Instruction to ban foreign films with synchronized sound.

The Musicians' Union is very powerful in Paris and have succeeded in eliminating all but Frenchmen in the regular orchestras. A few visiting name orchestras from America have been the exceptions. Theaters have been forced to force through guarantee insuring permanency of their jobs regardless of developments.

U.S. Losing Grip on Finland

Washington, Nov. 27. European pictures are beginning to get control of the programs in Finland, reports vice-consul G. L. Tolman, Helsingfors, to the Department of Commerce.

American pictures formerly occupied 95 per cent of the running time of the theatres. Theaters have increased, adds Tolman, from 131 houses in 1923 to 235 now in operation.

Vandamm's Reason

London, Nov. 27. Vivian Vandamm, former manager of the New Empire, Loe's film house, claims that he tendered his resignation before the house opened because of taking over the general management of the United Dirt Track Association, \$1,250,000 corporation.

Vandamm denies any suggestion of a disagreement with Henry Fox. Previous report stated Vandamm withdrew because of being denied authority over the theatre's program.

First British on Coast

Los Angeles, Nov. 27. Herbert Wilcox, production chief of British and Dominion Film Corporation, is here for three months. With Wilcox came J. B. Macquade, London studio manager of the company.

Marshall Nolan, directing the first picture here for the company, will be given an untitled story other than the one first announced, "Behind the Headlines."

Offices and production will be at Metropolitan studio.

Gaumont May Take Standard's 110 Houses

London, Nov. 27. Purchase is expected shortly by Gaumont British of the Standard Film Corporation from Lords Beaverbrook and Ashfield.

Standard holds control of Provincial Cinematograph Theatres and associated provincial picture houses for a total of 110 theatres.

Deal would give Gaumont control of 340 houses and bring this firm's total capital up to \$70,000,000. Rumors of the arrangement raised Gaumont-British stock 50 cents.

Chatter in Italy

Genoa, Nov. 16. With Mussolini and the Pope giving educational films a pat, things begin to look up here.

Conte Baldissare is turning out a sort of Fascist "Ten Commandments," called "Judith and Holoferne." Author is Jack Manners, who really is Jack Salvatore. He started as prop boy with "Ben Hur."

Pittaluga in Turin continues to be the real power in Italian pictures, such as it is. He has not yet been seriously considered in the various entries under consideration among French, English and German producers, but that, the Italians feel, will come soon.

Tunney's Popularity

Italian news photographers are working to get an international black-and-white agreement on Tunney. After honeymooning wears off, champ, they figure, is sure to pine for more close-ups again. But his camera-smashing in Rome and general poor treatment of the tribe has left them burning plenty. So they're all for giving him as much privacy as a dead crab for the next hundred years.

Wise Cardinals

American press agent, who played the Vatican in the hope of landing the Pope to give views on his company's pictures which had a sharp religious angle, failed to get a tumble. Knowing he'd publish even a refusal the showed council-ers of the Vatican didn't even answer his letters—all nicely couched in the finest diplomatic Italian. For a while the p. a. fumed over such studied silence. But in time he grinned, and then struck cardinals off the sucker list. As a result every time the press agent passes a church now he tips his hat.

Pietro Mascagni, who wrote "Cavalleria Rusticana," has given jazz his benediction. Blues have no national flavor any more and no day, says the Maestro, they will have great composers, but just now the composers are young and crude. They ought to send George Gershwin into a tailspin.

M. Morlaud is shooting "The Prenuptial Contract" on Italian Riviera.

Baron of Old Family

Gaetano Venturini, 83, baron really of the old family whose name is known to all Riviera travelers as it is the name of the town on the French-Italian frontier, was seen Gaumont definitely. He was the best cameraman in Italy and is wanted back here, but the English have tied him to a term contract.

Egypt Bars War Films

Paris, Nov. 27. Egypt has issued a ban against all pictures with war as a theme or a part.

Bad ideas seems to be the explanation.

English Censoring on Sound and Silent Films

Washington, Nov. 27. British film censor will act on both silent and sound pictures, reports the American commercial attaché, London, to the Department of Commerce.

Original thought was that the stage censoring group would pass on the talking pictures, but this did not materialize.

"Wings" Takes Paris

Paris, Nov. 27. "Wings," the second sound picture to arrive in Paris, has created a very favorable impression. General comment that sound effects heighten dramatic illusion.

Russian Peasantry Wrestling With Pictures' Titles and Speed

Nice Chatter

By Frank Scully

Nice, Nov. 15. Al Smith can get what little consolation the issues afford by glancing into the histories of Mons. Pathe and Gaumont, who are down here at the moment looking for an opening to crash through.

Of course these fellows are in the amusement business, where skids and skyrockets are used instead of ladders.

Kicked politely out of the flicker thing years ago, Pathe and Gaumont have been wondering ever since what they can do about it. Gaumont and Pathe have been figuring on quitting Paris and entering by the less frequented gate of Nice.

Doing Producing

But now French pictures for Frenchmen by Frenchmen with French capital and protected from unfair, or even fair, competition by French laws seems to be the formula.

And so M. Leon Gaumont, 65, cruises around his old studios, dusting cobwebs out of corners, and while mumbling mysterious stuff about a new talking equipment which will laugh these others out of court, announces a new company which will produce four pictures this year under the name of Libera Films.

So, too, does M. Charles Pathe, looking longingly for the return of Adolphe Menjou, announce that he will be producing a picture himself before long.

"Free Trade"

The Societe des Films Eclair, another pre-war baby, one of the most important in those days, also has been revived, thanks to the quota pulmotor. Their first film will be "Madame Recanier."

And the inside stuff is that the Gaumont theatre, one of Loew's Metro's siege guns in Paris, goes Franco Film soon.

Thus does a bare-knuckled law come to the aid of a feeble industry and treats "free trade," "quality as an only test" and "fair play for all" like so many push-overs.

Teamwork

To reward the politicians for their help, Franco Films produces "Madame Recanier." "Madame Recanier" was written by M. Herriot. M. Herriot is the cabinet minister in whose hands the execution of the quota law rests.

Imagine a Washington Cabinet member being flattered into a film production of a book of his after putting a dead industry on its feet. But, then, alas! you must first imagine a Coolidge adviser writing a book about an eighteenth century mammoth. No, really, the French are different.

BRITISH CHARY ON AM. FILM ADAPTATION

Los Angeles, Nov. 27.

Hollywood producers, making talking pictures, have hit a snag in their efforts to secure the dialog rights to the works of British dramatists. Since getting an eye and earful of Edgar Wallace's "The Terror," which recently reached England, the English have become a covey lot.

Disapproval of Warners sound version of the Wallace play was practically unanimous in Wallace's native land. Many objected to the manner in which the Wallace drama was handled, to alleged technical errors in the British background, and the distinctly American accents of the presumably British characters.

It was this which caused the present holdup of M-G-M's production of Frederic Lonsdale's "The Last of Mrs. Cheyne." M-G-M didn't care to go ahead with the picture until it also possessed the dialog rights and Lonsdale declined to give the company blanket rights on his dialog. Lonsdale is now in the United States and M-G-M is negotiating with him to come to Hollywood to personally supervise the picture's production, particularly the talking version.

Lonsdale's attitude is said to reflect that of virtually all British playwrights who have works that may prove available for talking picture production.

The last check made by the Soviet Government showed that there were 232 regular film theatres and 1,818 traveling cinemas in Russia outside of the big cities. These figures refer to the rural sections only.

Through Sovkino, the Russian film producing subsidy, an effort has been made by means of questionnaires to get the reaction of peasants to moving pictures, still very much of a novelty to the majority of the Russian peoples.

The peasants are fond of pictures, but complain the films run too fast. Their principal complaint seems to be that the movies "move" too much. They want more time to read the sub-titles. Reading is still difficult for them, as it is generally a new accomplishment.

Lecture for Labor

When a lecturer accompanies the picture to clear up difficulties of continuity that puzzle the farm workers, the event is exceedingly popular.

Peasants like mostly films that make them laugh. High-tension melodramas are next in preference. They also prefer pictures explaining the mechanical workings of tractors, automobiles and other machinery with which they are still little acquainted.

Traveling cinemas have been handicapped by the non-availability of electric current and have had to generate their own juice. Many of the film showings are held in the outdoors with no shelter.

Faked "Sound Opera" Makes Audience Laugh

Los Angeles, Nov. 27.

A weird attempt to capitalize on sound picture popularity by releasing a conglomeration called "The first sound film opera" died after one invitational showing.

"The first sound film opera" was shown to a group of about 50 at the Los Angeles Elks Club and proved to be an ancient foreign-made film of Verdi's "Rigoletto," photographed about 10 years ago combined with some equally or more ancient records.

It was presented under the name of the Paul Jordan Productions. Many years ago, the Victor Talking Machine Company recorded the entire opera. These records were apparently those used for the alleged synchronization. Efforts were made to make the records fit the film and vice versa.

During the showing of the aria, sufficient film action being lacking to cover the length of the song, the singer was made to repeat his action while the song lasted, or, this resource failing, the aria record was stopped short, sometimes in the middle of a word and the jump made to the next action.

English subtitles were used on the film, which sometimes were entirely different in meaning from the Italian words sung from the record apparently by the player on the screen.

Before two reels of the picture had been shown the audience was howling. The Paul Jordan production hasn't been heard of since.

Dolores' Mind Switch

Los Angeles, Nov. 27.

The singing of two songs by Dolores Del Rio in "Evangeline" will mark the capitulation of another act to the talkers.

Just before she went to Europe some months ago, Miss Del Rio declared silent pictures were her meat and the she would, not now or ever, be heard on the screen.

FITZMAURICE'S FUTURE

Los Angeles, Nov. 27.

George Fitzmaurice has one more picture to direct for First National before his present contract expires. In the event a new ticket at the old rate of \$75,000 per picture is not written by First National, Fitzmaurice will turn producer and make his own pictures for the independent market.

Wallis As Asso. Prod.

When Warner Brothers studio reopens the first part of next year, Hal Wallis, pre-in studio publicity director, who has worked that production department to act as an associate producer.

SEX FILMS INCREASING

DeForest Studios Preparing to Make Full-Length Talkers in N. Y.

General Talking Pictures Co. (DeForest) which has reconvened the old East 45th street studio is quietly making plans to launch a production schedule of features. At present Robert Briskin is working on a series of talking shorts to be released through the Schlesinger organization when it starts distribution.

The DeForest studio is unique in having under one roof all phases from the making of synchronized films to the equipment for reproducing in theatres. A machine shop now in full operation with a large crew of skilled mechanics is capable of manufacturing 40 complete theatre equipments per week. This number can be increased to 100 per week if need arises.

General Talking Pictures has several hundred complete talking shorts in its vaults. These were made during a period of a year and a half by Dr. Lee DeForest, and include many theatrical names.

DeForest studio has two large stages and several smaller spaces available for sets. Leon Britton is production supervisor and studio manager, with Tom Malloy chief cameraman.

Little Doing

Little activity last week at the sound studios. FBO delayed in getting into production on "Stepping High," its first all-talker feature. M-G-M made some tests for shorts. Nick Grinde arrives Monday from the coast to direct talking shorts.

Paramount studio getting set for "The Hole in the Wall" going into production December 3 under Robert Florey's direction. Edward G. Robinson, now playing at the Garrick theatre in "A Man With Red Hair" (stage), has been selected for the lead masculine role.

Richard Dix is scheduled for a picture Dec. 15. "Bull Dog Drummond" was the first choice for Dix, but went blooey when Samuel Goldwyn suddenly acquired the rights. Dix and Victor Schertzinger have arrived from Hollywood. Fred Fleck, the studio casting director, will double in brass as production assistant to Schertzinger. He officiated similarly with Jean DeLaurier on "The Letter." The latter picture is now being cut and will probably follow "Interference" at the Criterion, New York.

Kaufman in Short

Joseph Santley, Paramount's talking short director, is busy during the full in feature production. He completed a sketch, "If Men Played Cards as Women Do," based on George S. Kaufman's blackout in a Music Box Revue. Cast included George S. Kaufman, George MacFarlane, Frederic Santley, and Frank McHugh.

Talking shorts by Borrah Minneville and Giersdorf Sisters have been completed and okayed. Anna Chang, Chinese vaudeville, who did a number in the den scene of "The Letter," tarried long enough to do a short with Chinese extras, from the same picture as background.

U Recording Sound on Stage by Remote Control

Los Angeles, Nov. 27.

The new sound stage built by Universal for the making of "Broadway" will be ready for occupancy by Dec. 15. While the sound equipment will not be ready for several months the recording of this production will be done by remote control, with the sound stages adjoining.

Other tests for recording sound by remote control were conducted on a set, more than a mile away from the monitor rooms and worked out satisfactorily.

Universal plans to relieve the pressure of demands for sound stage space by using sets on the various stages and record the sound and dialog by remote control.

Beard Hold-Up

Los Angeles, Nov. 27.

Weeks after the silent version was completed, talking sequences for Pathé's "Shady Lady," went into production yesterday (Monday).

In the meanwhile, Louis Wolheim, one of the principals, has secured an engagement in Paramount's "Wolf Song," his part requiring him to raise a heavy crop of hair on his chin. He finished this picture a day or two ago.

Quizzed as to the reason for the long delay in making the talking sequences of "Shady Lady," Paul Bern said: "I've been waiting for the release on Wolheim's beard."

Sound Film Co. Has Its Stock for Sale

Albany, N. Y., Nov. 27.

Stock in a sound picture company will be offered for general sale in New York state, according to a notice filed with the secretary of state. Sound Pictures, Inc., Delaware corporation, with offices at 1457 Broadway, New York, is floating an issue of common stock, class A. It is handling the flotation itself, having been licensed to do so in this state. Another picture issue offered New York state investors is that of common and preferred stock in Religious Films, Inc., Delaware corporation, with offices at 56 West 45th street. J. O. Joseph & Co., Inc., of 247 Park avenue, is handling the sale.

Fischer's Paramount Theatre of Chicago is a third film company to offer its stock for sale in the Empire state. Morris Stein, of 30 Broad street, New York, is the licensed dealer for the security, designated Class "A." Fischer's is a Delaware corporation, with offices in the North American Bldg., Chicago. A fourth issue of securities in a film concern is that of preferred and common in Photocolor Corp., Delaware company, with offices at Irvington, N. Y. Concern is handling the flotation itself.

Pantages and Warners

Alexander Pantages is reported in New York, without anyone of the show district having spotted him. Pan is said to be doing a hide-away with the bankers, mostly those bankers concerned with the Warner Brothers.

It is suspected that Harry Warner, recently on the coast, got the impression that Pan chain of vaudeville houses might make the connecting link to the Warners' Stanley circuit, from coast to coast.

Paying for Test

Los Angeles, Nov. 27.

For the first time a producing company agreed to pay a player for screen tests, when Universal took a 10-day option on Merna Kennedy for the purpose of taking tests for the leading femme part in "Broadway." For this U is to pay her one week's salary.

If qualifying she is to get the part. Miss Kennedy is out as leading woman, for Cecil B. De Mille's "Dynamite."

KING ON NEWSREEL

Movietone newsreel, released today in 600 theatres, is featuring King George and his dedication address at the opening of a bridge in England.

This is the first time the king has been caught with dialog.

15 OBJECTIONABLE FILMS WANT TIME

Suspicious Circumstances Attend Some Bookings of These Pictures — Alleged Men Who Shouldn't Get Piece, Rake Off or Buy In — Stanley Charged \$6,000 Weekly for Theatre in Philadelphia; Sex Film Ran Eight Weeks There

WORK FOR WILL HAYS

Sex films are increasing in numbers, to add to the woes of Will Hays, who wants to suppress all objectionable pictures of that offensive classification.

An estimate says there are 15 of the over-sexed full lengths seeking theatre openings at present. As showing the difficulties of bookings for that sort of pictures, two are currently in Baltimore. One is in a legit house operated by the Hays organization, the sexy fellows appeared in a former burlesque theatre.

Sex film promoters appear to be operating on wild cat bookings just now. Before the new drive on sex films lately opened by the Hays organization, the sexy fellows appeared to find placement more easily.

The Stanley Company chain rented one of its Philadelphia theatres to a sex film operator, charging him \$5,000 for the first week, and, from report, \$1,000 daily thereafter (this is a six-day town).

The off-side picture remained in the house for eight weeks, grossing \$100,000 in that period. It but recently ended the engagement.

The Stanley Company is the chain which antagonized the independent exhibitors of New Jersey through playing sex films in the Stanley houses of that State, after the indie exhibs had pledged themselves not to play them.

Another sex film player has been public, mostly in its southern houses, while E. J. Katz, also Pinkerton & Ruben, all affiliated with the Hays organization, have played sex pictures when they deemed it profitable to do so. Some were played on percentages and others on flat rental. F. E. R. also opened a dark house in Minneapolis to accommodate the sexy picture promoter.

Public informed a sex film promoter a couple of weeks ago that it would cease playing sex pictures. No similar announcement has been heard from other quarters.

Influence Others

It is claimed that legit houses in need of attractions and unable to obtain road shows from the legit booking offices believe if the regular picture chains deem it okay to play the sexers, there is no reason why they should not. The same example set by the chains, Hays-members, is cited by indie exhibs when playing the offensive pictures.

One of the big arguments Hays will have to overcome in pointing out his attempts to stop the sex films and the strong bearing that sort of picture has on censoring propaganda, federal or State, some theatres permitting the sex pictures to be shown before mixed audiences.

It is of the record where a sex film played without segregation and not denoting in the billing the type of picture, has been viewed jointly by entire families. Usually the father has grown furious when recalling the indecency of the scene-filmed before his wife and children.

Like Carnivals

Some States are severely censoring sex film; a few States, including New York, have banned them. The sex pictures appear to be chased by many small theatres with carnivals. While the picture chains

Far East Natives Kept in Ignorance How Whites Act at Home on Films

Los Angeles, Nov. 27.

Film censorship in the orient, particularly in the Straits Settlements, involves unique angles which would never occur to any occidental producer. It explains, to a considerable extent, why many pictures that now where the white race predominates flop with a thud in the far corners of the earth.

This is the word brought back by film folks who have been in the Far East. Singapore is the center where practically all pictures shown in the Straits Settlements and surrounding portions of the east are prepared for distribution. Frequently it is found necessary to cut many hundreds of feet out of films which have been passed as entirely okay in the United States or Europe.

In that part of the world the white race is greatly in the minority, but what few there are control the regions in which they live. Censorship of pictures is based entirely on lives nothing which will in any way injure white supremacy.

The morals equation does not enter into the affair at all. But the pictures must not show white people engaging in any sort of manual or mental labor, as all such work in the east is done by native servants. A white person who does anything servants would ordinarily do loses caste, and the natives treat him with contempt.

It would be fatal to permit the natives to see a film in which one white person strikes another. As the whites are the models of conduct for the natives, to exhibit such a scene would result in natives striking whites without compunction and starting race riots. According to the Singapore censors, the native would consider it okay to strike a white if one white has the privilege to do it to another.

It was this factor which brought the natives a version of "The Patent Leather Kid." It would scarcely have been recognized in Hollywood. All fight scenes or intimations of fights had to be cut out. Straight prize fight pictures are taboo for the same reason.

Scenes must be cut if any white person is shown intoxicated. Any white in the Straits Settlements or India, Ceylon or Siam who reveals himself soused before natives is ostracized by whites and natives alike. If a man wants to get stewed he must do it within the privacy of his own room and remain there until sober.

These are but a few of the restrictions on pictures in the east, but all are bound by the one thought—what will be the reaction of the natives with reference to the white race?

Par's Silent Pictures, Westerners Only Hereafter

Los Angeles, Nov. 27.

Entire Paramount production schedule will be slowed down pending the completion of three new sound stages. Only three new films are scheduled for production between now and Jan. 1, all with dialog.

In the future Par's only silent pictures will be westerns for grind release.

After January and until March productions will get under way monthly.

Chinese Supervisor

Los Angeles, Nov. 27.

Tom Gullands, known as the little emperor of Los Angeles Chinatown and producer of Chinese actors for silent pictures, has been engaged by Paramount to act as technical advisor on "The War," a new film directed by William W. W.

Warners' Big Earnings

A statement is expected this week from Warner Brothers announcing a \$3,000,000 net profit for the last quarter.

Rochester Didn't Take To Eastman's Music

Rochester, Nov. 27.

George Eastman's dream of giving the local populace a classical music education in a picture house, went up in smoke when the natives refused to support the \$3,500,000 Eastman theatre, with its 70-piece symphony and weak films. The house will go to the Public management Jan. 1, together with the Regent and Piccadilly.

It is understood the rental moneys derived from the three houses, all sub-leased to Public by Eastman, will go toward the support of musical activities in the city. The Rochester Philharmonic orchestra will continue as a community institution.

Stiff competition from the new Rochester theatre and too much dependence by the Eastman on its orchestra and not enough on the screen are the reasons for the failure of George Eastman's plans.

Visitors to the city have been greatly impressed by the Eastman's music, but the home towners wanted pictures after a couple of strictly musical doses. High hat operation and exploitation also contributed.

Since the recent resignation of Eric T. Clarke as manager, Geo. Eastman has devoted much of his own time to the theatre. While around he secured first hand information that the policy wasn't going over.

The Eastman was erected and is still owned by the University of Rochester, which dedicated the theatre "to the enrichment of public life."

Future enrichment will, in all probability, be in the form of Public stage shows and popular films.

Drummer as Leading Man

Scott Kolk, former drummer with a Meyer Davis orchestra at the Excelsior Hotel, Lido (France), may be Marion Davies' leading man in "The Five O'Clock Girl."

Young Kolk was engaged last summer by Louis B. Mayer, when his personality attracted the attention of Americans visiting the French watering place. He has been in Hollywood but a short while. A change of name is one of M-G-M's plans for him.

have designed campaigns against the carnivals, they take no action to suppress the sex films that may play in their section or neighborhoods.

A growing suspicion and one that is not stoutly denied by sex film operators is that "giving up" to secure a theatre for a sexer is not uncommon. Or if that is not the method, the theatre man, if not demanding advance of the picture, will in the picture while it is playing in the house, or is permitted to buy in on the sex film while it is playing his time.

It is asserted that the sex picture peddler could not exist without the complicity of theatre men. Just which theatre men stop to take an edge in this manner doesn't come out.

The Hays office is reported, determined to pursue its drive on the sex picture, but it pleads ignorance of any of the theatre men or at least of those having placed the sexer. Everyone of a species is here known of it.

Few Houses Offset Flu Scare, L. A.; Chaney Tops Grinds with \$26,000

Met Down to \$16,500 with Menjou—"Noah's Ark" Easing Off, \$18,500—"On Trial," \$27,000

Los Angeles, Nov. 27.
(Drawing Population, 1,450,000)
Weather: Fair

Influenza has taken a stranglehold on this burg, and people are staying away from the theaters. A few of the houses were able to get fair grosses. Warners led the field with opening week of "On Trial." Loew's State came second with "Life." "Noah's Ark" and "Menjou" and Will King on the stage. King has an exceptional drawing power in this section.

Boulevard got an exceptional break with "Show People" due to heavy supply utilized by the Hearst papers. Hit beyond \$20,000 on week. Metropolitan took the biggest of the local nose dives, showing a loss of around \$7,000 with "His Private Life." "Noah's Ark" in its third week at Grauman's Chinese, skidded a few thousand below the second stanza.

Second and final week of "Awakening" Vilma Banky opus, dipped around \$7,000 below the first stanza. Third week for "Interference" run at Carthay Circle, brought this talker below the five figure mark. "Lilac Time" is in at the Criterion. Was figured that after following a run at Carthay Circle, this downtown showing would not be so forte. However, film surprised when it ran better than \$12,000. Egyptian was below average with "Revenge."

Estimates for Last Week
Boulevard (WC)—"Show People" (Cosmo-M-G) (2:15; 25-50). Hearst papers sure helped; trade way above normal, netted \$24,000.
Carthay Circle (Miller-WC)—"Interference" (Par) (1:50; 50-150) (3d week). Weekends okay and mats way off; around \$5,500.
Criterion (WC)—"Lilac Time" (sound) (FN) (1:00; 25-75). Far better initial week than expected; \$12,400.

Egyptian (WC-UA)—"Revenge," sound (UA) (1:00; 25-75). With flu keeping mamas home to look after kiddies, dropped to \$7,000.
Grauman's Chinese (UA)—"Noah's Ark," Vita (WB) (1:55; 50-\$1.50) (3d week). Not as heavy a draw as contemplated; looks as though will bow out around Yuletide season, \$15,500.

Loew's State (WC-Loew)—"West of Zanzibar" (MG) (2:42; 50-\$1). With two surefire b.o. naturals in Chaney and Will King beat fu for \$26,000.

Metropolitan (Pub-WC)—"His Private Life" (Par) (3:55; 25-75). Plus talking shorts and Public unit, Menjou could not get to first base; \$16,500.

United Artists (UA)—"Awakening" (UA) (2:00; 25-75) (2d week). People off the streets in this locality at nights; result \$13,500.

Warner Bros. (WB)—"On Trial," Vita (WB) (2:55; 25-75). With this talker is an exceptional Cabell stage show headed by Brox Sisters; initial week, \$27,000.

"SUBMARINE" SURPRISES

Gets Credit for \$11,300 at Strand—"Show People," \$22,000

Providence, Nov. 27.
(Drawing Population, 315,000)
Weather: Fair

"Submarine" provided the big surprise of the week, fandom flocking in droves to see this picture at the Strand. To complete the bill, Menjou's "His Private Life" was featured, although "Submarine" got the big billing.

Victory theatre, with "The Foreign Legion" (U), likewise picked for big money. This week this theatre, last of the big four to succumb to sound, will have Photophone.

Estimates Last Week
Strand (Ind) (2:00; 15-50). Unusually good week with "Submarine" (Col) (2:15; 25-75) (Par) also shared; about \$11,300.

Loew's State (Loew) (3:00; 15-50). Average business with "Show People" (Cosmo-M-G). Cleaned up about \$22,000.

Majestic (Par) (2:00; 15-50). Mr. Laglen in "River Pirate" (Fox), only fair; about \$12,000.

Victory (K-O) (1:50; 15-50). Corking business with "Foreign Legion" (U). Providence always likes Lewis Stone; around \$3,000, good for this little house.

"Wedding March" Alone Got Stanley \$32,000

Philadelphia, Nov. 27.
Weather: Good

Downtown picture houses spotted last week with conditions much better than of late.

Houses that turned in fine grosses were the Stanley and Fox, those very competitive, including the Aldine and Fox-Locust; Stanton and Kariton were in between.

The Stanley had no stage bill at all because of the length of the picture, "Wedding March" (Par). Non-Stroheim's "Wedding March." Probably no picture in recent seasons here has received such mixed notices as this one; they ranged from "raves" to out-and-out roasts. However, the picture caught the curious, and although reactions were often far from favorable, attendance was heavy all week, with about \$32,000.

The Fox advertised its first "complete all-talking screen program" and a stage hit, "The Red Dance," included "Napoleon's Barber," Clark and McCullough in "The Bath Between" and Chic Sale. The latter, entitled "Syncope and Cane," had acts. Between \$28,000 and \$29,000.

"White Shadows of the South Seas" holds over at the Stanton. "The Red Dance" remains at the Fox-Locust and "Varsity" stays at the Aldine.

Estimates for Last Week
Stanley (4:00; 35-50-75) "Wedding March" (Par). Von Stroheim's attracted curious. Notices mixed. No stage bill because of length. About \$32,000.

Stanton (1:00; 35-50-75) "White Shadows" (M-G-M, 1st week). Quite well liked. Around \$18,000.

Aldine (1:50; 50-75) "Varsity" (Par, 1st week). Critics sharply divided. Business not up to some other houses. Around \$14,000.

Fox-Locust (1:00; 35-50-75) "Napoleon's Barber" (Fox-Dialog). House advertised "first complete all-talking screen program." Short and stage revue; \$28,000.

Fox-Locust (1:00; 35-50-75) "Red Dance" (Fox, 2d week). Limping. Helped by week-end crowds. \$11,000.

Kariton (1:00; 50-75) "The Terror" (WB, 2d week). This all-talker went fairly well. Second week slipped a little, to \$5,500.

Little (2:15; 50-75) "Tear Ivan" (Slipped to about \$3,500).

Arcadia (8:00; 10-15) "Foreign Legion" (Just fair at \$2,500 claimed).

"Shadows" Beat All in Seattle Last Wk., \$16,300

Seattle, Nov. 27.
(Drawing Population, 500,000)
Weather: Cool and Clear

"Singing Fool" closed eight weeks run at Music Box last week, local record for all time. Also Pacific state record for Loew's picture. Grossed nearly \$100,000 here. "The Trial" barely held heavily, following "Fool."

Pantages closed last week so booth could be enlarged for wiring. Authorities refused permit to use temporary booth. Earl Cook now here as manager, Lloyd Dearth having left show and music; \$16,300.

Estimates for Last Week
Seattle (WC-Pub-L) (3:00; 25-50) "The Outcast" (FN). Phil Lampkin opens as m. of c. Smooth work pleased. Screen shot introduced him to Capitol. Vancouver for applause. Fanchon & Marco "Artists" idea okay. Picture so-so. \$12 same way; \$14,000.

Fifth Ave. (WC) (2:00; 25-50) "White Shadows" (M-G-M). Opened well, running ahead of "Air Circus" by wide margin, but slid bit under "Dancing Daughters." Good but slow and music; \$16,300.

Coliseum (WC) (1:00; 25) "Black Eagle" (M-G-M). \$12 better; \$3,300.

Blue Moon (Hannifer) (3:00; 25-50) "Midnight Tux" (WB). Program picture only. Talking shorts; \$3,500.

Music Box (Hannifer) (1:00; 50-75) "The Trial" (WB) (WB). Good to big start. Finished week off; \$8,500.

Orpheum (2:00; 25-51) "Show People" (Par); \$11,000.

President (Duhy) (1:00; 25-\$1.25) "Gentlemen Prefer Blondes" (Duffy) (Lagers). Charlotte Treadway starring; \$4,500.



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Buddy Rogers' Home Town Gave Talker \$14,700

Kansas City, Nov. 27.
Loew's Midland got a bad break last week with "Show People," starring Marion Davies, when its own exchange booked the same star in Universal's Uptown in the "Cardboard Lover."

Midland had turned "Lover" down, but the Uptown management billed it as "Downtown Entertainment at the Uptown." Midland let town, however, with \$15,500.

It was American Royal week. Houses all offered strong pictures and bills for the entertainment of thousands of visitors here for the live stock classic.

Newman and Pantages had "educational," "Varsity" and "College," the Mainstreet, a good hokum, spooky, "Haunted House," and the Royal, "Moran of the Marines" with Richard Dix fighting for Ruth Elder.

The town got its first touch of winter Sunday with the mercury in the 30's and slight snow, but all houses were capacity with turn-aways at some.

Estimates for Last Week
Loew's Midland—"Show People" (4:00; 25-50-75). Marion Davies never very box office here, but William Haines well liked and coupling of their names gave dandy opening. Talking shorts also. Billy Wright organologued "A Movietone Song-fest." Preview terrible and unimpressive. Held strong all week. Vaude: \$19,500.

Mainstreet—"Haunted House" (3:00; 25-50-60). Full of thrills and shivers. Held strong all week. Vaude: \$19,000.

Newman—"Varsity" (1:30; 25-40-60). Buddy Rogers' first talker, and home folks anxious to see it. Cheap. Conkuddy about steals picture as Buddy's father. House has bargain matinees until 1 at 25c; \$14,700.

Pantages—"College" (2:00; 25-50-75). High schools on special holiday and thousands of visiting school teachers here, this one with its frozen faced star, was set up. First time Pan has had a Katoan for many months. Vaude: \$12,200.

Royal—"Moran of the Marines" (2:00; 35-50). Given equal publicity with the woman in two theatres coupled publicly. Saturday opening quite satisfactory; \$4,200.

Uptown, Universal, had "The Cardboard Lover" with fifty stage show, and Globe held "Fazil" for the second week.

"BACHELORS" TO \$35,100

But "Fool" Money-Getter of Town Last Week

St. Louis, Nov. 27.
(Drawing Population, 1,250,000)
Weather: Rainy and Cool

With "Singing Fool" opening the re-made Midtown, formerly the Em press Skouras house on Olive, last week proved a real money-getter, both for the big picture palaces and the outlying neighborhood theatres.

Estimates for Last Week
Ambassador (Skouras) (3:00; 35-50-65-75) "Beware of Bachelors" and Ed Louie stage show. Latter spiced \$25,000.

Loew's State (3:00; 25-35-65) "Revenge." This Del Rio picture caught charming little affair; \$14,300.

Midtown (Skouras) (1:40; 50-75) "Singing Fool." Skouras has picture taken this town by storm in such fashion. This theatre, formerly stock house called Empress, scored best picture in town; \$35,100.

Missouri (Skouras) (3:00; 35-50-65-75) "Home Towners." Called second best picture in town.

Grand Central (Skouras) (1:00; 25-50) "Dancing of Kings." Phil week; \$7,600.

St. Louis (4:20; 35-65) "Power" vaude.

3 Chicago Houses Tie at \$48,000; "Annapolis," \$22,000 at State-Lake

"Fazil," "Outcast," and Jolson Leaders—Biz Good in Loop—"Submarine," \$25,500, at U. A. House

Montreal's Bad Storm Hammered Business

Montreal, Nov. 27.
(Drawing Pop., 600,000)
Weather: Rain and Snow

Worst weather of the year, with rain, slush and snow for the first four days of week, put a crimp in grosses, and a few weeks of a wired picture picked up lowest total of any since talkers started here.

All theatres badly hit, but Palace, with much touted "Man Who Laughs" far off from expectations. Intention to hold over abandoned, and hopes now placed on "Jazz Singer," "Masks of the Devil" at the Capitol rated high as picture, but cut down by weather to \$2,000 below previous week. Loew's picture, "Beggars of Life," fitted well with balance of vaude program, but even steady-going circuit affected by conditions, though less than any other of the big three. Neighborhoods fell over some on bad weather.

Estimates for Last Week
Palace (FP) (2:00; 45-75) "Man Who Laughs" (U). Wired—Should have done far better, but for weather. Fell to \$16,000.

Capitol (2:00; 40-60) "Masks of the Devil" (M-G-M). Silent picture again rated well on local liking for John Gilbert. Despite conditions, good at \$15,000.

Loew's (FP) (2:00; 35-75) "Beggars of Life" (Par). Vaude-film. Good vaude and up to average picture held this house to about usual. \$15,000.

Imperial (Keith) (1:00; 35-50) "The Crash" (FN). Vaude-film. Mil-ton Sills picture balanced program. \$9,000.

Strand (UA) (8:00; 30-40)—Change bill, \$3,500.

Empress (CA) (1:50; 25-35)—Change bill, \$2,000.

Neighborhoods fell off on bad weather conditions.

Boston Off; Met, \$34,300; Keith's Off at \$29,000

Boston, Nov. 27.
(Drawing Population, 850,000)
Weather: Fair

Business generally last week off. Week did not start off with a bang and holiday like previous week, and customers were holding off a bit, it was claimed, until this week with another holiday.

At Metropolitan gross was in what is considered the low. At \$34,300. Less by \$9,000 from week before. "The River Pirate" did not seem to have the strength to bring them in. Keith-Memorial also had slump week before. Last week with "Fifth Avenue" (Rialto) and vaude, about \$29,000, \$10,000 less than the week before.

Estimates for Last Week
Met (4:00; 50-60-75) "River Pirate" (Fox). Did not click very well. \$34,300.

Keith-Memorial (vaude-film; 3:00; 50-61). Off last week at \$29,000.

Keith-Albee (vaude-film; 3:00; 25-60) "About \$20,000" with "Melody of Love" (U).

State (4:00; 50-65)—One of few houses in town which held up, going to \$23,700, about same as week before. "Show People" (M-G-M) with stage show.

Olympia and Fenway—Wound up run at these houses with "Singing Fool." Turned the away every day for more than a month.

"Outcast," \$5,500, Tacoma

Tacoma, Nov. 27.
Weather: Cool, Some Rain

Steve Perutz has left town with Monte Salmon stepping in as manager for West Coast. That's a job for V. C. has first runner here, Broadway, Rialto and Colonial. Also Earl Cook moved to Pantages at Seattle.

Blue Moon hit a nice clip, proving the town likes wired stuff.

Estimates for Last Week
Broadway (WC) (1:00; 25-50-75) "The Outcast" (FN). \$5,500.

Pantages (1:50; 25-60) "Scarlet Lady" (Col.). Fair. \$5,600.

Blue Moon (WC) (50-75) "Home Towners" (M-G-M). \$5,000.

Rialto (WC) (1:50; 25-50) "Dancing Daughters" (MG-M). Beat "Air Circus" from the gun.

Colonial (WC) (8:00; 25) "Docks of New York" (Par). Good attractions bringing this house into black at \$15,000.

At Brake, house manager, also deserves credit. \$2,250.

Chicago, Nov. 27.
Weather: Fair and Cold

Business in great form through-out the Loop last week. Three houses tied for first place at \$18,000. Best of the three firsts is "Singing Fool," which actually outranks the other two because it drew \$48,000 in its seventh week at McVicker's.

Oriental took a jump with "Outcast." Corinne Griffith film. B. & K. publicity staff reversed its former mild attitude toward arrival of Brooke Johns, m. c., and gave him a tremendous exploitation spurge at the last minute. The other top-notchers was the Chicago with "Fazil." Reviews were not so hot but customers came in anyway.

Columbia's "Submarine," getting a great boxing kick at the United Artists, merited the confidence with \$25,500 on its opening week. Comments were all good. "Home Towners" sat pretty in its third week at the Orpheum with \$9,500. "White Shadows" had a favorable \$22,000 start at the Roosevelt. Exploitation was heavy steady-going circuit, advertising the synchronous accompaniment as "seductive sound."

"Dry Martin" at \$14,100 was okay for the picture. Liked week for "Annapolis" and vaude at the State-Lake.

Estimates for Last Week
Chicago (Public)—"Fazil" (Fox) sound, and "Parisian Nights," Public unit (WB) (2:00; 50-75). Managed to tie with week's best grosses, although in seventh week; \$48,000; has taken in \$349,000 so far.

Monroe (Fox)—"Dry Martin" (Fox) sound (50-50). Batted off nice week, \$14,100; all-sound bill.

Oriental (Public)—"Outcast" (F. N.), and "Dancing Along" (Public unit) (2:00; 50-75). Good film, coupled with last minute publicity drive for m. c. pushed week to \$48,000.

O'pheum (Warner)—"Home Towners" (Vita) (WB) (7:00; 50-75). Highly satisfactory start at \$22,000.

State-Lake (Keith)—"Annapolis" (Rialto) and vaude (2:00; 50-75). On general trend toward higher grosses; \$22,000.

United Artists (U. A.)—"Submarine" (Col.) sound (1:02; 50-75). First independent product to play local U. A. house; justified booking with \$25,500.

Jolson's "Fool" Doubles Milwaukee's Run Record

Milwaukee, Nov. 27.
(Drawing Population, 650,000)
Weather: Snow and Cold

Talkers started on their last week with the non-synchronous houses doing a poor to fair business. Cold snap drove fans into the houses.

"The River Knows Best," at Fox's Strand, probably did the best for the straight picture houses, while the Garden stayed on its old hiling line with Jolson in "Fool."

Majestic slipped out of form by holding "Show People" over for a second week. This is the second time the house has held a picture over, "Dancing Daughters" being the other. "Show People" will be the last of the silent films in this house, which goes wire Nov. 30.

"Motherhood," sex play at the Garrick, took a terrible brodie.

Estimates for Last Week
Alhambra (Par) (1:00; 25-35-50). Ran to fair business; \$5,300.

Garrick (Kohler) "Motherhood" (sex) (S. R.) (9:00; 50). Very bad at below \$3,000.

Garden (Brin) "Singing Fool" (WB) (1:00; 25-50-75). In 7th week, around \$10,000, holding for 8th week. Booking former long distance run for Milwaukee.

Majestic (Brin) "Show People" (M-G) (1:50; 25-50-75). Good business and holds over; \$9,300.

Merriwell (Brin) "The Illusion" (Col) (1:00; 25-40). Silent house and business also quiet. Only \$4,400.

Palace (Keith) "Haunted House" (FN) (2:00; 25-50-75). Name picture, in weeks with Sophie Tucker on stage; \$25,000.

Riverside (Keith) "Circus Kid" (FBO) (3:00; 25-50-60). Vaude. \$10,000.

Strand (Fox) "Mother Knows Best" (Fox) (1:00; 25-50-60). First week of talkers and got good business, although not quite top. Around \$15,000.

Wisconsin (Fox) "Plot's in" (Par) (2:00; 25-35-50-60-75). Stage show week; \$16,000.

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MONTE BLUE in "Conquest" with H. B. Warner, Lois Wilson

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JOHN BARRYMORE in "The Tavern Knight"

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VITAPHONE TALKING PICTURES

PICTURE EVER MADE

Pathe and Keith Back Off From New Tops; Outside Drives Pause

Alberta Vaughn, former FBO star, will appear in "Night Club Nora" for Trinity, one of the new indies. She will appear in two pictures for the Universal unit functioning in Beahm.

AN OPEN LETTER TO DAVID BELASCO

To you, Mr. Belasco, dean of the American theatre and most vital force in the world drama, this letter is respectfully addressed.

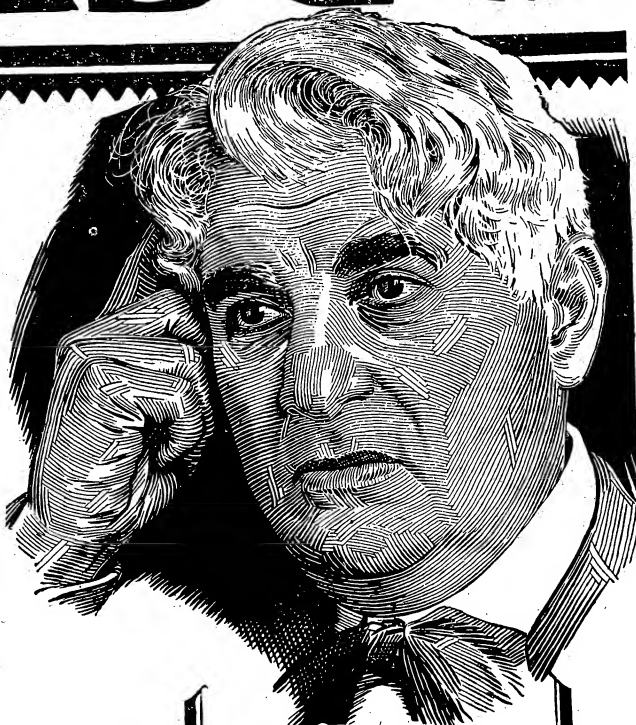
The advent of the talking picture has undoubtedly aroused your keenest interest. Perhaps you are concerned about the future of dramatic art expressed through this amazing and revolutionary medium.

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Hotsy Totsy. Did y' hear about Gilbert-Garbo in "A WOMAN OF AFFAIRS." It makes "Flesh and the Devil" look like a Pollyanna story!



Hello Ramon Navarro. Glad to see you in "THE FLYING FLEET." This one is the fastest air Epic of them all. You're my pal, Ramon!



Atta baby, M-G-M. Norma Shearer in "A LADY OF CHANCE" is the kind of box-office pep that brings them to me . . . to me!



Zoom! Ta-ra! Here comes Lon Chaney in "WEST OF ZANZIBAR" and it's the old boy himself again in another "Road to Mandalay" thriller!



Listen to those flappers flap! They're out in mobs to get a load of John Gilbert in "MASKS OF THE DEVIL." What a show, mates, what a show!



Heh! Heh! M-G-M's got another \$2 smash on Broadway. Bill Haines in "ALIAS JIMMY VALENTINE." Talkie or silent—it talks box-office!



I just heard George Dewey Washington in Metro Movie-tone and I'm raving! Three top-notch Star numbers every week. You've gotta hand it to M-G-M!



"DREAM OF LOVE"! Some title! Fred Niblo director of "Ben Hur" did it. And beauteous Joan Crawford stars! Oooh la la! I'm glad I'm M-G-M!

TRADE NEWS: "WHITE SHADOWS in the South Seas" direct from 5 months at the Astor, N. Y., at \$2 is sensational in general release. Playing third week Baltimore. Extended runs everywhere. "SHOW PEOPLE" exploited like an election, two weeks Capitol, N. Y.; second biggest week in history of Hennepin, Minneapolis; same story Chicago, Toronto, Los Angeles, Frisco, etc. "OUR DANCING DAUGHTERS", "EXCESS BAGGAGE", "WHILE THE CITY SLEEPS" continue to hang up records. Trade Press reports in Variety, M. P. News and others show that M-G-M pictures are doing the biggest business in all spots. We knew it all along.

IT'S A



PLEASURE!

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Talking Shorts

CLARK and McCULLOUGH, "THE BATH BETWEEN" (Comedy)
FOX MOVIEPHONE
 22 Mins.
 Romy, New York

Bobby Clark
 Paul McCullough
 Wife
 Strongman
 Stage Manager
 Salesmen

By far the best talking short these comics have made for Fox. This one was produced on the Coast. It's strong enough to feature any program of shorts.

Show business in general is familiar with "The Bath Between." If it's not, it should be; but that doesn't go for the studios and exhibitors. It's reported surprising the number of stage names and standard comedy bits the picture doesn't know about as revealed by the influx of the talkers and despite the gag men.

Clark and McCullough first did this one in a "Kluge Revue" at the Music Box, New York, at \$5.50 top and later repeated it in vaudeville. They may also have done it in burlesque. Regardless, it's still good.

Here the sketch is augmented by starting the team as a bad tw-act who do off-to-Buffalo from the stage right into the street as the stage manager opens the door for them.

Overhearing an argument in a hotel room takes the team into the hostelry, where they climb into bed with their clothes on as the two men argue as to whose room it is. From there on it's just as it always has been with a couple of new gags inserted.

As an outline, Clark relegates McCullough to sleep in the tub. When he hears a feminine voice in the bath, his problem is to exchange places with his pal. Following the switch, the girl's husband returns. McCullough has locked the door and Clark is in a jam. Plenty of laughs in the resultant situation, and this weeker has no trouble aming a Sunday matinee capacity audience at the Romy.

Particular part of this one is that there isn't a yell at any point. There should be, and possibly the theatre and studio can share the blame for that. As regards the theatre on Sunday afternoon, the fault was in the amplification, not strong enough to catch all sections of the house. Result was that many a gag line was lost, especially with standees rows deep in the back, plus the constant shuffling and movement in the aisles. That "every seat's a front seat" doesn't go.

The studio erred in passing up closeups of Clark on punch lines. Particularly during the bath scene, while the couple are in bed. Medium shots were employed in this version, which long distanced Clark's facial expressions, although it's reported the original print had these close views.

But "The Bath Between" is free from slow spots as is always entertaining. They should have howled in a couple of spots, but they didn't. Some of it may have been too fast for the picture public. On a smaller stage Clark used to plant this stuff so it couldn't miss. Now, he's got amplification to contend with as far as sides groping in the dark as far as laughs are concerned. Insertion of the missing closeups might remedy everything.

Support cast meets all needs, although no member has anything rating importance other than the featured pair. Carmel Myers looks sufficiently delectable as the woman in the case.

All houses will like it. These low comedy comics are too well versed in hoke to permit their intentions to become fogged. It's simply a matter of to what degree the various audiences will go for it. Odds are that they'll fall, and heavy.

Ben Stollhoff directed.

Mitchell Leisen, chief asst. director to Cecil B. De Mille on "Dynamite" for M-G-M. Leisen formerly art director for M-G-M. Leisen's picture is "The Devil's Plum Tree" (TS). Herbert Prior for "Duke Steps Out" (M-G-M). Charles Olsen, Evelyn Preer, Edward Thompson, Evelyn Williams, Roberta Hyson and John Williams, all colored, for "Melancholy Dame," first of the Octavius Roy Cohen series for Christie.

FLORENCE BRADY, "VITAPHONE No. 2699, Songs; 9 Mins., Sherman, New Haven."

Flo Brady, formerly of Brady and Wells in vaude, is alone in this talking short, singing three pop songs, all of which have seen their best selling days.

Miss Brady is a hot blues singer who delivers her material with plenty of pep and personality. She is handicapped here by over-emphasizing vocal and too much mugging.

"Sunshine," her opening number, popular about a year ago, has been since snowed under by a deluge of sixteen theme songs, and as a result it received the mildest of receptions.

"I Can't Get Him Off My Mind" and "Here Comes the Showboat" fared about equally as well. Even Miss Brady's "hotchacha" interpolations seemed ancient to the New Haven natives and transients. This one is principally suited for the wired houses off the beaten path.

WESTON and LYONS, "VITAPHONE No. 2318, Comedy Talk; 9 Mins., Clinton, New York."

This short has a Bowery saloon as its locale, with Miss Lyons doing a dizzy dumb dora from the West Side, and Weston playing a Chuck Connors' getup. The man tosses the dame and a lot of fly chatter around and finally gets her to park at a table to take a drink. Girl's talk is incoherent at times when she gets ingenuish and lissps the baby stuff.

Flock of released gags got laffs at the Clinton, as did also a stew dance by the pair after a single drink.

Windup has man carrying the boozey dame off on his shoulder as wagon is heard pulling up, with the saying "Don't give your right name" and she replying with, "Hurry, I had to stand up the last time." Not over 10 years old.

Suitable for the neighborhood wired houses where they like their comedy rough and gags improve with age.

TEX McLEOD, "VITAPHONE No. 2694, Roping and Talk; 9 Mins., Sherman, New Haven."

Tex McLeod, at the Palace, New York, recently, doing his rope spinning turn and light comedy chatter, does not shape up as suitable material for talking shorts.

This one is called "A Rope and a Story." McLeod is in a parlor set, billed as the premier rope spinner of the world.

The talk disd out is mainly about "my trip abroad" and current news topics of slim comic value.

McLeod works very much like Will Rogers and admits it.

Turn got very little from a capacity crowd at this house following the Yale-Harvard game.

Opener on a talking short program in the hideaway wired spots where talkers are still a novelty.

McLeod's camera shyness is noticeable at all times because of downcast eyes.

BURNS and KISSEN, "VITAPHONE No. 2679, Comedy and Songs; 2 Mins., Loew's Avenue B, New York."

These boys, impersonating a couple of Greeks, step out of a saloon back drop, wearing trick mustaches and comedy hats, do a parody on "America I Love You." Tell about all the immigrants they have met since their arrival.

After bows for this and the following comedy song, "Stromberg Pie," they use the phrase "Dunk You" for laughs.

Dissolve and fade-in allow for removal of Greek makeup and after some light comedy interpolations the boys double parodies on "Mary Lou" and "All Depends on You" for returns.

Good short. Act is a vaude standard.

Boys make a neat appearance and possess fine voices and a sense of comedy values.

FOX MOVIEPHONE NEWS
 Double issue for week Nov. 24
 In Projection Room

Vol. 2, No. 7

Each of the Fox Moviephone round news reel for this week contains action and liveliness with some comedy, bearing on timely news events in the main. No. 7 holds five subjects and No. 8 has some important foreign scenes as well.

No. 1 starts with the Mt. Etna eruption. Cameramen took some desperate chances near the molten lava. Runs interestingly on a grave subject with the punch the blinding of a marble mason on a precipice, through the foundation eaten away by the stream. It's an effect the picture camera itself could never stage.

Bob Benchley pulled in for a couple of moments to carve a turkey at a Thanksgiving dinner. Comedy, with move and throwing everything off of the table. May have been taken out of a Benchley short on same subject.

High light of No. 7 two survivors describing their experience. "Vestris" sinking, briefly, but Mrs. Calvee Batter, drift twenty-two hours, speaks most interestingly and naturally. Remarkable how this woman was so swiftly coached for what might be called a perfect lay monolog. Her timing and pauses, with short sentences in description, bespoke an expert behind.

King George of England laying a wreath on Armistice Day fell in handily, with daily reports of his illness. Excellent picture of King George, talking at length of a headwound he released. First one ever made of him.

Fox's football pictures on the sound news are becoming renowned for action and clarity. This one has the Dartmouth-Cornell game.

Vol. 2, No. 8

Lord Mayor's annual parade in London. Picturesque features. An east side, New York, German restaurant in these days of prohibition, with patrons drinking big selds while they sing German songs. Blamed upon the Bavarians in the caption.

King Alfonso's cousin, Spanish ambassador at Washington, speaks to the King of Spain. Splendid. The ambassador is of strong facial features, and the entire shot, inclusive of the ambassador's address to Americans at the finish, has propagandist for the King of Spain, not yet released. It's a peach for the King and Spain.

A brief bit of a hockey game, and another, somewhat protracted and not lively enough, of three Atlanta young girls paying an election bet by washing animals in the local zoo.

A mob of co-eds is seen for the conclusion, watching a football game at the U of South Carolina. No. 7 superior to No. 8 this week.

NEVILLE FLEESON and GLADYS BAXTER
VITAPHONE No. 434
 Piano and Song
 8 Mins.
 Loew's Avenue B, New York

This early Vita short is a musical satire on the stage play "Rain" (Jeanne Eagels).

Neville Fleeson, song composer, wrote the skit and accompanies Gladys Baxter, doing the Sadie Thompson role, at the piano.

The story of the play is told in song by Miss Baxter, with a pleasing changing hats to represent "Handsome" and "Rev."

Davidson. Telling the story of the play in hill-billy style, this short is sure-fire in those sections where story-songs are popular. Miss Baxter does the Jeanne Eagels impersonation well enough, has a pleasing Klee and puts over several dramatic passages neatly. Fleeson's interpolations help it along.

There's a couple of songs about "Pago Pago" and "Rain, Rain, Rain," which help to set the locale despite the draped set.

As a finale Miss Baxter, singing her "Rain" song, raises her right arm above her head as a finishing gesture.

On the screen her arm appears out of the elbow, resulting in laughs not intended. Reason for the cut-off arm is that camera is set so that the mike will not appear on the frame and Miss Baxter's upraised arm had to be kept out of the frame.

Short is early spotting in wired neighborhood houses.

MASKS OF THE DEVIL
 (SOUND)

M-G-M production starring John Gilbert. Directed by Victor Seastrom. Based on story by Victor Seastrom. Adapted by Edward G. and Frances Marion. Camera-men, Oliver Marshall, Alma Rubens. Running time, 68 mins.

A variation of the Dorian Gray theme of the sinner whose innocent face was a mask for a turpitudinous soul. It is composed of pseudo-metaphysics, deep-breathing pastiche and a lot of everyday nonsense. The result is a fairly warm John Gilbert attraction.

Picture bears the scars of production and editorial uncertainty and indecision. It leaves audience in a state of unenlightened suspense as to whether Gilbert has been shot, and if so, how and when.

Up until the final passages of the flicker Gilbert is a charming and unscrupulous libertine on the make for an innocent girl caught up in his lust.

To win the girl, he finances a scientific expedition to Borneo thereby getting rid of her.

His campaign also includes subsidizing the girl's aunt, all in Hollywood's most prodigious manner.

Sub plot includes a countess (Alma Rubens) madly in love with the handsome, but sinister baron. She throws herself in front of an automobile, is reported seriously injured (in a caption) and thereafter drops from the story. Her husband is shot when wrestling with the baron for a pistol.

As the baron progresses in wickedness he keeps looking into a mirror and seeing himself as the devil. Of course, in the end true love tricks through.

Victor Seastrom has injected symbolism rather than content into the "Strange Interlude" aside is introduced. Gilbert is seen registering one sentiment and thinking (in a dissolve) something quite different.

Just holds names and possesses publicity value beyond Gilbert's own pulling powers. Jova Von Berne is introduced to America as the ingenue. Alma Rubens, although featured in billing, has a role of no length or importance and entirely subordinate to Miss Von Berne.

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has the front of the audible thing in its billing, but the synchronizing is distinctly disappointing. Minor effects have been added to the complete negative effect they don't deliver. If the effects had been woven in during the making they might have enriched the picture a great deal, for opportunities are many.

As it unfolds there are only a few sound accessories besides the musical accompaniment. The only one in the picture singing during the elaborate wedding scene and certain whoopee effects from the flat upstairs when Miriam, having of the title, goes back to her humble sphere after tasting of the joys of luxury and romance. Sound in technicals also are worked in in a couple of places, bits neatly.

Miriam's solitary New Year's Eve party is one, and naturally, the climax of midnight at the New Year's Eve embark party. All these could have been achieved by a trap drummer as well.

But even as a silent subject it is a dainty piece of work. It is an excellent study in setting over the side of studio splurge, and the atmosphere is craftily created and maintained. Miss Griffith as the street girl who struggles with all her native courage and honesty to hold it, does a good show.

Players and director have gone so far that they have some guns may call the action slow, sometimes the price of avoiding cheap cinema tricks. Dismissing the still and motion picture to admire native and joy and it certainly adds to the prestige of this producer for a capital cash output.

Two elaborate scenes are handled in a broad gauged way. The church wedding is splendidly carried out. General effects have spectacular proportions, but the setting never lets mere display take charge. Always he has concentrated upon the human story element and the environment is still a background.

Again in the New Year's Eve cabaret scene the same holds true. Ordinarily this passage would serve as an excuse for half dressed girls show girls, and a badgering the whole drama. But not here. Seiter gets everything he wants of spectacle and hilarious revel, and turns it all to the account of the pure story interest.

Picture has high promise as a silent box office feature, for it has the premise of a good setting, a test at the Strand where the clientele has been educated to the present thing in sound and release. It looks like a winner, first on its cast names and its acting excellence and then on its basic story appeal.

Thash.

Manhattan Cocktail
 (SOUND)

Paramount production and release. Two local numbers, no dialog. Howard, from original by Ernest Valda. George Marion's Paramount production. Running time, 72 mins.

Two short scenes are handled in a broad gauged way. The church wedding is splendidly carried out. General effects have spectacular proportions, but the setting never lets mere display take charge. Always he has concentrated upon the human story element and the environment is still a background.

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Thash.

Reliable program feature with an expensive syncretic vocalist, although nothing but looking good and two vocal selections by Nancy Carroll. Songs are placed at about the quarter hour mark. Character poles synchronized score and effects, but no dialog.

It's the first time Miss Carroll has been heard. Former chorister. Not bad singing, either, though not sufficient to cause Nancy to quit the screen for light opera.

Established as a more than just a silent puppet if she really did sing. If she didn't, this picture contains the most perfect bit of produced.

The short prolog, set in ancient Greece, looks like more coin than the picture has. It's an ancient tale of Ariadne and Theseus, but follows the tale only as far as convenience allows. Theseus, beloved of Ariadne, the daughter of the King of Crete, is one of the 14 Greek maidens and youths periodically demanded by the Minotaur.

In order to slay the monster, Theseus is provided with a ball of silken thread with which to mark his trail back to Ariadne. He slays the beast and returns to find his beloved.

Therein Theseus descends Ariadne on the Isle of Naxos, where she later weds another, is the story. In "Manhattan Cocktail" the story is a modern twist on the old.

From New York, the modern Minotaur, it's expected they will live happily ever after.

Story proper is of two youths and a girl, all graduates of an upstate college and all ambitious for careers in show business.

Only Broadway, however, meet in the hands of Renée, an overly cred theatrical producer, who only two return to the sticks. Both winds up his career in a backstage life, it's just another out-

OUTCAST

First National adaptation of the stage play of same name, directed by William Dieterle. Starring Corinne Griffith. A "sound picture" although has nothing but synchronized music and minor effects. Produced by William Dieterle. Running time 60 minutes. At Strand, New York.

Corinne Griffith, James Ford Bronk, Edmund Lowe, John Harrington, Kathryn Carter, Louise Fazenda, David King, Fred, Corinne Griffith, Lee Moran.

Stage piece translated to the screen with a considerable judgment and acting excellence that its sentimental appeal is duly enhanced. Has a world of points in production, which of a bit justifies itself throughout of a persuasive sincerity in its handling that gives its sentimental story sure and irresistible heart.

In the silent picture era it would have been a box office flop.

Short is early spotting in wired neighborhood houses.

Am. Music Society Losing Enormous 10c Seat Income By Canned Music in Houses

Continued wiring of picture houses for sound pictures, while thrusting the music men forcibly into importance, may prove a boomerang to the gross income of the American Society of Composers, Authors and Publishers when exhibitors discover it is no longer necessary to give up a seat tax for copyrighted music.

The projection of a mechanically or electrically synchronized score does away with the necessity of orchestras or organists. Already many of the Loew and other circuit houses have cut down or eliminated completely their orchestras and organists because of getting everything canned.

The exhibitor pays 10c per seat per year as tax for the privilege of using the American Society's copyrighted publication for whatever presentation purpose the theatre owner desires. In addition, the electrical companies concerned in the canning of sound effects and music to synchronize with motion pictures pay the music interests a flat guarantee of \$100,000 annually against a seat tax royalty of 3½c and ranging up to 5c a seat for houses wired at the expiration of the fifth year. The contract has four more years to run.

If all looked great for the American Society of Composers, Authors and Publishers to collect a gross of 15c per seat per annum from exhibitors for the privilege of performing their

musical copyrights, until the unforeseen elimination of all personal musical service by theatre musicians and organists now threatens to do away with the bulk of the music

men's income, i. e. the 10c computation per seat.

The agreement with the electrical companies, regarding the sound pictures, is generally regarded as a costly faux pas on the part of E. C. Mills and the other executives of the American Society. Mills is the chairman of the Society's board.

A Blunted Edge

The music men were carried away with the thought that 1,000,000 seat tax per annum at 5c would still only gross \$50,000 in royalty on a percentage basis, whereas the \$100,000 annual guarantee (later increased to \$125,000) would more than give them the financial edge.

At the same time, the music men figured that Warner Brothers, with their Vitaphone, were about alone in the field, since they were already collecting \$104,000 per annum, or \$2,000 a week, from that source for musical copyright licenses, the deals with the RCA Photophone, and the Electrical Research Products (ERP) were so much extra gravy.

This raised the squawk that if music is worth so much to Warners, one firm, it should have gotten the music men \$1,000,000 gross from all the other picture producers, such as Paramount, M-G-M, United Artists, Universal, Fox, Pathe, FBO, et al. who, however, are included by the ERP and Photophone agreements. This places the electric companies in a choice position where they are capitalizing something very valuable which they acquired at relatively little price. That's obvious in view of music's importance to sound pictures and that without music the electric would be gravely handicapped.

Another Kick-Back

What now threatens the music men is, that having sold themselves to the electric at a figure that is very attractive to the sound projection manufacturers, it gives them the additional advantage of urging the exhibitors to go in for all-talker programs and cut out their orchestras and organists. This will cut the seat tax to the American Society, and take the burden of a double music tariff off the exhibitors' shoulders.

Every one of the 18,000 to 21,000 picture houses in America, including the shooting galleries, if only using a mechanical player piano, must pay musical copyright tribute to the American Society. Eliminate that mechanical player and the A. S. C. has no cause to sue for copyright infringement or the inevitable \$250 minimum damage which the federal law allows by statute. These thousands of theatres are the source of a great annual income for the music interests.

With houses wired, it will mean the elimination of the seat tax, and the larger the house the more costly the loss to the music interests.

Fort Lee Waking Up

The general awakening of the eastern studios has affected Fort Lee, N. J.

Phil Goldstone has the Peerless Studio there and is preparing to produce talking shorts.

Paragon Studio has been acquired by Powers Cinephone for the same purpose.

Also reported Universal might establish a dialog unit in the former film centre.

Jolson Didn't Write

Los Angeles, Nov. 27.

Billy Rose, song writer, is no longer with M-G-M, but has signed a contract with Universal to do the lyrics for "Broadway" and "Show Boat."

When Rose began negotiations with U he got the idea that Al Jolson should write the music for those pictures, it is said. Jolson listened to the proposition, a very flattering one, and was going to do the musical scores.

Jack Warner heard of it and told Jolson that it would be unwise to do so as it would be made out of his name and folks might misinterpret the publicity exploiting propaganda used.

Jolson did not sign and Rose went to work on his own.

New Name for FBO

FBO will have a higher sounding title, now that it has been taken over by RCA. The new owners are said to believe that their producing arm should have something more descriptive of its functions; that Wall Street has mistaken it for an exchange or booking office rather than a maker of pictures.

The company got its present name after it was acquired by English interests, and was allowed to continue it when taken over by Radio-Keith-Orpheum.

Corbett Now Super on Bristolphone Shorts

Waterbury, Conn., Nov. 27.

Jack Corbett is at present the supervisor of the talking shorts made at the local Bristolphone studio. The studio just now is located in one of Prof. Bristol's brass foundries.

Only shorts are in work now. They have a regular director.

Another Bristolphone studio may be built on the coast from accounts, with Sol Lessor in charge of production there. Lessor is one of the Bristolphone producers. Sam Sax, of Gotham, is another.

Corbett previously has been known as a promoter. He is said to have exploited an idea of a record through Edison to the present Sonora-Bristolphone hook up. The job of supervisor is reported to be Corbett's pay off for the promotion.

Rosshelm Fired 25

Los Angeles, Nov. 27.

David Rosshelm, former representative for First National Pictures in Great Britain and father of Irving D. Rosshelm, is now stationed at the First National studios in Burbank, functioning in the capacity of business manager and efficiency director.

Shortly after Rosshelm assumed this position he ordered the removal of over 25 permanent studio workers from the payroll without notice.

Norma Shearer as "Mary Dugan"

Los Angeles, Nov. 27.

Owing to M-G-M's postponement of "The Last of Mrs. Cheyney," pending the arrival of Frederick Lonsdale, who wrote it, Norma Shearer, to have starred, will take the title part in "The Trial of Mary Dugan."

The latter will go into production immediately, with Bayard Veiller directing.

Serecky Super for "Queen"

Los Angeles, Nov. 27.

With production activities at all FBO studios at a standstill awaiting further orders from New York Louis Serecky, assistant to William Le Baron, has been assigned to supervise "Queen Kelly," now being directed by Eric von Stroheim, with Gloria Swanson starring.

Most of the picture is being made at the Pathe-DeMille studios for three years, is now with Fox.

Milhausen With Fox

Los Angeles, Nov. 27.

Bertram Milhausen, director at the Pathe-DeMille studios for three years, is now with Fox.

Only W. E. Licensed Wired Leasing Indie Coast Studio is Christie's Met.

Los Angeles, Nov. 27.

Metropolitan studios' new sound plant, said to be the only independent space leasing, producing studio on the coast licensed under Western Electric system to make talking pictures for various individual producing units, is now in full working order, with the first talking pictures being shot with both film and disc methods of recording.

Met's new layout, owned and operated by Al and Charles Christie and managed by Phil H. Ryan, includes both forms of recording, or three, rather, as they are recording direct-on-discs, on the film-like Movietone, which includes the picture and the sound track both; and also on a separate film negative which is later transferred to disc for release. Connections of the Met studios have announcements in this issue. The complete layout so far built at Metropolitan includes two stages, each 76 x 106, with two adjoining monitor rooms, central building which includes rooms for amplifying, battery and generators, film recording, disc recording, experimental laboratory, etc. Another building has two projecting rooms wired for running either film or disc, and a layout of cutting rooms for the exclusive use of those making talkers.

Another feature of the Metropolitan plant is an elaborate heating and ventilating system, installed as part of the general building construction by the Austin Company of California, by which the air is changed automatically in a minute and a half. Temperature is controlled at any heat and makes a very ideal working condition. These heating and ventilating pipes, built somewhat on the principle of a Maxim silencer, are made so there is no sound transferred along them.

The entire plant adds a half-million-dollar investment to a studio which was already a million-dollar fully equipped plant, with five big stages being used by Harold Lloyd, Caddo, Pathe units and many other companies. In the new sound groups of buildings these companies and the Christie feature productions in talk and the Christie short talking pictures will center and be added to by other important producers.

Wired Early

Metropolitan's complete working outfit for sound pictures was next to actual work after Metro-Goldwyn-Mayer among the many sound equipments which Electric Research Products, Western Electric subsidiary, is putting into the major film studios in Hollywood.

In the tests which were made for sound proofing, heavy trucks were driven past the outside of the buildings on the cement roads, with backfiring motors, and none of the sound picked up inside.

The stages, which the Christies have built are set up with their monitor rooms so that construction work on sets can be done on one unit while another company is shooting on the next one. Three crews of technical operators have been trained and are being handled

by H. W. Bergman, to take care of night or day work.

A single crew consists of a chief engineer, mixer, mixer's assistant on the set itself, film recorder, disc recorder, and a man in the amplifying and battery rooms. Thus a trained technical crew will be delivered to a producer or a director when he is ready to shoot, and they do everything but the work which the company was doing when it was shooting a silent picture.

Now Shooting

Productions now shooting at Metropolitan include the McLean-Christie-Paramount "The Carnation Kid," also Harold Lloyd's new Oriental mystery comedy, one of the biggest things from production standpoint Lloyd has tackled. Next into production is the first of the Christie Plays, which are to be Paramount short features talking, and the first of the Octavus Roy Cohen colored comedies, dialog, also for Paramount.

An idea of the intricacy of the electrical recording layout is the fact that in the group of buildings over an area approximately 300 by 200 there are some 38 miles of wire. In the amplifying room alone is a total of over 1,800 separate pairs of connections, each of which had to be hooked up and tested individually before the outfit was in complete working order.

The Christie Brothers were among the first to take out W. E. licenses covering production and have gone in pretty heavily on the sound layout. Al Christie was the first active producer in Hollywood in the pioneer days of the silents when he made the first movies in Hollywood as manager and comedy director of the Nestor Film Company (October, 1911). The Christies figure on being in on the ground floor as near as possible in the sound stuff with their new equipment being ready for any kind of talking production which may come along.

Their own program for Paramount has been enlarged on account of the talkers as well.

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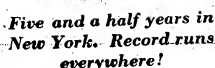
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PARAMOUNT-all the BIG ones!

Jeff McCarthy Only Exec. Who Ever Went Out to Gate for Talent

Los Angeles, Nov. 27. Jeff McCarthy, new to Hollywood, violated all of the unspoken rules of dignitaries out this way, when he walked out to the gate of the Fox studio looking for talent. For a while it looked as though Jeff would be ostracized for his foolhardiness, but he came back from the gate with a loaf of talent. That squared him.

Unversed and wanting a skit writer for a talking short, Jeff inquired as to the whereabouts of

Walter Weems. Weems formerly was a blackface single in vaude. Jeff was informed that Weems had been wandering up to the Fox gate about once weekly for three months, but had never gotten inside.

"Maybe he's around the gate now," murmured Jeff, who started out to see. Jeff's sensational trip ended in finding Weems on the outside of the gate. He called him in, the first time Weems had ever been inside the Fox studio and Jeff's job was Weems' first as writer on the coast.

Now Weems is under a term contract as a Fox writer, while the example of Jeff going after what he wanted may be tried by a few others who have kept desirable talent out here doing a hideaway.

Weems got a break at last is the way it is summed up, but he could have gone on forever wishing and dreaming. If Jeff McCarthy had known more about the local ground rules for execs.

Three Days of Hiking To Camera Indians

An expedition financed through wealthy patrons of the American Museum of Natural History is now photographing an epic of the north woods Indian of Canada.

"Location" is three days on the hoof after leaving Farbe, Quebec, the furthest point the railroad reaches.

Picture will require five months to shoot.

Native Indians are being used exclusively as actors.

Large technical staff employed.

Grinde on Shorts in N. Y.

Los Angeles, Nov. 27. Nick Grinde is en route to New York, where he has been assigned by M-G-M to direct talking shorts at Cosmopolitan studio.

Grinde has just completed three productions starring Tim McCoy.

HAL ROACH DIRECTING

Los Angeles, Nov. 27. Once a year Hal Roach personally directs one of his own comedies. This week's the week. Principals working with him are Nina Quartero, Ed Kennedy, Charles Rogers and Vivian Oakland.

Two other companies are in work at the Roach studio.

FOX HILLS' OPENING

Los Angeles, Nov. 27. The formal opening of the Fox sound studios at Fox Hills will occur between Dec. 15 and Jan. 1.

At that time Ben Jackson, head of the talking department, will move there with his entire staff.

Paint as Silencer

Los Angeles, Nov. 27. Henry Holt, chief of Paramount paint shop, has invented a paint which sprayed on walls of sets is said to go far to prevent sound leakage.

The product is not on the market, the formula remaining with the company.

1,500 FEET OF DIALOG

Los Angeles, Nov. 27. Vera Reynolds and Douglas Gilmore to play leads in "The Splendid Hour," with Burton King as director and supervisor, for Excellent Pictures.

Dialog will be used for 1,500 feet of the picture.

Katterjohn with F. N.

Los Angeles, Nov. 27. Monte Katterjohn goes with First National's scenario department.

Norma Talmadge Abroad

Los Angeles, Nov. 27. Without benefit of the usual publicity hurrah Norma Talmadge ostensibly left here two weeks ago for Portland and Vancouver. Her destination was Montreal where she sailed for France.

Understood she is to make a picture on other side for United Artists. She joins her sister Constance Talmadge in Nice, France. Gilbert Roland is also reported on his way to France to appear opposite Norma in picture.

Russian's Reception

S. M. Eisenstein, the Russian director, is scheduled to arrive in New York during December, with local Communist circles intending to make the event an occasion.

Eisenstein directed "10 Days That Shook the World," now in its fourth week at the new Carnegie Playhouse. He is to make one picture in America for United Artists.

Dialog Picture with 5 Foreign Accents

Los Angeles, Nov. 27. Metro-Goldwyn-Mayer will make the most venturesome attempt to date in talking pictures in English when it begins recording "The Bridge of San Luis Rey." Four countries are represented in the five principals engaged to date. All speak with accents, no two alike.

Duncan Renaldo, as Escamillo, one of the leading male roles, is a Scotch-Rumanian, born in Rumania and educated in Paris. Ivan Lebedeff, cast for Emmanuelle, the other leading male part, is Russian. Raquel Torres, leading woman, is Mexican. Michael Vavitch, who plays the Viceroy, is Russian, and Paul Ellis is a South American.

McCarthy Directs for Col

John McCarthy will direct several pictures for Columbia.

West Coast Motion Picture Directory of Players, Directors and Writers

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Featured in Their "SILHOUETTE" Idea

Monthly Studio Survey

Los Angeles, Nov. 27. Survey of studio activity for November shows production to be at its lowest ebb since the early part of the year. While the spring and fall are traditionally considered dull periods for the actual making of pictures, the present time establishes a precedent for curtailment of production. This is due mainly to the majority of producers holding back for installation of sound

Melford feature. Recent inactivity at this plant is attributed to sound equipment, just put into operation. Studio now, working night and day on synchronizing pictures completed some time ago.

FBO and Chaplin are both credited with having one feature each in work. FBO plant has no companies of its own but is renting space to Gloria Swanson for "Queen Kelly." Balance of the FBO cur-

AVERAGE MONTHLY STUDIO ACTIVITY FOR PAST 10 MONTHS. PERCENTAGE OF PRODUCTION IS BASED ON 106 UNITS WORKING AT 23 COAST STUDIOS. DETERMINED BY THE AVERAGE NORMAL WORKING CONDITIONS DURING THE YEAR 1927

Month	Features	Shorts	Total	Studios	Pct.
February	47	8	55	6	.52
March	47	13	60	8	.56
April	51	20	71	7	.66
May	60	20	80	0	.75
June	70	31	101	0	1.00
July	57	23	80	0	.75
August	62	17	79	3	.75
September	56	13	69	5	.64
October	51	17	68	3	.64
November	41	15	56	2	.54

equipment. Pictures now in production are being forced by the demands of release schedules and organizations being fortunate enough to be ahead of their schedules are laying idle awaiting future developments for the making of sound pictures.

In striking an average for November it is found that 23 active studios are operating 50 per cent. below the average at this time last year.

Paramount retains its consistent top position for activity with an average of eight feature productions during the month. Fox is second with six features and two short Movietones in work throughout the same period.

M-G and F. N. M-G-M had but two companies working during the first half of the month but the last half found an increase to seven features and two sound short subjects in work. Same condition applies to First National with a lower average of three features through the month. This company has six features going at the present time and when completed will bring their releasing schedule up to Feb. 1.

United Artists had but one company, "King of the Mountains." This studio's sound stages will be ready within two weeks at which time the May Pickford company and the Roland West unit will start.

Columbia, Tiffany-Stahl and Pathe have consistently had two features in work. Warner Brothers had the same number up until Nov. 15 at which time they completed their current year's production schedule and decided to close down for a period of 60 days. Only work being done here now is synchronizing their completed productions and those of First National.

Three of the leading studios including Toc-Art, Mollan and Chadwick had on the average of two units each working throughout the month.

U's Trio Universal has been laying dormant on production but plans the end of this week "Broadway" "The Haunted Lady" and a George

rent program, eight pictures, is being held in abeyance for a more definite policy now being worked out by R. K. A.

Studios engaged in making short comedies are Hall Roach, two units; Christa, three; Educational, four, and Cal-Art, one.

Studios completely inactive during the month were Stern Brothers, Sennett and Novelle.

There Is No Substitute for

PAUL ASH



STAGE-BAND ENTERTAINMENT

Known as the
"PAUL ASH POLICY"

PARAMOUNT THEATRE BROOKLYN

Indefinitely

"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

NOW at the CAPITOL, NEW YORK

This Week, Nov. 24th

BERNARDO DE PACE

"The Wizard of the Mandolin"

Direction WILLIAM MORRIS

JOE and WILLIE HALE

PUTTING THE LAUGHS IN
FANCHON and MARCO'S "SAXOPHOBIA IDEA"
Direction: WILLIAM PERLBERG
WM. MORRIS AGENCY



THE SPIELER

WITH
**ALAN HALE, RENEE ADOREE,
FRED KOHLER and CLYDE COOK**

A Ralph Block Production. Adapted by Hal Conklin and Tay Garnett. From an original story by Hal Conklin. Directed by TAY GARNETT

Here's one of the finest casts ever assembled—in the greatest characterizations they have ever played on the screen. Alan Hale, Renee Adoree, Fred Kohler and Clyde Cook were never placed better. They're a riot in this startling expose of the life of the carnival "racketeers" that literally runs rampant with realism.

Coming in Sensational
DIALOGUE and SOUND
A Natural-SOUND or SILENT

Action that thrills! Tragedy that stuns!
Pathos that grips! Comedy that's sure-fire!
EVERYTHING that makes a GREAT PICTURE!

Pathé  **Pictures Talking Box-office**

Members of Motion Picture Producers and Distributors of America—WILL H. HAYS, President

Sensational News About F MOVIETONEWS

X 3 issues next week
and during December and January

NOW

**2 ISSUES
WEEKLY**

DEC. 1st

**3 ISSUES
WEEKLY**

**FEB. 2nd
1929**

**4 ISSUES
WEEKLY**

APRIL 6th

**5 ISSUES
WEEKLY**

JUNE 1st

**6 ISSUES
WEEKLY**

SEPT. 1st

**7 ISSUES
WEEKLY**

RESPONDING to the public's tremendous enthusiasm for the talking newsreels issued regularly since December 3, 1927, William Fox will keep abreast of public demand by issuing additional talking newsreels until a daily service is made available to wired theatres beginning next September—one complete talking newsreel every day.

50 Movietone Newsreel crews now covering the world will be increased to 75 by next February.

In addition to 35 newsreel crews now gathering news material in the United States, the following countries are at present being covered:

England
Scotland
France
Germany
Austria
Italy

Spain
Algiers
Egypt
Palestine
India
China

Japan
Philippines
Panama
Brazil
Chile
Argentina

**ALWAYS
in the
LEAD**

Lay It on the Line, 3 Yrs. Advance or \$75,000 Gross, Myers Says or Thinks

Although Abram Myers, Federal Trade Commissioner, is not putting himself on the record it is understood that he will give no serious consideration to the post of leader of indie exhibitors until their words take on a material background. The experiences of Aaron Sapir and several others who fell for similar offers are advanced as one of the chief reasons for this stand.

If the indies really want a leader of Myers' calibre they will have to have plenty of kale on tap and untouchable, except by that leader.

Their latest effort, drifts back from the recent Columbus pow-wow where the subject was hashed over without effect. At least three years' salary must be in the bank on the date that the leader decides to accept the job, it is said.

In this particular case there must be \$75,000 and Al Steffes, insurgent head and motivating force among the real indies for a big name, is reported to be finding the getting pretty tough.

He is said to have been warmly received by the Ohio boys, their leader, William James having sold out to Loew but when Steffes broached a tax of \$10,000 from that state for his leader purpose the directors passed it up with a "taken unde" advisement.

He figures on tapping Fred Harrington's outfit in Pittsburgh for another \$5,000. And Colonel Cole

from Texas who extended the palm in the Hays office for \$250,000 is instructed to ease another five grand from his rangers.

Steffes' own outfit near the north woods promises to be the Rockefeller of the donors with \$15,000. On a Limb

Charlie Pettijohn, Hays' attorney, says he told the boys at Columbus of his own experiences in New York "I said," he said, "that it is a dangerous thing to bring nice boys hanging on a limb."

"I said," he said, "that others might start in the same way and go over to the other camp the same way that I did."

Charlie stated that he made these comments after cordially introduced by Chairman James and someone in the insurgent end of the table emphasized the "ex" of James' observation that the next speaker had once been counsel for the independents.

"So had Mayor Walker and so had Sapir," Charlie commented, recollecting to the exhibitors that he had "fallen" for big promises as an innocent lad and had grown old enough not to murmur anymore about the absent \$7,000 due in his last envelope.

"Yes," said Hays' right and left hands, "ten years ago they told me of 110 theatres and after three months on the job I was even buying their stamps," he said, he said, did Charlie.

Fox Taking Over 50 N. Y. Houses Next Wk.

William Fox will take over next week the first batch of the Greater New York Independent houses he has been arranging for for some time. The batch will include at least 50 theatres.

With their transfer to Fox the present operators or owners of the houses will step out, possibly also out of the show business as exhibitors.

Others of the 160 or more indie houses Fox has under partial control through signature of preliminary agreements to sell, will shortly follow to the Fox possession with and under the same procedure. All of the transfers are being arranged and concluded by A. C. Blumenthal, the Fox real estate expert in his office suite at the Hotel Ambassador.

It is said that William Fox has increased his proposed capitalization for Fox's Metropolitan Theatre, the holding company for the Greater New York acquired houses from \$22,000,000 to \$50,000,000. With the increase are two new Fox holding companies, Fox's Northeastern Theatres, to take in the Fox circuit in New England, from report, and Fox's Interstate Circuit, to receive such indie theatres as Fox may secure in the states immediately adjacent to New York and inclusive of Long Island houses.

Calif. Zoning Must Wait for W. C. Trial

Los Angeles, Nov. 27. Action on zoning and clearance schedules in southern California is impossible at the present time because no zoning and clearance schedules are in force, according to the Film Board of Trade office here.

The assertion was made in reply to intimations that in this territory are suffering as a result of the schedules and that the Hays organization has refused to do more than maintain a hands-off policy.

When the federal department of justice action was begun against West Coast Theatres circuit, the zoning and clearance proposition was dropped immediately, representatives of the board of trade stated.

The department's case, going to trial here Dec. 3, involves zoning and clearance as one of its phases. Until this action is settled and the status of zoning and clearance is definitely established, nothing will be done about a renewal of the schedules, it was stated.

Many exhibitors bought their product, when the selling season opened, on the old schedule basis, simply because they were accustomed to it and had found it desirable, the board of trade said, but it was entirely a matter between the exhibitor and the distributors, as the schedules are not in force.

Fortune Telling Ballyhoo For "Revenge" Film

Minneapolis, Nov. 27. Something new in the way of a ballyhoo for a picture that was being provided in the State last week in conjunction with the showing of the Dolores del Rio picture, "Revenge." It is a Gypsy fortune teller who tells patrons' fortunes free.

The fortune teller is named Rascha. A tent has been erected for her on the promenade floor and her services are at the customers' disposal there. She is not even permitted to accept a tip.

Del Rio in the picture plays a Gypsy and much of the action centers about a band of Gypsies who comprise the usual number of fortune tellers.

Getting the free fortune telling along with the screen and other entertainment evidently appeals to the feminine fans. It started out very briskly.

DIALOG IN RUSSIAN FILMS

Los Angeles, Nov. 27. Both "The Shot," by Alexander Puskin and "Taras Bubba," by Nikolai Gogol, two Russian pictures to be made by Feature Productions, will have dialog.

Dudley Early is to write the dialog for "The Shot," slated to be made first. Production will begin shortly after Jan. 1, Lewis Milestone will direct both pictures at the United Artists studio.

Dept. Justice on Film Boards Has No Special Significance Claimed

Projectionists Drawn Into Musicians' Fight

Terre Haute, Ind., Nov. 27.

The Grand theatre, owned by the Fifth Avenue Amusement Co. of Louisville, and operated under the general management of Fred Dolley, was placed on the "unfair" list by the Musicians' Union and the projectionists received orders from national officers to submit a two weeks' notice.

Local projectionists do not seem to be in sympathy with the musicians' grievance. It is generally thought that the order and the removal of the union workers in the theatre will not effect the operation of the house. It also is believed that Western Electric may be sent here to operate the machines after Dec. 1.

The Grand has employed no musicians since the expiration of its contract Aug. 31 last, due to the installation of sound equipment.

Three other houses in the city, operated by Keith interests, may face the same situation soon. The Liberty, which already is using synchronized pictures, has avoided the trouble by shifting its orchestra to the American grand another Keith house, and by maintaining two organists, due to a contract.

Musicians here are in a continual turmoil due to internal politics in the organization. Charges of favoritism on the part of union officials are made and the union is demoralized.

Sheehan Waiting for 2,000 Wired Houses

Almost a year ago Winfield Sheehan and Director Raoul Walsh announced they were hurrying back to the coast to grind out "Behind That Curtain" as Fox's first 100 per cent feature talker. Now it develops Fox's complete schedule in this line has been held back for a number of reasons.

Getting their money back on these bigger talker efforts cannot really be seen, it is claimed by Foxites, until at least 2,000 theatres, nationally, have installations which will accommodate them. Because Western Electric calculations do not reach this total until about next fall it will not be until September, 1929, that Fox will lay down the long-length talker barrage he had planned a year ago.

Billing Shorts

Chicago, Nov. 27. Lubliner and Trinz circuit, subsidiary of Balaban and Katz, is capitalizing on the old vaudeville style of billing acts by advertising its sound programs as "star vaudeville acts in sound." No other allusion made. Lobby displays have "stills" of the acts, in regular vaude fashion.

\$2,500,000 for Schine

The purchase price of the Schine New York State houses in the deal with Fox is reported at \$2,500,000. It is understood the transaction does not cover the 30 Ohio houses operated by Schine. Schine is reported continuing as operator of the New York State line-up under the Fox regime.

The deal is reported set with only the legal details to be ironed out.

Washington, Nov. 27. Investigators dispatched by the department of justice to various cities to check up on local Film Boards of Trade has no special significance, according to the department here.

A query over the assignment of Department agent, E. J. Fitzgerald, to look into the Film Board at Cleveland brought the reply from the department.

The Cleveland investigation is part of a general plan by the Department to check such boards anywhere when complaints to the Department are sufficiently numerous to warrant an investigation.

"Fool's" Chi Records

Chicago, Nov. 27.

Holding only first-run rights on "The Singing Fool," now in its eighth week at McVickers on a grand, B. & K. are advertising that the picture will not play any other theatre this year. They're certain the picture will hold up at least five more weeks; it broke the house record on opening and is still higher than normally good pictures rate on opening week.

"Singing Fool" also has broken all run records for pop-piced films here, as well as setting a new total gross record for any picture.

AL LYONS AND NEAL CASTAGNOLI

Featured in FANCHON and MARCO IDEAS

LOEW'S STATE THEATRE LOS ANGELES INDEFINITELY

FRANK JENKS

M. C. and Orchestra Leader Now in 23rd Week, Appearing with Publix Units METROPOLITAN THEATRE LOS ANGELES

Michigan Vaude Mgrs. Ass'n

Charlie MACK Booked the most extensive circuit of vaudeville and presentation theatres between New York and Chicago Michigan Theatre Bldg. DETROIT Standard Acts, Write or Wire

VINCE SILK

MASTER OF CEREMONIES Golden Gate Theatre Los Angeles Say "I heard what you said, pal"

HELENE HUGHES

ROY SMOOT Featured with FANCHON and MARCO

Nadine Wayne

(GRACE DOUGLAS) Douglas Keaton (JULES GAILLARD) FEATURED LEADS IN

"GOING UP"

Broadway Palace LOS ANGELES Staged by LEO LE BLANC

FRANCES WILLS

SUPREME DANSEUSE PUBUX UNIT "STEP THIS WAY" Direction: WM. MORRIS

HERMIE KING

Musical Master of Ceremonies Direction Fanchon and Marco Oakland Theatre, Oakland

ALFRED BROWER

World's Fastest Russian Dancer Direction WILLIAM MORRIS

CARLENA DIAMOND

(DANCING HARIST SUPREME) Direction: Walter Meyers, of Wm. Morris Agency



FANCHON & MARCO IDEAS

In All West Coast Theatres, Inc., De Luxe Picture Houses and Every One of the Theatres Showing a Healthy Weekly Profit

Great States, with 62 Houses in Ill. May Merge in R-K-O or Fox Deal

B. & K., Publix Sub., Holds 20% Only of Rubens' Chain—Up to \$7,000,000 Involved

Chicago, Nov. 27. Jules J. Rubens, vice-president and general manager of Great States Theatres' circuit, is in New York to complete a sales deal either with Fox or Radio-Keith-Orpheum, according to reports.

The Great States circuit is composed of 62 houses in Illinois, and is said to be netting over \$1,000,000 yearly on operation. Its houses are strategically located in the smaller Illinois cities such as Aurora, Elgin, Joliet, Waukegan, Kankakee, Bloomington, Peoria, Rockford, Decatur, Quincy and hold a monopoly on show business in almost all of the towns.

The Rubens, five brothers, are

said to hold 80 per cent of the corporation's stock, with Balaban & Katz holding the other 20 per cent. It cost B. & K. around \$1,000,000 for their 20 per cent, the purchase having been made three years ago. Today Great States is recognized as one of the most prosperous and best organized small town circuits in the United States.

R-K-O and Fox

Acquiring of Great States by R-K-O would eliminate all film competition in the G. S. territory, for the latter and would add several weeks to its vaudeville bookings.

Fox's interest is said to be in consolidating Fox Midwesco in Wisconsin with the Great States' holdings in Illinois to form a Fox circuit holding the two states solidly outside of Chicago. A combined circuit of this calibre would exert considerable influence on surrounding states for the benefit of Fox.

If Fox acquires the circuit the entire Wisconsin-Illinois circuit probably would be operated by the present Great States organization. J. J. Rubens is mentioned as general operator for the combined circuit, including any new small town territory Fox might take over. Rubens is recognized as one of the best small town theatre operators in the country, having shown particular ability in putting over houses in towns of under 75,000 population.

Price in the contemplated deal is reported between \$6,000,000 and \$7,000,000. An appraisal of properties is said to be under way now.

Mid-West Theatre Corp., subsidiary of Great States, is the buying organization for over 300 theatres in this territory, including the Great States.

SMART LITTLE EXHIB

On a business visit to a film exchange a small exhibitor was asked whether his house is wired by W. E. or G. E.
"Oh no," he replied, "I made my own equipment."

Dent After 60 or 70 Houses Robb & Rowley Operated

Dallas, Nov. 27.

A report says Louis L. Dent, Dent Theatres, has negotiated for control of Robb & Rowley, operating about 60 or 70 houses, located principally in the Rio Grande Valley and the western part of Texas.

Both chains have model houses in Dallas, the Dents operating the Arcadia and the R. and R. recently having changed Pantages, downtown, to the Ritz. The Arcadia is a suburban.

Dent's is affiliated with the Saenger chain, with Saenger closely associated with Publix.

"4 SONS" AT McVICKER'S

Chicago, Nov. 27.

Fox's "Four Sons" will open at McVicker's Dec. 22. At that time Jolson's "Singing Fool" will have finished 11 weeks in the house. It will move to the Roosevelt for five weeks more.

Warners' Convenience

Los Angeles, Nov. 27.

First National sound stages will not be ready for synchronizing before Jan. 1.

"The Divine Lady," "Weary River" and "The Captive Woman" will be sounded at the Warner studio.

Jannings in "Concert"

Los Angeles, Nov. 27.

Paramount has shifted "The Concert" from Adolphe Menjou to Emil Jannings.

It will follow the latter's next subject, an alpine story written by Victor Schertzinger and Nicholas Soussanin, with continuity by Hans Kraly.

Musicians Are Called Unreasonable by Union

Milwaukee, Nov. 7.

What promises to be a split between the musicians' union and operators broke here last week when George Harris, former operator and now a member of the executive board of the Milwaukee Federation of Trades Council, rapped the musicians for their "unreasonableness."

The break came when the case of the Butterfly, grind house, was being discussed. The theatre has been running with two non-union organists but the operators carry cards and are working under a two-weeks notice clause.

Harris' charge against the union came when the Butterfly management announced it has always been willing to employ union organists, but that the union has demanded that it employ a four-piece orchestra in addition. Due to the grind policy, it was said, the house cannot afford this, but the musicians refused to budge.

Harris in his attack said that he thought the musicians should now realize that their "high horse" methods are losing them more than it has gained them. He also said he did not favor the demand, thought that the Butterfly was fair in its offer to employ organists exclusively and that he believed that the operators should not accede to the demand of the musicians to walk out.

No Marks Settlement But May Be Reached

Chicago, Nov. 27.

There has been no settlement as rumored around here in the Marks Brothers restraint of trade suit against Balaban & Katz, Publix and Paramount. Hearing of the suit was postponed yesterday until Jan. 27.

Myer and Louis Marks were in New York last week, probably the basis of the settlement report. Understanding is that there is a chance the opposing factions will reach an agreement outside of court.

FILMS CUT DOWN AS TALKERS TO 4,300 FT.

Los Angeles, Nov. 27.

The first picture Harry Langdon is to make for Hal Roach will be a four-reeler. The M-G-M concern which releases the Roach products figures that the Langdon pictures with some other feature can take the place of a full length feature in wired houses.

This is similar to the idea that is being inaugurated at the Roxy in New York this week, where Fox is running a three-reel picture, "Napoleon's Barber," and a two-reel Clark and McCullough picture.

It is understood that Paramount has the same idea in mind for stories which cannot be properly made as full length features, to hold them to a footage of 3,800 to 4,300 feet.

Summer Attraction Film Road Show

UNWED MOTHERS

Percentage
Booking Anywhere—Send Dates
SAMUEL CUMMINS
Publix Welfare Pictures Corp.
723 Seventh Ave., New York

NOW IN SECOND YEAR

"B. B. B."

More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

Henri LeBel

ORGAN CONCERTS

COMPARE!

BILLY SNYDER

The Juvenile Prince.
Doing Time for FANCHON and NARCO in "FIAT" Idea, with CHARLIE MURRAY
Direction WM. MORRIS AGENCY
P. S.—Just finished a very pleasant week with Hermie King in Oakland.

THE GREAT

JACK NORTH

SAYS:

Laying off successfully this week.

Having my jaw lifted as a result of singing "Sonny Boy" strenuously.

I knew Dave Schooler would be tremendous at the Capitol, New York; also my pals, Cy Landry and Jack Pepper.

And I thought I was going to rest this week!
Love is a wonderful thing, says Eddie Gill to

THE GREAT

JACK NORTH

WM. MORRIS AGENCY



It's the Great American Picture

Exhibitors everywhere should play it--
every man, woman and child will want to see it

UNCLE TOM'S CABIN

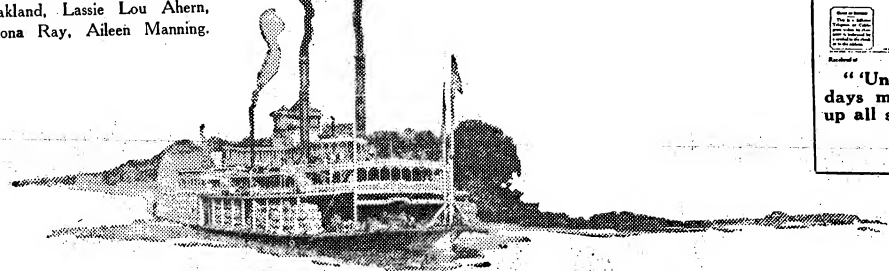
CARL LAEMMLE'S

\$2,000,000

PRODUCTION

A HARRY POLLARD
PRODUCTION

with Marguerita Fischer, Arthur
Edmund Carew, Lucien Little-
field, James Löwe, Virginia
Grey, Adolph Milar, Vivien
Oakland, Lassie Lou Ahern,
Mona Ray, Aileen Manning.



WESTERN UNION

"Uncle Tom' broke all house records."
Sheboygan Theatre, Sheboygan, Wis.

WESTERN UNION

"Uncle Tom's Cabin' did tremendous business; forced to hold over for second week."
Liberty Theatre, Oklahoma City, Okla.

WESTERN UNION

"Week of tremendous business. All records smashed."
Uptown Theatre, Wichita, Kan.

WESTERN UNION

"Thought I was hard-boiled, but 'Uncle Tom' knocked me off my seat."
Frontenac and Plaza Theatres, Detroit.

WESTERN UNION

"Uncle Tom's Cabin' without question will be year's greatest box office bet."
Woodward Thea. Co., Detroit.

WESTERN UNION

"Proves conclusively value this great production in smaller towns."
Pastime Theatre, Charlotte, N. C.

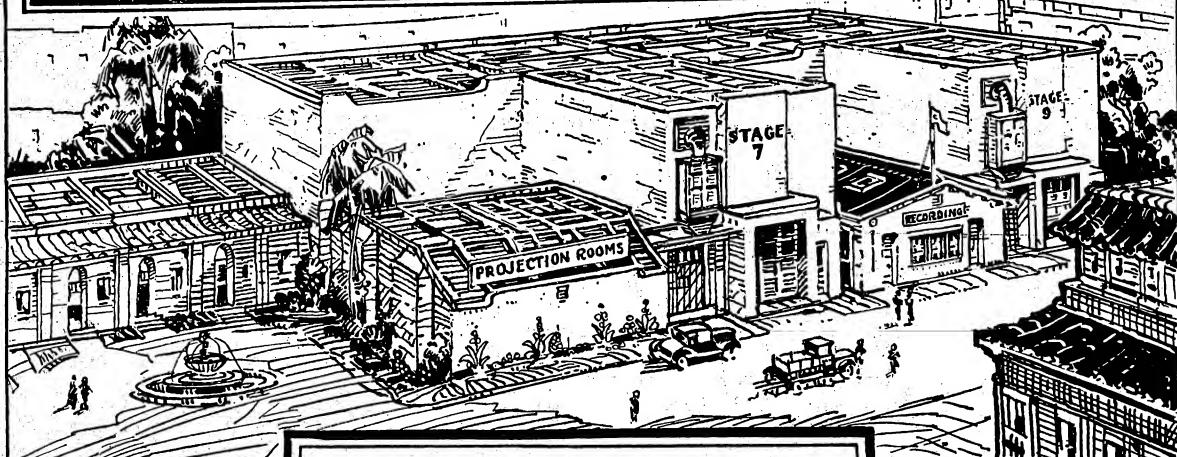
WESTERN UNION

"Uncle Tom' good for ten days more. Expect to make up all summer losses with it."
Capitol Theatre, Dallas, Tex.

Book "THE MAN WHO LAUGHS" and let the magic name of Victor Hugo pack them in for you. Carl Laemmle gave you "The Hunchback of Notre Dame" and "Les Miserables." Now he gives you the most soul-stirring, the most dramatic of this great Victor Hugo trio. It is glorious entertainment for Big towns — for Little towns — for Everybody — Everywhere.

Paul Leni's greatest achievement
Starring CONRAD VEIDT and MARY PHILBIN

METROPOLITAN SOUND STUDIOS



SOUND HEADQUARTERS OF FIRST-LINE PRODUCERS

THE ONLY TALKING-PICTURE STUDIOS LICENSED UNDER WESTERN ELECTRIC SYSTEM FOR THE USE OF INDIVIDUAL PRODUCTION UNITS

Metropolitan's new sound studios, complete in every detail with the very latest Western Electric equipment, are now making talking pictures with either film or disc methods of recording.

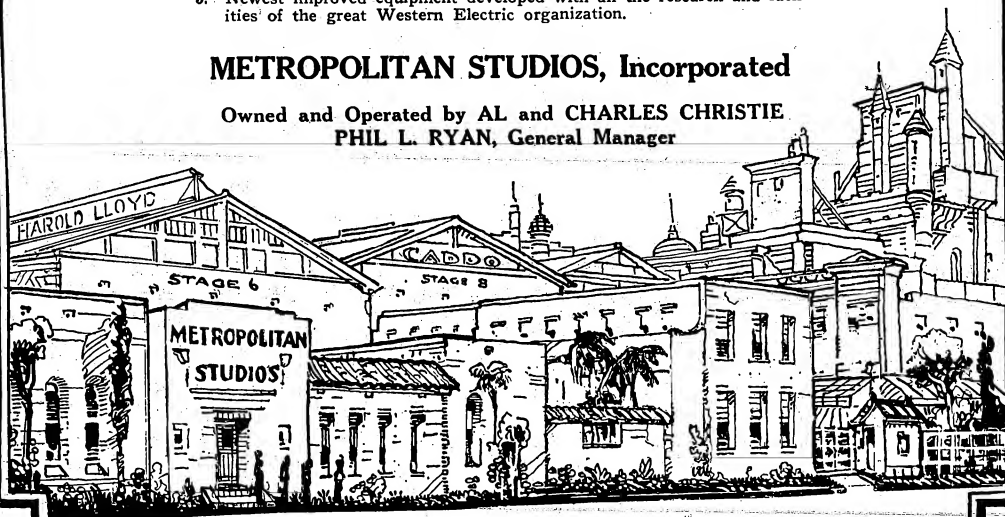
A HALF MILLION DOLLAR talking picture plant has been added to an already well-equipped million-dollar studio, the producing headquarters of such outstanding companies as Harold Lloyd, Caddo Productions, Christie talking feature and comedy units and others.

FEATURES WHICH MAKE THE FINEST SOUND-STUDIO TO DATE

1. Absolute sound-proofing of stages.
2. Highly trained and smoothly-operating crews which handle recordings as a unit for the benefit of producers not familiar with the technical details of sound filming.
3. Unit system of stages, so that construction on one does not interfere with simultaneous shooting on another.
4. An elaborate heating and ventilating system which gives ideal working conditions.
5. Newest improved equipment developed with all the research and facilities of the great Western Electric organization.

METROPOLITAN STUDIOS, Incorporated

Owned and Operated by AL and CHARLES CHRISTIE
PHIL L. RYAN, General Manager



Photophone's \$4,500 Wire Equipment For Up to 750 Capacity—Vita Only

RCA Photophone's original plans for a \$4,500 talker designed for the smaller houses up to 750 capacity are going into immediate execution to supplement the installations in the larger houses. These talkers will be solely for Vitaphone-type productions, i. e., on the disks, and will not be able to project Movietone type pictures, which has the sound recorded on a sound track on the side of the film.

R. P. Sawyer has been installed with Photophone by David Sarnoff to organize the sales end of this talker-equipment as well as the others.

Exhibitors are leased the \$4,500 equipment for 10 years, payable in one, two and three years.

A high rate of production schedule goes into effect, starting Jan. 1, with probably 100 machines produced weekly.

Photophone laid low on the

cheaper talker until the independents came forcibly to attention.

The cheapest of the other equipment to accommodate both Movietone and Vitaphone is \$8,500, for houses up to 750 capacity.

Sound Film in Color

Los Angeles, Nov. 27. Portions of "Broadway Melody," M-G-M's first musical comedy in sound, will be treated by technicolor. At the same time "The Lucky," color short listed for M-G release, will be sounded.

TWO FOREIGN MADES

"Chopin," made by Film Historique of France, has been acquired by Affiliated European Producers. It figures on synchronizing the picture, which deals with the composer's life and music.

Same company has another European picture, "Holy Devil."

House Mgr. Forces Sunday To Vote Issue and Wins

Clarion, Ia., Nov. 27.

W. F. Smith, manager of the local picture house, who took the anti-Sunday ordinances by the horns three weeks ago, has thrown the ordinance for a loss. Each Monday morning since he began his shows Smith had appeared before the local justice and paid a minimum fine of \$5, although the ministers of the town appeared in a body before the council and demanded that the penalty be sufficiently large to discourage the law breaker.

The council was divided and became even more so when Smith appeared with a demand the ordinance be taken off the books. He then proposed that a city-wide referendum be held and mindful of the many Mondays ahead offered to pay the cost of the election, figuring he would get a break either way.

The citizens endorsed his policy by a vote of 755 to 450 and Mayor Tompkins has announced that settles all argument.

"Old Arizona" Ready

Los Angeles, Nov. 27.

W. R. Sheehan held a private preview of "In Old Arizona" at his home, where he has a miniature theatre wired.

Picture is a 100 per cent. sound and dialog, made mostly in Zion Canyon, Utah, and contains only three interior scenes.

It is scheduled for an early release at the Roxy, New York.

WATER DAMAGE AT LYNN

Lynn, Mass., Nov. 27.

Fire this morning did several thousand dollars worth of damage to the Olympia. A passerby noticed smoke issuing from windows on the third floor and rang in an alarm. Upon the arrival of the fire department another alarm was immediately sounded.

Although several thousand dollars worth of damage was done to Lynn's most up-to-date theatre, it was mostly from water, the fire being confined to a storage room.

Union Sq. Destroyed

Pittsfield, Mass., Nov. 27.

Goldstein Bros' Union Square theatre (films) was destroyed by fire late last night, with a property loss of about \$100,000. Fire broke out backstage an hour after the house had closed for the night. Blaze lowered local number of theatre seats by 1,200.

French Film of Natives

"Finis Terrae," a French-made film directed by Jean Epstein for the Societe Generale des Films, will be distributed on this side by Affiliated European Producers, Inc.

Film was taken on an island off the coast of France, without a professional actor in the cast. Only natives employed.

Useless Street Decorations

Chicago, Nov. 27.

Street decorations around the Oriental theatre are becoming a much felt pain, whenever a new band leader opens at the house.

Latest bunting spread is banal and useless!

Houses on States' Border Enjoined on Sundays

Dallas, Nov. 27.

Arthur Hardin, manager of the two houses which Saenger operates in Texarkana, Texas, has been enjoined on eight charges for violating blue laws which have been made effective in that town beginning Sept. 30.

Hardin was arrested for the first violation when he kept open the first Sunday after the new ordinance. Ministerial Alliance of Texas kept after him and finally succeeded in bringing criminal charges against Hardin. Fine for violation of the blue law runs from \$20 to \$50.

The two Saenger houses were closed by court injunction Sunday, Nov. 4, and have remained silent each Sunday since. Texarkana, located right on the border line between Texas and Arkansas has a population of 15,000, half of the town is subject to Arkansas laws and the other half to Texas laws.

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W. E. TACT SIDESTEPS CLASH ON SUBSTITUTE

Urge Quality Point Only Until
Class Indie Sounder Comes—
Then Maybe Fireworks

The concessions which a father extends to a naughty boy are already being aped by Western Electric in dealings with film licensees. Only when something is done which would merit a spanking will a spanking be administered according to the electric's attitude. So wide in judgment and inclined to be lenient is W. E. that only national distribution of an indie sound where 700 or more theatres with their equipment are affected gets a rise out of them. Then they would

(Continued on page 63)

Off L. A. Preview

Los Angeles, Nov. 27. W. R. Sheehan does not believe in previewing around Los Angeles, what he calls big pictures. Nov. 21 the final shots of "In Old Arizona" were made at the studio. It is an all-talker.

Nov. 24-25 Sheehan, with Sol Wurtzel, took the picture to towns close to San Francisco where houses are wired for a preview to get the audience reaction.

The picture is scheduled for Dec. release.

"Modern Maidens" Next

Los Angeles, Nov. 27. M-G-M's sequel to "Dancing Daughters" will be "Modern Maidens" instead of "The Brass Band." The story selected is an original by Josephine Lovett. It will be directed by Harry Beaumont.

Schwartz Explains

The criticism of the A. H. Schwartz and other neighborhooders' playing the same features in their houses simultaneously is not wholly so.

As a usual thing, where an exhibitor like Schwartz in Brooklyn, has his territory sewed up, he plays the feature for two or three days in the biggest house, i.e. the one getting the largest admission tariff, and then rotates it to the smaller theatres in the neighborhood for the last half of the week, or the first half of the following week, whatever the schedule may be.

Schwartz exemplifies this with his Albemarle, Farragut, Linden, Rialto and Patio houses, all within a mile radius of each other, playing his bookings two to five days apart.

PUNCH AND JUDY

For Kids in L. & T. Non-wired Houses

Chicago, Nov. 27. Lubliner and Trinz circuit is putting on Punch and Judy shows for children's matinees in their non-wired houses.

Kid shows are given by Mardo (J. H. Barry). This is his second engagement in the houses.

Dembow Off for Coast

Sam Dembow leaves for the Coast today (Wednesday) to supervise the resumption of operation by Publix of its Coast houses in Los Angeles, San Francisco, Portland and Seattle.

Dembow will stay west until he has established a Coast organization to run the theatres.

YOUNGER'S 10TH YEAR

Los Angeles, Nov. 27. Hanging up something of a record for a scenarist, A. P. Younger has signed a new contract with M-G-M making his 10th year with the company.

Opposes C-F-P's Entry Into Quebec City

Proposed construction of a new \$1,000,000 theatre in Quebec, Canada, a town with a population of 135,000 with less than 20,000 English-speaking inhabitants, by Canadian Famous-Players has been blocked temporarily through a decision rendered last week by Judge Tessier against using a "public thoroughfare" involved in the land deal.

Official Quebec is reported against the entrance of the C. F. P. into the city. It is understood that members of the provincial legislature and others are heavily interested in the Auditorium, the only combination house in the city and opposed to a new theatre.

Sound News for Pres.

Washington, Nov. 27. President Coolidge, at the Swananoa Club, Virginia, over Thanksgiving, will be regaled with the latest Fox sound news reels and talking shorts.

Jack Connolly, foreign Fox sound news rep. attended to the wiring for the President. He will be at the Club for the holiday. Connolly sails back to Europe Dec. 4 on the "Leviathan."

COLE IN VITA STUDIO

Sound effects at the Warner's eastern studio (Vitagraph, Brooklyn) will be under the supervision of Dean Cole, former chief engineer for the Des Moines broadcasting station WHO.

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LITERATI

Changes on Life

Robert E. Sherwood is reported to have resigned from the editorial chair of Life, taking effect Jan. 1. Norman Anthony from Judge is his reported successor.

Several of the present staff members on Life will depart. Bob Benchley leaves New York for the coast this week, to dangle around Fox's talking shorts. He may sever his Life association.

Lardner on Telegraph

Ring Lardner goes on the Morning Telegraph (New York) this Saturday and the paper is to change from a seven to a five column makeup. Lardner will do a daily column, believed to be his first regular newspaper duties since leaving the Chicago Tribune, al-

though he syndicated a Sunday column for some time.

Ring's brother, Rex, is already on the Telegraph, having been there a few weeks.

Ad Agency, Personal Service

Board of Tax Appeals in Washington has ruled that an advertising agency is a personal service corporation. Case decided was the H. K. McCann agency of Manhattan. This ruling will result in a considerable tax savings to the agency.

487,000 for Mirror

The New York Mirror (tab) was running 487,000 last week and will easily pass the half-million circulation mark before the new year. Under the current editorship of Walter Howey, its first skipper, it picked up like a house afire. Coming out for Smith, it drew a spurt, and a serial publication of the sensational

best seller, "Bad Girl," got it over the grade. With all other papers, it also shared in the salutary combination of the election, the "Vestris" disaster and the Rothstein mystery as pullers.

All New York dailies are up somewhat as a result.

Out After Trouble

The National Trade Journals, Inc., is forging ahead in the battle between a number of groups for more or less control of the trade journal field. National Trade Journals added five publications to its holdings last week, with the McGraw-Hill and others now scouting around feverishly to even the score.

Photoplay's Sub Bonus

Photoplay magazine is circularizing members of the motion picture colony in Hollywood for circulation and renewal of subscriptions by offering a set of kitchen utensils for each new subscription.

One of the sets includes an ice pick, egg beater, bread knife and a pancake turner.

Dramatic Correspondent

Thomas C. Stowell, Capitol correspondent of the New York Herald Tribune, has been engaged as director of a Little Theatre group in Glens Falls, N. Y. Stowell makes several trips weekly from Albany to Glens Falls to fill the coaching role. He is also director and leading man of the Albany Players and is the author of several vaude sketches.

Stowell began his dramatic work at Wesleyan. He is well known in the newspaper field.

Pioneer Coast News Service

Welland Gordon, for 10 years with Associated Press, in association with Marvin Willard and S. E. Gorsline of the same body, has organized Los Angeles News Service, first of its kind west of Mississippi. A crew of 24 men has been engaged.

Walter Clauson will succeed to the management of Associated Press in Los Angeles and in charge of the day office. John Hardy will be on the night side.

1st Coast Radio Critic

San Francisco Bulletin is first daily on Pacific coast to install a radio critic. Anderson Tyson, with a byline, daily reviews radio programs, mostly local. Is panning freely as occasion demands. He's rated as knowing what it's all about in radio circles.

13,000 Words a Day?

Navy Department statistical hounds are responsible for the statement that 13,000 words a day

are being sent by the 20 reporters aboard the Maryland in describing the activity on President-elect Hoover's beat ride.

Associated Press, through a tie-up with the Navy, is sending Hoover daily summaries of the news. Not to the tune of 13,000 words a day, though.

Cooper on P. A.'s

Current issue of the Century Magazine contains an article on press agents by Kent Cooper, general manager of the Associated Press, in which those industrial public relations counselors got none the best of it. Theatrical p. a.'s are treated more leniently by the A. P. chief.

Eaton on Telegraph

G. D. Eaton, who edits Plain Talk for the cultured but anarchist set, has written a piece about the brief return of the Morning Telegraph to

its legendary state of bohemian intemperance. The phase of the paper passed about two years ago in a severe headache for all concerned, but Eaton, who was among those present as the Telegraph's book reviewer, relates that it was an enjoyable experience. Article will be in a forthcoming issue.

Times Tragedy Story

A New York Times' associate correspondent, W. W. Davies, of La Nación, South American publication, was one of the Vestris' survivors and wrote a detailed account of the tragedy.

Air Mags Vogue

Air stories now exceeding in popularity tales of the West, with the latter getting rather meager play just now. Air story mags growing by leaps with the demand for Western tales reflected in the action of (Continued on page 58)



Inc., extends its heartiest congratulations to

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upon the completion of their new talking picture stages.

These stages are equipped with Mole-Richardson incandescent lighting units.



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Yellow Peril Floor Shows May Be Circuit-Booked by Agency—1st Time

A circuit of Chinese restaurants, including five weeks of bookings, is being built up by the Metropolitan Booking Office. Circuit presently includes Providence, Albany, Montreal and two different stands in Boston.

Efforts of theatrical bookers in the past to line up a circuit of chowmeineries have met with little success. Chinese have generally refused to surrender the talent-picking prerogative to an outsider. Each act they insist upon seeing personally. This prevents consecutive bookings from any one source.

Another angle has been the stinginess of many of the Chink places using floor shows. Their ideas on salary frequently stopped at \$75 a team. Another possible factor has been the matter of tong affiliations. Practically every city of any size has a Chinese cafe capable of supporting a small floor show, it is stated. If any sizeable number of these could be lined up it would create an impressive market for talent.

LEOLA LANE WITH FOX

Engaged for Pictures—Formerly of Lane Sisters.

Leola Lane has been engaged by Fox for five years in pictures, to make talkers and silent.

While appearing with George Jessel in "The War Song," Miss Lane completed "Speakeasy" for Fox in New York. She closes with the legit show tonight (Wednesday), leaving for Hollywood tomorrow.

Her sister, Lota Lane, replaced Beth Meakin in "Luckee Girl" at the Shubert, Philadelphia, Monday.

As a sister act, the Lane girls were one of many such combinations. Arthur S. Lyons split them up and in several months has carried them far.

Variety of Vaude

In St. L. Dept. Stores

St. Louis, Nov. 27.

Toy Towns in St. Louis' big downtown department stores have opened special vaudeville shows.

One store here has a real circus, with live animals plying to and fro. Another store has recruited some clowns. There are rows of small-chairs for the little folk in this store.

Another store has summoned a magician, and he wears all the frills and furbelows of his type of a quarter of a century ago.

Toy Towns are prospering as they have not done this long time before Christmas for many a year. Managers of the stores say they are recruiting theatregoers for tomorrow's audiences. Whocantell?

IRVIN COBB WON'T

No further attempt to bring Irvin Cobb, author, into vaude will be made at this time.

Cobb has too many other things taking his time to permit a stage debut.

VINA DELMAR CAN'T

Vina Delmar's proposed fling at vaude is off. Publishers of her book failed to consent.

WEEK-END GRIND AT 81st

Keith's 81st Street, New York, is adopting a grind policy on week-ends, beginning next week. The house has played two-a-day straight through the week.

Mammy Singers, Look!

Harry Rose wants free space for some gratis advice to mammy singers:
Sing "King for a Day" and save your knees.

Bottle of Red Ind. Ink As Taken for New House

Memphis, Nov. 27.

Bob O'Donnell of the Interstate Circuit, here attending the opening of the new Orpheum last week, got the laugh of the season. As the premier performance was ending a group of showmen stood in the lobby. O'Donnell told the manager of the house he wanted to extend his congratulations upon a beautiful theatre; to leave with him a little token of usefulness, passing over a bottle of red ink.

Everyone but the house manager thought it funny. Some thought that perhaps the manager hadn't found yet that Memphis is a six-day town and frozen.

Another incident was of J. L. Highsaw, high school principal, presenting three tickets he had held for the final night of the old Orpheum when it burned. The new house redeemed them.

While the third laugh was a wire of congratulations from a prominent Chicago agency.

Marion Harris Walks

Out on Shubert Show

Dissatisfied with her role, Marion Harris walked out on the rehearsals of "Well! Well Well" (the Jack Pearl musical comedy, adapted from Montague Glass' "Why Worry?") The Shuberts, who have Miss Harris under a term contract through Lyons & Lyons, have complained to Equity. In addition, the comedienne is understood to be "in" to the Shuberts for several thousands of dollars borrowed on her contract called for \$1,500 and \$1,750 a week.

From the start Miss Harris was displeased. She has been late for rehearsals after missing the first few days of the call.

Almee Atkinson has been selected to succeed Miss Harris. Abe Lyman's orchestra from the Chicago company of "Good News" is virtually set through L. & L. to go into the show. Lyman will double into a nite club when in New York. He recently turned down the Parody Club because of no legit show to double with, preferring to get himself set in a Broadway production first and not rely chiefly on the cafe.

Mrs. Peabody Says

Speaking for her husband, Mrs. Eddie Peabody, denies backstage altercation with the stage crew at the Paramount, New York, last week, and avers that there was no audience-baiting of any kind.

Peabody was to have closed at the Par tonight (Wednesday), but Katz decided on Peabody making two more talking shorts for Paramount. Peabody finished one last week, using Hal Kemp's collegiate orchestra from the Manger hotel as his subject, with Kemp himself remaining in the ranks.

Sharkey's Fight Skit Cold

"The Semi-Final," starring Jack Sharkey, former bantamweight champ, folded last week after short showing dates.

NEED 45 ACTS TO PUT ON NORMAL BENEFIT

And Every One a Backstage Squawk Fest—Getting Tough to Dig Talent

About 45 acts are required to stage a successful Sunday night benefit for the sundry and various New York charities that seek this form of support. The task of corraling this much free talent is no cinch. It has a technique of its own.

The talent digger is energetic, persistent, aggressive, undaunted, learning to compete with all the nibbils from laryngitis to broken legs. It frequently comes down to a duel between the actor and the free talent prospector with the latter matching patience and salesmanship against the actor's disposition to stall, duck, squirm and wiggle. The actor has traditionally been a ready friend to charity, but the demands on his services have become increasingly numerous. Besides, Sunday is Sunday to the actor and a few legit stars insist on contract clauses stating "no benefits."

Perhaps the greatest source of antipathy by the actor toward Sunday night benefits is the matter of running the show. A confused or untalented stage manager can mess everything up. Actors dislike waiting around backstage on these occasions, although those arriving early may be anxious to pass up the early spots. Late arrivals want to go on immediately, big stars insist on a star's prerogatives and lesser actors don't want to follow stars, everybody complains, the music is bad and a general lack of system is evident.

The unhappiest Sunday nights have been spent by various vaudevillians appearing at the command performances of the N. V. A. These acts have not had the compensating satisfaction of having helped hungry children or needy unfortunates. There has been a performance for the entertainment and diversion of well-fed laymen friends of agents, bookers and executives.

The average Sunday night benefit, when properly exploited, grosses from \$3,000 to \$5,000. The margin of net varies. In the case of the Heat, Christian, a benefit, fund everything in it is net, as W. R. Hearst personally pays all expenses. This is said to amount to around \$35,000 each year. The Hearst papers undertake to give free publicity to actors in return for their services.

Buckner's Deportation

Washington, Nov. 27.

Arthur Buckner is resting in jail in St. Louis under a warrant for deportation issued against him by the Immigration Department in May of this year. If Buckner is freed in the St. Louis criminal action, he will be immediately deported to Canada upon its completion.

It is said that Buckner informed the immigration officers he has served three jail terms; two in Atlanta and one in Sing Sing. Buckner admitted the first two were for using the mails to defraud and the other for attempted larceny.

Buckner also said he had been declared insane at Bellevue Hospital in New York in June, 1919, and committed to Ward's Island. He claims the insanity plea and commitment were the result of his faking, as he had tried to avoid prosecution on a criminal charge.

Buckner has been willing to almost anyone he could think of in the show business, asking for funds to avert deportation, but is fully aware the warrant for his deportation has been issued.

Low Cody Jams Bookings with Two Salaries and Two Agents in N. Y.

Talker of Career of Street Car Operators

Van and Schenck are dated up in the spring, to make a full length talking picture of themselves and their career.

It will go back to the time when Joe and Gus stood in as motorman and conductor on the same Brooklyn street car. As it became mutually agreeable between them and the company for the blow off, the two boys started to sing in their favorite home town district, Bushwick, Brooklyn.

The natives over there in those days were mostly German. Not understanding the boys' English they yelled for them to stop. One of the Keith bookers of that period, almost as intelligent as they are at present, mistook the tumult for an ovation, and gave Van and Schenck another week.

By that time Gus and Joe knew all about show business and borrowed a claque for the second engagement. They are still paying off for the claque, but it made them. Van and Schenck then started to ease into the big money, remaining in it, and now weekly nicking Keith's for \$2,500 still singing.

They are the only home town boys who ever had a political club named after them, also in Bushwick. That section has stood firmly faithful to their favs and the boys have a standing order to return there any time to operate an auto bus, Bushwick having become that modern.

These little side incidents and many another, including their yacht, will be in the talker, to be made by Fox or M-G-M, according to which bids the highest. Both are bidding now.

Jim Barton Canceled;

Too High for Small Town

James Barton through his attorney, Nathan Vidamar, has filed suit for \$7,500 damages against the Metropolitan Booking Office, Inc., of Boston. Barton was booked for three weeks of independent vaudeville at \$2,500 a week. He played one week (Sept. 3) at the Strand, Portland, Me., but the interests owning the Strand refused to play him at their Capitol theatre at Springfield, Mass., and their Palace in Haverhill, claiming he was not worth that kind of money to a small town circuit.

Barton sued Metropolitan, which issued the contracts, asking the two unfulfilled weeks' salary plus another \$2,500 for damage to his professional reputation because of the cancellation.

Musician Survivors

The four members of the "Vestris" orchestra, all saved, are the latest survivors landed for vaude. They open for Keith's at the Palace, Hoboken, N. J., last half this week. Men are Andrew Dardocz, violinist and leader; Conrad Werner, Roy Royal and Edwin Conrad.

They will turn 25 per cent of their vaude salary over to the fund for widows and children of victims of the disaster.

ROESNER'S TERM FOR LOEW'S

Walt Roesner has been signed by Loew for two years. He will be m. c. at Loew's Valencia in Jamaica, L. I., opening Dec. 22. Roesner just completed a year at the Capitol. Valencia will probably play presentations from Capitol, shows moving to Jamaica Intact.

Through authorizing two different agencies to represent him, Low Cody, the picture star, jammed both up and cost one of them, Lyons & Lyons, a gross loss of \$358, or a net of \$258, after deducting their \$100 commission as 10 per cent. of \$1,000. This was Cody's salary for three days the first half of last week at Fox's Audubon. The other agency involved was William Morris.

Both agencies claimed Cody. Through Walter Meyers, Morris' western rep, and William Rowland, similarly for Lyons & Lyons, the picture star was offered at \$1,500 a week. Cody misunderstood that L. & L. had him set at \$2,500 a week and gave that off the preference.

On the strength of this, Cody was headed eastward from Hollywood and reached by wire in Albuquerque, that Lyons couldn't get more than \$1,500 for him. Meanwhile, Jack W. Loeb, the Fox vaudeville booker, had Cody billed and ballyhooed in the Audubon (N. Y.) neighborhood on the strength of an alleged understanding from Lyons that Cody would play the first half at \$1,500 per rata scale. Cody was only available for three days because of a Saturday opening in Detroit.

Cody insisted and Lyons agreed with him that they were offering him on a \$2,500 weekly basis, but that Loeb penciled him in for \$1,500. Loeb had grown irate at Lyons for asking \$2,500 when Morris offered the picture star at \$1,000 cheaper, whereupon Lyons is alleged to have okayed Cody at the lesser figure.

Cody's Regret

Cody, in New York, agreed to settle for \$1,000 for the first three days. Since pro rata on \$1,500 a week is \$642, that is all Loeb said the Fox office would pay, leaving Lyons no alternative but the remission of the \$358 difference to make up Cody's salary.

Arthur S. Lyons states that Cody did not know of this until later and regretted the error.

He offered to refund the money. Meantime, Cody was pencilled in for Fox at \$2,500 for the Brooklyn-Fox the week after next.

Morris' version, through Eddie Meyers, that his brother, Walter Meyers, the Morris agency's west coast rep, had offered Cody at \$1,500 for four weeks, which Loeb, through the New York Morris headquarters, okayed.

Both L. & L. and Morris offered Cody to the Loew office. Ben Thau turned down Arthur Lyons, and Marvin Schenck tilted to the Morris agency.

Mrs. Ball in Act

When the American Shipper rescued Mrs. Mary Ball and Paul Dana from the sea following the sinking of the Vestris, the captain told newspaper men that they were "two of the bravest people he had ever met." Dana has since sailed on another boat for South America, but Mrs. Ball, just out of a Long Island hospital, is going into vaude.

Abe Feinberg obtained Providence as an opener.

Mrs. Ball expects to be booked in New York houses later.

EDDIE DOWLING FOR FBO

Eddie Dowling is reported engaged to make a talking full length talker for FBO.

Dowling recently sold one of his plays to Fox for a talker.

Danny White's School

Kansas City, Nov. 27.
"Dancing" Danny White, in vaude for years, is quitting to open a dancing school here.

NOTICE TO PERFORMERS AND MANAGERS!

THE MESMERISM OR HYPNOTIC ACT AS PLAYED IN

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"JEANNINE"

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The New
Fox Trot Song Hit!

"DOWN
WHERE THE
SUN GOES
DOWN"

by ISHAM JONES and VERNE BUCK

A Cracker-Jack
Novelty Song—Sure Fire!

"GIVE YOUR
LITTLE
BABY LOTS
OF LOVIN'"

by DOLLY MORSE & JOE BURKE

Sp
With

"QUI
(Keh-
(SWEET

by EDWARD
and JOSE

As Sweet As
"My Blue Heaven"

"HIGH
UP ON A
HILL-TOP"

by ABEL BAER,
IAN CAMPBELL,
and GEORGE WHITING

The Greatest
Ballad In Years!

"MY OLD GIRL'S
MY NEW GIRL
NOW!"

by CLIFF FRIEND
and IRVING CAESAR

YOU CAN'T GO WRONG
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G DAY—WITH THESE FEISTY HITS!

"CHIQUITA"

BETTER THAN "RAMONA"
by L. Wolfe Gilbert and Mabel Wayne

A
Spanish FOX TROT
in Tango Rhythm!

La-la-la—
Doo-Doo-Doo—
Dee-Dee-Dee!

The
Chicago Sensation!

ERIDA

ee-da)
(HEART)

G. SIMON
VALDEZ

**"IT GOES
LIKE THIS"**

(THAT FUNNY MELODY)

Sure-Fire Comedy Hit by
CLIFF FRIEND and
IRVING CAESAR

**"MY
SUPPRESSED
DESIRE"**

by CHESTER COHN
and NED MILLER

The Biggest
Ballad Hit Of The Day!

**"I'M
SORRY
SALLY"**

by GUS KAHN and
TED FIORITO

A Happy-Go-Lucky
Rhythm Ballad!

**"MY BLACKBIRDS
ARE BLUEBIRDS
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CLIFF FRIEND
& IRVING CAESAR

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[LOS ANGELES
405 MAJESTIC THEA. BLDG.]

[MINNEAPOLIS
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FROM YOUR
DEALER
OR DIRECT

Davis, Pitt, Reviving Straight Vaude Policy

Pittsburgh, Nov. 27. Davis theatre, here, operated by the Stanley Co., and booked through Keith's (New York), will drop pictures and return to straight vaude policy Christmas week as an experiment. The two opposing theatres are Loew's and Stanley's second stand.

If straight vaude is successful it will mean an individual field for the Davis.

One of the important straight vaude theatres of the country for years, the Davis added pictures about two years ago.

Furey's Privilege

Charles Furey, formerly associated with Gordon & Woods and booking with Keith's on that agency's franchise, has been restored to good standing on the Keith floor. The reinstatement does not include a franchise, but permits Furey to book acts through another agent.

Furey was not classed with agents disenfranchised some time ago and later taken back as "assistant agents," only to be entirely released later on. He was out through the disorganization of the Gordon & Woods agency.

Furey will book with Keith's through the Jack Bell office.

Indie Agents' Delayed Attention to Houses

With the independent vaude field practically tuning up for the swan song, bookers are paying more attention to their clients than formerly in hopes of holding them against the sounder inroads.

Bookers are no longer booking shows at random but are employing field men to maintain contact with houses on their books, study the respective clientele and recommend the class of acts for various houses.

This new arrangement has helped business in some spots.

Chain Houses Trying Vaude Acts Vs. Their Own Opposish Talking Shorts

125th St. Silent

Sound effects on "Show Girl" at Proctor's 125th St., New York, missing the first half were due to the house not being equipped for disk synchronization. Last half talker, "The Night Birds," is also silent. First full talker with film accompaniment is "Gang War" (FBO) Dec. 9, synchronized by film sound track system.

Six Stanley-Fabian houses in New Jersey, two each in Paterson, Passaic and Elizabeth, are experimenting with vaude vs. talker in their respective towns. Vaude is gradually slipping while sound films are steadily growing.

The theatres are Regent (vaude) and Fabian (wired), Paterson; Montauk (vaude) and Capital (wired), Passaic; and Ritz (vaude) and Regent (wired), Elizabeth. The vaude three are booked through Keith's.

Whenever possible, an act having made a talking film is booked day and date with the talker in each town in different houses.

With a chance of viewing the same performance in two forms, often in the same theatre, the public is in a position to draw comparisons. It is believed by Stanley that the arrival at conclusions is almost equally interesting as witnessing the flesh or screen performance itself.

Among acts booked simultaneously with their films in the three Jersey towns are Joe Browning, Ma. Usher, Foy Family, Six Brown Bros., and the Sabinis.

From reports, acts with talker versions of themselves available have first chance at Stanley bookings.

Agents Squawk Again Over Publix's Favoritism

Still plenty of squawks among the agents about William Morris agency being chiefly favored in placing acts with Publix.

William Hollander, Publix exec, told Variety some time ago that no favorites were being played and mentioned Walter Batchelor selling them dancing troupes exclusively. Batchelor handles the Gamby-Hale troupes, and is an exception.

Phil Tyrrell of Lyons & Lyons, Inc., was supposed to have an "in" equal to Morris', in sitting in on Publix booking meetings, but the agents generally conclude that Publix operates to the chief advantage of the Morris agency and Leddy & Smith, because of Mark Leddy's active affiliation with Publix.

Rumbles also of A. J. Balaban's dissatisfaction with recent Publix units. Talk also about Jack Partington's imminent disassociation with the organization.

INTER-UNION WAR ON

Bombs Thrown, Men Beaten in Birmingham Disturbance

Birmingham, Nov. 27.

Whether it's war on non-union operators or rivalries of theatre managers, disturbances here are on the increase. First physical encounter caused injury to two members of the Independent Picture Operators' Association, who say they were set upon by seven men in a dark street and beaten with brass knuckles.

Two members of the regular operators' union are under arrest, charged with felonious assault. More valerian gas bombs have been thrown into film theatres. In one case detectives, hiding behind billboards near a theatre, arrested H. T. Anderson following a bomb barrage.

Police say row may be caused by rival union reprisals, by discharged employees, or the battle of competing exhibitors. All these deny complicity.

Maddock's Units

Charles B. Maddock, enfranchised Keith producer, is off regulation vaude acts, flash or otherwise, and will hereafter concentrate on production of unit shows for vaude.

Maddock, erstwhile most prolific producer of comedy acts and flashes, slowed up on production because of booking conditions after having dropped \$42,000 on acts last season. Reports of possible scrapping of the production department of Keith's, which, if authentic, would give the outside producer a better break, has spurred Maddock to renew his former production activities.

KEITH TRYOUTS FRIDAY

Keith vaude tryouts or auditions by acts seeking booking consideration from the Keith bookers are now getting their fling on Friday mornings instead of Thursday as heretofore.

Of late the list has grown, with about a dozen now seen by the Keith bookers.

Jack McNally, handles the "try-outs" for Keith.

No 23d St. Vaude

Possibility of vaude resuming at Proctor's 23d Street, New York, reported some weeks ago, is cold.

The house will continue with its present pop price grand picture policy.

Muffing Best Chance

IT'S muffing the best chance for the best publicity if the opportunity of Variety's 23rd Anniversary Number is lost.

It's out during December.

The present see-saw show business is as often upside down as right-side up nowadays.

Anybody or anything may be in demand if its presence is made known.

That goes for anybody and anything in the show business, commencing with talking pictures and ending with anything you think is now trailing the field.

Use the Anniversary Number for a salesman or an agent or an exploiter.

It's all three in one.

Usual advertising rates.

Bandits Missed \$9,000

Milwaukee, Nov. 27.

Two charges of nitroglycerin failed early Monday to open the safe at the Palace, local Keith theatre. Three masked bandits got about \$90 out of a cash drawer for their efforts, after failing to get to the \$9,000 in the safe.

A private policeman, gagged and bound, attracted the attention of passersby by getting to a switch and flashing on and off the marquee lights outside.



Walter Nilsson
"World's Master
Unicyclist"
O-H-OOO!
Featured Function & Music
"Up in the Air Idea"

TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up

A full line of gold and silver brocades, metal cloths, gold and silver trimmings, ribbons, etc., etc., for stage costumes. Samples upon request.

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(Successors to Sierman & Well)
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NEW YORK

PERSONAL

JAMES G. QUIRK

Formerly of San Francisco and in Vaudeville as an Acrobat. Anyone knowing his whereabouts please communicate regarding Estate of CHARLES E. O'CONNOR & CO. Kinzie Tower 125 West Madison St., Chicago, Ill.

'Headin' South' May Have Been Booked Into Chi for Its Girls' Divorces

Chicago, Nov. 27. McIntyre and Heath show, "Headin' South," stayed two weeks at the Majestic. During the fortnight four of the company started suits for divorce and one already has received her decree. All are represented by Attorney Phil R. Davis.

Margaret Lehman, show girl, married Emil Lehman in 1917. In May of next year, she claims, he left her for the announced purpose of joining the army. He's still in the army—or some place.

Alice Blane, dancer in the same show, got a decree giving her legal riddance of Harry Schwartz, who is said to have slipped out six months after their Chicago marriage in April, 1926. Florence Franco, dancer in "Headin' South," has started suit against her trap-drummer hubb, named James, charging desertion four months after the wedding bells in Oct., 1926. Mrs. Franco works professionally as Joyce Gray.

Edgar Becker of the technical staff of "Headin'" says his wife left him in 1926, taking the two kids with her. They lived together 10 years, breaking up in 1926.

Punched Mother, Too

Lola Fraser, of the Diversey theatre chorine line-up, has asked Attorney Irving Eisenman to put in the divorce slap against Howard Fraser. The Frasers were married in July, 1926. Two years later Howard is alleged to have started the rough stuff. He is charged with punching Lola Feb. 23, 1923 and both Lola and her mother March 5.

Eisenman secured a decree for Helen Clayton, dancer, from George Puget on grounds of desertion.

Judge Sabath heard the evidence and figured it oke.

Mrs. Frances Peter, concert singer, was granted a divorce from Maurice Peter, highway engineer, on cruelty charges. She said her husband threw her out of the house when she came home late from church, and when she tried to get in an hour later, Maurice was waiting with a pistol to stop her.

"Wings" in Keith's

"Wings" (Par) will play all the Keith houses excepting the Palace, in New York.

The bookings start sometime in December.

FATTY'S COMEDY TWO-ACT

Los Angeles, Nov. 27.

Roscoe "Fatty" Arbuckle and Peggy Hope are going to do a comedy act opening at the local Orpheum Dec. 9.

Arbuckle will double from the Plantation in Culver City, where he appears nightly from 10 to 3 in the morning.

LANDSFIELD'S ACT

Los Angeles, Nov. 27.

Sidney Landsfield, former pianist for Anna Chandler, and who has been a gag man for Fox the past three years, leaves that organization Dec. 1. His option will not be taken up.

Landsfield will probably do a vaude act with his wife, Shirley Mason, around Jan. 1.

FORUM

Omaha, Nov. 1.

Editor Variety:

Variety, Oct. 24, states that according to the Variety files, about six years ago I was rated as a member of a two-man act duo, "fair dancers in the pop priced vaudeville houses."

Whoever wrote that evidently has never seen the Variety files. I hasten to correct it.

Six years ago and for quite a few years you will find me listed in Variety as headlining vaudeville with the Harry Downing Revue. Ten years ago I was featured in Philip Dunning's "Every Sailor" company.

I have never been identified with a two-man act, with the exception of a short skit I did in the Hollywood Music Box and Warner Brothers' Hollywood Theatre, in which I used a straight.

Harry Downing.

Changes in Buffalo

Buffalo, Nov. 27.

Lafayette Square theatre (indie), vaudeville, is reported about to enter into booking arrangement with the Comerford interests of Pennsylvania.

Comerford now operates the Great Lakes (Fox) theatre here, with a straight picture policy.

Century, taken over by Shean-Public interests, will reopen Dec. 23 with vaudeville.

Mike Shea plans to transfer the present policy of the Hip to the Century and operate the Hip as a straight picture house.

Two Name Acts Cancel

Securing of name acts for the Palace, New York, became tougher with the cancellation of Mrs. Leslie Carter and Clayton, Jackson and Durante, penciled in for Dec. 16 and Dec. 9, respectively.

Mrs. Carter was originally booked to open in Chicago last week but postponed as her act was not ready for the date.

ROCHESTER'S XMAS OPENING

Rochester, Nov. 27.

Keith's new Palace here, to open Christmas Day, seats 3,000 and has parking space for 1,000 autos. Building, similar to the Cleveland house, occupies nearly a city block. Policy will be three-a-day vaude and sound films.

Coscia an Agent

Phil Coscia (Coscia and Verdi) is now an agent, associated with Irving Yates.

23 Orchestras Under

Sole N. B. C. Contracts

The National Broadcasting & Concert Bureau, headed by George Engles, managing director, now has 23 popular dance orchestras under its exclusive management.

In addition to the more than 100 solo artists, the Concert Bureau has also placed the following under exclusive management: Morton Downey, Franklyn Baur and James Melton, tenors (all known in clubs, hotels, records and on the radio); Betty Ayres, soprano; Adelaide de Luca and Leslie Fryck, contraltos; John Mitchell and Phil Cook, comedy; American Singers; Smith Brothers (Lambert and Hillpot); Pickard, Family; Landt 3; Piano Twins and Torre and Biviano. The agency has signed to the N. B. C. are B. A. Rolfe, Ben Bernie, Hal Kemp, Ben Pollack, Fred Winegar, Howard Lanin, Detroiters, Red Nichols, Lucky Strike (another name for Rolfe's), Charles Fry, Harry Salter, Peter Van Steeden, Harry Reese, Jack Albin, Johnny Johnson, Sam Lanin (opera Troubadours), George Hall, Hugo Marianni (The Mediterraneans), Carroll Cooney, Jean Goldkette, Oscar Adler, Don Marcotte, Larry Grier.

Tom Barnes Tired Out

Tired from trying to return to Keith vaude, T. Roy Barnes returned Sunday to Hollywood. He will again engage in picture work on the coast.

Barnes came east to resume his monologizing days, after a lapse of about 10 years from Broadway, meanwhile gaining moderate fame in the films. Tying out in a couple of spots around New York, Barnes thought he saw the Palace, New York, as a mirage, so he's on his way back to Bessie, who wired for him.

Bessie is Mrs. Barnes (Bessie Crawford).

This Hoover Missing

Chicago, Nov. 27.

Frank Paul Hoover, 25, is being sought by his parents here, who believe he is in show business. He is said to have disappeared last June from Youngstown, Ohio, where he was last employed at the Youngstown Sheet and Tube Co.

Photophone on Coast

Los Angeles, Nov. 27.

Keith's will begin operation of the newly installed R. C. A. Photophone at the Golden Gate, San Francisco, Dec. 1, and at the Hillstreet, Los Angeles, Dec. 15.

LEWIS-LEOPOLD AGAIN

The world war in 1917 split up the vaud team of Bert Lewis and Walter Leopold. They had been together since 1913. Each went to war and returned. Bert then did a single, while Leopold joined the late Emma Carus, whom he married. Lewis and Leopold are again reunited, with Charlie Morrison as their agent.

BOOKING FOR AMATEURS

E. G. Thomas and E. F. Ford, formerly with Ned Wayburn, are now in the Lyons & Lyons office as a subsidiary unit, Directors Service Guild, Inc. They specialize in Junior League and kindred amateur theatrical productions.

LOOKING OVER PIT CREWS

Chicago, Nov. 27.

Milton Swartzwald, general orchestra director for Keith, was here last week inspecting orchestras in the R-K-O Junior houses.

Where contracts prohibit immediate changes, Swartzwald will wait until the contracts expire in March.

Sundays at Bergenfield

Sunday vaude has been returned to the Palace, Bergenfield, N. J., through local authorities refusing to act on complaints of a reform element that wanted the archaic Sunday blue laws invoked.

Geo. Menck with Hart

George Menck, former Chicago Keith agent and now in New York, has affiliated with the Max Hart agency. Menck will book talking picture attractions out of that office.

America's Loss England's Gain

Only
5 more weeks
for
America
to
Laugh
at

HARRY HOWARD

BORN
TO BE
LAUGHED
AT

They
Howled
in
New York

They'll
Scream
in
London,

Don't You Think?

Direction
MEYER B. NORTH
JOS. FLAUM

Lathrop Brothers

Four Feet with a Single Thought



Direction MILT LEWIS

"MACK" "CHUCK"

INTEREST
for this quarter
due January 1
at the rate of—

4 1/2 %

Now you may deposit or withdraw without
losing a single day's interest.

Interest from day of deposit
to day of withdrawal.

\$1.00 Opens an Account. Start today.

UNION DIME SAVINGS BANK

40th Street and 6th Avenue.

Resources over \$127,000,000

About 150,000 Depositors

Phil Baker's Salaries

As part of their Shubert contract compromise, Phil Baker and Sid Silvers will not go into one of those Shuberts' "nights" revues at present. Production has been set back by the Shuberts for two months, leaving Baker free for vaudeville. The act is asking \$1,000 in picture houses and \$3,000 in vaude, with Keith and Fox both interested at \$2,500.

Baker was signed by Keith yesterday (Tuesday) opening in Brooklyn. Due at Palace, Dec. 16.

Houses Opening

Stanley-Fabian's Montauk, Passaic, N. J., is now a presentation stand with stage band and weekly change of m. e. s. Five acts booked through Keith's.

Davis, in Pittsburgh, closes Dec. 9 for renovations which will take about two weeks. Expected to reopen around Christmas with two-a-day policy.

Palace, New Haven, closed for remodeling, reopening Nov. 26 with five acts and pictures, booked through Fox office, New York.

Noah Beery's Sketch

Los Angeles, Nov. 27. Noah Beery, screen actor, will make a tour of Keith's circuit in "A Marriage Has Been Arranged," starting shortly after Jan. 1.

The tour of Wallace Beery in a sketch version of "The Bad Man" has been cancelled. Wallace was unable to get the necessary leave of absence from his work at Paramount studio.

Football Crowds Force Acts Into Hotel Lobbies

Chicago, Nov. 27.

A pitiful situation for performers was caused at Madison, Wis., last week when the manager of the Orpheum made no provision for accommodations during the Wisconsin-Minnesota week-end football crowds.

No hotel reservations were made, so that when the performers came into town Wednesday they were thrown out of the hotels Friday because of previous reservations made by the grid fans. A few sat up all night in hotel lobbies, others pleaded their way into private homes and some were given cots in their dressing rooms.

BANKER FOR KEITH'S

(Continued from page 31)

tor of the New York World. He has resigned as of Jan. 1, with his date of R. C. A. office holding now set for Jan. 15. Swope has declared he intends taking a vacation abroad following his departure from the World.

Gerald Swope, brother of H. B. S., is the president of General Electric, R. C. A.'s parent organization. It's not known whether H. B. Swope if stopping in after Gen. Harbord steps out will function with R. C. A. or R. C. A. Photophone, or both.

Gen. Harbord is to apply for a leave, from understanding, retaining his place upon the R. C. A. board. During the last campaign General Harbord was on leave from R. C. A. under a special request from the Republican National Committee, which he assisted prior to election.

It is said that the formality of all officers and directors of Keith-Albee-Orpheum signing their resignations with that organization, now virtually out of existence, occurred last week.

Glenn Burt Sticking

Glenn Burt, ex-Chit booker, is sticking in New York with Harry Rogers.

His trip back to the Breezy Village was not to look for a job but to get the wife and settle up affairs.

Merged Publicity

At last all the Keith's publicity and advertising branches are under one roof, the press bureau now being located in one suite on the eighth floor of the Bond building.

58th St. Next Week

Proctor's new 58th Street, New York, is due to open next week with vaudeville.

Herman Whitman will manage the house, to be booked by Mark Murphy in the Keith office.

Sunday Show at Hammerstein's

Another Sunday concert house on Broadway. A nine-act show, booked by Fally Markus, played the Hammerstein theatre Sunday.

Harry Watson's Bet

Harry Watson, Jr., in legit the past few seasons, returns to vaude for Keith. He opens the last half of this week in Yonkers.

EXPENSIVE PAIS

Worcester, Mass., Nov. 27.

Big Bill Blomberg will remember his visit to Worcester. He told the police he took a ride with three new friends in his auto and that the ride cost him \$614, an automobile license and other cards. Bob Millikin, on the bill at the Palace with Blomberg, got off with the loss of a check and bank book.

Bill met the men after the night performance. They got friendly and Bill asked them to take a ride in his car. When they returned they bade him an affectionate good night. He discovered the touch when ready to hit the hay.

Loew's Old Fight Film

The Loew offices have sanctioned the booking of a reissue of the Gans-Nelson fight in 1906 for all of their New York houses. The film is about 1,000 feet long and will be shown in two-reel connections.

Palace May Be Wired

According to an exec of the Keith office, the Palace, New York, is to be eventually wired. When this is done it will not mean the Palace will play feature talkers but will be equipped to run the sound news reels.

Fay's Doing Presentation

Fay's, Philadelphia, will adopt a presentation policy instead of vaudeville within two weeks.

Jennings Leaves Amal

James Jennings has resigned as publicity director for the Amalgamated Booking Agency, with no successor appointed as yet.

A Character Dancer of Character**REUBON**

The Acme of Speed and Style
Now Appearing at the
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Thanks to
Mr. and Mrs. Niles T. Grunland

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IN CHARGE

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES
CONSISTENT, EFFICIENT SERVICE SINCE 1915

The Fally Markus Vaudeville Agency

Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway
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ACME BOOKING OFFICES, INC.

Booking All Theatres Controlled by

STANLEY COMPANY OF AMERICA

A route of 15 weeks within 200 miles of New York
Artists invited to book direct

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**THIEVES
GAG LIFTERS**
and
JOHNNY NEWCOMERS
For Your Information
"I FAW DOWN"
Was ORIGINATED By
MARIE HARTMAN
Who Has Been Identified With
"I FAW DOWN"
for Twelve Years
Don't Tell Us Where You Got It
We KNOW
BILLY HIBBITT and MARIE HARTMAN
Yes—We ARE Booked Solidly

DORA
CRISP SISTERS
in Their "CRISP REVUE"
K.A.-O. Circuit
Personal Rep.: FRANK EVANS

DICK HENDERSON

Back again, making my third tour for the Keith Circuit, and, incidentally, third visit at the
PALACE, NEW YORK

KATIE PULLMAN and DON SANTO

THIRTY MINUTES OF COMEDY, SPEED AND CLASS
INTRODUCING THE LATEST DANCES, "BROKEN RHYTHM" AND "PICKIN' COTTON"
With EXIE BUTLER and Her Syncopians

EASTERN REPRESENTATIVE—MARTY FORKINS

WESTERN REPRESENTATIVE—GREENWALD & WESTON

The Al Lyons aggregation had little chance, only playing one hit number, while Frank Sterling, hotshot fotsy harmonica player, got over the top with a couple of hot tunes.

VARIETY

MARY BOLAND CO. (3)

Comedy Sketch
20 Mins.; Full
Riverside (V-P)

Miss Boland is back in vaude with something rarely encountered in vaude today, an entertaining living room sketch. This shortened version of "Meet the Wife," in which Miss Boland also starred, is modern amusement.

Husband and wife battle verbally. Married five years. Wife once a widow. First husband died a hero, saving a child from a burning building. Wife continually mentions first husband and the hero role, much to current hubby's disgust. A great honor has been conferred on the missus. Prof. So-and-So, the big African game hunter, has accepted her hospitality. The Prof. turns out to be husband number one, and the boys get together for a comedy finish.

Laughs throughout, lines as well as situations. Miss Boland is excellent in interpreting the flighty widow and is given fine support by Walter Connelly and Pierre Watkins. Act is adapted from Lynn Starling's play by Bella Spewack and presented by Rosalie Stewart. *Big.*

ANNETTE and BOYS (2)

Hand Balancing
5 Mins.; Full Stage
American (V-P)

Something wrong here. May be the opening of the turn; may have been the elimination of the routine that may have been considered necessary in running the American show through on time again it may be the act is aimed for European presentation. It seems to be a foreign type.

Judging from the billing one expects much of Annette, but she didn't do enough to warrant the special billing. For the "boys," as the male assistants are much in the adult class, they really gave more of a vaude performance with a bit of hand balancing.

Annette did some posing at the opening, sorta strutted about and later appeared alone for a dance that had some cartwheels and backflips and turnovers of ordinary execution. Must come faster and hotter than that these days. For the finish the lady and the older man were the bulwark for a shoulder support of a frame containing a bar on which the other man revolved for a moment. Act needs complete revision with its best points built up accordingly. *Mark.*

MCLELLAND AND BARR (2)

Organ and Song
12 Mins.; Pit and One

Pantages, San Francisco (V-P) "Happy-Dues" McClelland, organist, is teamed with Jimmy Barr, baritone, for a novel organ-singing turn. It takes the place of the regular organ feature and provides both boys with opportunity. McClelland first plays a straight solo on the elevated organ. Then announces Barr, Southern bar with a decided accent and a rich voice. Latter warbles "Caroline," while standing back of the raised organ. For an encore he sings the "St. Louis Blues," both numbers being put over with showmanship. McClelland accompanies and works up the numbers to excellent effect.

Caught at mid-week matinee, the small house voiced approval and indicated new feature has spot. Will probably be continued indefinitely. *Bideade*

CHARLES and LILLIAN GERARD

Songs and Piano
10 Mins.; Full Stage
American (V-P)

Piano-song combo. The Gerards do all their vocalizing together, running to topical numbers. Routine that could be laid out by any music publisher and no time lost for meals.

However this turn is more than unusual as Charles Gerard is a one-armed pianist. Plays all the accompaniments and satisfactorily. Gerard also has solos on the Ivories.

The Gerards jazz it up as they go along and then top off by Charles displaying his skill with one hand at the keys. *Mark*

SPENCE and TRUE

Talk and Song
12 Mins.; One
81st St. (V-P)

Mixed duo in breezy chatter and song. Acceptable dancer. Girl handles vocalizing with elongated partner doing nut and taking falls for laughs.

As is, too much of the flopping stuff. Less and better speed could get better results. Otherwise okay. *Edna*

RECTOR and COOPER

Dancers
10 Mins.; One
Palace (St. V.)

High-brown male team of stoppers, looking natty in blue business suits, and doing regulation legmanila. A bit smarter and smoother, and with distinctive dispassion, their vocabulary in the main is facetious stuff.

It includes military taps and buck stepping which, on the whole, seemed very much to the Palaceites' liking, so much so that they were recalled for an extra bend in the deuce. *Abt.*

THE RACCOONERS (13)

Stage Band
23 Mins.; Full
Academy (V-P)

If the same aggregation of the same name around in a Shubert show and down at the Little Club, the experience it must have gained therein isn't discernible in vaude.

After a novel opening, the 12 bandmen and their girl specialist become just another band act. A lot of band acts today.

Entrance from the rear of the house, all singing a collegiate-sounding lyric. The boys are in fur coats. Plenty fuzzy, nothing like what is popularly recognized as 'coon. Unless the furrers have been floundering all this time, and this act possesses the only genuine fuzz coats in captivity, the boys are making themselves look foolish with their present title. Another name or the right coats.

The pop rap now used is out of date, the act's worst fault. The girl, described by the m. c. as the "Nell Brinkley of the m. c.," though he didn't say "one of the m. c.," is on too often.

Band must have a brand new set of numbers and almost complete re-routing to get anywhere. Of the too many band acts available, most of them are much better. *Big.*

BEE STARR

Roman Rings
7 Mins.; Full Stage
American (V-P)

Bee Starr apparently was forced to lop off a portion of her circusy act atop the American, but when she had finished that display of prodigious strength with the wrist where she draws her body straight up and then does a half-twist flip and returns to her original position only to repeat it time and again with reckless abandon. Bee was in. Miss Starr doesn't stall or do it slowly. She appears to be doing her body a thing that by its impelled physical force would tear her arm loose.

It's circusy but with the desired showmanship that sure sold it to that American audience Monday night, so much so that the applause was spontaneous and enthusiastic than given any opening act at this theatre in months.

Miss Starr did very little on the rings, making her wrist lifts of the body as she was suspended in mid-air from a single rope the standout. *Mark.*

FYNAN and DORIS

Comedy, Song, Dance
12 Mins.; One
5th Ave. (V-P)

Bill Fynan and Joe Doris are youngsters, working with an assurance and almost approaches cockiness and belies their being altogether new. Theirs is a familiar two-man routine of song and dance with uke interludes and some sure-fire dialog and pseudo-song titles that garner a respectable quota of giggles.

They lead up nicely to somewhat of a novelty dance. It's specially announced as a dance with gestures, the terpsichorean evolution of the old business with one partner's hands protruding from the rear through the armpits of the other. After this hole, they go into a dance, thus interlocked, continuing the mugging for some more comedy returns.

Boys deuced pleasantly. *Abt.*

VICTOR and MAZETA REVUE (5)

Dancing and Instrumental
19 Mins.; Full (Special)
American, Chicago (V-P)

About the only thing here is a blonde toe dancer, probably Mazeta. Act has possibilities with some mending.

Four girls and boy compose the outfit. All are youthful and eager. Victor attempts indifferent impressions of Pat Rooney and Eddie Leonard. Fiddle solo by another blonde just about gets over. Victor looks best in an eccentric rule comedy tangle with a girl who is okay by herself. *Loop.*

ROY D'ARCY & CO. (3)

"A Princess Passes" (Dramatic)
14 Mins.; Spec. Set
Orpheum, Los Angeles (St. V.)

"A Princess Passes," written by Garrett Fort and Roy D'Arcy, is a tear jerker for the frills out front. D'Arcy, whose screen leer and sneer have stamped him a film villain, holds true to character as the Prince in command of a retreating army. The extravagant set depicts the interior of his tent during an all night stop in the course of the retreat.

His soldiers, having ravaged the town, have spared a beautiful girl for their Prince. She, loving a country bumpkin, spills plenty tears when the suave Prince announces his civil intentions. She attempts to slugs herself with the old powder in the wine, but the Prince decides that her first cup of wine should be left untouched as a toast to the other loves that have pleased him before her.

After a sizzling few lines he shoves a nightie at her and orders her to prepare, but she plunges a knife into her snowy white bosom.

The Prince, ignorant that the wine has been tampered with, slugs a shot. He pulls an artistic death, with a film cast on the seerim backcloth of his former lady loves laughing and mocking him as he dies for having deigned to mix with a peasant.

D'Arcy's voice and presence are superb. Material a little far-fetched for modern times, but should get by big on the sneer and the name, which may mean something, no doubt, to audiences around the country.

CARLTON and BELLEW,

Songs,
12 Mins.; One,
State (V-P)

Bob Carlton and Julie Bellew, team for many years, have changed their style of working pronouncedly. Carlton is now doing nut plucking and semi-acrobatics. The pair are governing themselves by existing demands for comedy that doesn't strain the intellect.

In the old days when "big time" didn't require quotes, this was a neat and nifty act. It is still neat, less nifty, and more hokey.

The class is there, the expression forced by conditions into new, noisier and swifter channels.

They open with "Ain't it a Grand and Glorious Feeling," then repeat it as a skit. Carlton suffers grotesquely as Julie insists on reciting. Familiar elements of man and woman two-acts but done with deftness and surety. Julie still looks like big dough. A strong No. 2 turn. *Land.*

"RAGS and RICHES" (6)

Song and Dance Revue
15 Mins.; One to Four (Specials)
5th Ave. (V-P)

Dorcas Weeks, number leader, backed up five femmes, is lobby-featured in "Rags and Riches," Alex Gerber tab which flashes some ornate scenery and costumes, and a fair continuity and assemblage of talent.

As the title implies, the Raggety Act opening in "one" with the troupe in crazy-quilted rags, with a multi-colored rag curtain behind them, goes into two, three and four in rapid succession. Gilt and tassel and tinsel in fantastic array are employed to sartorially convey the transition from Rags to Riches.

The girls are nice looking, alternating in dance combos and number-leading, while Miss Weeks and the others make costume changes.

Act lacks a real wallop, such as some male funster might supply to bolster the work. Otherwise, as it closed at the 5th Ave., ordinary dance stuff, fading mildly through-out and closing weakly. *Abt.*

BOBBY MAY

Juggler
13 Mins.; One and Two
Riverside (V-P)

What May should drop right now is his harmonica opening in one. Without it he would classify as a pleasing though not extraordinary juggler, keeping pace and continuity with flip chatter.

He is equally clever with clubs, balls, hat and cigar, although he misses at least once before completing most stunts. Juggling is in short order two after the one opening. Becomes quite flashy, back in one, ought to remain as it establishes May's versatility. The mouth organ business, present in every amateur show, and better in most of them, merely questions his showmanship. *Big.*

MONICA and SKELLY Co. (4)

Song, Dance, Talk
17 Mins.; One and Full (Special)
Riverside (V-P)

If the Pennsylvania Railroad isn't in back of this one, then the Penny is getting a free plug and the producer is a chump. He's a chump two ways; for producing the flash at all, if without the backing.

Second scene is on the observation platform. The train's official shield is displayed in lights. For the finish, the platform is framed by a picture of a roadbed as seen from a moving train. That's when the shield is lighted.

Identical scene used in the Marks Bros. picture houses in Chicago a year or so ago, and paid for by none other than the Penny.

So, either the producer is a chump, or the Penny is the producer. And the Penny's no chump. Players are two girls and two boys, mostly dancers, none very far out of the chorus class. Plot is as convincing as a photograph in the Graphic.

With Albany Night Boat, Broadway Limited and the Retail Furriers' Association's revue playing for Keith's at the same time, it looks like the circuit prefers to give the poor commercial boys a break. Not enough vaude material in vaude? *Big.*

NEAL SISTERS and EILEEN (4)

Songs, Dances, Instrumental
14 Mins.; Full
Riverside (V-P)

If Keith's production department isn't tied to the extent that it can't step in and offer suggestions to an act playing the circuit, here's a chance for it to do something. Neal Sisters, vocalists and instrumentalists, are very blond and wear black dinner dresses. Here they worked in front of a manny black velvet drop enhancing neither themselves nor the set.

Personally the Neals and Eileen, a dancer, call for no unusual comment. The sisters play piano, violin and cello, all nicely, and sing three numbers. Eileen does a peach toe number and an equally good aerobic dance. Could doubtlessly be a fine big time deuce with the necessary production help. *Big.*

HAFTER and PAUL

Songs and Talk
15 Mins.; One
American (V-P)

A woman of plumpish proportions is the half of this duo. Audience knows she is fat and she admits in a little song. Then the teammate appears: A black moustached man with exaggerated pants.

Customary kidding between the two. The kind of talk that always clicks at the American.

Nothing away from the stereotypical routine of combos like this one.

The woman peps up the turn and by her breezy style makes the gagging obtain better results. *Mark*

FAUNTLEROY and VAN

Songs, Talk and Music
14 Mins.; One
American (V-P)

Two men. Affect sap makeup. Talk aimed for comedy hits a bit and misses in other shots. Little close harmony in a vocal way effective.

Act depends mainly on its musical eccentricities. Play one-stranded instruments, saw and harp and the one called "Pop" goes in for a bit of dancing that helped.

Act did well at the American. *Mark*

BONNIE and BLAIR

Songs and Talk
10 Mins.; One (Special)
Bolshoi, Chicago (V-P)

Identify themselves as Irish girl and Italian boy, and use that as theme for love gags. Intermittently they harmonize.

Special roof backdrop is used, as the team is supposed to have sneaked to the roof to make neckle and rehearse a vaude act.

Comedy poor. Weak deuce. *Big*

WHITE BROTHERS (4)

Dancing
8 Mins.; Full
American, Chicago (V-P)

Colored hoofing turn shy of anything new. Two boys road out conventional soft shoe and buck. As many girls dress in boy attire for opening with all four footloose.

Girls later don short dresses for divided specialties, not bad. One does hot jazz stepping while the other counters with turnovers and acrobatics. Early spot in the family houses indicated. *Loop.*

ROSE'S MIDGETS (28)

Revue
46 Mins.; Special Scenery
Hippodrome (V-P)

Modern fashion of stage bands and cafe sets prevalent among normal show people has penetrated the midget world. As a result Ike Rose's production is a 46-minute revue by stipulations, much in the manner, averaged-sized performers would go through the same routine.

Opening has 18 of the company in aviation costume before a flat upon which is painted an airship. A good start as it leads to a snow scene (Siberia), a slight plot informing the ship has been forced down at that country.

From then on it's all this and that.

A tiny juggler, called Marcel, is assisted by a woman in his standard stunter hat, cane and cigar, balls and clubs.

Prince Patti, Javanese and around for years, does a Java b. b.

Pretty little woman in a vocal solo.

Rose's two colored midgets in songs and dances, not typical of their race. Outside of one girl, they are the only Americans in the company, according to a later announcement.

A blonde lad is m. c., sings, dances and comedies. He is probably the sheikkest and most versatile midget anywhere.

Balance is scenic and ensemble stuff.

In the band number during the cafe scene, one bandman steps out for a xylophone solo. He is the largest member of the troupe, almost of normal size, and should remain so. He also, as the band leader, backs the band with his trumpet work, another reason why he'd best under cover.

Rose, a huge man, seeming tremendous in contrast to his tiny players, came on at the finish for a short speech.

He has a fine turn, as fine as the limitations of a vaude stage permit it to be. *Big.*

HAYNES, LEHMAN and KAYSER

Songs
10 Mins.; One
Riverside (V-P)

Three veteran men vocalizing in the old school style. Sub-billing, "Three Little Playmates," sags their heft.

Rep ranges from pop to novelty. Comedy lyrics. "Dear and the Beaver" certain for laughs. An Irish ballad was announced as a composition of Kayser, the pianist.

Finished songsters and dependable intermediates. No yodeling. *Big.*

DANDERS and SMITH

Songs
9 Mins.; One
American, Chicago (V-P)

Bobby Danders formerly worked alone while Smith was one of Hayes and Smith. New combo looks reasonably good and is of the Van and Schenck type. Smith at the piano warbles a soft tenor to Danders' character outbursts.

Danders pipes carry him along while Smith does a good straight at the piano. *Loop.*

ILL and INJURED

Harry Mintern, Chicago producer, is ill in a hospital in that city. Condition not serious.

Helen Clinton (Clinton Sisters) convalescing at her home in Los Angeles from appendicitis operation.

Charles McCarthy, Paramount's publicity chief, confined to bed following operation at East Orange Hospital, East Orange, N. J.

Fred Barnes, of Barnes and Caruthers' Fair Booking Assn., Chicago, is recovering from an attack of neuritis.

Helen Honan, dancer with the Public Unit, "Babes on Broadway," out of the Los Angeles show with a broken left arm, sustained when she fell on the stage at Minneapolis. Going back into show at Denver.

Greek Evans has resumed the lead in "Music in May" in Philadelphia, after tonsillitis.

Lorraine Power of "Hold Everything" operator for appendicitis, Nov. 16 in Park West hospital, New York.

Muzie Clifton (Clifton and De Roa) is recovering from an operation at St. Mary's Hospital, Chicago. It obliged the team to cancel an Orpheum route. Last summer Billy Deltex fell and broke a foot while playing in Louisville, causing a cancellation at that time of a Keith eastern route.

Write to the ill and injured.

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

The Federal Grand Jury returned indictments against W. L. Larivee, Harry Winter and H. W. Smith, charged with sending obscene picture film through the mails.

With these indictments, government authorities claim to have destroyed what they declared was a gigantic, nation-wide ring of distributors of indecent motion pictures.

According to officers, Larivee was the working "brains" of the ring, moving from place to place setting into operation various distribution centers—for their obscene product. Winter, according to the officials, supplied the capital for local and eastern distributing offices. He was charged with being the head of the Hollywood producing and distributing head.

They were released under \$5,000 bail each, pending trial. No date has been set.

Josephine Thompson, 26, who gave her occupation as actress, was held by the police for investigation on a charge of forgery. Della Winningham, Hollywood model, claims Miss Thompson presented several checks in payment for wearing apparel, without other women's signatures forged to them.

Dell Andrews, director and vaude actor, accused by his divorced wife, Edith Andrews, of failing to pay \$200 a month alimony. Hearing adjourned. Andrews, who Mrs. Andrews was granted a divorce last July, with the custody of Dell Andrews, Jr., 4 years old. At the time she received her divorce, she requested no alimony, but the court decreed Andrews was to pay \$200 a month. Andrews claims that as much as she does for her husband, the court order has been nullified.

Leslie Tronier, musician, granted a decree of divorce from Wavelle Tronier. Tronier testified that his wife nagged him continually.

Mrs. Ada Johnson, mother of Frankie Darro, screen kid, filed suit for divorce against Frank Johnson, whom she claims is not the father of the kid. The suit was filed on Jan. 15. Mrs. Rose DeBard was appointed temporary custodian of the child, pending the court's findings at the divorce hearing.

Roger Marchetti, attorney for Johnson, is temporary administrator of the child's business affairs, the control of which was an important factor in the marital controversy. The Johnsons were married in 1923.

Joseph B. Verdi, actor, granted divorce from Bessie M. Verdi on charges of cruelty.

Carl Laemmle, president of Universal, has announced the engagement of his daughter, Rosabelle, to Stanley Bergman, executive of the picture department. No date has been set for the wedding.

The Los Angeles First National Trust and Savings Bank has served attachments on Mae Murray, tying up her \$10,000 Rolls Royce, her account in a Hollywood bank and some of the furnishings of her Brentwood Heights home. The bank recently secured a deficiency judgment against Miss Murray and her titled husband, Prince Matusky, when judgment was granted when the bank showed that a property trust deed, given by Miss Murray to Jack Donovan as part payment on a house built by Donovan, was not of sufficient value to cover the payment. Donovan sold the trust deed to the bank before Miss Murray gained her Superior Court judgment to recover her \$32,300 payment to Donovan.

Mrs. Amelia Bergquist has filed suit for \$50,000 in Superior Court against J. H. Leach, Mildred Van Vranken and Alfred Vranken for the death of her husband, Rudolph Bergquist, picture cameraman killed in an auto accident last year. Mrs. Bergquist charges that her husband was killed while riding in a car owned by Leach when it collided with an Automobile driven by Mrs. Vranken.

Two men were killed and a third seriously injured when a terrific explosion of flashlight powder and "movie bombs" at the First National studios at Burbank completely demolished a large concrete arsenal.

Cecil Irwin, 32, working in the adjoining plaster shop, was killed. Ray Davies, 38, also died. The shop died two hours later in the Hollywood Hospital. The third victim, Gordon Denton, was taken to the Hollywood Hospital suffering a fractured skull but will live, according to surgeons.

Movie bombs stored in the arsenal

came in contact with rain water, according to Harry Redmond, powder man on the lot, causing a chemical reaction which ignited the explosives.

Beside the arsenal and plaster shop, considerable damage was done to nine stages and sets. The total damage is estimated at \$35,000.

"Gondoliers," Gilbert and Sullivan operatic piece, opens at the Majestic Nov. 28.

Arthur J. Foxall and Wyn Moritz-Caesar, having taken over the lease from the Hamburger Realty Co., they will present a series of the Gilbert and Sullivan works in the future.

Moritz-Caesar and Foxall, veteran English producer, will import from England and the casts for these productions.

Rose Marlow, English actress, will head the cast of "Gondoliers."

Lina Basquette, widow of Sam Warner, and Peverell Marley, chief cameraman for C. B. DeMille, announced they will marry in January.

Count Pierre de Ronserey, screen actor, has filed suit for divorce from Christianne Charlotte de Ronserey. Ronserey, reputed of French nobility, charges desertion. Couple married in Paris May 17, 1927.

Charged with sending an obscene picture film through the mails, W. L. Larivee, alias Walter King, was arrested and held for examination by Postoffice Inspector Frank Sharon.

Upon complaint of Roger Marchetti, attorney for Agnes Ayres and Coline Vanden, actresses, the office of the district attorney launched an investigation of a real estate deal in which the actresses claim to have lost a fortune. Miss Ayres claimed to have been mulcted of \$30,000 and Miss Windsor of \$300,000, according to Marchetti. Details of the land deal will be divulged until the official inquiry is finished.

Mrs. Marie B. Hoxie has filed suit for divorce against Alton Hoxie, screen cowboy. She charges he was in the habit of shooting up the household in movie style.

Mrs. Isabel Tellegen was granted a divorce from Lou Tellegen. She charged the actor with cruelty, infidelity and falsely accusing her of infidelity. She was granted the custody of their four-year-old son, Rex. As part of her evidence, Mrs. Tellegen presented a letter which she said her husband wrote to her, saying he was intimate with various other women and asking what she was going to do about it.

Ilean Slater, 20-year-old dancer who was reported missing on Nov. 13, has been found in the accident ward of the Georgia Street Hospital, victim of a hit and run driver.

Raiding a fashionable "club" in the Laurel Canyon district, police arrested Harry Ellis, sole occupant of the place, and seized a large crap table and several poker and far layouts were seized along with liquors. A group of patrons, said to have been motion picture celebrities, escaped.

Dallas Van Cleave and W. R. Atkins, screen actors, were acquitted by a jury in Superior Court of charges of burglarizing the apartment of Josephine Hill, cabaret entertainer. Miss Hill charged they had stolen \$4,000 jewels.

C. Gardner James, film juvenile, ordered by Superior Judge Rosenkrantz to pay a temporary monthly alimony to Marion Blackton James, daughter of J. Stuart Blackton, pending trial of her divorce action.

Josephine F. Bushman, first wife of Francis X. Bushman, filed suit for \$52,238, claimed as back alimony. Trial date has been set for Jan. 4. The Bushmans were divorced in Baltimore in July, 1918. Mrs. Bushman was awarded the custody of the five children, community property, \$40,000 and \$4,000 a year. Mrs. Bushman asserts she has received no money. He denied he was in arrears.

Mrs. Helen G. White, sister of Estelle Taylor, has filed suit for divorce against Roger P. White, brother of Jack White, picture producer. Mrs. White charges non-support. Couple married Sept. 20, 1927. Mrs. White's third matrimonial venture.

Mrs. Lorraine Messenheimer filed suit for separate maintenance against her husband, Sam Messenheimer, actor, song writer and orchestra leader. She charges he neglected her and paid most of his attentions to Joan Crawford, screen actress.

Burlesque Routes

Weeks of Nov. 26 and Dec. 3

Bare Facts—Academy, Pittsburgh; 3, Lyman, Columbus.
Best Shot—Town—26-28, Lyrie, Allentown; 26-1, Palace, Trenton; 3, Empire, Leicestershire.
Bohemians—Gayety, Wilkes-Barre; 3-5, Lyrie, Allentown; 6-8, Palace, Trenton.
Beverly Burlesque—Gayety, Washington; 3, Academy, Pittsburgh.
Brazing Models—Gayety, Montreal; 3, Howard, Boston.
Chicken Tru—Gayety, Scranton; 3, Gayety, Wilkes-Barre.
Dimity Dolls—Empress, Chicago; 3, Cadillac, Leicestershire.
Dimmed Darlings—H. & S. Apollo, N. Y.; 3, Kinship, Brooklyn.
Dixie's Hot Review—Crystal, St. Joe; 3, Gayety, Milwaukee.
Famous Models—Gayety, Providence; 3, Gayety, Boston.
French Models—Empire, Toledo; 3, Columbia, Cleveland.
Fritolites—Irving P. L. N. Y. C.; 3, Empire, Providence.
Ginger Girls—Hudson, Union City; 3, Irving P. L., Leicestershire.
Girls from Haystack—Gayety, Louisville; 3, Mutual, Indianapolis.
Girls from the Palace—Grand, Hartford; 3, Leicestershire.
H. & S. Blue—Gayety, Buffalo; 3, Temple, Syracuse.
Girls from the U. S. A.—Lyrie, Dayton; 3, Empress, Cincinnati.
Hello Pares—Cadillac, Detroit; 3, Empire, Toledo.
High Flyers—Mutual, Indianapolis; 3, Gayety, Leicestershire.
Hindly Belles—Temple, Syracuse; 3-5, Geneva; 6-7, Oswego; 8-9, Schenectady.
Jazzing Models—Gayety, Boston; 3, Plaza, Worcester.
Jazzing Models—Lycium, Columbus; 3, Gayety, Dayton.
Lafayette—Thruppen, Paterson; 3, Hudson, Leicestershire.
Merry Whirl—Majestic, Albany; 3, Columbia, Philadelphia.
Mischief Makers—Trocodile, Philadelphia; 3, Gayety, Baltimore.
Moonlight Mad—Colonial, Utes; 3, Gayety, Montreal.
Mystery Girls—Gayety, Kansas City; 3, Crystal, St. Joe.
Naughty Nitties—Grand, Akron; 3, Gayety, Leicestershire.
Nite Club Girls—Gayety, Baltimore; 3, Nite Life in Paris—Gayety, Brooklyn; 3, Gayety, Scranton.
Nite Life in Paris—Lyrie, Bridgeport; 3, H. & S. Apollo, N. Y. C.
Nite Life in Paris—Newark; 3, Star, Brooklyn.
Nite Life in Paris—Boston; 3, Columbia, N. Y. C.
Record Breakers—Empire, Brooklyn; 3, Broadway, Philadelphia.
Rel Hots—Columbia, N. Y. C.; 3, Gayety, Brooklyn.
Round the Town—Garlick, St. Louis; 3, Gayety, Kansas City.
Society Girls—Empress, Cincinnati; 3, Gayety, Louisville.
Society Girls—Brooklyn; 3, Orpheum, Paterson.
Sporty Widows—L. O. 3, Grand, Akron.
Star—Hyperion, New Haven; 3, Lyrie, Bridgeport.
Step On It—Columbus; 26-28, Geneva; 29-30, Oswego; 1-2, Schenectady; 3, Majestic, Albany.
Step On It—Columbus; 26-28, Geneva; 29-30, Oswego; 1-2, Schenectady; 3, Majestic, Albany.
Sugar Babies—Gayety, Milwaukee; 3, Empress, Chicago.
Tingling Women and Song—Plaza, Worcester; 3, State, Springfield.

RED HOTS (MUTUAL)

"Red Hots" is the kinda stuff they'll go for in the Mutual wheel houses. Norma Noel formerly led the brigade. She's out now, but her place is taken by a substitute, Peggy Platt. It is to them plenty. Benny Platt is the comic, does well, but they don't care about anything but dancing at the Columbia. It's a good comic, grabs laughs and everything, but the mugs want the femmes, hoping the brassiere straps will snap.

"Red Hots" is a demo show out and out. The comic tries his stuff in several scenes, but they don't laugh. They want a lot of Peggy Platt. Two roulette wheels and some around plenty.

Mae Brown oozed out on the runway to tickle them, but they don't like her. She grabbed up the spot and meandered with naughtier numbers, and sewed them up. Her "You can look but you mustn't touch" is a classic for burlesque or anywhere.

The runway gals alternated with Mae Brown and Peggy McAllister, who also did their stuff perfectly. The choristers with the show okay on the shake and shiver.

"Red Hots" has plenty of what they want in burlesque. It's a fast show, with the girls tossing tongues aplenty. A few more of these would make burlesque safe for Izzy Herk.

Edda.

He filed a cross complaint, charging infidelity.

Mrs. Louis Benecio, granted a divorce from Joseph Benecio, singer, said her husband announced he loved another woman and was going to bring her home to live with them.

SAN FRANCISCO

Paul G. Schroeder, 31, musician, formerly employed in a Milwaukee theatre, arrested in company with Elaine Tatum, 15, dancer, whom he is accused to have seduced to the coast from the midwest city. Police say Schroeder has a wife.

Exclusive Bohemian club has put a tax against admission as members of Will Rogers. Club's action allegedly based on Rogers' "kidding" of the organization at the club's link in August. It is reported a prominent San Francisco had proposed Rogers for membership, but under pressure withdrew sponsorship.

'Your Own Funeral' Columbia Sign Out

The danger signal has been removed from the callboard backstage at the Columbia, New York, with the exit of Jerome Rosenberg as house manager.

The placard warned incoming shows that in case of pinch those pinched would have to take the rap. It was ordered out by Mike Joyce, house manager, at the instigation of Edmund Callahan, assistant general manager of Mutual and supervising the runway ensemble at the house.

Since Callahan assumed charge there is less shaking but still plenty of display. Girls now wiggling within the law and just as effective with the fans.

Chi Burlesque Ad Splash Swamps Legit in Dailies

Chicago, Nov. 27.

An unprecedented display of burlesque houses advertising created a new high-water mark for amusement copy for a daily display. Regular loop legit houses were buried beneath the avalanche of space used by the burlesque theatres.

Headed by the Star and Garter, which used full column streamers, ads were drawn up in bold face type, each of the houses (Haymarket, Empress, Diversey and State-Congress) laying special emphasis on Saturday midnight shows.

In coin the ads figured to be the heaviest layout local burlesque houses have ever made and much higher in currency paid than any group of legit houses have tabulated for a Saturday morning campaign splash.

Runway's Song Plugs

Columbia, New York, with its gals, has become a music publishers' delight. The three permanent runway leaders sing two numbers apiece each show. This accounts for six new songs weekly. They used 30 times in the course of a week.

As all numbers are encoored thrice at the very least, it means any tune placed at the Columbia is guaranteed 90 workouts, minus one. That does not include songs sung by visiting burlesque trupe.

MUTUAL LOSES NEW HAVEN

Mutual shows will drop the Hyperion, New Haven, after Saturday. Until another week can be picked up in that section the New Haven date will remain a lay-off on the circuit.

The Hyperion is a Fox-Poli house, with Fox's New England manager, Hershell Stuart, to supplant burlesque with dramatic stock.

Fred McCloy Okay

Fred McCloy, now in his fifth week in St. Vincent's Hospital, New York, where he suffered a minor operation to his leg, expects to be back at his Mutual burlesque desk in two weeks.

Promise of Clean and Sweet Bur. in Minn.

Minneapolis, Nov. 27.

City council license committee is putting it up to the police department here to decide if the Gayety theatre should be granted a new license for burlesque stock.

Mayor George E. Leach revoked the theatre's license because of alleged improper performances by Mutual wheel shows.

The application for a new license was presented by the Minneapolis Amusement company, of which Adolph Porkras and Morris Zaldens of Milwaukee are named as president and secretary, respectively. It was stated that they operate burlesque stock companies in other cities.

Committee members voted to request the police to investigate the applicants for the license and report a recommendation. The committee also requested the city attorney to ascertain if there has been a valid transfer of the theatre's lease from the Mutual wheel to Porkras and Zaldens.

Porkras and Zaldens, present at the council committee meeting, assured the aldermen that the stock burlesque performances under the valid transfer would be as pure as the driven snow and a Sunday school class would be able to witness them without a blush.

Representatives of organized labor urged the granting of the license, but reform organization officials asked that it be denied.

AMERICA'S STOCK

Leo Stevens will stage the stock burlesque shows for the America, Bronx.

Company includes Sid Rogers, Eddie Clifford, Sammy Spears, Billy Walnwright, Lloyd Patrick, Mary Lane, Louise Miller and chorus of 18.

SAM RAYMOND ILL

The continued illness of Sam Raymond, operator of the two Brooklyn Mutuels, the Star and Gayety, while not serious, prevents him from being as active as formerly.

Meanwhile his son Harold is running the Star and Harry Thomas handling the Gayety.

Charlene Barnes, out; Marie Tomlinson, in, "Naughty Nitties" (Mutual).
Dollie Davies, out; Evelyn Whitney, in, "Night Club Girls" (Mutual).
De Belle, in; Jean Fox, out, "Fritolites" (Mutual).

DIRT CASE WASHOUT

St. Louis' first theatre dirt trial in a couple of decades proved a washout when charges against the management and members of the stock company playing a sort of burlesque affair weekly at the Liberty Music Hall were dismissed.

Stock at Altoona
Stock burlesque goes in at the Embassy, Altoona, Pa., next week.
Company includes Ed Miller, Billy Wallace, Al Watson, George Gribble and Jane Gibbons.

FOR RENT

GAYETY THEATRE

PITTSBURGH

Seating 2000

PALACE THEATRE

BALTIMORE

Seating 2100

APPLY

COLUMBIA AMUSEMENT CO.

Columbia Theatre Building

NEW YORK CITY

New York Chatter

Bobby Feldman's laryngitis. Don Irwin and Bermuda to rest. Dunhill cigars have been corked. Vilma Panky is at the Warwick. Bob Herron on the Telegraph. John Byron, scribe, has appendicitis. Bert Moss is opening a club in Florida. Lee Sisters are to be in the Dan Healy floor show at the Madrid. Donley twins are intent on hitting for Havana. Neil Marshall is now a full fledged drummer, signed by Joe Candulla. Lillian Gish receiving a select few at the Drake. The bottom fell out of Sunday night vaude, his along Broadway. Dorothy McCarthy is doing a single. Sil il. Bobby Connelly is buying George Holland's house in Great Neck. Wait Roesser was thrown a party in a night club. Dot Justin has made a tap dance talker. Estelle Ludwig will appear in the next Belasco production. Lou Hartman, Keith's, is with a Wall Street house. Roger Bauer, once WMCA announcer, now with WOR. Lionel Barrymore left his fingerprints on a night club check. Evelyn Boone, American soubrette, quitting. Six more chorus girls have bought peke dogs. In one supper club the other night was everybody but Mr. B. V. D. Phil Rosen was with his mother out nearly every night. Yale and Harvard tackled Broadway on the week-end. Marion Benda is out of "Whoopee," a girl from "Scandals" taking her place. Sammy Smith, formerly actor, is associated with Bill Dawson, vaude agent. Dolly Inez (Carl and Inez) has retired from the stage; now writing and producing. Johnnie Clare and Ted Trevor have split as prospective dancing partners. A Broadway orchestra conductor has a new policy of playing no number more than six weeks old. As soon as the drapes are up, the Charlie Morrisons will have a housewarming. A Broadwayite is endeavoring to start a fad, wearing a red necktie, four in hand, with swallow tails. John Steinberg has brought his nine-year-old son, Larry, from Switzerland. Mosselle Ransom of "Three Cheers," white as a lily, says she is half Indian, and the remainder French. John Wenger has replaced Clark Robinson as art director at the RKO theatre. Elliott Stokely is back in New York and doing press work for "Hello, Yourself." Joe Hannon, fire commissioner, uses torch matches a foot long in his apartment in 86th street. Billy Reardon, in Paris, says he will shortly get a load of the Statue of Liberty. June Tripp, of "Tolly," was a favorite in the supper clubs of Paris. Lee Tracy, of "Front Page," is being upheld by a cane as a result of an injury to his leg. J. C. Stein suddenly last week on the "Ile de France" for Europe. He returns Xmas eve. A mineral water plant received a fancy price for its lay-out for a "Canadian" ale bottling factory. Joe Frisco says all the night clubs are clicking, or are, his ears hearing only locks. Evelyn Bennett's out of "Good Boy" on orders from her doctor. Margy Finley in the role. Evelyn Nesbit is now entertaining at the Joe Ward Club on 125th street. After a long lay-off Harry K. Thaw is again making the rounds of the night life spots. Sam Shain, ex of Paramount and Excellent Pictures, has opened his own publicity office. Babe Forster (first name on the up and up) called for England, leaving her sister behind. Mrs. Clarence (Louise) Willets is press angling the Gene Lewis stock at San Antonio. Fowler and Tamara danced at the home of Cornelius Vanderbilt, who tossed a party for the heir apparent to the throne of Spain. A newcomer to Broadway is Iortense Ragland, Southern type, who sings and dances a la Frances Williams. She's from the coast.

Ann Pennington's parties in her apartment at the Park Central are quite the amiable talk of the town. Pat Rooney, Jr., never escorts a girl less than a head taller than his youthful self. Earl Rickard is m.c. at the Beau Monde Club on Diversity parkway, Chicago. It's a regular floor show. Jack Pepper checked one of his molars with a Bond building dentist. The Roxy retiring room is featuring masonic layouts for the femmes who weep at picture shows. Harry Rose is again strangling himself with the well known imported silk muffler (3d season). Gimblets is suffering Broadwayites to wear their merchandise for newspaper ads. Sheamus O'Mack has been offered a managing editor trick on an Australian rag. Richard Videmar, of the Times sport staff, will baseball write for the Telly. Mort Downey, vocal wizard of the Casanova, when singing "Ramona" interpolating a whistle. Olive McClure, dancer, is entering a musical show where she will also talk. Meyer Solmon is playing the market successfully and will not return to journalism if the luck endures. Nat Lewis has opened a theatrical basement in his Broadway shop wherein a golf school will shortly appear. Blanche Krebs, whose mother died recently, is changing her name to Dorothy Ritter, her mother's maiden name, for sentiment. Dolly Tree is now the surviving designer of Brooks'. Miss Tree retains her connections with the Folies Bergere, Paris. The Hanley Sisters, Midge and Cassie, will go with the Slipper entertainers when they open in another club. Robin Harris, scribe, whose legs were chopped when a motorboat propeller started while he was swimming, is back on his feet. Alys Fitzgerald, large-eyed Ziegfeld girl, injured when a spotlight fell upon her while in "No Pollin", has recovered. Practical jokers are calling the favorite girls of Broadway producers and leaving the name of an agent who is burning up. Sales are depleting in dress vests, since the popular double-breasted dinner jackets do not require them and are more comfortable without. Joseph I. Schnitzer, gen. mgr. of FBO, is "art wiring" of the new "art" theatre now building on 8th street. Named after a vegetable is the fortune or curse of Albert Broccoli, adopted son of P. J. Deccio, who introduced broccoli in this country. Gertie Vanderbilt has met one of those brokers whose tips on the market are fast making her a member of in the money society. Dwyer's Country Club is the billing for the miniature indoor golf course in Dwyer's pool and billiard establishment. Three lasses from Hollywood arrived to take in Broadway. Rose Kinnon, Velma Edell and Lucille Williams. Betty Lee Cooper, blonde showgirl, married five months ago in Paris, is now doing Broadway in sables, and ermine. Robert Wilder has joined the press department of Sam H. Harris. He was associated with the late Dixie Hines. Newspaper people at the premiere of "Rainbow" smiled at the side whiskers of the chorus men, a la Bob Coleman the Mirror reviewer. Ralph Shacklee, the red-headed photographer of White's and Mitchell's, has opened his own studio on top of the Mayfair. Seymour Wallis, star photographer of the downtown dailies, has gone to the class weekly, Panorama, to make round-the-town pictures. D. F. Scanlon, representing British film interests, has gone to Hollywood to sniff around the talkies. Paul Sperch owns a flock of fawns in Pennsylvania and has been taking mobs over to shoot those fat Dutch rabbits these week-ends. Lieut. Richard Grace, Hollywood's flying sheik, is cracking up Park Avenue heights between chapters on his book, "Crashing Into Hell." Aileen S. John-Brenon back on the Telegraph as first string chumma critic. Aileen's Uncle Herbert is due back in town this week. Aileen Harris is resuming her breach of promise suit for \$100,000

against a Montreal millionaire, whose letters she remembered not to forget. Edna May French, of "Scandals," is doing business buying dainty unmentionables and selling them profitably to the other girls in the east. John Carter, N. Y. Times book reviewer, connected with the State Department in Washington. John Chamberlain of the news staff got the vacated post. Flora LeBreton, English musical comedy star, lead in "Present Arms," off for six months by Equity alien ruling, will have ended her off time next week. Lord Northesk, following Pat Rooney, Jr., and Frank Farnum, in an exhibition of the Charleston a la British, is nursing a blackbottom after a severe fall. Al Seigel in a night-club played "Rhapsody in Blue" for Sam Shain, man of the night. Sam wanted to know who the boy concert pianist was! Kew Gardens' agitation over the chateau of the Havel Brothers is centered on the new maid, who sits up all night playing hymns on a soprano saxophone. Evening Post gets a new city ed next week. Rowland Wood, general news editor of Consolidated Press and former city editor of A. P., moves in. There's a new 'phone exchange, Medallion, taking in a fringe of the Times Square sector around 42nd and 7th avenue, which cases off part of the Lackawanna exchange. Madeline Northway, ballroom dancer, has been engaged with a dancing partner, but she has no partner yet to open with her at the Riviera. Miss Northway bought passage for two. Jack Lawrence, sport writer for the New York American, prolific scribe, used to get \$5 a column for his material a short time back on the Port Chester Daily Item. Four other tips have been signed by Lou Schwartz for his 54th street rendezvous: Louise Taylor, Kay Wolfe, Louise Dryden and Ellen Marita. Two English showgirls—Felicity Seddon and Ann Barberova, of "This Year of Grace"—have become habitués of Broadway's smartest ringsides. The former Ziegfeld showgirl expects shortly to open a booking office. She already has several accounts and only needs a bank account. Frank Selzer and Gabe York, exploiters for Fox specials on Broadway, have assumed charge of newspaper advertising for the Roxy theatre. This is the first announcement of the French Costume Ball Jan. 11, at Pavillon Royal on Merrick road. Given by ESAMPLAE, each letter of which stands for one of the arts. While watching a Broadway tenor the other night a sarcastic patron from Park avenue observed: "He has as much personality as a wet powder-puff." Again has the ax fallen on the staff of the Morning Telegraph, beheading six composing room men besides Harry Wooten and Willie Reid of the news staff. Bill Hart, city editor, is now Sunday ed. Nils Auster, Greta Garbo, Bessie Love and Lew Cody are due in New York within a fortnight. Cody is playing vaude dates en route and sails Dec. 14 for London, opening Christmas eve at the Palladium. Knowledge of his last night when he went after an imitation pearl, earning which rolled toward an approaching cab, the doorman of the Frivolt Club was given a note 10 times the worth of the bauble. Flo Ziegfeld presented Marie Dayne with an entire new costume outfit, part of the decoration of her returning to "Rio Rita" in Chicago, after Equity ruled she did not have to return to the Shuberts. A Broadway matinee idol, renting an apartment in a hotel near the Plaza, the other day and signing a lease, learned of his last night home that his ex-wife lived next door. He broke the lease instantly. Batney Gerard, now a realtor in White Plains, N. Y., made a temporary return to show business recently to produce a benefit revue for the Grace Church of that town. Show was pretty good, according to Harney. In a tour of all the Broadway retreats the other night, two out of every five women in evening dress were observed wearing pink gowns. Most of the women looked sour, for 'tis a difficult color to wear. The Waldorf reported planning a 20-hour passenger service between New York and Chicago and a 24-hour train between St. Louis and the east. Walusha now depends mostly on freight.

A girl fainted in one of the over-loaded supper clubs Saturday night. Her boy friend, carried her to the ladies' room. Five minutes later he fainted himself. And was carried to the street to recuperate. Burton Davis, formerly critic on the Telegraph and last season press agent for Gene Buck attractions, is assistant to Walter Kingsley, publicity for Flo Ziegfeld. Davis succeeds Sears Taylor. A statistical Broadwayite calculates that auburn haired females of the tribe which turns around Broadway exceed the brunets five to one and the brunets exceed their blonde sisters six to one. If you know your henna, then figure. The Merley, Jimmie Quigley's place, moves from 48th to the old Eaves building, 110 West 46th. It will be changed. Jimmie's got the new Bay Shore Tavern at Bay Shore, L. I., annoying him exclusively. The mother of George Mayer died Sunday at the age of 84. Mayer is Broadway's champion first nighter, almost invariably accompanied by his mother usually sitting in the first row of all important premieres. More tangos being terped to in the nite clubs than ever before. Jerry Friedman has a special tango quartet giving out at least four sessions a night. The later the hour the more nervy the fancy steppers become. Hope Loring, scenario writer, and her husband, Louis Lighton, producer with Paramount, are spending their Thanksgiving with Harold Bell Wright at Tucson, in the Arizona desert. George Kaufman, of the New York Times, has been catching the Palace, New York, shows for reviews for the past three weeks, owing to the illness of John Byram. Byram has been in Broad Street hospital where he was operated upon for appendicitis. A score of night club dolls who played a benefit aboard the Beren-garia were detained by customs officers for inspection of their make-up bags. Eight of the lasses had silver knives, forks and spoons secreted in their scant costumes—'if that is possible! Two girls in "Show Boat," Fuzzy Kay and Bettye Baker, toured Broadway seeking a "movie" tie-up. After two weeks of cement pounding Bettye dropped out. Fuzzy carried on and landed with Fox. Evan Burroughs Fontaine is pressing agents for work since the Vanities club closed, arrears in salaries. Evan's little sonny boy is attending school in Kew Gardens, L. I., while mother is prepared to go to Detroit for work should Broadway offer nothing. The publicity of the impending marriage of John Barrymore and Dolores Costello has resulted in Warners cuing its salesmen to start a supplementary campaign on "The Sea Beast" and "When a Man Loves," in which Dolores did ingenue to John's quivering pash. A woman was observed in one of the formal rendezvous the other night and her fingers counted 16 diamond, emerald and ruby rings; around her neck was a collar of diamonds, 12 rows deep; diamond pendant with a rock the size of a walnut and earrings so full of gems they resembled miniature Christmas trees dangling from her lobes. Used to be a time when the quotation of complete Wall Street stock prices was a mid-afternoon feature. With the ticker running nearly two hours behind as it did lately, the complete quotations came out about the same time as the sporting news appeared, the top liner in at least one New York afternoon paper called attention to that rather than a sporting event. Harvard has a system of inviting stage comedians and humorists to amuse the football squad on the eve of a contest. The morale idea worked out well judging from the win over Yale last Saturday, thanks to presence of a couple of Friars with the squad Friday night. There is no compensation but such guests accompany the team to the game and are given seats on the sidelines with the players and coaches. The credo of New Haven urchins is "Scrambo," so far as visitors to the Yale-Harvard football game are concerned. Those who saw last Saturday's contest traveled by train and had to trolley to the station from the Row, since the town has only about 12 taxis. The trolleys crawled along in a long line. At each street crossing, the kids would bawl out "Scrambo," it being their way to attract nickels and dimes from the fans.

John Steinberg, of John and Christo, says he'll have the kitchen for Ziegfeld, save Midnite Frolics if Ziegfeld has anything actively to do with it. John says Ziegfeld doesn't want to put a nickel into the place, leaving it to George Olsen to handle the business details and defray all expenses. Because of Olsen's falling-out with Steinberg over the Lido-Venue, Steinberg, booking last August, that eliminates the restaurateurs should Olsen finance the project. A fellow cleverly saved himself from a scene in one of the spiffy clubs the other night when he pinched his girl, causing her to cry. She was about to give him a vocal thrade when he quickly turned to the next table and said to his girl, "Meet Mr. So and So." The girl smiled through her tears, saying "I'm so glad to know you." Then as she turned to give her boy friend the works, he found someone else nearby to introduce her to. She smiled again, saying, "I'm glad to know you." Again she started to cut loose and he selected a woman next. By that time the girl's pain had vanished and she was too exasperated to squawk. Sports Writers' Edge The football pools around the newspaper offices have the mob forking over a weekly \$2 to the sports desks. Unlike the usual pools, these are guessing contests, ingeniously organized by the sport scribes. The boys pay \$2 for the privilege of guessing the winners of all the games for the week. The sports experts have been winning regularly, but the boys are still playing the "pool." Mr. Hall of Times Mordaunt Hall of the Times is still a source of joy to Broadway theatre ushers. He couldn't get a seat in the Paramount the other Saturday, and you can imagine! Gerson's Reason Just why Meyer Gerson, the alter ego for Mrs. Gerson's Fudge Shop, doesn't agree Lucky Strikes sounds like Joe Cook's story of the Four Hawaiians. It seems that Lucky hallyloped against the confectionery business by plugging his cigar for the femmes whenever they craved a bon-bon, stating it saved them on the avoirdupois and yet satisfied their year for the saccharine because of Lucky Strike's individual sweetening. Gerson took this as a personal affront to his business and carries all smokes but Luckies. Incidentally, the figures he'll go over the top this year with a (Continued on page 57)

"Fat" Walsh Freed

James ("Fat") Walsh, 33, former bodyguard of Arthur J. Rohan, Charles Uffner, 33, 225 Central Park West, and Charles Lancia, 31, 261 West 10th street, were exonerated of charges of robbery when they were arraigned before Magistrate McGuire in West Side Court. Following the arraignment Walsh was brought to West 47th street station where he was interrogated by Assistant District Attorney William Ryan in reference to the murder of Rothstein and also the killings of Joe Noa, beer runner who was shot in front of the Club Madrid, 54th street and Broadway, and Tony Marlow who was killed in front of the Hotel Harding, 203 West 54th street. At the conclusion of the investigation Ryan said that he was convinced that Walsh knew nothing of the murders and allowed him to go. Walsh and his two companions were accused of being implicated in the robbery of Arthur Barker, contractor, 701 West 175th street, on Oct. 5 in Central Park at 81st street when an \$8,000 payroll was stolen. Davey was in court but failed to identify the trio.

Stew Judgment

Punching Broadway policeman is not a healthful pastime. Ask John Hackert, 24, salesman, 532 East 83rd street, who was charged last morning. Hackert was "soused" at Broadway and 45th street when he met Policeman Frank Huffaker, West 47th street station. Hackert playfully took a swing at the cop. Hackert never knew what happened. The next he remembered was that a surgeon from Bellevue was putting a half dozen stitches in his scalp. Before Magistrate Gottlieb in West Side Court Hackert said he was sorry. Sentence was suspended.

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Mostly the stories dealt with baseball and prize fights, players and pugs. This series will be reprinted weekly. Each story carries its original head. Story below appeared in Variety of Dec. 20, 1920.

ANTI-EVERYTHING MOB STIR CON'S MISGIVINGS

Sees Day When Deep Breathing Will Be Made Felony

Oswego, Dec. 1.

Dear Chick:

I met a flock of cannons from New York up here workin' the shorts. Prisco Slim was here with his mob but they were working short handed on account of Yen Hoke Pete, their wire, gettin' himself in the boob from tryin' to show off.

It seems they tailed a guy into a bank and thought they saw him gettin' a bale of scratch from the cashier. They followed him out of the jug and when he grabbed a short they also boarded the car.

The mob jostled him around, got his right duke up high enough and Pete cops the poke. Instead of jumpin' off the short, Pete cleans the poke under his coat and discovers nothin' but a batch of Travelers Cheques which have about as much purchasing value for a crook as a dime's worth of German marks.

Pete gives the mob the office to frame that he's goin' to put the checks back just to be smart and show what a good wire he is. He gets the sap in position and he is just about half way into his kick with the checks when the chump rumbles, grabs Pete's right duke and hollers copper at the top of his lungs.

The mob tried to split Pete out from the bird that was stung but it was no use. He hung on like a skunk suit and a big dick who was on the rear platform comes charging in through the car and puts the finger on our friend.

He hasn't been settled yet but they can't get bail for him. The town is on fire so it looks as though they'll throw the key away on Peter. Can you imagine pullin' a giboney like that? The checks were no good to any one but the owner and even if they collared a good sheet and scratch guy to forge the moniker for them they were a cinch to get a fall.

If you see any of the mob tell them Pete is in the can and it looks like he'll spend the winter there while the bunch are hustlin' down around Florida.

I grabbed myself a fighter up here and I expect to get some real kick with this bird before the winter is over. The other night we boxed a guy called "Young Tomato" and my pork and bender hit him with his club in the third round and spilled him all over the neighborhood.

This kid only weighs 120 but he kicks like a middleweight. He has a tap hang on the end of his right arm and when he cops with it he is liable to knock your brains out. I asked him where he got his cauliflower ears from as he's only been boxin six months and he told me "Answerin' telephones." Ain't that the darb crack?

I'm goin to bring him to New York after we get through playin house around the tanks, and I expect that Tex will stick him in one of them prellins at the Garden. If he does I'll bet all the tea in China that he's a big card inside of thirty days.

I want to get him in before that bunch of reformers get in their dirty boots and make it a felony for a man to drink more than two cups of coffee on Sunday. The mob better look out for that crowd. They're the same birds that sneaked over prohibition and if the great American Sap Heads don't watch their steps and get together now, they'll wake up some Sunday mornin' with a copper on the step and won't be let out of the house until they get their permits O. K'd by the Anti Deep

ROSENBAUM RELEASED

Claire Gilbert Failed to Appear on Card Cheating Charge

Murray Rosenbaum, 26, salesman, of 650 Gates avenue, was freed in Special Sessions when Claire Gilbert, stenographer, of 263 Albany avenue, Brooklyn, failed to appear to press a charge of cheating at cards against Rosenbaum.

The defendant, with two others were arrested on the complaint of Miss Gilbert, who alleged the men had induced her to take part in a poker game in the apartment of her friend, Susan Green, at 145 West 71st street in April, 1927. Miss Gilbert lost \$1,000 and Miss Green \$1,500 when it was alleged one of the men rang in a marked deck on them. The two other men were convicted several months ago and received jail sentences.

Phoney "Fator" Held On Old Robbery Charge

A man who police say has been posing as Leo Fator, brother of LaVerne Fator, jockey, but whose right name is Leo Baird, 30, 251 West 51st street, was arraigned before Magistrate McQuade in West Side Court charged with being a fugitive from Atlantic City.

Baird was arrested at Broadway and 50th street by Detectives Ferguson and Gilman, West 47th street station, on information sent here by James P. Malseed, chief of detectives of Atlantic City. Baird is wanted there for the larceny of \$156 cash and a diamond ring valued at \$150 on August 23.

According to the police, Baird met Miss Cook in the Victoria Hotel and produced a card which bore the name of Leo Fator, brother and manager of LaVerne Fator, Hollywood, Cal. He also gave the young woman a photograph of himself.

When the detectives arrested Baird they found a card on which it was then that Ferguson remembered that LaVerne Fator was searching for a man who claimed relationship and was muleting his friends by obtaining small loans and by working some race track tips. Before Judge McQuade he held Baird in \$3,000 bail until next Friday. Meantime the detectives are communicating with Fator and expect to have him in court when the case is called again. Baird refused to talk about either case.

Silinsky Fined \$500 for Welching on Bout Bet

Convicted of petty larceny in having welched on a \$500 prize fight bet, Albert Silinsky, connected with the brokerage firm of W. L. Darnell & Co., 44 Broad street, was fined \$500 and sentenced to the Workhouse for 30 days in Special Sessions. Later the execution of the prison term was suspended.

The complainant against Silinsky was Michael Mitchell of 519 56th street, Brooklyn, who charged that he placed \$500 at two to one on the Deane-Meloney bout at the Garden last February. He claimed that he won the bet and that Silinsky gave him a check for \$1,450 the payment of which was stopped at the bank. He said he subsequently received his original \$500 but not the balance.

Silinsky claimed Michael had withdrawn the bet before the fight.

Colored Girl's Hard Luck

Helen Stewart, colored show girl, was last week sentenced to an indefinite term in General Sessions on her plea of guilty to stealing \$1.35.

Things had broken badly for the girl. After snatching a pocketbook from Lena Thurman, white, she was caught by a cop with the purse still in her possession.

Breath League or one of them societies.

Don't forget about Pete and send him some mink.

Your old pal, Con.

Rothstein Murder Is Before Grand Jury

With the subpoenaing of witnesses, District Attorney Joab If. Banton began Monday the presentation to the Grand Jury of the evidence his office and the police have collected in the Arnold Rothstein case in an effort to bring about indictments. The prosecutor expects to indict George McManus, in whose room at the Park Central Hotel Arnold Rothstein is alleged to have been fatally shot Nov. 4, and at least two other men said to have been present at the time. The indictments if found will charge first degree murder.

Because of the number of witnesses and a large batch of documentary evidence it is expected the Grand Jury will be occupied for the rest of the term.

Many personalities along Broadway have been called to testify. The star witness is Mrs. Ruth Keyes, the Chicago cloak model, who has admitted being present at a drinking party, supposedly with McManus, in the latter's room shortly before the shooting of the gambler. Other gamblers who will be asked to tell what they know concerning the affair are, "Tough Willie" McCabe, "Nigger Nate" Raymond, Jimmy McElhan, in whose home Rothstein lost \$300,000 two weeks before the shooting. A C. "Atlantic" Thompson, Meyer Sam Boston, Max, the Duke, Joe Bernstein and Martin "Red" Bowe. All of those named have gambled with Rothstein for high stakes.

At the conclusion of the first day's session the district attorney requested Judge Manassah J. McQuade to commit Thompson, Sidney Stajer, one of Rothstein's side pals, McElhan and Raymond under bail of \$100,000 each, and Bowe under \$10,000 as material witnesses. In default of the bail they were taken to the West 83rd street jail.

Banton claimed these men had been recalcitrant witnesses and also that they had received threats that they would be "bumped off" if they told what the knew.

Theatre Jam Honkers Fined; Jail Threatened

Patrolman Elmer Dockett of the West 47th Street station, especially assigned by Captain Edward Lennon of the West 47th Street station, to summon motorists who continually blow their horns when caught in the theatre jam, was compelled by Magistrate Maurice Gotlieb. The court imposed fines of \$10 on each offender.

Apartment dwellers near the Ziegfeld theatre have been up in arms because of the noises from the theatre. The magistrates said that he was forced to leave his bed recently and directed a patrolman to serve a summons.

The court announced that he would impose jail sentences unless the autoists ceased blowing their horns.

Gest's Protege in Court

George Buglyand, 44, chauffeur, 50 West 76th street, was fined \$10 by Magistrate McQuade in West Side Court on charge of disorderly conduct. He did not have the money. Buglyand was accused of annoying Michael Khariton, 27 West 75th street, Russian concert pianist, on the street at 3 a. m.

When it looked as though he would be assaulted, Khariton had Policeman George S. Wandling arrest Buglyand. Khariton declined to press a complaint and the chauffeur was freed.

A few minutes later Buglyand accused the pianist of robbing him of \$10. Khariton's cries attracted the policeman again and this time the chauffeur was arrested. Buglyand admitted he had been drinking. Khariton said he came here three years ago from Paris, where Morris Gest had heard him play and induced him to make a tour of the United States. He said he studied music in Russia and Germany and at the time was professor of piano of the Philharmonic in Moscow. He has played numerous theatrical engagements and records for Decca.

5 Days for \$3.50

Ilson Berry, 25, singer of 634 104th street, was brought to the day in the Workhouse in Special Sessions.

She pleaded guilty to stealing a ring worth \$3.50 from the 104th street on Nov. 13.

Don't Play Bridge

(Editorial in LIBERTY of Dec. 1st)

In these days of hurly-burly—automobiles, movies, radio, and such—the old-fashioned pastime of reading rather tends to be squeezed out. We are moved again, as the year rolls round, to say a few words in praise of reading.

After all, most of our knowledge and education depends on reading. When we have left college or high school, or whatever it may have been, our education stops if we don't read. The best educated man we know is a man who simply has kept up his reading.

Among things to read, books should be placed first, of course. Non-fiction is best, and history especially, though the classics, such as Anna Karenina and Vanity Fair, must be included at the top of the list. And poetry should have its place, though it does seem that as the average man grows older he loses his taste for poetry.

The better the book, the better the reading. We advise books above magazines. The high-class magazines come next; then those of the more common kind. Magazines come before newspapers, if our newspaper friends will permit us to say so—though newspapers should be skimmed every day for information. Next to newspapers for occupying the mind we would place radio, and then the movies. Both are useful.

A long way after that, cards. The writer of these lines has a wife with all the modern conveniences, including a profound conviction that if you are going to be anybody you simply must play bridge. This conviction she has voiced frequently and at length, and we have ought not to object to our stating our side of the argument in public.

The finest of people do play bridge; and poker—mostly bridge. Between the two we prefer poker. It doesn't take so much intellect, and fills the bill better when we want to be amused.

But on the whole we believe the playing of cards is a waste of time and of money too, though few people make much money at it. We recall that in our youth this is a true story; there was a brilliant lawyer in our town, intelligent and capable, and with a promising career before him. He was the best whist player in the community and was known for his skill all over the state. Now he is remembered as a man who made \$10,000 to \$12,000 a year at bridge. If he had stuck to his profession he would have been probably one of the foremost lawyers of the country. At cards he made what, in his circumstances, was no more than a bare living.

It has been said that "reading maketh a full man, conference a ready man, and writing an exact man." Cards wouldn't come in, under any of these things. They are not reading, talking, or writing.

Of course they are said to be amusement, and people love amusement. But we believe there are better ways of being amused. If the weather is good, take some exercise—at least a walk.

Getting back to the matter of bridge, we suspect that among all card games auction makes the most interesting, because it is the most engrossing. It is a sterile use of the mind. The brain becomes better for bridge, but not for other things. You learn to remember sequences and plays, but the game you played in 1925 is of no benefit to you in your general living now.

The books you read in 1925, on the other hand, are a part of your life. You are the better for having read them, in all human relations. So we praise reading and denounce bridge. If that be treason, make the most of it.

Dancer's Mink Coat Lost; 2 Men Are Arrested

A bond salesman and an elevator operator in the Hotel Cumberland were arraigned in West Side Court before Magistrate Francis X. McQuade charged with suspicion of stealing a dancer's \$4,000 mink coat. The coat has not been recovered. Detective Roger (Rajah) Meehan of the West 47th street station told the Court. The pair will have a hearing this week. Bail of \$3,000 was fixed but not furnished.

The pair arrested gave their names as Roy Shocker, 34, bond salesman, of 22 West 60th street, and George E. Eaton, 22, elevator operator at the Cumberland and residing at 1 West 102nd street, he said. The defendants pleaded not guilty.

Helen Henderson, dancer, according to the sleuths and living at 825 West End avenue, had her costly mink coat stolen while visiting a friend at the Cumberland. When discovering her loss she immediately notified the rendarmes.

Miss Henderson said she left the apartment of her friend at the Cumberland for about five minutes. When returning the coat was gone. The sleuths learned, they said, that Eaton had taken Schocker to the apartment where the coat was. What impelled them to arrest the pair, the sleuths decline to tell.

Schocker was arrested in 1924 by the local authorities. He gave his name at that time as Ralph Scott. Eaton was never arrested before. Miss Henderson refused to talk to newspapermen.

Duck Shooter's Gun

Stephen McNulty, 29, 17 West 65th street, who said he played in "White Lines," and is known as King Fishy, was arraigned before Magistrate McQuade in West Side Court on a charge of violating the Sullivan law and was held for examination today (Wednesday).

McNulty was arrested by Detectives Mackell and Kennedy. While still in custody, after they had found a revolver in his possession. When asked if he had a permit McNulty admitted he had none and explained that he was going to use the weapon to shoot ducks on Long Island.

MINISTER IN COURT AFTER NITE CLUBBING

Louis Fogler, 27, 1226 52d street, Brooklyn, said to be part owner of the Chatham Club, 216 West 58th street, was discharged before Magistrate McQuade in West Side Court on a grand larceny charge.

Fogler was arrested by Policeman Coleman, West 47th street station, on complaint of Rev. Vincent Zajac, of Whitestone, L. I. It was charged by the clergyman that he was robbed of \$150 and then ejected from the club.

According to the story told by the clergyman, he had been visiting friends in Hoboken and arrived back in New York about 1 a. m. He asked a taxi chauffeur to direct him to a place where he could get something to eat.

The chauffeur brought him to the Chatham Club and a k'd him to the doorman, the clergyman said. After he had been there a short time two women sat at the table. When the clergyman finished his meal he asked for a check and was presented with a bill for \$20.

When objecting he said he was invited to a side room to talk it over. There, he said, two men held his arms while a third struck him a blow in the stomach and then took \$150 from his pocket. He was pushed into the street. The police were notified and Fogler was arrested.

In court the clergyman said he thought Fogler was one of the men who had held his arms, but was certain he was not the one who had struck him and took his money. Fogler denied all knowledge of the affair. Because of the hazy identification, the case was dismissed.

Ramon Socked Only

Ramon, the dancer, with Ramon and Bostia at the Club Lido, New York, reported as having socked Charles Miller, fiddler in the orchestra at the club for snickering while the dancers were dancing, while the story also stated he had pulled out Miller's hair and scratched his face.

That's not so, states Ramon, who said he socked only with his fist; that he pulled out Miller's hair and scratched his face.

Ramon also remarks there is much more to learn in the hand-stand nowadays.

Wednesday, November 28, 1928

Uncommon Chatter

By Ruth Morris

In the Days of '49

What the well dressed woman wore for roughing it back in '49 is exhibited by Charles LeMaire in "Rainbow." Our pioneering grandmothers donned tulle for a good bouncing Covered Wagon ride across the desert. Like the lady evangelist, they trod through cactus and thorn without even tearing one dainty lace petticoat. Why LeMaire saw fit to employ the costume exaggeration permitted by musical comedy, when more accurate and less falsified gowns of the period would have been thoroughly entrancing, is one of those things that ought to keep us awake nights but doesn't.

In keeping with the costuming is Louise Brown in exquisitely ruffled dress and ballet slippers, suddenly taken with a toe-dancing complex in the middle of a big arid desert.

Miss Brown's costume for her first dance was one of those gorgeous side-saddle riding habits that swoop and swirl in teagown fashion and would be guaranteed to make even Baby Peggy look like a grande dame. As always, her dancing was a delight.

Helen Lynd, in more ingenuous frocks, registered well with her dumbbell, baby talk comedy. She particularly enjoyed our proceedings when acting as audience chief. Charles Ruggles, happily cheerful ditty about the arid, dressed in white. That dirge as written and rendered is a masterpiece—doing for the Gold Rush days what the melancholy "Lorelei" does for any beer-drinking party.

Typical California mining town belles all triggered out in—guess what—those familiar muslin and lace head-dresses of the LeMaire school.

Libby Holman, wandering in and out of the plot like Banquo's ghost, looked stunning in gowns of the period and did not make numerous repetitions of her one song, "I Want a Man," tiresome.

Despite its pleasing personalities, intelligent dialogue and a poignantly sweet song titled "I Like You as You Are," here's betting there's no pot of gold at the end of this "Rainbow."

Nap at the Roxy

A series of Napoleonic tableaux at the Roxy lead up to the picturization of Arthur Caesar's one-act, "Napoleon's Barber." They are programmed as an attempt to "bring out, by the subtle power of stagecraft a few striking pictures" in the life of the great soldier. A mis-statement if ever there was one, for in them no subtlety lies. They have a great deal of pomposity, sentimentality and expert lighting, but little dignity. At least, the Napoleon of our imagination didn't walk like a boob.

The first picture was stunning—a black cut-out drop against a red background, with the Man of Destiny silhouetted against a sunset, menacing sky. If subsequent acts would have something to boast about this week, but unfortunately, succeeding tableaux got very papery maoche.

Under "Divertissements" came a toe dance by Patricia Bowman, accompanied by the cotortura of Beatrice Bokin. Titled "A Flower Told Me," it developed into one of those "He loves me, he loves me not" numbers—with Miss Bowman plucking petals from her ballet skirt to aid direction. Fortunately, her future performance as a petal plucking before the de-moing bird gone very far.

The Roxy Ballet Corps entered via an immense street organ spotted, with Italian gilder and monkey, at center stage. The ensuing groups, tripped, ground out on the organ and, in various combinations of green, yellow and graduating reds, made a bright and giddy picture for the finale.

Dusty Looking Show

Style is one of the least considerations of the Broadway week. Whole show looked as though it needed dusting. A red lace dress worn in the scene was effective on the scene who carried it well. Made with blue-velvet-embroidered skirt, mid-length, and belted jacket with sequin trim. Miss Riano appeared

in a sleeveless, multi-colored packet over a neat black satin with full waistline and full skirt—removing the jacket for her eccentric dance in front of the curtain.

Act takes place at a "Love School," to which two aspirants come for instruction and a display of good meaning remarks that seemed to please the audience.

Plugging Mr. Eastman

Featured as Christmas gift suggestions are the Vanity Kodaks on sale at most department stores. They are executed in three shades of grained leather, with case containing camera, lipstick and combination powder and rouge compact.

Alright if you insist on kodaking as you go, otherwise just one of them there novelties.

Wigs and Bobs

Altman is doing his best to help along that trying in-between period that divides the bobbed head from the long coiffure. It is showing evening wigs made of fine silk floss in any desired color. Wig swatches the head and emulates the marcel wave. Also copied in tiny seed pearls and lace.

Ice Stuff

If it's winter sporting that's in your calendar for the Christmas holidays, dash over to Abercrombie & Fitch and make them drag out those trig skiing and snowshoeing suits. One look, you'll hop a train for Quebec.

One suit in brilliantly colored wools, relieved by dark bone buttons and a slight flare beneath a belted waist-line. It's an irresistible invitation to ski—even if you're pigeon-toed. Another costume in any color, has a slip-over parka with brief fur trim and those long Norwegian pants that would look dowdy if we didn't know that the best St. Moritzers are wearing them.

For wear with these are five-piece sets comprising sweater, scarf, stockings, woolly gloves and stocking caps. Gaudy, giddy and neat withal.

The sking shoe, which doesn't sound like jodhpurs, but is spelled that way, is made of heavy "zuni" leather, loose enough for an over-sock, and terminates just above the ankle in a cozy white wool band. Higher shoes, made of some unpromising leather that looks like rough suede, lace snugly up to the knee and are lined with lamb's wool.

Koch's and Harlem

Koch's on 125th Street and the inquiring reporter. How has this conservative old firm managed to stand the dusky invasions of Harlem, and what, if any, are they doing about it?

Koch's sits back on its dignified old haunches and does nothing either to invite or discourage its more than occasional dusky customers. Its merchandise is conservative and certainly not designed to bring in the "enke-walk" trade which finds its wants better suited at those emporiums as—The Classy Dress Shop on Lenox avenue. The display in the window of this latter is a regular knock-down blow of riotous color and snappy—but supple—style. Echoes of this occur in the smaller shops that border Koch's.

Marked colored interest was noted around the home furnishings counter, where yards of gaudy silk are displayed to be made into boudoir dolls and pillows similar to those on view. This particular spot, with its yards of garish, justrous-fabric and giddy trimming, seemed to hold an irresistible lure.

Blumstein's, just up the street, even smelled more modern. A patch of heavy scent came from the cosmetic counter where an oratorical saleslady was demonstrating, with the aid of cream-jars and lotions, how to remove that "tired, yellow look" from that school-girl complexion. That the majority of the listening complexions were of hues ranging from mahogany to ebony was doubtless an unintentional stroke of mirth.

A remnant counter here seemed to draw the only other colored interest manifested in the entire store. Bits of shining satin and

Another Mother!

Los Angeles, Nov. 27. Too much mother interference spoiled the chances of another promising screen actress to land a contract with one of the big line producing organizations. The girl came to Hollywood a year ago and struggled hard as an extra to gain recognition. When she was given her first big part, the mother was advised to stay away from the studio, which she did during the first picture.

Then the studio signed the girl for another picture, which caused Mamma to figure her daughter had landed, and started to chaperon her off-spring on the steps and annoyed the entire company through her kibbitzing and eternal praise of the miraculous find they had in her daughter.

Upon completion of the picture the girl was informed that if they had anything more they would call her. That's the usual easing out.

Woman with Passion For Free Hair Dressing

Los Angeles, Nov. 27.

One of the freakiest phases of the temperamental actress type who wants what she wants, but is never sure just what it is, has been noted in the case of a star who is never permitted to start on a sequence without submitting to a still camera, the style of her hairdress.

The production crew has discovered that the woman has an obsession for changing her hair dressing in a continuing effort to get some effect dimly conceived but never definitely visualized. She even "strings" her hairdresser so that the latter has to be watched to prevent her from falling under the caresses of the player.

With a still picture of the condition of the hair at the beginning of a sequence the assistant director checks up at the beginning of every scene to make certain there has been no change. Especially important is the supervision in case photographing the sequence extends from one day to another.

Houses Opening

The Palace, Bergenfield, N. J., playing week end vaude, goes into a tri-weekly change this week playing six acts.

Wilkinson, Wallingford, Conn., five acts last half.

Empress, South Norwalk, Conn., opened last week. Work started two and a half years ago. Changed hands several times. Seats 1,700. Vaude. Fanny Markus books. Allie Hamilton, manager.

Fox's Palace, New Haven opened Sunday. Bernard J. Hynes, 26, is manager. Hynes brought east by Herschel Stuart, Fox-Poll general manager.

Plymouth, Worcester, opened Saturday. Seats 3,000. Plymouth is second largest capacity in the city. Pictures, with stage presentation, orchestra and organist. House operated by Alfred Gottesman. Charles Lewis, manager.

bright color were lifted, examined and fondled by brown hands probably already manipulating them in ball gowns for wear at Raffles.

Classy Dress Shop on Lenox avenue, resides an establishment hailed without fanfare as a "Beautifully furnished, but on the sign under this simple eloquence appears: "Among Our Methods: French, Nihil, Rhoda, Apex, Phenizee"—all this merely "among our methods."

It may have gotten dark on 125th street, but the shade is only dusk; over and up a few streets is where it's midnight.

Pinaud perfume product company has effected a tie-up with Ziegfeld, whereby it is to be permitted to use the names of his stars on its products—"Marilyn Miller Lotion," "Vienna Segal Powder," etc.

Among the Women

By The Skirt

At the Palace

Whether because of the Sunday opening or the rather dull bill, certainly not the usual Monday afternoon enthusiasm at the Palace. Ed and Jenny Rooney opened with a nice trapeze act. The girl is attractive and young. She wore a white woolen tights suit with a fringe skirt of crystal.

May Wirth, still supreme on horse-back, looked well in a short pleated satin skirt and a big ribbon bow on her hair. Her family were all in colored sport things which did not harmonize too well.

Natasha Novikov, of which that gorgeous statue was made, did an unusual dance act with three men. Her first number, both and flame idea, with one man, was beautiful if a trifle too long, and rather a sensational adagio with the three closed. A violin solo slowed the act up considerably.

Harry Fox and Beatrice Curtis substituted for Grace Hayes and Neville Flosson doing nicely, opening intermission. Miss Curtis wore a periwinkle blue chiffon suit with white collar and cuffs and tiny pink ribbon.

Ted Lewis has a new girl in his act, tall pretty miss who wears first a long white chiffon with stone bodice and later a huge yellow ruffled organdie with a big hat. He has retained the other petite young woman, organdie as she has a tremendous appeal in a little jazz costume with no back and little front. Later she showed a silver and violet thing not so becoming, especially the violet wig.

Mayfair Gowns

At the Mayfair dance Saturday at the Ritz, Adolph Menjou attended, with his bride, the former Katherine Carver, who wore a very daintily cut white bouffant which was vastly becoming.

Vera Teasdale looked charming in a black chiffon and lace worn with green slippers. Dorothy Hall trailed shell pink chiffon effectively. Jean Dixon chose a light black chiffon and Susan Fleming wore a red net embroidered all over in metallic thread.

One Munson looked pretty in a red chiffon skirt with a tight red velvet bodice. Clonborne Foster was sweet in white chiffon embroidered in crystal and Margaret Young wore a gold beaded gown.

Luella Gear was tall and slim in a black lace and Irene Delroy was a vision in a white painted velvet.

John Gilbert's Clothes

John Gilbert, in his latest, "The Masks of the Devil," at the Capitol this week, outdoes his previous performances by a mile. He gives a fine dramatic performance as a young rove who believes himself possessed of the spirit of the devil. There is plenty of the Gilbert love stuff in this one.

His clothes are more extreme than usual and distinctly what the well dressed man should be wearing with a few touches of his own such as low soft collars with evening dress.

Eva von Berne, imported from Germany and since exported, looked very well in most shots and appealingly sincere. Her gowns were all very tight fitting a la Garbo, and displayed a gorgeous figure advantageously. Alma Reubens wore a striking black velvet evening gown and wrap embroidered in rhinestones. Her makeup appeared faulty, however.

Theodore Roberts returns to the screen in this with a scarcely perceptible limp, reminding us how much we missed him during his long illness.

The Capitol presentation this week is spotty but has Dave Schooler, successor to Walt Roesner, who introduced him with a well chosen speech of farewell to the audience, which left Roesner solid.

Schooler has a nice personality, sings well and is an excellent pianist, all of which will help him to endear himself to this audience for some time to come.

The 32 Chester Hale girls worked well and are a great flash for this house. They looked nicely in red and white clown suits and later short pants and capes of huge silver sapples.

Mrs. Wm. Fox's Dept.

Mrs. William Fox has a department of her own in her husband's stage and screen organization.

Mrs. Fox attends to the interior decorations and furnishings of each new Fox theatre.

Besides designing and supervising the work, Mrs. Fox purchases all of the material and equipment called for in the interior furnishings.

It is said the wife of the showman first gave the theatre her attention to occupy herself. Growing much interested, she extended her province until now it envelops everything in furnishings for a new Fox house.

GRAY MATTER

By MOLLIE GRAY

Easy to Forget

There's a show at the Riverside that could easily be forgotten, except for the pictures, "Show Girl" and "Killing the Killer."

Monica and Ann Skelly waste time and interest trying to get in a little weak comedy under the title "Putting on the Ritz." Each girl a distinctive type they are an agreeable pair first in simple frocks of

satin, pink with blue and blue with pink, and again in soft crepes. The blue had its cape collar and bodice trimmed with spangles of a darker color and the pink used only a narrow trim from shoulder-to-hem.

front panel of the skirt plain the rest of three-pleated tiers. Two young men assisted but didn't need to.

Mae Falls (with Reading and Doyle) had her blue taffeta robe with style caught up near the waist with two rows of small blue flowers. It looked like trying to repair a mistake in the cut with a big pink bow

on the right hip. A yellow and a white beaded costume completed the changes.

At the Paramount

Quite an entertaining bill at the Paramount between "Manhattan Cocktail" on screen and "Singer's Midgets on stage. Paramount will probably be shaking midgets out of the curtains for the next two weeks.

Nancy Carroll isn't a beauty but she has personality and she can put over a song; two in fact. "Manhattan Cocktail" opens with a Greek prodigy using most impressive sets and very little else in the way of dressing.

Hollywood has nothing to be ashamed of figuratively speaking. Nancy is partial to gray, using it for a erpe frock with fox trimming and again for a cloth ensemble with notched squirrel collar and deep cuffs.

Lilyan Tashman rivaled Tiffany's but her rival outshone her.

Two Lees in Old Plot

Lila, heiress, falls in love with her father's shipping clerk in "The Adorable Cheat," so he got the general manager's job.

Lila wears sport clothes well. Her striped blazer was three-quarter length, with patch pockets. A dark erpe two-piece frock had a band of satin as the bottom of the blouse and the stitched pleats of its skirt in groups; her tulle gown became darker near the bottom of the skirt.

"The Adorable Cheat" will be popular in the South with two Lees in it. Virginia Lee is as blond as Lila is brunet.

DUPONT'S NIECE IN SHOW

Kathleen Edwards in the chorus of "Treasure Girl," is a niece of Mr. and Mrs. Maurice DuPont of

Winning. DuPont's father was a prominent British actor and tenor. Miss Edwards has studied voice culture under European and American masters.

Football

With Southern California and Georgia Tech now the only unbeaten teams in the country meeting major opposition, last Saturday about proved that it is physically impossible for a football team to go up the modern exacting schedule of successive hard games and remain undefeated. Carnegie Tech, Wisconsin and Princeton each had their chance and the moral story, but simply lacked the physical requisites to come through against opposition which was able to coast along rather easily the previous week while each of the aforementioned teams were playing on their hearts out against stern opponents. So wrap up the psychology and open a can of sardines when the chances are that a team is physically tired. It just can't be done.

When they start rating the teams it looks very much as if the No. 1 group will be an all-eastern affair with Army and Carnegie Tech on top. Southern California, if it gets by Notre Dame, will also have a just claim to equal rating but a comparison of schedules must show the Golden Tornado of the south to lack the stamp of these teams. If it's good enough to whip the world. The proof just isn't there in Georgia Tech's list of games. N. Y. U. bases its claim to fame on the whirlwind exhibition it unloosed

things happen. Pitt isn't so strong that the Nittany Lions haven't got a chance, despite a mediocre season.

Close to Toss-Ups

Brown-Colgate and Syracuse-Columbia appear to be the toss-up games of the day. There isn't much of a choice in either of these directions. Colgate seemed to find itself against Syracuse but previously had completely wilted against N. Y. U. and also lost to Vanderbilt in an early game. Brown has only been beaten by Yale although in losing permitted the Blue to run up 22 points in the third game of the season for both teams. The Providence Bear also nipped the Bulldog for 14 points. However, Colgate is the choice on the form it flashed against the Orange.

Syracuse is given a slight edge over Columbia because of having met the more trying opposition and due to its replacement material plus Baysinger's punting and passing. If the Salt City ends haven't improved, Columbia is quite apt to roll up heavy yardage off the tackles and around the wings. Likewise, Georgetown seems a slightly better team than Detroit. The Washington residents are going into their 10th game of the season, a long grind and equal in length to Army's schedules but one short of

Probable Football Winners and Proper Odds

By Sid Silverman

November 29

GAMES	WINNERS	ODDS
Pennsylvania-Cornell	Pennsylvania	9/5
Pittsburgh-Penn. State	Pittsburgh	10/7
Syracuse-Columbia	Syracuse	10/9
Colgate-Brown	Colgate	10/9
N. Y. U.-Oregon Aggies	N. Y. U.	8/5
Georgetown-Detroit	Georgetown	6/5

December 1 and 8

Army-Stanford (Dec. 1)	Army	6/5
So. Calif.-Notre Dame (Dec. 8)	So. California	6/5

(Predictions based on fair weather)

against Carnegie, yet there's not another big team in the country which has had a four game buildup prior to its initial important contest. That's more than enough to offset N. Y. U.'s claim to top ranking. Granted that Meehan's eleven was the best in the land last Saturday what about Carnegie as it played against Notre Dame and Georgia Tech against Notre Dame. Each probably was top on those particular afternoons but the Soldiers and Slibes have cleared the highest hurdles the most times.

Army-Stanford

For the coming Saturday the Cadets must get by Stanford, Pop Warner, his wing backs and reverse plays to stick in the upper strata. Cagle being hurt and twice removed from the Nebraska fray isn't good news to the Cadets in olive drab. But Army's physical condition will be paralleled by Stanford's 13-13 tie with California and then the immediate long hop east. Besides which the sunny coast exponents may run into some typical Thanksgiving weather on this end and that won't help. The Cadets had better win or the coast will never stop shouting about it. Like everything else out there, the Pacific defenders still think they don't play football in any other section. Stanford has been beaten by the Olympic Club 12-6 and Southern California 10-0, so the Army figures to come through.

Turkey Day doesn't offer much in the way of nationally important games. Penn is as close to being two to one over Cornell as any football game can be these days, while N. Y. U. should certainly have enough left to bid for the Oregon Aggies who are coming a long way with three defeats behind them. Strong's showing against Carnegie will unquestionably give him All-American honors and this week he has an anti-climax chance to run up his individual ground covering yardage which the middle west notes upon in its gridiron statistics.

Penn State may give the Pitt Panthers an uncomfortable afternoon, although Pittsburgh has rested since depriving Nebraska of a first down. But this, too, is an annual meeting in which strange

Stanford's 11. Georgetown moves out to Lake Michigan for this one, and if the air isn't too frigid should come through.

Jumping ahead 10 days, Southern California has an outstanding chance to take Notre Dame on the Coast. The Irish, even though the Catholics will have rested since the Carnegie defeat, Howard Jones' outfit meet Oregon this Thursday, and while they'll have to keep moving to win the game should keep them in shape, with eight days in which to ready for Rockne. This makes the Los Angeles squad another game playing an 11-game schedule.

At the present time Southern California figures a six to five favorite in their own back yard, but if Oregon wins that should drop to even, and especially if Knute trots his boys west early to get them acclimated. Indiana also must be taken into consideration. At least Jones' team has met the best the Coast has to offer and hasn't been scored upon by either California or Stanford, the former game being a scoreless tie. This western group is reported as powerful and shifty, with Hibbs, tackle, always important. A year ago the South Bend unit won 7 to 6. It is doubtful if they can repeat, even in the face of the Army flash.

CHI GOES FOR HOCKEY

Chicago, Nov. 27.

Black Hawks, Chicago National Hockey Team, controlled by Fred McLaughlin, husband of Irene Castle, opened its second annual winter season at the Coliseum. Opening night attendance was just about capacity with the class element of the town there.

Indications are that the mob has gone wild over the game and will turn out for it for the rest of the season, which closes in March.

Fairbanks' \$15,000 Idea

Douglas Fairbanks is promoting the idea of raising a \$15,000 prize to be paid to the winner of a match play golf championship, which he suggests be held in connection with the \$10,000 Los Angeles Open. The latter event is to be staged at the Riviera course in January.

Punch Goofy Test

Chicago, Nov. 27.

Illinois Boxing Commission has ordered that all boxers suspected of being punch drunk must submit to a mental examination before working here. Shuffle Callahan was the first called on suspicion. He was okayed.

IN BATTLE OF FOULS KAPLAN THE GOAT

By JACK PULASKI

One of those things at Madison Square Garden Friday night. Main bout ended in a foul, at least so it was announced. K. E. Phil Kaplan, warhorse of the middleweights, was on his way to a distinct win over Harry Ebbets, younger and newer comer into the division. Suddenly Harry went down in the fourth round. Referee Louis Magnolia picked up the freepoint boy and dragged him to the corner.

Fans near the ring and in the northeast part of the Garden declared it was not a foul blow but a hard left hook to the stomach. Magnolia is a good referee and perhaps he was right. If so he saw something that the bunch in the northeast didn't. Kap was 2½ to 1 favorite and it looked as though the odds were right shortly after the boys started socking.

Kaplan has lost on fouls before this. Some of the others may have been intentional to save himself a beating but this time he seemed innocent. He shouted that to the skies and all but took an oath that he had committed no wrong. There was no reason why Phil should have resorted to such tactics because he was easily Ebbet's master.

Another thing, it was Ebbets who was inclined to foul. He smacked Kap below the belt several times and was warned for it. Phil refused to protest, not being hurt. So it seemed ironical that Ebbets should have lost in the same manner. Phil beat Harry last summer, their match last week being a fill-in because the boxing commission refused to o. k. an opponent (not either of these batters) for Young Stribling. The commission figured it would be just another act-up for Strib.

Too Bad

Fair crowd in. Semi-final was a bust, sadly for young Wild, Norwegian. They stacked this 20-year-old kid heavy against Arthur De Kuh. That was a mistake. Wild has been here only a couple of months and the reports from other cities were laudable. It was just like those shows that they say are great out of town, but do a pratt fall on Broadway. Blonde Wild seemed to know nothing about boxing. He elected to mix it up with De Kuh who can sock. Less than a round.

The first 10-rounder lasted into the eighth, when Joe Monte, tough Boston boy, was technically knocked by Max Schmelling, German. Smacking this Monte boy down is no little job for he is willing and game. Here again the out of town dope was all wet. Schmelling, it seems, was floored for the full count in the sticks, according to the boys. He showed considerable boxing ability and a right cross that must have won medals.

Schmelling, who weighs in the 190's started giving Joe a wallpaping in the first round and the Bear-Eater looked groggy. It was not until the sixth that Max chopped in a short, straight right to the chin and down went the librarian. Joe stalled out the round but after he took it on the button in the eighth, the third man in the ring stopped it. Monte got in, but as the Fritzle came toward him, Joe's hands were at his side. He just didn't know what it was all about and the referee, Arthur Donovan, was fast enough to see it.

Pathe's B. B. Ringers

Los Angeles, Nov. 27.

The M-G-M studio employees organized a baseball team and defeated a number of other studios with organized teams of long standing.

They assumed the championship until challenging the Pathe studios which did not have a team, but within a week's time organized one. When the game was played, the champs not only lost to a heavy score, but were razed by their sup-

On the Square

(Continued from page 46)

opened last week as a regulation Coffee Pot with java beverage at 5 instead of 50 cents a cup as under the former regime.

The Lantern had been one of the first tea room cabarets in Greenwich Village and among the most prosperous until the Coney Island racket down there began to wane two years ago. The props held on sanguine that the drop was merely temporary but finally threw up the sponge.

Pony Boys Handicapped

Buildings in the Times Square section harboring racing clockers, tipsters and bookies are in for a thorough recent crusade made against such joints by Chief Inspector James S. Bolan's squad.

Several side street buildings on the Square in which the devotees to the giddyaps make their headquarters suffered visitation arrests and now enjoy the continued presence of a harnessed copper pending disposition of their cases later in Special Sessions.

One building within a stone's throw of the Astor has three coppers installed, all on the same floor and a three-shift schedule operating.

Kelly Is On Corner

A new traffic cop at 46th and Broadway. He's new to that intersection but not new along the big motor stem as he has been long in service and moved down from 52d street and Broadway.

His name is Kelly. He becomes the traffic sidekick of Barney, the everfaithful of the 46th street corner where he has been on duty 14 years. With Barney was Joe Sherer, on the same post 18 years but who recently retired from service. Joe, in plainclothes, bobs up occasionally at his old pasture just to see that it is still there.

Cops Protecting U. S. Navy

The cops have launched another drive against the "pleasure men," who linger around Liggett's in Times Square nightly. The peculiars attract lonesome marines to the spot whenever the fleet's in.

The queer boys camp openly and brazenly without apparent fear of the gendarmes. When chased they hop into Liggett's for another cup of chocolate and then back to their former stand.

Thus far the bulls have merely been chasing the nances off the corners to make the spot safe for the Navy but promise arrests later.

Gendarmes After Snipers

Billposters, sniping in and around Times Square are encountering opposition from the cops.

Last week a bill shooter putting up placards for "The Squealer," was pinched by Officer Hurst under Penal Code 121.

Although getting off with a reprimand and arrest brings out the fact that the Broadway Business Men's Association and 42nd Street b. m. have united in making vehement protests to the police to stop the sniping around the Times Square district.

It has gotten so the posters have been fighting over spots where placards and tackards can go up.

A New York motor bus company has a hook-up with a commercial airplane concern. Daily trips to a Newark airport are announced, passengers there to go aloft in a Ford metal plane for a trip over the metropolis. Visitors are thereby offered a chance "to see all of New York." The nick is \$7 per person for the bus plane ride combined.

Getting Away with Murder

Two playwrights in New York started to have a good time the other day. After speaking in several speaks, the boys decided they needed more excitement.

Walking into a 5th avenue jewelry store, they asked to see tray after tray from the show case. Suddenly one took off his hat, pushing it down on the head of the clerk, whilst the other threw his coat over the clerk's head. As a rule this would have meant the hospital for both in that store, if not worse, but they got away with it, laughing the whole thing off and the store agreeing their good time was the excuse.

Wrong Capsule

Capsules containing six flints and a wick guaranteed to fit any cigaret lighter are on sale in several places around the square.

A chiseller on the film curb in front of 729 7th avenue bought one intending to fix his unruly lighter when he got home. At lunch he swallowed the capsule containing the flints and wick instead of the one he usually took for his indigestion. Told his friends about it but he burnt up.

Where the Park Central hotel had a monthly advertising budget of \$25,000 before the Rothstein case it is now spending less than \$5,000 for newspaper space, according to an authority. This executive of the hotel regards the shooting as a boon to biz, pointing out that every room is taken and the place is more crowded with transients than ever before. The hotel still has ritzy ambitions, however.

The "Hide" in Hideaway

Business has dropped plenty in the raided speakeas with general impression of props that patrons either figure the joints closed or else are wary of the authorities' visits which take all the hide out of a hideaway.

Most of the joints grabbed in the raid two weeks ago were possession cases which would not warrant padlocking although might inhibit a restraining injunction against further liquor sales upon conviction.

Undecipherable Sign as Trade Promoter

Several speakeas around the square have signs framed behind the bar reading "Wybmaddly." Invariably visitors to the resorts inquire of the bartender what it means and get the reply, "Will you buy me a drink if I tell you?", the letters in the sign meaning just that. Judging by the number of signs seen around the gag must be a trade stimulator.

porters who lost on the game. It was later discovered that the Pathe team had a number of ex-professional ball players, including Archie Campbell, pitcher for the New York Yankees; Frank Marking, catcher in the Coast league; Fred Morehouse, second string pitcher for the St. Louis Cardinals; and Danning, also catcher for the Cardinals, and Robert Armstrong who played on the University of Washington team.

Cops Grab Wireless Set Sending Info from Bowie

Baltimore, Nov. 27.

Rumors that info on the pones at Bowie was being radioed by bootleg broadcasters apparently became a reality last week when police raided a house one mile from the track, arrested four men and seized a

radio transmitting set. Apparatus seized included a vest-pocket transmitter with which, it is alleged, one of the clique stationed at the track wirelessly the gang in the house, who relayed it by wireless and wire to northern cities in time to get bets in ahead of the regular track reports. Police got onto the racket through intermittent flashes noticed coming from the roof of the house. These were apparently caused by reflectors and were probably heliograph signals. The four men arrested and charged with making a handbook and sending illegal racing information gave the names of Peter Coane, John Fuy, Thomas Payfe and John Troy. Hearing was postponed until this week to enable Federal radio authorities to study the seized apparatus and determine whether Governmental radio regulations had been violated.

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50 YEARS AGO

(From "Clippings")

Some idea of the theatrical map may be gathered from the booking of Lawrence Barrett. From Montgomery, Ala., he played six weeks of one and two night stands clear to Rochester, N. Y., previous to coming into New York for a run at the Park theatre. These days you couldn't play a turkey tab through that territory.

By an amendment of the rules the Rugby Union of England introduced the institution of the touchback into football.

Scarcely 1,000 spectators gathered to see the collegiate football championship fought out between Harvard and Yale. Yale kicked a field goal late in the second 45-minute half and won. On the other hand, a baseball game in California drew a crowd of 6,000.

Among the freak athletic contests popular then, William Perkins engaged for a side bet of \$250 to walk eight miles while a pony was trotting 15 miles.

Dan Rice's favorite horse died in St. Louis at the age of 20. Animal had been rescued when the minstrel man's show boat sank in the Ohio river and was being shipped home when it dropped dead.

Lobby exploitation ideas were crude. Lotta, playing in "Pique" at the Park theatre, New York, put on display life size portrait of herself in crayon and the idea was regarded as worthy of mention as a sample of showmanship.

A Nevada hotel man, failing to get a painter to put numbers on the doors of his rooms, tacked on the doors the cards of a whole deck from deuce to ace and found the system entirely satisfactory.

15 YEARS AGO

(From Variety and Clippings)

Even so far back show business amalgamations were in vogue. This time it was reported K. & E. and Shuberts would be merged shortly after the first of the year. Already the rivals were concerned in a booking pool.

Choice of a New York License Commissioner meant something to the theatre trade, because he controlled booking agents. A new incumbent impended. Show business was urging appointment of Jim Holland, boss of the Central Federation of Labor, or Harry Deveaux who had headed the old Actors' Union (not White Rats).

Evelyn Nesbit was making her first appearance in Pittsburgh. Harry Thaw's town, Alvin and Alvin and some kind of a demonstration was looked for. Nothing happened.

The dance craze was at its apex, but salaries were not so overpowering. Mr. and Mrs. Vernon Castle were dancing at Rector's, New York, at \$1,000 a week, while Maurice and Florence Walton drew \$500 at the College Inn, Chicago. These being tops.

Best indication of the state of business at the new Palace, New York, was the appearance of plenty of passes calling for seats at matinees including Saturday and Sunday.

Vaudeville slump appeared to be spreading throughout the world. A circus bill at the London Opera House blew with unpaid salaries, the circuit halls were starving. Situation was no better in Paris.

Inside Stuff—Pictures

Ever since Cecil B. DeMille rose to directorial heights it has been one of Hollywood's favorite traditions: that DeMille got his start with a megaphone by directing "The Squaw Man," the first picture made by the Jesse L. Lasky in December, 1913. DeMille has been given credit for making this picture, but he had nothing to do with its direction. That entire film was directed by Oscar Apfel, who is currently playing a part in the Los Angeles legit production of "The Royal Family." DeMille, as a member of the triumvirate of Lasky, DeMille and Samuel Goldwyn who made up the Jesse L. Lasky Feature Play Company, came to Hollywood to start the studio which eventually became the Paramount West Coast studios of today. He engaged Apfel as the company's first director. At that time DeMille, who had been writing and staging musical comedies with Lasky for vaude production, knew nothing about directing film and, in fact, little about pictures at all. During the making of "The Squaw Man," DeMille was an observer and decided he wanted to direct, learning the rudiments under Apfel's tutelage. DeMille's first personally directed picture was "The Virginian," the fifth picture made by Lasky.

A German screen actor was brought to Hollywood and placed under an optional contract. He was here a year without being given a part and when an independent producer sought to borrow him from the producer to whom he was under contract, the producer asked \$2,500 a week for the actor's services. This was too much for the independent, who later met the actor on the boulevard and learned his option was for renewal. The producer asked the man to come around and see him if the option was not taken up. Two weeks later the actor showed up and was glad to accept \$250 a week for the part offered by the independent.

The editor of an alleged Hollywood holdup magazine who reviews pictures for his own publication has had his motives impugned in one instance where he criticized a story as distinct from other production factors.

The editor was not exactly an uninterested party in the transaction. In the early stages of the picture's preparation having been commissioned to write a screen treatment of the novel on which the production was based. When he turned in the adaptation he was paid the agreed price of \$3,500.

When the producer and his aids examined more carefully the adaptation it was decided to scrap it in toto and to turn the job over to another, which was done. Later the adapter-editor or editor-adapter saw the finished product and in print said he didn't like the story. Nothing was said about the company having made an error in not accepting his epic.

Warner's national campaign on the premise that it was the first to let the people "hear and see" pictures is being followed on a smaller scale but with the angle of tone being emphasized by Photophone.

FBO, the biggest producer holding the RCA license, is preparing a series of institutional ads along these lines. The first is directed to David Belasco and the next is dedicated to Caruso. Hy Daab is spilling his best English in these.

F. W. Murnau, Fox director, not only believes in realism in his pictures, but is also convinced that anybody can be made to act, so long as he or she is the proper type. So, when he wanted a waitress for a special part in "Our Daily Bread," he sent out the studio scouts and the latter combed Los Angeles restaurants, bringing back dozens of real-life waitresses for tests.

Greta Granstedt, film actress, who had never met Murnau, wanted the job. She donned a waitress's costume and appeared on the set.

When Jim Ryan, the studio casting director, who did know her, appeared, she hid behind a backdrop until he vanished. Then, having wielded a tray in real life herself, some years ago, she did her stuff and because of her beauty, caught Murnau's attention and got the job.

In a recent film house review on the Roxy, New York, Variety's reviewer mentioned an outstanding effect attained by the house organist in simulating the roar of a crowd as Al Smith, in a silent newsreel clip, motored up Broadway. Follow-up information narrates that the organist had nothing to do with it.

Effect of the sidewalk mobs yelling was attained by running off a Movietone news football subject in front of a dark lamphouse simultaneously with the silent projection of the Smith episode on the screen. Resultant roar from the Movietone horns behind the screen was blended with the house orchestra going full blast. Its still quite an effect.

There seems to be a tip off to studios in Hollywood from public stenographers. Recently a scenarist wrote a story in the rough and took it to a public stenographer on Hollywood boulevard, dictating it to her. He called back for her script five or six hours later. He had not spoken to anyone about the idea of the story or discussed it in any way.

The next day the scenario department of a studio called him up and told him that they understood he had a story by such and such a title and that it interested them very much. The writer seemed much surprised and told the scenario department that he could not see how they could get this information as he had told nobody. The reply was that "walls have ears and if you want to sell your story come on over."

Bess Meredyth, scenarist writer for M-G-M, was called to speak at an annual dinner given by the Waps, an association of women press agents. Her opener was to the effect that she was very glad to have the opportunity to speak as she had just been in a story conference all that day and all she could say was "yes, Mr. Stromberg, yes yes."

Just then Barrett Kiebling, press agent for C. B. DeMille, interrupted and informed her that she had been talking to complain about her himself "has been saying 'Yes, Mr. DeMille' for the past five years."

One of the younger screen actresses now under contract to a leading producer on the coast, recently married the son of a screen star. While reluctant to admitting the marriage, she is assuming an air of independence and dictating to her employers as to what parts she will play. She recently made an individual hit in an all star problem picture. When the producers wanted to cast her opposite one of their biggest male stars, she declared she would play opposite no man. After the storm had calmed, the actress accepted an assignment to play opposite one of the company's lesser known stars, which she figured would give her a more even break in the billing and a possibility for "stealing" the picture.

Talker trailers are okay in houses that have a straight sound policy. But where the week is split the director or five minute trailer costs the exhibitor an extra four bucks for the day. The union insists that the extra man make an appearance whether the sound is for an ad or for the goods.

Miscellaneous jobs in the Paramount home office for the past decade have finally materialized into a title for Jerome Novak: "He is now manager of the poster art department, succeeding Frank Blakely."

B. E. Norris, president of Associated Screen News, Ltd., Montreal, told a business meeting there that "Canada had no more use for a big producing studio than Hollywood had for a pulp mill, and so hummered another nail in the coffin of the concerns that spring up overnight here at times urging people to invest money in Canadian Moving Picture Production. His organization did the photography for Guy Weadick's Calgary Stampede picture which is about to

be released here. That was not to say, he added, that Canada would not be utilized for long shots and it was being so used.

Partisans of highly expensive sound stages are pointing to results being obtained at M-G-M on the coast. These stages admittedly undergo the severest test from outside interference as the wall of our stage is less than 40 feet off Washington Boulevard on which traffic is heavy. In spite of this, the stage is employed at all hours of the day.

Ramon Romero started out in New York City a few years ago to become a great actor until someone told him he had literary talent. He accepted the advice and came to Hollywood, where he became a freelance press agent, fan writer and later a scenarist. He holds an unusual record for working at more studies than any other scenario writer. Now he has returned to his old love, acting, by accepting an assignment from Columbia to play an Indian boy in one of his own stories, "The Indian Mother."

When a character actor, a pioneer in the picture biz, and up in the big money, left one of the biggest producing companies, after many years of contract service for it, he began free-lancing.

An agent friend took him to two companies and virtually sold him to both at his regular salary, \$2,000 weekly. The first job involved a six to 10 weeks' engagement, the second was for less than three weeks. Both companies decided they wanted him, but meanwhile, for what he believed political reasons, the actor signed with another agent on a short term contract.

The second agent gave the first agent a written acknowledgment of his rights on the long job but not on the short one. Then the second agent sold the actor for the short time engagement at a 25 per cent. cut in salary. Next, he went to the first producer, told him the actor was not available but that he had somebody else for the job and sold him the actor for the long engagement. The first agent appears to be left entirely out in the cold and, meanwhile, the actor is plenty burned over the whole deal. The agent who got the short time job for the actor has retired from the business.

Inside Stuff—Legit

The leading man in a west coast legit production has suffered considerably during the run of the piece from unjust criticism. During the years of his prominence as a picture actor, he acquired a reputation for his ability to "tip 'em over." On the stage he has given his own interpretation of his part with the result that subsequent comments by many of those who have seen the show have been to the effect that it was okay, "but it was too bad the leading man was drunk." As a matter of fact, he hasn't touched a drop since a month before the present production opened.

Ashton Stevens' review of "Her Unborn Child," at the Central, was jerked from the Chicago Examiner after a few thousand of the early edition had hit the street.

Among other things, Stevens nicknamed the lecturers who are to appear at the "women only" matinee the Contraception Committee.

E. Coppas, owner of the Columbia Shoe Repairing Co., 48th street and Seventh avenue, was summarily summoned before Magistrate Gottlieb in West Side Court on a charge of unlawfully withholding property. Bessie Hinton, 226 West 50th street, an actress with the Blaney Players, said that she had brought a pair of shoes to Coppas' establishment to have them stretched and they were ruined. When she complained, she said, Coppas refused to give her the shoes or her receipt. After a consultation between the judge, Miss Hinton and the shoe man, an agreement was reached and she accepted the shoes and a sum of money.

John Harwood, English stage director, who has directed a number of Broadway plays, "scored" on Hadden Swaff. Harwood was in London last summer and attended the Derby. He met Swaff there, greeting him in this fashion: "Hello there, are you going to criticize the horses too?" Swaff didn't hesitate to answer "I could do that too."

Charles Gilpin, colored actor, was to have appeared in "The Front Page," in the character of a Chicago ward heeler. He was kidnapped and during one rehearsal was in a dressing room instead of on the stage. Jed Harris stormed around the place and the scene was gone over again. Gilpin's exit line was: "If you want me, I'll be up at Dan's place," a drinking spot. He spoke the line then turned to the producer saying: "And that goes for you Mr. Harris." Gilpin walked out and did not return. The character was written out of the play.

Inside Stuff—Vaudeville

Canadian R-K-O bookers have been tipped to be on the lookout for local acts wherever possible. Best thing to show up in recent months was Dr. Maximilian Langsner, alleged criminologist, and Fred Schaffer grabbed him for Pantages in Toronto.

Langsner was a bust as a lecturer in the West, but stood them in the aisles on curiosity following a tremendous plug by Toronto dailies, who seem to think Langsner will solve the mystery of Ambrose Small, theatrical millionaire, missing since 1919.

Keith bookers apparently continue covering shows on Mondays, judging by the few that were on duty before yesterday.

As the Keith bills in New York now open Sundays, it was generally believed that the bookers would catch the shows on that day, giving Monday free booking.

Under the old regime of doing things, the bookers usually spent Monday covering acts as the shows opened that day.

Max Gordon is reported to have made a profit of \$100,000 through his option on 10,000 shares on Orpheum Circuit stock. Marcus Heiman, then Orpheum's president, gave Gordon the option when appointing him general manager of the Orpheum. The option called for \$32 a share. At one time and for a long while it looked hopeless, but with Radio getting in on the Keiths and the stock leaping, Gordon sold last week from report when it reached 42.

Chances are against Gordon continuing with Keith's after Radio-Keith-Orpheum stops in officially. He is no longer connected with the chain's booking department, and his usefulness in the production department has been displaced through Megley virtually assuming entire supervision of that department.

Tommy Gray's first skit has been sold to Paramount for a talking short. It was a bit in Sam Harris' "Music Is My Love" some years ago. Paramount paid \$1,500 for the skit, with Tommy's mother getting \$1,000 and Sam Harris \$500.

A payment of \$200,000 of N. Y. A. bond was made last week to the several vaudeville managers who had subscribed for them eight years ago. Among the holders were the Lowy, Fox and other vaude circuits.

Eddie Weber and his wife Marian Bidner have been off the stage for about a year dating from the time they were reported receiving a fortune for their invention of a patent needle. Weber is returning to vaudeville desirous of being active. He will be teamed with Virginia Ray.

One L. A. Critic at Last Busts Out to Tell Truth About Shubert Revues

Los Angeles, Nov. 27. Out here, where panning a show is not considered in line with the spirit of boost everything, Harrison Carroll of the Herald, local Hearst sheet, has been the first to say bluntly what other newspapermen have been saying privately about the type of Shubert revue that gets this far west.

In his comment on "Gay Parade" Carroll wrote: "A critic enjoys this advantage over the public: he gets paid for seeing such shows as 'Gay Parade'."

"The discouraging fact about this extravaganza of vulgarity is that it will probably fill the Biltmore to the rafters just as its predecessor, 'A Night in Spain' did last year. I can think of no other way to describe 'Gay Parade' than as an insult to the intelligent playgoer. Its gags are old, its situations and some of its dancing are downright raw."

"One of the few really effective numbers, 'Mothers of the World,' dates back, I believe, to the second 'Artists and Models' show put on by the Shuberts."

"I might add that some of the props look as if they have been through a season with Sells-Floto. 'Gay Parade' has a touch of sadism and exploits the effeminate man as no other revue has. It is about the limit."

Smart Reviewers

Despite their reviews, the coast critics are exceptionally smart on shows, though seeing but few of the originals from the east. Mr. Carroll referring to the "Mothers of the World" number as dating far back to a New York Winter Garden revue of some seasons ago is a point in proof.

As long as three years ago at an informal luncheon of the dramatic reviewers in San Francisco, they agreed it would be useless to speak too plainly about the eastern shows reaching the coast, as it might discourage the very few that did go out there.

One of the critics said: "These turks coming out here are terrible, but what's the use? They are all the public can see so they don't know much better or else. We let them down each time because otherwise an eastern musical couldn't draw its breath in this section."

Frisco critics are the example of the entire bunch of reviewers along the coast. They know all of the tricks and all of the answers, but have been covering up for the eastern shows, including such few dramas as ever can get over the desert, in the hope that some day some eastern producers will try to stop cheating and fooling the west.

Tucson, Ariz., Nov. 27.

When "Gay Parade" hit this town Saturday the Rev. R. S. Beal (Baptist) denounced the show as "corruption of youthful morals," and gave a heated Sunday sermon on "paraders of suggestive filth."

The result was a sell out house on both shows.

The management, aware of the minister's tirade, cut out some of the best scenes. Some disappointment but no one asked for a refund.

Certain for next show went up at 6:45, to permit the company to leave for its Sunday opening at Los Angeles.

Pianist's Vocal School

Los Angeles, Nov. 27. Edwin Schneider is opening a school for vocal instruction out here.

Schneider formerly was piano accompanist for John McCormack.

"SHEBA" UNDER WAY

Mike Mindlin's "The Queen of Sheba" is in Atlantic City this week.

From A. C. it goes to Werba's Brooklyn, thence to Jackson Heights, Long Island City, and next into New York.

GRAND ST. TO CHI

Chicago, Nov. 27. Although previously canceled, "Grand Street Follies" comes into the Garrick Dec. 2, as originally announced.

Engagement is limited, with "The War Song" to follow Christmas week.

A "Ladder" Party

Edgar D. Davis, the big rubber and oil man, threatens to revive "The Ladder."

He said so at a nice little party he threw at the Park Lane Monday night when all the players who ever appeared in the record flop were invited and as many as could were present. An actress giggled at the assemblage, chirping: "Looks like an Uncle Tom troupe; two Jvas; two Toms, and so forth."

It was like a little Equity ball.

Davis strung his "Ladder" hobby along Broadway for over two years, renting half a dozen theaters within the time, no admission being charged for a long time and only a handful of people attending when prices went on again. Then recently he jumped the show to Boston for two weeks only. All of which only cost him a million and a half.

In a speech Davis said "The Ladder" is not over, this being "merely a halt." He then observed: "It takes time to complete a work of art." He felt that if further rewritten the show might yet be a money-maker, or if an entirely new play were authored it would be well to retain the "Ladder" title because of its rep.

The wealthy Mr. Davis returned from abroad several weeks ago and scurried to Texas, then to cast his vote for Governor Smith. The party was similar to that he gave in October two years ago on the eve of "The Ladder's" premiere.

Vanderbilt's New Musical

Eddie Buzzell's new show, untitled, opens in Wilmington, Del., New Year's Eve. The musical goes to Philadelphia for two weeks and comes to New York at the Vanderbilt.

Lyle Andrews is producing with Buzzell doing the book based on Owen Davis' "Easy Come, Easy Go" which Victor Morse and Otto Kreuger played a couple of seasons ago. Joe Meyer is writing the music and Eddie Eliseu the lyrics.

Cast, besides Buzzell, so far included: Dick Keene, Gertrude MacDonald, Margery White, Roger Gray and Dolores Ferris. All principal roles are not yet filled. Rehearsals are to start next Monday (Dec. 2).

Buzzell left "Good Boy" Saturday and is taking a week down at Pinchurst, N. C. between shows. Elliott Nugent replaced in the Hammerstein attraction.

On Bankruptcy Circuit

On the bankruptcy circuit, the Edyth Totten Theatre Inc. has filed schedules showing liabilities of \$79,798 and assets of \$9,925.

Phil De Angelis, Inc., outdoor advertising, 419 West 47th street, is a voluntary bankrupt with no assets and \$2,766 in liabilities. De Angelis, individually, giving his business as bill poster, 212 Tomlinson avenue, has \$10,046 in liabilities and no assets.

DETROIT'S NEW HOUSE DEC. 10

Detroit, Nov. 27. Bert C. Whitney announces that the new Wilson Theatre, seating nearly 2,000, will open Dec. 10 with "Rosalie."

House is being built by Mrs. Alfred G. Wilson, formerly the widow of John Dodge, motor manufacturer. Location is diagonally across from the Detroit Athletic Club.

SOCIETY GIRL'S PLAY

June Gates, a society girl of Philadelphia, who engaged in newspaper work as a diversion and made good on the Philly Record, has turned out a new play. It is "The Sin Woman."

The Gates play will be given stage production week Dec. 2, by the Mac Desmond Players, at the William Penn theatre there.



DON LANNING

Mr. Lanning is now playing the juvenile lead in "Good News" at the Chanin Theatre. All production managers should see his performance. The Columbus (Ohio) "Citizen" said of him: "Don Lanning makes a crackerjack lead. He has a personality that jumps over the lights thirty seconds after his first appearance."

Direction
RALPH G. FARNUM
1560 Broadway

"Night Before" Dismissal

Charges against the players and management of "The Night Before" of giving a salacious performance were dismissed in Special Sessions, Brooklyn, N. Y., last Friday, the three judges concurring.

Case had been pending since early in the season, at which time the patrol wagon was backed up to the stage entrance and the players placed under arrest.

The raid was staged on Friday night despite the fact the show was to close the following day for repairs. The players were released about three a. m. upon Equity supplying bail.

Assistant District Attorney Joseph Gallagher who staged the raid contended the show presented an immoral and indecent performance, the complaint being based on a long affidavit by a clerk in his office. The court ruled there was nothing to show that such a performance would tend to corrupt the morals of minors. Joseph L. Greenberg, counsel for the players and Arthur Henry, the producer, made no defence. He claimed state had not made out a case and asked for dismissal, which was granted.

The political pinch created excitement in Brooklyn but proved a dud.

Morley's Hoboken Stock

Busting Coin Records

"Broadway," held over for two weeks with the Christopher Morley stock at the Rialto, Hoboken, N. J., is credited with taking the house record on both weeks, grossing \$8,000 each, capacity.

"Pleased to Meet You," Morley's own show, ran two weeks at the Rialto, prior to "Broadway."

Treasurers' Election

At the 39th annual meeting of the Treasurers' Club held last Saturday at the Astor, New York, the officers in charge for a number of years were re-elected without contest.

Harry B. Nemes is president for the ninth consecutive year. Sol De Vries, treasurer for as long, remains, as do William F. Muenster, vice-pres.; James N. Vincent, financial sec., and James F. McEntee, recording sec.

A number of new governors were elected to the board: John Hall, William Connor, Louis Lotito, Irving Engel, James J. Murphy, Charles A. Bottine, all for two years.

DELAY FOR "DARK ALLEYS"

Rehearsals for "Dark Alleys" were suspended Friday, the players being told that there would be a lapse of 10 days before resumption.

It was explained that revision of the script was deemed necessary.

Helen Ford in London

Helen Ford, who last appeared in "Clue Check," is going to London as principal woman in the prospective production there of "Patsy." "Patsy" was done in New York by Calborne Foster.

Block Raps Rogers

Looks like William Randolph Hearst wants to collect that \$5,000. wager he made with Will Rogers, who contended that President Coolidge would run for a third term. The New York Journal Monday reprinted as an advertisement (so marked) an editorial by Paul Block in the latter's Brooklyn (N. Y.) Standard Union, appearing the same day.

Block takes a rap at the comedian for trifling sarcastically and critically with public officials.

Block heads it: "An Open Letter to Will Rogers." He calls attention to a George Cohanish that "always leave them laughing when you say good-bye." Block adds: "What a pity you have never read these words. I know you would like to follow this moral, and, furthermore, that no one is more capable of following it than you are. So why not stop critiquing men as big as Presidents of the United States and boys as young as football players on their school teams?"

Earlier in the editorial, in connection with the Rogers-Hearst bet, Block states: "Might I not be permitted to be both serious and humorous, by stating that on very fair authority I understand the \$5,000 has not as yet been paid, and as Mr. Hearst was to give it to charity it could be used to good advantage."

May Try to Prevent

Moving "Tin Pan Alley"

"Tin Pan Alley" at the Biltmore, New York, is booked to move to the Republic Monday, but a legal contest may force the attraction to remain in its present berth. The switch was arranged without the assent of the Chanins who control the Biltmore. Harry Kline, for the Chanins, will ask for a restraining order.

Booking contracts stipulate that an attraction shall not move to another Broadway house within eight weeks after an engagement, unless agreeable to the house. The same situation arose last season when "Oh Ernest" moved from the Royale to the Carroll. The court refused to issue a stay indicating that the clause was not equitable. The case was not appealed. Royale is also a Chanin house.

"Tin Pan Alley" has attracted little trade to date. That was so of "Oh Ernest" and grosses were no better after the switch.

"Kongo" Blows on Coast

San Francisco, Nov. 27.

After five weeks of tough sledding, "Kongo," first produced in Los Angeles for coast consumption, folded up at the Capitol Saturday. Salaries for final weeks were guaranteed and paid by the house management.

Producers were Scoville & Hill, who posted a \$2,000 bond with Equity, mostly consumed during the final weeks. Capitol went dark and will likely remain so until Xmas eve.

Reports current and published that Oliver Morosco is making a production comeback at the Capitol with revivals denied by Equity. Morosco has space in the theatre rented for his drama school but no other deal is on.

Cast Changes

Paul Gregory replaced Pietro Gentile in Ziegfeld's "Whoopee." Jack Rutherford replaces John Harrington.

Will Ahearn replaced Jack Haley and Margaret Breen replaced Betty Gallagher in the company of "Good News," just leaving Chicago.

George Renevent has been out of "These Bad Ashes" with a heavy cold. Leonard Ide, author of the piece, is subbing until his return.

"Polly" Reopening

Hammerstein's "Polly" taken off in Philadelphia for writing reopens in Detroit, Dec. 10. A role has been written in for Leon Errol, starred, June English, musical comedy lead will be featured.

Barbara Newberry, until recently in Hammerstein's "Good Boy," has replaced Doris McMahon.

Her Stage Stuff Aids Rev. Hubby's Church

Chicago, Nov. 27. The former Dorothy Deuel of the dancing Deuel Sisters, now wife of the Rev. Henry Scott Ruple of St. Michael and All Angels Episcopal church in Berwyn, is assisting in providing funds for her husband's church by conducting tap dancing and costume designing classes for the parishioners.

In addition the couple have written and are staging a musical comedy titled "Cave Girl," proceeds from which will augment the parish budget.

The Rubels were married a year ago. They met in New York, arriving at the Rev. Rubel's new parish in Berwyn, they found the newly completed church needed many furnishings, so the young wife utilized her stage experience in organizing the dancing classes to raise funds.

The pastor is entirely in sympathy with his wife's activities.

Ruth Roland B. R.'s Herself

Los Angeles, Nov. 27.

Ruth Roland has taken a lease on the Mayan beginning Dec. 24, and will turn producer of a play, "The Shyster." She and Harry Green will stage it. They both will appear in the cast as well as Ben Bard.

The house went dark Saturday with the closing of "The Marriage Bed," and will remain so until Christmas eve. Miss Roland is bankrolling the venture.

Krause's Stock Not Paid

A stock company at the Gayety, Pittsburgh, by Dave Krause, suddenly closed Saturday after playing three weeks. Last week's salaries were unpaid, although return transportation was provided.

No bond was filed with Equity, Krause being in good managerial standing. Players stated that stage hands stepped in and protected their wages. After that the sheriff appeared and the actors got nothing.

Stock Overhead Bar to Profit in New York

Stock operation in New York is considered by experienced promoters to be impossible under present conditions. High royalty and cost of backstage labor are the reasons. The Bronx stock which quit a fortnight ago produced "Lulu Belle." A capacity week at popular prices failed to realize a cent. The stagehands alone on extra time received around \$1,000, which, coupled with the house rent, royalty and the players' salaries, ate up the week's receipts.

Mrs. Bacon Producing

San Jose, Cal., Nov. 27.

"Anne What's Her Name," a mystery comedy, was produced in Mountain View Wednesday night under the direction of Mrs. Frank Bacon, widow of Frank Bacon of "Lightning" fame. Mrs. Bacon, who has staged the performance for the benefit of St. Joseph's Church, played the comedy lead in the production.

Duffy Buys Stock Rights

San Francisco, Nov. 27.

Coast rights to "The Thing Called Love" and "Glee Trouble" both in New York this season, have been secured by Henry Duffy. Rights were purchased by Duffy's general manager, Richard A. Marshall, during a three-week trip to New York.

Duffy will use both pieces this winter.

"SCARLET FOX" SETTLES

"The Scarlet Fox" which closed last spring at the Masque with salary claims filed against it is now clear of such indebtedness.

One week's salaries were paid shortly after the closing but the players claimed seven-eighths of a week addition in lieu of notice. This money was held up but finally paid last week to Equity by the National Surety Co. for distribution.

Prinz Staging for Carroll

LeRoy Prinz, aviator-dance producer, has been engaged by Earl Carroll to stage the numbers for his new musical, as yet unnamed.

Russel Crouse, columnist for the New York Evening Post, left "Gentlemen of the Press" to devote more time to writing. The 10-word rule was offered to Heywood Brown and Frank Sullivan. Both turned it down. Mr. Crouse suggested a revolving system, using a photograph record as a guide to understudy.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same goes 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 Most Immoral Lady" (Cort (1st week) (D-1,094-\$3.85). Presented by William A. J. Healy and Dwight Reed. Written by Townsend Martin; Alice Brady starred; opened Monday.

"Americans" (Liberty (1st week) (R-1,222-\$5.50). Americans; recently showed at Mansfield for one week; original by J. P. McEvoy; revised by Burs Haer and recast; due to open Nov. 29.

"Animal Crackers" (44th St. (6th week) (A-1,323-\$6.50). One of musical shows all lunched for gross leadership; last week again indicated weekly profit of \$25,000.

"A Play Without a Name" (Booth (1st week) (D-208-\$3). To have opened last week, but postponed; Reilly's presentation of Austin Strong's play; good notices.

"Back Here" (Klaw (1st week) (D-330-\$3). Presented by William A. Brady and H. H. Healy; written by Olga Printzlau; called "The Comeback," etc.; opened Monday.

"Billie" (Erlanger (9th week) (M-1,520-\$3.85). Should take upward jump; rated around \$25,000.

"Blackbirds" (Eltinge (30th week) (R-322-\$3). Holdover colored revue making cleanup; approximately \$19,000; all house can do at state.

"Congo" (Sam H. Harris (1st week) (D-1,057-\$3.85). Presented by Sam H. Harris; written by Henry Harvey and Carleton Hildreth; Helen Menken starred; well regarded out of town; opened Tuesday.

"Courage" (Ritz (8th week) (D-945-\$3.85). Seale raised for first 10 rows; no doubt about show's strong feminine draw and should stick; nearly \$15,000.

"Crashing Through" (Finkel (5th week) (C-901-\$3). Final week; "Tin Pan Alley" show at Biltmore; due to move here Monday; but latter house management may contest switch.

"Diamond Lil" (Royale (34th week) (CD-1,117-\$3). Hardy survivor from last season and pointed to last through winter; bettering \$10,000 lately.

"Exceeding Small" (Comedy (6th week) (C-632-\$3). Hooked up in cut rate due to carry it for short time; about \$6,000.

"Front Page" (Times Square (16th week) (C-1,057-\$3.85). Nothing has opened in dramatic field to beat grossing of this season's first hit and still out in front. \$21,000; current in Chicago.

"Gentlemen of the Press" (45th St. (14th week) (C-1,057-\$3.85). Making some money both ways; hanging around \$7,500 lately; some out rating.

"Good Boy" (Hammerstein's (13th week) (M-1,117-\$3.50). Making little gain, though not as strong as expected; about \$26,000; should carry on through winter, here or another house; "Tolly" due to follow in Jan.

"Gods of the Lightning" (Withdrawn from Little Nov. 17 after five weeks.

"Good News" (Chanin's 45th St. (65th week) (M-1,413-\$5.50). Dated to continue until Jan. 1, when "Follow Thru" due; holdover but still making little coin at \$18,000.

"High Road" (Fulton (18th week) (C-914-\$3.85). Looks set for season; consistently grossing \$18,000 and over; only two other musicals topping Longacre piece.

"Hello Yourself" (Casino (5th week) (M-1,477-\$5.50). Picked up last week. If business continues to improve will make grade; went over \$21,000.

"Hold Everything" (Broadhurst (8th week) (M-1,133-\$3.50). Produces have nothing to say about with this one, virtual sell-out; about \$30,000.

"Holiday" (Plymouth (1st week) (CD-1,012-\$3.50). Presented by Arthur Hopkins; written by Philip Barry; Donald Ogden Stewart, humorist, in cast having turned out well; "Hobbs" withdrawn from Klaw Saturday after two weeks and two days.

"Jarnegans" (Longacre (10th week) (CD-1,019-\$3.85). Riding along to gross business, lower floor especially; around \$14,000 last two weeks.

"Jealousy" (Maxine Elliot (6th week) (D-924-\$3). Bettered \$10,000 first last week; feminine appeal undoubted and furthered all previous efforts at two-person play.

"Just a Minute" (Century (8th week) (M-2,880-\$3). Moved here from Ambassador Nov. 19; all other couple of weeks to go before taking to road; cut rated here with gross about \$15,000.

"Little Accident" (Morosco (8th week) (C-898-\$3). Jump in attendance lately places this one among comedy successes; \$14,000 weekly for last two weeks.

"Luckee Girl" (went to road from Harris, closing Saturday; over \$15,000; played 10 weeks; "Machinal" withdrawn from Plymouth Saturday after 12 weeks; made money most of way, but expected to stick long.

"Mines" (Premiere postponed; probably opens next week.

"Mr. Moneybags" (Cosmopolitan (7th week) (D-1,500-\$2.50). Moved here last Monday; and announced indefinite; fair at \$12,000.

"Night Hostess" (Martin Beck (12th week) (CD-1,250-\$3). Will move to Yankton next Monday for indefinite continuance; doing well enough with average pace \$9,000 weekly.

"Olympia" (withdrawn from Empire Nov. 17; played five weeks.

"On Call" (Waldorf (4th week) (CD-1,101-\$3). Getting little money and \$1,101-\$3. Should take upward jump; rated around \$25,000.

"Paris" (Music Box (8th week) (C-1,000-\$4.40). Holding to excellent business with recent rating about \$30,000; looks set for run until spring.

"Rain or Shine" (George M. Cohan (43rd week) (M-1,371-\$3.50). Billed to Washington's birthday here; holdover musical still making some money; \$25,000.

"Rainbow" (Gallo (2nd week) (M-1,000-\$3.50). First six performances; house can hold about \$30,000 if capacity.

"Relations" (withdrawn from Waldorf; played 13 weeks.

"Revolt" (Vanderbilt. Closed Saturday; played four weeks. "Night Hostess" here Monday from Benck.

"Show Boat" (Apollo (22d week) (R-1,108-\$6.50). No question about revue going through balance of season; around \$40,000.

"Show Boat" (Ziegfeld (8th week) (M-1,100-\$3.50). Newer shows have call, but business here still excellent; \$10,000 or over; leadership of musicals practically divided among these attractions, of which this is one.

"Skidding" (Bayes (28th week) (C-881-\$3). May stay few weeks more; backed in cut rate; probably again bettering even break; \$5,000; "That Porgenson Family" to follow.

"Strange Interlude" (John Galsworthy (4th week) (D-1,000-\$4.40). What a draw this one is! Looks like the Guild's outstanding attraction; six-performance play still selling out; \$16,000.

"The Affair of Innocence" (Empire (1st week) (O-91,090-\$4.40). Presented by Gilbert Miller; dramatized from Edith Wharton's novel by Katharine Cornell; started; opened Tuesday.

"The Grey Fox" (Playhouse (6th week) (C-879-\$3). Pretty good agency call; period money; dramatic and fairly good business; between \$9,000 and \$10,000.

"The Jealous Moon" (Majestic (2d week) (CD-1,176-\$3). Started fairly; 1,015; improvement claimed for this month; second week, with takings going over \$9,000; if it can pick up further, will stick.

"The Lady Lies" (Little (1st week) (C-530-\$3). Presented by Joseph Santley, Theodore Barter and Jack McGowan; written by John Meehan; opened Monday.

"The New Moon" (Imperial (11th week) (D-1,015-\$3). Riding on high; and figured cinch through season; leading operetta offered week; this season; \$40,000 and hit more.

"The Sacred Flame" (Miller's (2d week) (CD-946-\$4.40). Critics not kind to English drama; but picked up later in week; little under \$8,000 estimated.

"The Squalor" (Forest (3d week) (D-1,015). Improvement claimed for this month; second week, with takings going over \$9,000; if it can pick up further, will stick.

"The Three Musketeers" (Lyceum (38th week) (D-1,005-\$6.50). Due for tour about first of year; oneretta leader of last season and always commanded class trade; about \$15,000 weekly.

"The War Song" (National (10th week) (CD-1,164-\$3). Final week; was to stick a few weeks longer, but elects road; getting over \$10,000; no measure of profit; house probably goes dark; reopens Christmas with "Sign of the Leopard."

"These Days" (Lasted but week at \$15,000.

"These Few Ashes" (Mansfield (5th week) (C-1,050-\$3). Moved here

last week; though business at the Booth not so good; management still confident; \$4,000 to \$5,000.

"This Thing Called Love" (13th week) (C-1,385-\$3.85). Ought to stick through winter; past two weeks claimed best since opening; quoted at \$9,500.

"This Year of Grace" (Selwyn (4th week) (R-1,187-\$5.50). One of musical heavyweights; standard trade, all performances, at English level; not far from \$11,000; sensational record for house.

"Tin Pan Alley" (Biltmore (5th week) (C-1,000-\$3). Hasn't shown anything yet; meller slipped last week instead of improving; estimated around \$10,000; slated to move to Republic next week.

"Tomorrow" (Lyceum (1st week) (D-957-\$3). Independently presented; written by Hull Gould and Saxon Kling; lights house to night Nov. 29.

"Tonight at Twelve" (Hudson (3rd week) (D-1,094-\$3). Well-regarded and expected to develop profitable draw; first full week approximately \$10,000.

"Treasure Girl" (Alvin (4th week) (M-1,387-\$6.50). Show in much better shape than at premiere; panning by critics hurt trade; but \$29,000 last week; mostly from agencies; capacity at scale about \$44,000.

"Three Cheers" (Globe (7th week) (M-1,416-\$6.50). Nothing in town getting much on this one; probably actual leader with approximately takings close to \$43,000.

"Ups-a-Daisy" (Shubert (8th week) (M-1,395-\$5). Final week. "Hello Everybody" may move over from Casino; place slipped to around \$18,000; about half capacity at scale.

"Vanities" (Earl Carroll (17th week) (R-968-\$7.70). Should go through season; "The Girl in the Red" in town; getting \$35,000 and over.

"White Lies" (Jolson's (12th week) (O-1,776-\$5.50). About bettered even break, but no more; cut rated last week; opening; estimated pace, \$20,000.

"Young Love" (Maasque (5th week) (CD-700-\$3). Standing up rather well and may stick through winter; fair agency ticket; claiming better than \$9,000.

Special Attractions—

"The Perfect Alibi" (Charles Hopkins; a Milne mystery play; opened Thursday. Alexander Morris "Red" in town; in season; Ambassador for two weeks only, ending this Saturday; tours under direction of Morris Gest and Edgar Selwyn; "Angela" next week.

"Macbeth" (Knickerbocker; George Tyler's production with star cast; opened last week; limited engagement.

"Mabel Barbara" (Guild; Shaw revival by Theatre Guild, started last week.

"The Wild Duck" (49th Street; Ibsen revival offered by Actors Theatre; started last week; in season.

"The Royal Box" (Belmont; revival of Charles Coghlan play by Walker Whiteside, opened last week.

"Caponsacchi" (Walter Hampden's; "Peter Pan" revived by Eva Le Gallienne; Civic Repertory; 14th Street; other plays.

"A Man With a Gun" (Garrick; closed Saturday; three weeks; house dark.

"The Yellow Jacket" (Coburn (63rd St.) (4th week) (M-1,100-\$3.50). Co-burn to present "Falstaff" about Dec. 15, here.

"The Dark Mirror" (Cherry Lane; closed Saturday; another week; "Subway" due around Christmas.

FRISCO GROSSES

San Francisco, Nov. 27. Legits stabilizing somewhat, but not enough to cause much return engagement of "The Desert Song" in second week, showed substantial intake. Saturday night, with football mob, was capacity.

"The Squal" wound up five of its six weeks stay to satisfactory revenue, though not big. Capitol went dark after five weeks. "Kongo," and will probably remain so until around Christmas.

Duffy attractions showed nothing sensational, but consistent. Sid Goldtree has a mint in "Easy for You to See" at Green Street, now in thirteenth week. Low operating cost makes probable possible run until spring.

Estimates for Last Week

Curran—Desert Song (27). Second week healthy; close to \$22,000. Advance sale moving along.

Geary—"The Squal" was a hit in Los Angeles for five weeks. Locally it hasn't meant so much, though intake has been satisfactory. Fifth week about \$11,800.

Capitol—"Kongo." Folded up after five weeks. Management guaranteeing salaries final weeks. Gained about \$5,500.

Alcazar—"In Love with Love." Fourth and fifth week held firm at \$4,500. "Lombardi, Ltd." with Leo Carillo, current.

President—"Mother's Millions" slow start; ending on. Second week reached \$4,200.

Green Street—"Easy for You to See." Goldtree's \$2,200. Big profit and may go on until spring.

Ervine's Opinions

The morning "World's critic, St. John Ervine, brought over from London to review Broadway, witnessed three new productions last week. He thought:

"The Sacred Flame"—Good.
"The Jealous Moon"—Bad.
"Rainbow"—Bad.

Chi Dull Except for "Page," "Paris Bound"

Chicago, Nov. 27.

In no corresponding period in any previous week has the calendar figured as many openings, and exits of three and less weeks' stay. Through the attrition of the week, in the first six weeks at the Blackstone, tallied sensational grosses; with a subscription list far exceeding anything of its kind ever shown here.

Five more openings made a still further try this week. "Front Page" (Eranger) stood out most prominently.

"Interference" needed the smart audiences for success. These haven't turned out the ticket, cutting short the Gilbert Miller piece to three weeks.

"Burlesque" went out of the Harris, closing up an engagement that was hard fought after the first weeks of backward, with a comedy that was tabbed for sure-fire heavy coin. "Good News" leaves the Selwyn this week, with 41 weeks to its credit. The older "Twins" remaining dark through Xmas week, when "Coquette" arrives.

"Rio Rita" continues the pace-maker of the town, with nothing in sight to challenge.

Last Week's Estimates

"Front Page" (Eranger, 1st week). Kept the local color in story of piece in background as advance campaign was plugged. Smash early sale for premiere.

"Paris Bound" (Harris, 1st week). Figures moderate gross-puller. First week was backward, yet came with a bang close to capacity from the Sunday mob. "Burlesque" closed 11 weeks' engagement with the average gross around \$18,000.

"Golden Dawn" (Grand, 1st week). Scaled at \$350, with the Shuberts' full brokers' strength being hurled into it for opening gross.

"Manhattan Mary" (Grand, 1st week). In gross for five weeks, slowed up, not checking better than \$24,000 for final week.

"Blossom Time" (Studebaker, 1st week). In for another repeat, drawing lightly for opening, but up to expectations. "Command to Love" finished up 12 weeks' stay, with whole season ending better than \$16,000.

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FULL CAPACITY AS "COQUETTE" QUITS HUB

Boston, Nov. 27.

Business was not as strong in most cases as the week before. Last week, without a holiday and coming between two weeks with holidays (Armistice Day and Thanksgiving), the slump was not unexpected.

Way ahead of the field was "Blackbirds" at the Tremont. This rugged musical, with its excellent capacity performer since it opened. It got away to a flying start and last week the gross, for nine performances (midnight show), was \$32,000, about \$3,000 less than week before. It is top business for this season here. Big advance noted for holidays.

"The Red Robe," which surprised everybody in the first week at the Boston opera house, bettered its own record last week, when it turned in a gross for \$5,500, actual money.

The comedy "The Girl in the Red" Saturday, and it was reported the show itself would be used for a stock vehicle in Brockton for a few weeks and that after the holidays it would be taken out on the road again on the same cast.

Next to "Blackbirds" the best business in town was that of "Coquette" at the Wilbur. This show was a capacity performer all week, closing the engagement here with \$18,000; did more business last week than it did the week before; \$1,000 better than week previous.

Ethel Barrymore, succeeding in "The Kingdom of God" (Wilbur, 1st week) of an advance sale for the entire week before curtain time Monday night.

"The Red Robe," at the Shubert, figured a very substantial attraction at \$20,000, \$2,000 less than that of the week before.

"Conniecut Yankee," at the Mather, was the next highest money-maker in the neighborhood of \$17,000, first time below \$20,000.

Mrs. Plske opening "Much Ado About Nothing" failed to do starting business at the Holts, with the gross reading about \$10,000. William Hodge in "Straight Thru the Door," which is almost considered a perennial here, managed about \$9,000.

With the Colonial reopened again after several weeks of darkness with the American Opera Co., with Ethel Barrymore already in the Wilbur, the Theatre Guild due to open the Holts next week with "The Guardsman." Ruth Draper booked into Plymouth for the first time in the Boston opera house, the town is more highbrow than for several seasons past.

Last Week's Estimates
"A Connecticut Yankee" (Majestic, 5th week). Shubert broke below \$20,000 for first time. Gross was \$17,000, off \$4,000.

"The Red Robe" (Shubert, 5th week). Did \$20,000, less by \$2,000 than previous week. Still the best bet the Shuberts have here for a musical.

"The Kingdom of God" (Wilbur, 1st week). Very strong; about \$20,000 Monday night, with big society play. In final week Helen Hayes in "Coquette" did \$18,000, all the house could hold.

"Straight Thru the Door" (Plymouth, last week)—\$9,000.

"Much Ado About Nothing" (Holts, 2d week)—First week of \$10,000.

"Blackbirds" (Tremont, 4th week). Still by far the biggest money-maker; nine performances \$32,000, under the record-breaking gross of the week before by \$1,000.

American Opera Co. (Colonial, 1st week)—Opened this house after several weeks of darkness.

Fox Holding Writers

Los Angeles, Nov. 27.

Tom Barry is now head of the talker scenario department at Fox. With Barry, the other writers imported from the east are reported as remaining with the company following the clean out which takes place around Dec. 1.

Those to remain are Eddie Burke, Harlan Thompson and Arthur Caesar.

Play in the Air

The first play to use a Zeppelin for a background will be that of "One Mile Up," which Jimmie Cooper placed in rehearsal this week.

It's a three-act mystery, with its action in the air. Co-authored by McElbert Moore, Earle Crooker and Lowell Brentano.

Likes Jeanne Eagels

Jeanne Engels is reported a

Evidently produced with an eye toward the present popular inclination for the darning in treatment of

It is a symposium of surface elements, centering around the low stairs, the religious faith and the heartbreaks of incapacitated war-veterans. The last act is sappy with happy endings, when the crippled talks into the arms of the bad girl who was going to run away with the wicked seducer, and the bad-lotter pickles get the gospel and softer

ay in three acts presented by Joseph

problem should have proven intriguing. But the mere selection of a theme of this nature by no means guarantees a successful entertainment, as the producers will probably discover within two or three months.

sex relations, this play is not so did enough to appeal to the masses, hardly clever enough to appeal to the sophisticated, and without the dramatic tension essential to success on merit.

There are a number of brilliantly conceived lines, admirably spotted for most effective returns; there are two splendid performers in William Boyd and Nan Sunderland, the former suffocating with unyielding under awkward direction; and there is the story of the searled woman, weakening perceptibly as the scenes drag on, but there is no convincing dramatization of the emotions of a woman about to be cast aside by her lover after seven years. The play lacks force because it has no powerful subject matter.

Miss Ward slobbers fitfully through three acts. She slobbers dutifully, loudly, quickly, somberly, as each and every opportunity, regardless of the propriety of her action. Then she sobs, displaying all the most superhuman powers in these directions. She is weak and characterless as Joyce Roamer, never quite human, while the speaking lines call for the reverse.

Nan Sunderland, playing Hilda, another apartment dweller, is a bright contrast to the depressing portrayal given by the other. Plot concerns an attorney who has had a secluded life with the girl for seven years following the death of his wife. Three children, grown up, in his opinion need a more stable hand than the father to rid himself of his woman, but finds himself in love with her. His children, the strongest opposing forces, finally reason the sterling qualities of the woman who had lived with their father and beg for her acceptance into the family.

It will live briefly, and mostly in the cut rates. *Mori.*

THE JEALOUS MOON

William A. Brady, Jr., and Dwight Deere Wiman star in a play in three acts, with a prologue and epilogue, by Theodore Charles and Guy Standing, with music by Leslie Morrison and with supplementary program acknowledgement to Lionel Atwell for supervision of the production. The production designed the sets; incidental music by Hugo Felix. Opened Nov. 20 at Majestic, New York.

Peter Parrot.....Philip Merivale
Desti.....Guy Standing
Ludy.....Guy Standing
Papa Louie.....Harry Davenport

(In Peter's Dream)

Harlequin.....Guy Standing
Fantiolone.....Philip Merivale
Columbine.....Jane Cowie
Scaramouche.....Jane Cowie
Onelia.....Marion Evensen
Hamlet.....Richard Stark
Fumetto.....Richard Stark
Vermilia.....Joyce Carey
Grimaldo.....Robert Lowe
Joey.....Robert Lowe
Giovanni.....Ben V. Barnett
Gondolier.....Garner Wood
Horatio.....Robert Lowe
Princessa Giulio Di Caravoddo.....Robert Lowe
Duchessa Di Caravoddo.....Robert Lowe
Contessa Flora.....Lionel Hogarth
Doge of Venice.....William Randall

"The Jealous Moon" sums up as a dream play of familiar pattern. For all of its historical pretension, the piece will not survive as the theatrical fare for the masses.

It's one of those play-within-a-play conceits, flashing back in the dream sequence to a Harlequin and the romance of Pierrot and Columbine in make-believe and real life.

Miss Cowie as Columbine is opposite Philip Merivale, the Pierrot, and Guy Standing, as Harlequin. The same trio officiates in a puppet show triangle.

"The Jealous Moon" probably show contemporaneous sponsorship because of some unexplainable conceit that prompts stars and managers every so often to take a play like this. Invariably the box office result is disastrous.

This Brady and Wiman show is a far cry from "The Road to Rome" for Miss Cowie. Whatsoever pretence "The Jealous Moon" will have on Broadway goes solely to the credit of the star. Her featured member support and the rest are acceptable but handiwork. *Abel.*

AQUA CHETS

("Still Water")

(ITALIAN)

Operetta in three acts by G. Piccoli. Presented by Antonio Ferrara at Royal, New York, Nov. 22, 1928. Cast: Ida Sara, Dora Marzocchi, Ida Aratoli, O. Zaninetti, A. Aratoli, G. Magni, A. Vinci, A. Warrity, B. Aratoli, G. Magni, A. Vinci, M. Vallini, Cocchiari, Popolano, Popolani.

Opposition to the Metropolitan Opera has taken root amid the sordid surroundings of the Boverly. A company of select vocalists, rather mammoth in girth and robust of voice, has been imported by ambitious Monsieur Ferrara to bring business to Little Italy.

Here, in one of the most dilapidated theatres in the gloomiest end of the Boverly, this tiny band of songsters may be heard in the stillness of night vainly vying with the harsh, shrieking rush of the elevated, the loud, incessant whiz of taxis and the shrill cries of newspaper vendors.

This is a production pregnant with tense, unexpected drama, overflow-

Shows in Rehearsal

"Children of Darkness" (Jed Harris).
"Hello, Daddy" (Lew Fields).
"Well! Well! Well!" (Shubert).
"S'Knew What She Wanted" (J. J. Leventhal).
"Wings Over Europe" (Theatre Guild).
"Singing Jailbirds" (Playwrights Theatre, Inc.).

ing with impressive action. In the first act an old, bewhiskered goat removes his coat. He puts it on again several minutes later, and that leads to a song followed by the appearance of the entire company, including the chorus.

Startling denouements lurk behind each piece of ancient scenery and overpowering situations of tremendous appeal arise with astonishing suddenness. In one instance the hero is caught in the garden alone with his girl. With a remarkable cleverness of thought he hides behind a tree. The lights go out to give him a chance to escape.

Vivid characterizations, tingling with the breath of realism, tumble over each other in veritable cataclysms. The stolid, patient housewife is brilliantly clutching a broom in her left hand for the first 15 minutes. The heroine cries twice, to denote depth of feeling, and the comedian, of lamentable appearance, plays down the ribaldries of the audience by means of an elongated nose, in disrepute even with burlesque comedians.

Then, with admirable agility, the play dexterously swings around to assume a more sombre hue. Stark tragedy stalks in the wake of the happy, bewhiskered one, through some obscure circumstance, intelligible owing to the reviewer's little knowledge, the master's only silk hat is brutally ruptured along the running board.

The chorus men are deserving of a special chapter of keen, analytical study in themselves. Each is of a great age, showing signs of heavy wear and tear. They are attired in brightly checkered coats and tight-fitting trousers, each outfit differing considerably from the other. The garments are bedecked with Little Lord Fauntleroy collars, from which red ribbon ties flow in wild abandon.

Remarkable families. Each glowers heavily when facing the audience, assuming poses ranging from the sinister monster types of Chaney's weidest to the naive comicality of Chaplin's best. Without special make-up and unintentionally. Which may be considered an achievement.

The company appears nightly in a new outfit, applying to an element responding to Judge from attendance. M. Ferrara, impresario, is also operating the theatre, formerly housed vaudeville of sorts.

As viewed from the commercial angle this worthy effort in the name of art seems likely to languish in the hands of the Little Lord Fauntleroy pass it up. *Mori.*

Travers-Carleton Players

(BROOKLYN, N. Y.)

Letting a swell picture house, Rivera, on St. Johns place near Kingston avenue, Brooklyn, go to waste with various policies, the latest of which is a stock company now in its 12th week of indifferent trade to a \$10. Formerly Keith vaudeville stand, the neighborhood didn't support it, but with the picture house it is. Sol M. Strauss, owner of the house, could do better by pooling with A. H. Schwartz, the Brandt Brothers or any other neighborhood circuit operator than to try dramatic stock.

Noel Travers, director; George M. Carleton, manager of the troupe and also playing in the operas, with Strauss and the producers of the Travers-Carleton stock.

In a house too large for a policy of this type, having a capacity of over 1,500, a mediocre aggregation is further handicapped by its physical surroundings.

"Abie's Irish Rose" was the show last week. Past offerings have been "Lulu Belle of Iowa," "Laff Thin Out" (went very big), "Crude Snatchers," "Seventh Heaven" and "Stella Dallas," the latter two, despite their flimination, also doing some nice business. Plays like "The Play's the Thing," "Saturday's Children," "Command to Love" and "The Letter" were a bit too arty for the neighborhood.

The stock suffers further from being in a residential neighborhood on a none too heavily trafficked avenue, and benefiting little from tourists. Whatever the troupe's strength of the attraction and the following from the sector, Fulton Players on Fulton street, offers further competition with the neighborhood incapable of supporting two stocks in such close proximity.

Irene Douglas and John Lorenzoni are the best. It may be unorthodox, but Miss Douglas has outgrown ingenue assignments. Lo-

renze is youthful and all that but undistinguished. With the success of a stock depending in a large measure on the draw of some particular favorite, usually one or both of the leads, neither begins to qualify. Mortimer Weldon, doing "Isaac Cohen" in the Anne Nichols case, was the principal funster; Helena Rapoport as Mrs. Cohen was even broader, figuratively and literally. The comedy, by B. Herson, probably jobbing, did neatly as the rabbi. Carleton played Solomon Levy, Abie's father, and Dan Moyle turned in a belligerent Fred Persimmon as Romeo's friend. Fred Nelson was Father Whelan. Frank DeVoor, the scenic artist, did nicely on the sets. *Abel.*

PLAYS ABROAD

QUATUOR

Paris, Nov. 11.

Under the musical name of Quatuor we have a brilliant passage of arms by the Prince Antoine Bibesco at the Folies. Chamber music without a score, but certainly a complete script. The 3-act comedy is a series of sophisticated sallies and frivolous metaphors which should amuse the classiest of Parisians.

The plot, if any really exists, is flimsy, but the dialog is as smart as we have heard in a French comedy for some time. There is a family foursome, a fashionable physician spending a vacation with his wife at their villa near Monte Carlo, his sister-in-law and her boy friend. The doctor undertakes, with ample opportunities due to his wife's indifference, to initiate his charming sister-in-law, Beatrice, into romantic adventure.

Marie, the wife, is supposed to have a poor opinion of Dr. Darte's proficiency in love making, and has encouraged her youthful dilettante to flirt with her, on the understanding it must be on a platonic plane. Ultimately Marie feels the egotistical mannerisms of her husband and she is not the real thing, and discovers her dear little heart is craving for Jacques, the budding diplomat. Her youthful dilettante, when the timid youth presses his advantage she immediately falls into his arms.

This situation does not meet with the approval of the doctor, nor his spouse, and for once they pull together in endeavoring to persuade Beatrice to cancel the marriage. It is of no avail and they are left reluctantly to their own society.

Remarkably sympathetic is Mme. Alice Cocea in the part of Beatrice. The author owes much to her careful handling of the role. Jeanne Briel is not so happy as the indifferent wife, and Debucourt has been a better style. On the other hand Andre Fournie is excellent in his impersonation of the youth. "Quatuor" is a rattling clever entertainment. Bibesco evidently commiserates with the object of amusing his literary friends, without the pretention of thrill. While not intended for high brows it is a distraction for serious folks with a sense of humor and not too many prudish qualms. *Kendrew.*

Balto Stock Folds

Baltimore, Nov. 27.

Another dramatic stock company blew in this town when the New National Players from Washington folded up at the Auditorium and called it a season. It cost them about \$10,000, and it is understood Steve Cochran and the house (James L. Korman Co.) split the deficit. This makes three companies to go under in this theatre in as many years.

A new dramatic repertoire company, nature of which is still unknown, is contemplated for the house three weeks hence. Frederick C. Shanberger, Jr., manager of the theatre, makes the announcement. Mr. Shanberger was an engineering subscription scheme for this theatre, but the idea was shelved to make way for the Cochran venture.

Spitzer Option Taken Up

Los Angeles, Nov. 28.

Fox has taken up the option on Marion Spitzer for another year, signing her to the ranks of writers. Miss Spitzer has just completed an untitled story of modern youth.

Anita Damrosch's Role

Anita Damrosch has a new role in "The Lady Lies." In private life, Mrs. Robert Little, she is a daughter of Mr. and Mrs. Walter Damrosch. Her father is the conductor, and her mother was a daughter of the late James G. Blaine, Secretary of State under President Garfield.

Anita's sister, Gretchen Damrosch, had a play, "The Runaway Road," produced in Chicago by Mrs. Samuel Insull. Gretchen is Mrs. Thomas K. Pinker.

A cousin, Mary Mannes, daughter of David Mannes, the musician, married Jo Miesner, which brings in more theatrical connections, for Jo is a son of Leo Miesner, the artist, and brother of Kenneth McKenna, actor. McKenna and Peggy Wood are to be co-starring in a new play, "G. H. Q."

Constance Bennett's Divorce

Philip Plant is in Paris awaiting the service of papers in the divorce suit brought secretly by his wife, Constance Bennett. They were married in Greenwich Nov. 2, 1928, she having been previously divorced from Chester Hirst Moorehead of Chicago.

Mrs. Plant is a daughter of Richard Bennett and Adrienne Morrison, who is now married to Eric Chapiro. Bennett, starring in "Jarnegon," is now married to Almee Raich, who divorced Harry C. Hastings of San Francisco.

Plant is the son of Mrs. William Hayward by the first of her three husbands, Selden Manwaying. Philip was adopted by the second husband, the late Morton F. Plant, who left a fortune of many millions. Philip has backed movie ventures, some in connection with Col. Hayward's son by a former marriage, Leland Hayward, who was divorced by Lola Gibbs.

Philip was once sued by Helen Jesmer, showgirl, who was injured while motoring with him. He had been reported engaged to Marion Stokes, and was then officially betrothed to Judith Smith. Constance Bennett was starred in pictures. Her sister, Joan, divorced John Martin Fox, and another sister, Barbara, danced with Maurice and Charles Savin, and another sister is now acting with the father in "Jarnegon."

The Lawrence Case

Margaret Lawrence, disciplined by Equity, has never been previously known as "temperamental." Quite on the contrary.

Born in Trenton, she first acted in Chicago in 1910, the next year appearing in New York in "Over Night." Marrying Orson D. Munn, a man of wealth, she retired from the stage.

Divorcing Munn, father of her children, Miss Lawrence returned in 1918 in "Tea for Three," and has played stellar roles ever since. She is now divorcing Wallace Edinger. His first wife, who was Mrs. Ivy Lee Moore La Grove, was also wealthy, she too divorced him. He created the title role of "Little Lord Fauntleroy."

Betty Best, after having lived in Paris for over two years, returned to New York last week, looking prettier than ever. She went abroad with Daisy Waterman, and they shared a suite at the Ritz. Daisy Green had inherited an income of \$50,000 a year from her first husband, I. N. Waterman, who owned coal mines in Pennsylvania.

Betty was in attendance when

they married. Ted, de Kunters, Daisy and Ted parted on their last night, and were soon divorced. Betty was the guest of Philip Plant and his wife, Constance Bennett, at the mansion they rented in Paris from Chateau, the decorator. Philip is now being divorced by Constance.

She had accompanied the Plants to Greenwich (Conn.) as a witness to their midnight marriage. Betty then shared the luxurious Paris apartment of Ethel Hitchinson of New York, where a series of elaborate entertainments was given. And, finally, Betty accompanied the Paul Dubonnet about Paris and on various trips.

Before becoming the second wife of the millionaire liquor manufacturer, Mme. Dubonnet was known as Jean Nash, daughter of a former vice-president of the Erie Railroad, although she had been in turn Mrs. Stanley Korman, Mrs. Winfield Sifton, Mrs. John Victor Nash and Princess Sabat Rey.

At various Dubonnet parties Betty's escort was Count Raymond de Janze, who divorced Alice Silverthorne of Chicago after she had shot her lover, Raymond de Trafford. For a time it was rumored de Janze would marry Peggy Joan.

In Paris Betty was constantly encountered with Florence Walton, Marilyn Miller, Inez Claire, Lottie Pickford, Clifton Webb and other show people. A year ago her husband, Leo R. Best, of New York, went hunting in Canada with Philip Plant, and then visited the South Sea Islands with William B. Leeds. Now he is in Paris with Plant, Leo and Betty Best once went to Florida with the Dowager Lady Miesnerham, and were witnesses at her marriage there with Frederick Almy, the young cowboy. Later the bride died, leaving a fortune reckoned in millions of pounds, not dollars. Almy then married June Dibble, a Paris matron.

The real estate firms of O. O. Ottenberg and Henry L. Cooper recently assembled a choice collection of mansions, drive in 77th street for a fine apartment house. One of the residences was acquired from J. Hartley Manners, the playwright, who has for several years occupied the premises with his wife, Laurette Taylor, the actress. This couple held the property on a long-term lease.

Last winter Mrs. Manners' daughter by a former marriage, Marguerite Taylor, made her Broadway debut in "The Queen's Husband," after having acted with a Staten Island stock company. Marguerite's father, Charles A. Taylor, was also a playwright, having written "From Rags to Riches," in which Laurette Taylor and Joseph Santley co-starred a generation ago.

Ann Orr is returning to the stage in a Shubert production, after a protracted retirement. She formerly played leading roles in musical comedies. Prior to her marriage in 1919 to Archibald McNoll, Jr. She and her husband have been living at Black Rock, Conn.

Mr. and Mrs. Robert Stevens Bartlett, married at the Park Lane October 31, have returned from their honeymoon trip, and are at the Weylin, where many fashionable couples. Mrs. Bartlett was Ella Victoria Herbert, daughter of the late Mr. and Mrs. Victor Herbert.

EVELYN HOEY
"GOOD NEWS"—LONDON

Keith-Albee Circuit

Keith-Albee Circuit

Theme Songs Still Lead Among 25 Best Sheet Sellers in East

An idea of the picture theme song may be gathered from the symposium of the 25 best sellers around the east, of which nine are thematic. Of the theme songs, the first three best sellers are "Sonny Boy" and "There's a Rainbow 'Round My Shoulders" from "Singing Fool" and "Jeannie" from "Lida Time" run in order named.

A production song, "I Can't Give You Anything but Love" (Jack Mills), from "Blackbirds" is fourth, and two Remick pop songs, "Old Man Sunshine" and "King for a Day" follow.

"I Loved You Then" ("Our Dancing Daughters") and "Neapolitan Nights" ("Fazil"), "Sally of My Dreams" (picture of same name), "Angela Mia" ("Street Angel") and "Little Mother" ("Four Sons"), run close together.

Although further down the list, still holding up.

Three production songs along with "Blackbirds" are individually outstanding: "Cream in My Coffee" from "Hold Everything," "Blue Shadows" from "Vanities" and "I Want to Be Loved by You" from "Good Boy," while the "New Moon" operetta music is selling consistently big.

Feist's "It Goes Like This" is going strong and Remick's "Doin' the Raccoon" is coming up nicely.

Film Colony Nite Clubs Feeling Depression

Los Angeles, Nov. 27. Night club operators in and around Los Angeles are moaning. With practically one exception, a sweeping slump has hit the cafes and few are doing half the business that crowded them a few months ago. All are trying to find the answer.

Roscoe Arbuckle's Plantation club, packing them in until recent weeks, has been hit, despite the quality of the entertainment, has been maintained. Sebastian's Cotton Club was forced to buy up Max Fisher's orchestra contract recently because the cost of the Fisher band sent the nut so high waning business couldn't take care of it. Sebastian has gone back to a colored band and entertainers.

Others of the better known night clubs have been hit equally hard and are looking for a way out to bring the customers back in.

Montmartre in Hollywood is virtually the only one of the cafes which hasn't suffered much, but this cafe is in a unique spot, traditional rendezvous of the film colony, ideally located and as a result, the cash and credit customers continue to go there because it's the place they've always gone.

Various reasons have been advanced for the slump but the chief and most logical is the proverbial one—money's tighter than a drum in southern California at the present time. Besides, the real spending mob—film people—haven't had such rosy pickings since the talking picture revolution started. Sound picture jobs have generally proved much briefer than the old time four and five weeks of silent film effort.

Stein's Honeymoon

J. C. Stein's supposedly business trip to Europe is a sneak away honeymoon trip.

Mrs. Stein is a non-pro.

Leading Organists in New York

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New York

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Stage Band at L. A. State Ousts Pit Orchestra

Los Angeles, Nov. 27. Jesse Stafford and his Brunswick Recording Orchestra will begin a six-week engagement at Loew's State as a stage band attraction Dec. 1, sharing billing with Gene Morgan who opens there the same date as m. c. This is the first time a band has been brought into a motion picture house for a definite engagement taking the place of the regular pit house orchestra. The Stafford outfit are all members of the Los Angeles local.

The house orchestra, which has been at Loew's State has been assigned to the post of swing orchestra relieving the regular house orchestras on the West Coast circuit for a full week instead of one-day periods a week in seven of the houses.

Film Cos. After Stations

Los Angeles, Nov. 27. With three of the large studios, Warner Brothers, Paramount and Pathe, owning and operating their own radio broadcasting stations, a number of other studios including Universal and Fox are negotiating to buy or become affiliated with some of the local stations.

It is anticipated that within a year's time, the local radio broadcasting will be monopolized by the picture industry.

Fox Grabs NBC Man

Fox Movietone has lured Eugene P. Grossman away from the National Broadcasting Company where he was chief operating engineer. Grossman goes to Hollywood.

Grossman came to attention in several difficult broadcasts, notably the Chicago Civic Opera, where the Chicago Auditorium where 18 microphones were set up and the sound co-ordinated in a specially contrived "mixing panel" so that a well-balanced broadcast was made possible. The Lindbergh reception, the Dodge Victory Hour, with the talent coming from five different points of the country, and the chief sporting events in giant networks, as well as the political conventions, have been engineered by Grossman.

Feist Clan Gathers in Chi

Chicago, Nov. 27. Looked like a Leo Feist convention in town last week, with Edward Bittner, Phil Kornheiser, Mabel Wayne and Wolfe Gilbert all arriving together.

FINSTON SCORING FOR PAR

Los Angeles, Nov. 27. Nathaniel Finston is now scoring sound pictures for Paramount.

The Beauts Are Here

The Shuberts are giving a box party for the nine beauties brought from abroad by the International Tours, Inc. The girls are Jackie Cobra (vampish name), "Miss Spain"; Miss Joyce (not Peggy); "Miss England"; Miss Ashley; "Miss London"; Janine Smolinson (no relative of Aunt Jemima); "Miss Poland"; Natalie Barr; "Miss Russia"; Mlle. Gebauer (French for "Move Over"); "Miss France"; Mlle. Verret; "Miss Paris"; Fraulein Ritter; Miss Germany; and Fraulein Korling. "Miss Austria." They will compete with American beauties.

Wall St. Looking In

A moneyed Wall street group is reported angling for a radio chain of between 35 and 40 stations, including individual broadcasting stations. The proposal is to go into competition with the National Broadcasting Co. in a big way.

The plans call for a uniform wave-band so that the network could simultaneously blanket the country on that wave-length.

Well's Coast Office Out

Chicago, Nov. 27. Milton Well Music Publishing Co. has discontinued its branch office on the west coast, where Tubby Garon was in charge. Well will confine his activities to Chicago.

A Town's Publicity

Gerber, Cal., claims the publicity stunt space grabbing championship heretofore held by Winsted, Conn.

Among the stunts recently pulled in Gerber that made the news columns; especially those on the Pacific coast, were a saxophone tooting contest, hog calling rodeo, and a leap year party at which the men wore evening gowns and all the women wore dinner clothes. Latter stunt sounds suspiciously like the drag scene in "Pleasure Man."

Dancing for Living Looks Soft, But—

The constantly occurring flare ups and split ups between popular dance teams are not always due to temperamental differences. It's more a matter of economics. The largest salary a dance team can get (with a few exceptions) is \$750 a week and of this the woman partners generally hold out for more than half. They claim that their gowns are a terrific expense and other things.

Charles Sabin heads the list with his tale of woe of temperamental partners. Most of his partners ostensibly left him because of rudeness of his marriage to somebody else. They would not dance with a married man. Edwina St. Claire, originally a Patou mannequin and not a dancer, left on hearing of his intended marriage to Eleonora Ambrose (widow of Maurice) and Barbara Bennett left out for more than half. They claim that their gowns are a terrific expense and other things.

Maurice's partners always got married on him. Florence Walton and Lenore Hughes left him in this fashion.

Moss and Fontana, who appear so devoted to each other on the floor, have had some of the same differences considered through; but they are now back together in "This Year of Grace."

Mary Hay and Clifton Webb have also reunited and are looking for nite club work but they demand \$2,000 a week salary, and would not take the Club Lido for less.

Antonio De Marco has a new partner, having lost Nina De Marco with whom he danced for some time.

Ramon and Rosita stuck together since they are married. But the only two unmarried teams who have consistently stuck are Madeline Northway and George Childs who danced for a year and a half at the Biltmore hotel, and Addison Fowler and Florenz Tamara, currently at the smart St. Regis. Frederick Mann and Francis Carpenter are another team who have managed to get along in spite of business troubles.

Many people are of the opinion that the day of the pretty girl partner who could not dance but could wear clothes well and had appeal and yet wanted a large salary are over. Now the clubs want good dancers who really do something. Also partners who are picked for their society names are out.

Fisher's Triple Job

Chicago, Nov. 27. After several years as a cabaret, the former Club Egdad in the Pershing hotel will be re-opened Dec. 10 by John Hayes as a ballroom with Buddy Fisher manager, band leader, and master of ceremonies. Competition includes Trianon ballroom, Coconut Grove and Club Pershing ballroom. The place will be called Pershing ballroom.

Morrissey-Miller's Nite Club

Will Morrissey and Mildie Miller, back in the big town after many adventures on the west coast, will be shortly at the reconverted Little Club.

Gins. Schultz and Bunny Weldon are behind the venture.

Spiritally Indef

Phil Spitalny has been re-signed indef at the Hotel Pennsylvania, New York.

Since opening at the Staller hotel a couple of months ago the managing director, L. A. Malony, of the Pennys, has noted a marked spurt in the gross.

Inside Stuff—Music

55 Cannings of "Sonny Boy"

Bobby Crawford states that DeSylva, Brown and Henderson's "Sonny Boy" has established an individual mechanical recording record with 55 different cannings of the same selection, exclusive of Canada. Crawford says "Sonny Boy" has been ether-restricted.

Paper Phonograph Disc Costing 6/2c

A phonograph disc made solely of paper, of 10 inch width and carrying current popular airs, may shortly go on the market. It costs 6 1/2c to make with the probability it will be marketed at the lowest retail price yet for a record.

Now Roxy Music Co.

In deference to William Fox and S. L. Rothafel (Roxy), the standard music publication subsidiary of DeSylva, Brown & Henderson, will be known as the Roxy Music Corp. and not Sound Music Corp. This is the branch of which Erno Rapee, general musical director of the Roxy, is in charge both as composer and business executive.

The Editions Salvabert Dance and Cinema Musique have been acquired by DeS-B-H from Francis Salvabert, French publisher, as part of the Roxy Music catalog.

This publishing subsidiary will specialize in film music synchronizations, picture themes and kindred standard type of music.

Conley Nicked for Ali

St. Louis, Nov. 27. Larry Conley, proprietor and orchestra leader at The Tent, St. Louis' only real night club downtown, has more or less added to the recent list of bankruptcies. Conley took it over under the hammer.

Now Mrs. Mavourneen Conley, wife of the musician, has obtained a divorce and \$40 a week for the support of their two children, Robert, 6, and Mavourneen Joy, 2. Conley and his wife were married in Dallas, in 1921.

Froloes, Chi, Opens 3 Mos. Early with Fed. Permish

Chicago, Nov. 27. Remaining closed only nine months on a one year federal padlock, Froloes cafe opened last week with permission of Federal Judge James Wilkerson.

Floor show was produced by Jack Laughlin of the B. & K. staff, Eddie Niebauer and Seattle Harmony Kings playing.

HERE AND THERE

J. C. Johnson, colored song writer, has been engaged by the Columbia Phonograph Co. for crooning melodies.

Tom Gerunovich and orchestra have renewed for six months at the Roof Garden, San Francisco, night club.

This is the band's second year. Gerunovich also will make eight records a year for Brunswick.

Waterson, Berlin & Snyder have discontinued their Kansas City branch. Billy Knight, in charge there, has returned to Chicago.

Laughton M. C'ing in Toronto

Toronto, Nov. 27. Eddie Laughton, at the Capitol, Hamilton, Ont., for a year, has come here as guest m. c. at the Uptown. He replaces Red Carter.

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Radio Rambles

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Husing 1st on Football
With the football season practically over, All-Manhattan honors for the radio announcing games ought to go to Ted Husing, who has been for New York the NBC stations, WJZ and WJZ, cover the major battles with WOR apparently trying to pick its spots for equal prominence while avoiding conflict. The Columbia chain (WOR) hasn't always corralled the high point of interest, but has certainly been more graphic in its detailed accounts.

Husing gets this column's vote despite that this season appears to have been Charles McNamee's best to date. NBC's other games have been split between Phillips Carlin and an announcer by the name of Mahoney, who traced Princeton through its Yale and Navy games. Carlin's football seasons are as colorless, besides being delivered in a monotone, while Mahoney had you crazy by the middle of a second period through his continuous penchant for dropping his voice to a low, even, monotone continuously repeat "they're fighting like tigers."

Mahoney also developed a weakness for prolonging his description of a play so that he missed the next one and left the listener wondering where or if the ball had moved.

Husing uncovered the happy faculty of always being on the ball and ran far ahead of all local announcers in shooting the scores of other games as soon as he got them, a service deeply appreciated by any grid fan. Husing and his western slicker, who was as convincing in supplying complete information. They were smart enough not to overly dramatize their accounts, and also refrained from broad generalizations. Any criticism on Husing must limit itself to his zeal. He has evidently been so anxious to cover everything that he declines to rest even between ordinary line plays or when time is out. His voice becomes a bit hard on the nerves over these two-hour sessions. Husing should school himself to brief respite, as welcome on the receiving end as to the announcer.

McNamee (toned himself down this season and stuck pretty close to business. No more word pictures of the setting for the game with the ball on the two yard line. Yet, there comes up point after point during games which show the NBC announcers to lack a basic knowledge of football.

In at least the case of the Ohio State-Princeton game McNamee never mentioned the condition of the field and how often does an announcer tell you the direction of the wind? This is elementary and important information which an average fan can easily get. The rabid follower often approaches nervous prostration through these errors of omission, it being a case with him of radio simply being the best means of getting the score and nothing more.

The past season has inaugurated descriptive periods by newspaper sport writers between halves. That probably assures the dyes in the

wool bug for the indiginites in the running accounts but it's doubtful if the average football listener is particularly interested, inasmuch as he knows he'll get it in the late afternoon dailies and Sunday papers and draw his own conclusions. It was an open question whether the loud speaker habit would rather get some of the atmosphere for the festivities between halves, or to the station. Why announcers, with their three helpers, don't make a determined effort to supply these outside scores will always be an aggravation.

Reporters' Assistants
And the matter of those three helpers confirms the cinch a radio announcer has in comparison to the newspaper boys covering the game. Outside of the mechanical and the announcer oftentimes has a youth detailed to him from each of the contesting schools besides his own helper. The reporter, however, has the undergraduates calling off the players as fast as the announcer wants a name. It's only a matter of giving and getting, and minus the worry of being held up by a slow telegraph operator.

The newspaper boys who have these telegraph operators at their elbow come next, simply dictating as the ball moves along and getting the names from the megaphone of the announcer detailed to do the job. Those men who have to write the first half between halves, then the second half after the game, and follow that with a lead, have the toughest time. They wonder how they cover a game as well as they do, and is a possible explanation of the low regard in which newspaper accounts of their games are held by under-graduates. The students can't understand how so many plays are missed and names of players twisted.

Not long ago there was a certain element of cynicism in watching the press boys climbing to their places an hour or more before 2 o'clock, game time, calling for programs, setting up with their telegraph operators and technicians seeing that the radio sending apparatus was okay, with no radio announcements in sight. 1:35 up drove a big car to the press gate, out stepped the announcer, plus spats, cane and a young lady, whom he deposited near the press box. Everything was ready, and started his pre-game description with his helpers.

Immediately after the game the announcer, having resumed his cane and young woman, strolled to the press gate and "Home, James." The other boys were still up there, waiting for their lights, sometimes pocket flashlights, for a fourth (maybe less) of the announcer's salary. What a racket!

College Writers
One or two New York dailies have recent victory men writing football for them. Do they cover the big game? No. One paper kept a nationally known quarter-back on local high school game throughout an entire season, when it was obvious he knew more football than the other two men on the staff. It's just this year that he's started to cover college games, and not the big ones, at that. A comparison of accounts of one game by Boston and New York dailies made the Manhattan stories look foolish. That was because the Boston football men writing, and knowing what they were writing about. The Boston stories were a revelation as concerned a running account of a football game.

Same situation applies to radio. With the exception of WOR and Husing, the other stations could and should hook on to former letter men who know the game to do their announcing. Either descriptive accounts of football need something more than just good voice and an ability to pronounce names. If the grid game has become so important, and the stations pride themselves on their service—make that cent and cover these sport classics the way they should be covered. How much would the added expense of a special football announcer amount to? It is not unlikely that the stations could get former players to do it for railroad fare, and most would probably drive to the game in their own cars.

There's repeated lay comment on Vincent Lopez's latest penchant for fancy phraseology, ballyhooing, selection with some descriptive fold-out that sounds too press-agency to be real and negatively impressing, particularly in view of Vincent's "steppe" and "clergy" Lopez speaking of yesterday. Possibly an idea by the Hotel St. Regis management from whence he broadcasted Lopez is to pay for the expensive word-slinging.

Otherwise the Lopez danceology is as colorful and satisfying as ever. He is playing the numbers wisely and well, contrasting the types.

With the jazz aid of the Financial Union Hill, N. J., is getting its investment securities' ballyhoo over

Ted Husing, the Columbia Broadcasting System's crack announcer, talks at the rate of 10,000 words an hour. Newspaper stenographers taking down Husing's play-by-play comment credit him with 150 words a minute.

It beats average court reporting and the stenographers complain it is too fast for their own transcribing.

R. C. A. and Victor Look As If Nearing Deal

Purchase and control of the Victor Talking Machine Co. by the Radio Corporation of America is more than a possibility. If the financial details can be worked out, it is more of a certainty.

RCA, being in the sound synchronization business, desires to control its own recording affiliations. Victor rates on top. It showed \$12,000,000 net profit last year. In view of its international prestige and standing, the RCA-Victor deal must financially entail a staggering sum.

Victor was at first skeptical concerning the terms of the proposed transaction. The RCA control would in no wise otherwise affect its business functioning of talking machine and record manufacture, excepting the control of all sound recording resources for whatever purposes and interests that RCA preferred.

There has been a community of interest between both corporations for some time, of course.

With Victor also doing all of the sound synchronization and recording work on behalf of the Electric Research Products (Western Electrical subsidiary), this circumstance substantiates a persistent suspicion—and as persistently denied by both sides—that ERPI and RCA would ultimately come out as allies on the sound projection business. At present they are ostensible rivals, with RCA Photophone apparently in competition with Western Electric on equipment installations, production, etc.

The elimination by RCA of Victor would leave ERPI (Western Electric) bereft of any recording ally. In view of Victor and ERPI's past affiliations, with Paramount U. A., M-G-M, P. N. and others employing Victor recordings, it will inevitably lead to a well-considered understanding involving the phonograph company and both the electricians.

On the other hand, a report that W. E. would relinquish some of its excess sound projection machine contracts to RCA Photophone is again denied. As was a previous belief that both W. E. and RCA would split up the field, with the former installing and RCA Photophone producing.

well through WHN. Band is the musical spellbinder, with a brief sales' spiel in between numbers to cinch it.

Kerry Conway, on his regular WABC broadcasting of Broadway, kiddingly commented on the floating Arthur C. Carson body in connection with Caesar's "Napoleon's Barber," current at the Roxy as a Fox Movietone.

Conway is interesting with his Broadway spiel. He threatens to ring some columnists and newspapermen for supplementary chats as part of the Conway 15-minutes regularly.

Gershwin's Hour

George Gershwin was the guest artist of General Motors on its regular Monday night broadcast, doing an all-Gershwin program with the composer contributing as soloist in the "Rhapsodie in Blue." For the first time, the "Treasure Girl" tunes were radio-cast, this being a departure, and circumstantially evidencing that Gershwin fleeces the show, because of its weak libretto, needs the other exploitation. It was an altogether pleasant hour. Gershwin demonstrated anew that he is as adept a keyboard artist as a tune contriver.

Van Tilzer Medley

Al Tynan and his sprightly dance band from Kees, Brooklyn, show-ministry, gave out plenty snappy dancification. For a chance of a pace, an old Harry Van Tilzer medley, including the "Garden of Eden," "Where the Wizard Flows," was snatched in and sharply contrasted again to the ensuling "St. Louis Blues."

Names for Rendezvous

Beatrice Lillie and Waring's Pennsylvanians, spoken of as a nice club combination for the Rendezvous, the old plantation in the Winter Garden building, is being mutually investigated. Waring heard of it indirectly, with no direct proposition. Gene Cleiser still has the room under lease from the Shuberts for two years on a 10 per cent. of the gross basis in lieu of rent.

Clayton, Jackson and Durante may switch into the Rendezvous, with the Silver Slipper taking the padlock any time now.

Waring's Pennsylvanians, features of "Hello Yourself," turned down the Faraday as did Alec Lyman, the 18th street room being after one of these two named bands for its future.

Waring meantime is recording prolifically for Victor and has several commercial radio irons in the fire.

ATTACK RADIO ADV.

Dubuque, Ia., Nov. 27. Attorney General John Fletcher was asked in a communication to institute action against a Shenandoah radio company under the fraudulent advertising statutes.

Gumble's Outside Writers

Mose Gumble has signed Edgar Leslie and Jimmie Monaco as a song-writing team for three years with Donaldson, Douglas & Gumble, Inc. The firm is calling in outside writers because of Walter Donaldson's prolific production activity. Donaldson and Gus Kahn are going to work right after Xmas on the new Ziegfeld "Follies," after "Whoopee," which they also wrote for Ziggy, gets under way.

N. Y. U. Not on Air

Chick Meehan, New York University coach, thinks broadcasting of home games hurts the gross and has barred all NYU games off the air. Meehan cannot control out-of-town games, as with Carnegie Tech in Pittsburgh Saturday when KDKA etherized.

The broadcasters, with NYU having won its laurels indubitably, were strong for tomorrow's (Thanksgiving Day) game with Oregon Aggie, but had to content themselves with Columbia-Syracuse.

NEW YORK CHATTER

(Continued from page 44)
\$150,000 gross in a narrow Broadway frontage of \$1,000 a month overhead.

Teasing the Boys

Frank Dolan of the News is credited with the gag which threw panic and embarrassment into the newspaper world last week. Somebody phoned 10 of the top of the price news men, and posing as Gene Fowler's secretary, made them offers of \$300 a week to go on the Telegraph.

Knowing of Fowler's eagerness to hire all the scribbling stars in town, all the professional wise guys fell for the gag and then trooped up to the carbarn. They all arrived at once and put in the afternoon trying to outstay each other. Fowler wasn't hep and finally had to excuse himself from the lingering visitors.

Nothing was said about the 15 grand contracts. They later the laugh got into circulation.

Authors Appeased

Irving Caesar and David Freedman who wrote the book and lyrics of "Jetsy," which Pin Ziegfeld presented two seasons ago, have settled their differences with Ziegfeld who has paid the authors the royalties. Authors say they are again on friendly terms with the producer.

A Juliet in Charge

No paper people invited to inspect a new sound studio last week were arbitrarily barred from the place by a body of men in a quarrelled Shakspearean style. The group, composed that evening, and even the studio press staff, he admitted to the building, were the war Juliet. And got away with it.

The proposal to record stellar radio programs on strips of film, similar to the Movietone process, and broadcast those records throughout the country, is the basis of a giant organization being formed in radio circles.

The proposal is to book and lease records of ultra talent, like the picture producers lease their films to exhibitors.

The hinterland stations, hungry for good programs, are the untapped market for this type of canned entertainment by exceptional talent.

Correll and Gosden, nee Sam 'n' Henry, and now known as Amos and Andy on WMAQ, Chicago, the Chi Daily News station, are doing this very thing in a limited way. They record on Phonograph disks and WMAQ sells their recordings to other stations at \$50 a week for the service. Many western stations use this service. Two eastern broadcasters, WNAAC, Boston, and WBAN, Providence, regularly have Amos and Andy in canned form on the air. The Chi Daily News station, WMAQ, alone has them doing their stuff in person.

The proposed sound-recorded broadcasting talent service takes its cue from this case and believes it can make it worth-while all around for important artists to record their stuff, with the usual intervals for call letters, regulation announcements, etc.

Cornwell's Romance

Frank Cornwell, orchestra leader and picture house m.c., married Helen Harris, non-pro of Watertown, Mass., in St. Paul's Episcopal Church, Cleveland, last week.

A small town romance dates back several years to Waltham, Mass. Cornwell's home town. Waltham and Watertown, where the bride's parents reside, are adjacent Massachusetts municipalities. Miss Harris' father is one of the proprietors of the Club Karnak, in Boston. Cornwell formerly conducted Irving Aaronson's Crusaders at Janssens Hofbrau, New York, later taking over the band on his own and touring in picture houses.



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By HARRY MEAKIN

Belasco (Shubert)—Cook's musical stock, "No. No. Nanette"; next, "Wildflower".
National (Erlanger-Rapley)—"Whoopee"; next, "Bachelor Father"; Dec. 10, "Jim the Peelman"; 17, "Deux Strangers".
Poli's (Shubert)—"Queen's Husband"; next, "Night in Spain".
Gayety—Stock burlesque.
Strand—Mutual burlesque.
Pictures
Columbia—"Woman Disputed."
Earle—"Oh, Kay."
Fox—"Romance of Underworld."
Little—"At the Edge of the World" (Ufa).
Met—"Home Towners" (2d week).
Palace—"Masks of the Devil."
Rialto—Dark.

Looked for a while as if Cook's musical stock wouldn't start as per schedule at the Belasco, due to arguments with the various unions. Adjustments were reached at the last minute.

Opening the sale at six a. m. on Thursday, Ziegfeld's "Whoopee" had a \$16,000 take in two days. To make it good the Sunday night performance, practically sold out the first day, had to be called off because show couldn't be gotten in and hung in time. A long squawk from those who stood in line when they had to repeat to make exchanges for other nights. Time honored mail orders of the town were dispensed with.

Next Monday Washington gets its first indoor circus. W. H. Hill's two-ring outfit comes to the President, white elephant house of the town.

Paul Whiteman's orchestra is in for two concerts Dec. 15 at the 6,000-seat auditorium.

Betty Lee, of Cook's stock, is doubling into the Madison.

Washington Post has temporarily discontinued Nelson Bell's Behind the Screen column. Pre-holiday advertising reported to have crowded it out until after the first of the year. Bell was formerly p. a. for the Crandall chain of houses.

Drama Guild of Washington has just been launched. Previously such attempts have died. This time plenty of cash subscribers.

Switch in plans brings David Ideal into the local Fox house to succeed Harry Greenman when the

latter leaves around Dec. 1 to have charge of the new Fox in St. Louis. Ideal will function in Philadelphia and here, with Joseph LaRose continuing to produce for both houses.

N. D. Golden, assistant chief of the picture section of the Commerce Department, is now in the Walter Reed Hospital. His appendix is to be cut out after the usual period of preparation.

MEMPHIS

By WALTER D. BOTTO

Loew's State—"Masks of the Devil" and vaude.
Orpheum—"The Night Watch" and vaude.
Pantages—"Lonesome" and vaude.
Loew's Palace—"Beggars of Life."
Strand—"The Home Towners."
Auditorium—"Simba."
Princess—"See You Later."

Loew's has the following pictures tied up here: Paramount, Metro, U. A., Warners and Fox. Loew's State, Loew's Palace and Pantages all have sound now.
New Orpheum is the only theatre with a silent screen.

Lyric opened Monday with musical stock. This is the town's old combination house.

State Supreme Court has decided with the local Censor Board in an appeal to the higher court. Lower Circuit Court held that the Censor Board did not have full authority to stop a performance of "Ben Hur" when it was playing an engagement at the Lyric.

A big effort will be made in January to have the Legislature pass the Sunday show bill again. There is hope that Gov. Horton will sign it. It was vetoed before by former Gov. Peay.

BALTIMORE

By BRAWBROOK

Maryland—"Trial of Mary Dugan."
Ford's—"Volpone."
New Garden—R-K-O vaude.
Hippodrome—R-K-O vaude.
Gayety—"Night Club Girls."

Permanent closing of Riverview Park recently sold for a manufacturing site, leaves the major local suburban amusement park field to Carolina, Harry Van Hoven, identified with the latter park during the best years of its career, has been signed as manager for the park for next season.

Frank Gilbert Eney, former usher at the local Lyric, surprised patrons of the Baltimore Symphony at the opening concert by appearing on the stage instead of in the foyer. Eney, 21, is now a contra bass in the symphony orchestra.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting-Dark. Next week, "Simba."
Keith's—Vaude, pictures.
Temple—"Hindu Belles," Mutual burlesque.
Savoy—Tom Phillips' Burleskers, stock.

Syracuse—Independent vaude, films.
Strand—"Outcast."
Empire—"Fazil"; extended engagement.

Loew's State—"Masks of the Devil."
Eckel—"Moran of the Marines" and Vito.
Brighton—"No Other Woman."
Riviera—"Lonesome" and Movie-tone Vito.

Rivoli—"Painted Post."
Regent—"Hawk's Nest" and "Open Range."
Harvard—"Horseman of the Plains" and "Telling the World."

Palace—"Good Morning, Judge."
Swan—"Patent Leather Kid."

Lewis Farmer, former legit and stock actor and director, is now touring with the Little Theatre Party for the Royal Lyceum. He is accompanied by Katherine Banks, Neil Huntzinger, H. M. Gill, W. E. McDonald and D. S. Whitney.

With Mutual taking on the Temple here as a week stand, the Richardson, Oswego, has been scratched. Future of the Schine house is uncertain.

Oliver-Canton stock will open at the Hip, Oswego, Nov. 29. Bills changed twice weekly. Headed by Jack Rankin and Bessie Hutton. Otis Lyle Oliver directs; Ralph Canton company manager.

Dolly La Salle, new soubrette, opened with Savoy stock Sunday.

CLEVELAND

By GLENN C. PULLEN

Ohio—"Beaux Strangers."
Hanna—"G. V. Polles."
Little—Rep.
Alhambra—Stock.

Gordon Sq.—Stock.
Play House—Mutual bur.
Columbia—Mutual bur.

Stillman (wired)—"Fool" (5th week).
Palace—"Adoration" vaude.
Allen (wired)—"Masks of Devil."
State (wired)—"Haunted House" stage unit.

Hip (wired)—"Man Who Laughs."
Cameo (wired)—"Show People" (2d week).
Keith's 105th—"Night Rider" vaude.

Uptown—"Foreign Legion" vaude.

Irons & Clamage may open stock burlesque house. He said they are negotiating for the Oriental, owned by Universal. Columbia only burlesque emporium at present.

Little has engaged Georgeette Cohen as guest star in current stock production of "The Rubicon."

Uptown, Variety's new 3,500-seated neighborhood, opened Nov. 19, with overflow. House starts today policy Thanksgiving, using first Photophone installation in Ohio.

Watson Sisters last week opened new season at Keith's Palace after five months in Canada. Their summer resort venture on the other side of the International Bridge, Niagara Falls, was a flop, they said.

Oakland theatre, Marion, O., recently purchased by W. C. Bay from John Eucher, recovers for Oakland and other Rueben Maxson enterprises.

A 27-year lease on the State, Lima, O., has been taken by Dan Kirwan and Ad Ritzler. They also took a 10-year lease on the Parrot Opera house, according to reports, which will reopen with a talker policy.

Grand Ironton, owned by Ralph W. Mountain and Dr. J. W. Lowry, has been leased to a New Orleans company which operates a chain of houses in southern Ohio and West Virginia.

TOLEDO

By E. H. GOODING

Palace—Stock.
Keith's—Vaude.
Rivoli—Vaude.
Vita—Temple (wired)—"Midnight Taxi".

Pantheon (wired)—"Outcast."
State (wired)—"Four Sons."
Valentine—"West of Zanzibar."
Princess—"Fleet's In."
Empire—Mutual Bur.

Good-Heap on Maurice Francill, radio wizard, brought the crowds out for Manager Howard Peigley of the Rivoli last week. News-Bee gave page 1 feature space to Francill's street car stunt, witnessed by almost as large a crowd as turned out to welcome back the 37th division.

Edward H. Smith, character actor with the Wright Players, stock, at the Palace, is gaining fame as a diner-out. Nearly every luncheon club in the city has had him give a

skit or two in exchange for a feed in the last few weeks.

Sound pictures have created a rage all their own here. "Wings" ran three weeks. "Singing Fool" three, "Lilac Time," "Show Girl" and "Terror" each two. State, technically neighborhood house, best to go all-around. Only neighborhood first run in city.

Mrs. Rose Mohrman, proprietor of the Miami Inn, roadhouse, raided some time ago, sentenced by Judge Kilgus in federal court to 21 months in Howard prison, R. L. Liquor charge. Abe Lubitzky and Max Richmond, proprietors of East Bay Shore resort, combo dance hall, night club, etc., got two years each in Atlanta on similar count.

Irene French, "Miss Broadway" of 1926, and once in Carroll's "Vantiles," here last week introducing "scandals" and "sensational" styles, at downtown department store. Demonstrations for women only, which raised a howl from the males.

Alphonsa Augusta Fischer, associated for years with her cousins, J. Fischer & Bro., music publishers, and with her father's music store, died Nov. 16. Well known at national conventions of sheet publishers.

ATLANTA

By ERNIE ROGERS

Erlanger—"Desert Song" (road).
Capitol—"Masks of Devil" vaude.
Keith's—"Companionate Marriage" vaude.

Howard—"Home Towners."
Met—"Captain Swagger."
Rialto—"Wings."

Marty Semon, veteran local showman, named to manage Keith's Georgia. Succeeds John Smith, who goes to West Coast.

William T. Tilden, II, at Erlanger in "Dracula," played several tennis matches with local stars during local engagement.

Keith's Georgia has gone to four acts instead of usual five.

Carter Barron, manager of Met, has weekly luncheons for movie critics. Barron makes no effort to cash in on it.

BOSTON

Moissi will act at the Boston opera house week of Dec. 3. Morris Gest is in town this week appearing at the newspaper offices.

Colonial gets the new musical, "Nightclub on the Styx," Dec. 10. Followed by Tyler revival of "Jim, the Penman," with William Faversham, Cissie Loftus and others.

Hotel Touraine, corner of Tremont and Boylston, to be torn down and a new theatre erected. Rumored that Fox, who has been looking Boston over, will build.

Ruth Draper will play full week at the Plymouth Dec. 3. Six evening performances and two matinees. Heretofore only played matinees.

New Boston Garden's record-breaking crowd was on hand Nov. 20 for the opening of hockey season, 17,500 seeing the game. Police called because of riot when crowd surged toward doors.

Quadrant-Ray track affair Nov. 24 attracted scarcely any attention.

Joe Cook due here Christmas week in "Rain or Shine." Probably at the Shubert.

Chicago Opera Co. will make its annual local visit in February. Two weeks.

"And So to Bed," with Walter Kingsford in the Wallace Edginger role, due at the Plymouth Dec. 24.

DALLAS

Palace (Publix)—"Revenge"; stage show.
Majestic (Int)—"Taxi 13"; vaude.
Melba (Publix)—"Someone to Love."

Old Mill (Saenger)—"Show Girl." Capitol (Stinnett)—"Home, James."

Ritz (R. & R.)—"Tenderloin." Arcadia (Dent)—Pictures.

Ralph Ravenscroft now exploitation head of the local Universal exchange. From New York office.

Emil Bernstecker, assistant manager of Palace for six months, has assumed management of Metropolitan. Publix.—In—Houston.—J. O. Skipper, Cherry, now manager of Publix's Melba here. Bernstecker, young, comes from New York.

James Hall, films, appearing this week in picture at Palace. Claims Dallas for home town. Walter Ebers is on bill doing a comedy bit.

Hyman Charninsky, better known as Don Charno, at the Palace as director of pit orchestra, brother of the late St. Charninsky, one of the foremost showmen in Texas.

BROOKLYN, N. Y.

By JO ABRAMSON

Verba's Brooklyn—"Bachelor Father."
Verba's Flatbush—"Trial of Mary Dugan."
Boulevard—"Brothers."
Verba's Jamaica—"The Lam Warning."
Majestic—"My Maryland."
Riviera—"Shannons of Broadway" (stock).

Mayfair—"The Gorilla" (road).
Freeport—"Saturday's Children" (stock).

Fulton—"Alias Jimmy Valentine" (stock).
Casino—Stock burlesque.
Star—"Speed Girls" (bur).

Gayety—"Night Life in Paris" (bur).
Empire—Burlesque.

Empire—Burlesque.
Paramount Brooklyn—"Manhattan Cocktail" burlesque.

Palace—"The Red Dance" stage show.
Albee—"Woman from Moscow" vaude.

Orpheum—"Waterfront" vaude.
St. George Playhouse—Double feature.

Momart—"Bondage."
Strand—"The Terror."
Loew's Met—"Show People" vaude.

For the first time in several weeks there are no new shows in local houses. "Abie's Irish Rose" back again at Verba's Brooklyn next week, with "This Queen of Sheba," Edith Greta Nissen and Louis Calhern, at Verba's Flatbush, and "Cafe de Danse," new musical, slated for the Boulevard. Majestic expects "Coquette," with Helen Hayes.

Only Norwegian theatre in Brooklyn has announced the third production of the season, "Tragedy of Loye," by Knut Hamsun, at Stockstad, Oscar Amundsen and Samuel Lind in leading roles.

In order to settle all local radio disputes, Borough President Byrne has appointed Eric Palmer, former local newspaperman, to act as radio czar, arbiter and general pacifier to the neighborhood stations. Two of the stations here seem to be satisfied with the choice, but two others have another gentleman in mind for the position.

"Night Before" cast received a clean slate on the indecent performance given at Washington Square. Justices Caldwell, Drenzo and Salmon in Special Sessions. Judges dismissed the case.

Washington Square Players presented at the Brooklyn Little theatre A. A. Milne's "Belinda," with Alberta Trowbridge, Parker Wilson and Joseph Somerville in the leads. Randolph Somerville directed.

PROVIDENCE

Loew's State—"Masks of the Devil" (film).

Albee—Mel Klee unit and film.
Opera House—"Abie's Irish Rose."
Modern—"Common Clay" (stock).

Fay's—Carl Freed and band; films.
Strand—"The Night Watch" (film).

Majestic—"Fazil" (film).
Empire—"Plapper Folies" (burlesque).

Victory—"Hit of the Show" (film).

Victory, last of the downtown theatres to go sound, this week introduces Photophone, RCA.

John Boyd, new leading man of the Modern stock, makes his bow this week in "Common Clay."

To save the drama for Providence the Modern Theatre Guild, a new little theatre movement, filed articles of incorporation last week. Professional casts and few amateur players. Another dramatic group, backed by local elite, the Paravent Players, opened its season Wednesday with three one-act plays.

"Abie's Irish Rose," which has played here several times, is billed this week at the Opera House on its farewell tour.

MILWAUKEE

Pabst—Stock.
Garrison—German stock.

Empress—Burlesque.
Gayety—Mutual Bur.
Alhambra—"Lonesome" (8th week).

Majestic—"Show People" (2d week).
Merrill—"Runaway Girls."

Palace—"Waterfront" vaude.
Riverside—Vaude.
Strand—"Mother" (2d week).

Wisconsin—"Varsity" (stock).

Martin P. Kelly, press agent for Fox-Milwaukee, has resigned to become exploitation chief and traffic manager of the Milwaukee Airways at Minneapolis. Wiring completed in Majestic and opens with sound Nov. 30. Merrill, last of downtown first-run silent houses, goes sound Dec. 8.

Lyman Ballard, formerly with United Artists here, is now with Tiffany-Stahl.

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BRONX, N. Y. C.

Melrose, pictures, has again closed. House has never made money since it opened, about five years ago.

Raymond Elder, manager of the Keith Royal, is arranging an all-Bronx bill for next week. Only former and present Bronxites will be played, including Jimmy Savo and Joe Darcey.

Congress did not open with talkers last week, as intended. Electricians' strike interfered. House had to hurry last-minute booking of silent film in place of talker announced.

OAKLAND, CAL.

By WOOD SOANES

Show business here as on the rest of the Coast is in a melancholy state due to illness, bad business and indifferent entertainment.

Battle of the stocks with Henry Duffy against George Ebey has been interesting. Duffy opened with a new house and the odds were all in his favor, Ebey only having a re-decorated theatre to talk about. But Duffy used "In Love With Love" and Ebey used "The Spider" to start the joust and Ebey won in a box office way.

Duffy followed with "Tommy" but it hasn't cut any wide swath and Ebey countered with "White Collars," which lasted a week instead of the three or four expected. Last week Ebey shot in "The Noose" but while business is good "The Noose" will give way to "Mary Dugan." Duffy is jerking "Tommy" in favor

of "The Wooden Kimono," which has been record-breaker elsewhere.

New Oakland cut in pretty heavily to the picture and vaudeville business hurting the Grand-Lake particularly and the Orpheum felt its presence especially as a series of honky-tonk shows had been put into the Orpheum. The T. & D., fitted with the best pictures in town, has been cleaning up. Oakland had a bad bill last week—"Masks of the Devil" and a Ted Donner stage act. Orpheum alive to its situation, one time stock leading woman here, is dickering for Herman Timberg and a unit show, billed as a revue.

News filters in that Ruth Renick, one time stock leading woman here, is dickering for Herman Timberg and a unit show, billed as a revue.

Lynn Chaplin has been relieved as press agent at the New Oakland in favor of George Roesch.

William Duffy, manager of the new DuWun, returns to the President in San Francisco whence he came to relieve Alan Ryan. He will be succeeded by Ira La Motte.

A. V. Brady, one-time asst. mgr. of the State, is in that capacity at the T. & D. where Phil Phillips, former press agent, has been made manager.

George Arliss at 12th Street here Nov. 24-27. First time here in 15 years.

Another musical troupe is going to make a bid for local fame. Harold Kirby, contrary, has taken a short-term lease, with renewal option, on the Franklin, Ackerman and Harris grind house, opening Thanksgiving Day. Kirby is building a stage in the theatre and plans, he says, to produce royalty shows with himself as comedian and Freddy Nelson, Peggy Taylor, Vivian Moore, Catherine Kay and a chorus of 10. Pictures will be used to build up a two-hour and 45 minute show. Two performances daily.

Ruth Renick, former stock leading woman here, is talking over to launch a stock project using the auditorium of the Women's City Club for a theatre. Nothing definite has happened as yet.

George Arliss goes into the 12th Street, here, Nov. 24 for four days, preceding his San Francisco opening at the Geary, where he follows Suzanne Chabaye in "The Signet." She returns to Los Angeles to do "Lulu Belle" and, possibly a picture

KANSAS CITY

By WILL R. HUGHES

Shubert—"Manhattan Mary." Orpheum—Stock. Midland—"Masks of the Devil." Mainstreet—Vaudlin. Newmar—"Docks of N. Y." Pantages—"Crash"—vaude. Royal—"Win That Girl." Globe—Pictures. Gayety—Mutual bur.

Members of the Chamber of Commerce are indignant over a news photograph showing a heavy storm here Nov. 11. It was published in a number of papers outside of this city, many of them in the Hearst string. The chamber will make a formal protest to the International Newsreel Corporation against the use of the picture, as there was no snow storm here on that date, and practically none so far this season.

Temple Players, under direction of Mrs. Gary D. Cohn, opened Sunday with "The Cajun." Following, "Trysting Place."

"The Queen's Husband" will be the third for the Kansas City theatre at Ivanhoe Temple, Dec. 10.

Madell and Plaza, suburban picture houses, running second run sound features day and date, with the Isis getting second run suburban bookings.

George Dewey Washington, Negro singer, in several appearances at the Mainstreet, has been little short of a sensation. He was on the Midland's screen last week in a M-G-M talking short. Sings a couple of songs but personality lacking and canned songs disappointment to those who had seen him in person

ROCHESTER, N. Y.

By DON RECORD

Temple—Stock. Rochester (wired)—"River Idyl"—vaude. Eastman (wired)—"Marriage by Contract." Fay's (wired)—"Land of Silver." Regent—"His Private Life." Piccadilly—"The Wind." Strand (wired)—"Four Winds." Victoria—Stock bur. Gayety—Stock bur.

Victoria to be torn down and replaced with 13-story hotel, is report Sam Tandler, real estate operator bought it last fall for investment. It hardly warrants two stock burlesque houses. Plans drawn for hotel, but no announcement yet. Action may await proposed extension of Broad street to Clinton, right beside theatre.

Eastman theatre began sound policy Saturday with "Marriage by Contract." Photophone will merely supplement 70-piece orchestra, management says. House has screening room equipped with Photophone to facilitate picking films.

Saturday morning show for children now definite policy at Rochester, only one in city.

Proof of philoprogenitiveness of Monroe County families seen in result of Rochester theatre's largest family contest, netting one with 11 children. Many others with from six to ten offspring. Exploitation for film "Battle of Sexes."

MINNEAPOLIS

Metropolitan—"Hit the Deck." Shubert—"Kongo" (Rainbridge stock).

Palace—"Out of the Night" (McCaldridge musical tab).

Hennepin-Orpheum—"Masks of the Devil" and vaude.

Pantages—"Stool Pigeon" and vaude.

Minnesota—"Show Girl" and Public unit, "Hitter Sweet Blues."

State—"Uncle Tom's Cabin."

Strand—"The Midnight Taxi."

Lyric—"Out of the Ruins."

Grand—"The Singing Fool" (2d loop run).

Studio Players, Little Theatre group, opened their season with Philip Barry's "White Wings." Plays to follow include "The Master Builder," "March Hares" and "Brothers Karamazov."

"Companionate Marriage," with Judge Ben Lindsey appearing in person for a talk on the subject at each performance, was a big draw at the Capitol, St. Paul, last week.

Fortune telling as an added attraction at the State, one of the F. & H. Public art houses, went over so big that the gypsy fortune teller has been held for a second week. Tent is set up for her on the mezzanine floor. She reads palms free of charge.

Oscar Bann, orchestra conductor at the Minnesota, is appearing this week at the Capitol, St. Paul, as a guest conductor. Ingram is taking his place at the Minnesota for the one week.

LOUISVILLE

By Dan Thompson

Brown—"Night in Spain," road show.

Gayety—Mutual Burlesque.

Rialto—"Celebrity"—vaude.

Strand—"Home Towners," wired.

Loew's—"Masks of the Devil," wired.

Mary Anderson—"Manhattan Cocktail," wired.

Alamo—"Goodbye Kiss."

Alamo—"Trep and Pep," wired.

Lehr and Mason Players, presenting tabs at the Walnut for the last two months, closed Saturday.

Troupe scattered, leaving 12 here.

Paul Keast, lead role "The Vagabond King," here Nov. 23-25, was so ill William Sanderman, his understudy, took his role on the opening night. Mr. Keast was recovering rapidly during the last two days.

Increase in stock of the Fourth Avenue Amusement Company from \$150,000 to \$1,000,000 announced by Fred J. Dolle, president. Of the new stock, \$600,000 worth will be distributed to the stockholders on the ratio of their present holdings and \$400,000 worth will be put in the treasury. The distribution amounts to 300 per cent stock dividend. Company operates four theatres in Louisville and others in Indianapolis, Terre Haute, Marion, Lafayette and Logansport, Ind.

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Imperial

Brand of vaude music improved with several turns outstanding. Mats continue big but at 15 cents there isn't much in the box when it's all counted.

Merki and Fuller, acrobats, open mildly. Boys are only on about two minutes but work hard. Deuce spot to Judith and Love, standard act with made playing piano-acordion and female warbling. Jose and Sylvia, Spanish dancing couple, started mildly but making several changes. Should develop into a classy turn.

Duke Johnson, colored, is a natural. Since a few ditties, he's considerably and winds up with a one-man quadrille that registers solidly. Copped applause honors. Closing spot to David Kane, Hawaiians, four males, who have a radio rep here. Harrold not bad, but they unfortunately selected all pop numbers excluding all native stuff. If playing steel, the boys should stick to native airs. "The Lookout Girl" (Col.), screen feature.

Edwards.

Orpheum

A better than average showing, topped by Roy D'Arcy, screen star, in gala hokum villainy (New Act). Weaver Brothers, holdovers, work under difficulties, with a new girl, introduced as "Sister Fanny," called away at the last moment to her mother's sickbed. The new "Fanny," dead ringer for "Elvira," gets over ace high with the Weaver girls' routine.

Bobby Polson, in red-hot musical characterizations, was another outstanding, as were Burns and Allen with Al Boasberg's skit, "Lamb Chops."

Jarvis-Harrison and Co., with Sonny Jarvis, drunk skit, brightened by Sonny's pretty, hoofing, came in in good shape. Mack and Rooster, dancing with songs, dances and funny sayings, good.

Serge Flash, rubber ball manipulator, and one of the biggest something about presentation. Carter is a wit, an able hooter and has the personality to put it across.

Dorothy Byton and her dozen

Pantages

Aajib Sisters and Bob Carter and Dorothy Byton, in her 12 debutantes, were the redeeming features of this Pan bill. Carter and the girls, snappy song, dance and gag turn, could show some of the biggest something about presentation. Carter is a wit, an able hooter and has the personality to put it across.

Dorothy Byton and her dozen

well-trained girls, look okay on costuming and music. Dorothy Summers, vocalist, is pleasant enough, but hasn't sufficient power to be audible beyond the middle of the house. Brady and Mahoney and Miller and Porto, both gag acts employing dialect comics, flopped. Dialect was so heavy it wasn't understood. Dashington's "Camin' Circus" closed. "Anybody Here Seen Kelly" (film) completed.

F. J. Bennett, film technician and experimental man, has filed a claim with the State Labor Commission against the Mercury Pictures Corp. for \$50.75. Bennett charges he received no salary for the time he spent experimenting with color pictures for the defendant corporation. Hearing Nov. 30.

Roger LeFaut, vaudevillian, filed claim against Mrs. Fred Bond for \$37 back salary. Albee, Bode, actor, filed claim against Clifton Ray, player's manager, for \$43 unpaid wages. F. L. Rossmore, musician, filed against the Waite Renfro Players for \$39 which he claims is due him.

Venetich, dancer, through the Labor Commission, claims \$32.75 from First National studios for back salary.

George Archambaud, assigned by Tiffany-Stahl to direct Eve Southern in her next picture to be known as "The Miracle."

Charles Grapevine and Anna Chinn (Mrs. Grapevine) start Dec. 3 at the Metropolitan studio for "Christie" for Paramount on "Tide's Vacation," first episode in Grapevine's Traveling Man's vaude series. It will be all-talker and silent.

The 233 Club, composed of Masons affiliated with amusements, will lease for 99 years the property formerly occupied by the Masquers at 6755 Yucca street, Hollywood.

Among changes made in the personnel of West Coast theatres are: appointing Speed Bort as manager of the Belmont; transfer of Ray Deussen, manager of the Ritz, to the Boulevard; transfer of Marvin Parks from the Beverly Hills to Ritz; Harry Stone, manager in Butte, succeeds E. C. Jeffress as city manager.

Westlake, operated by West Coast, is to be known as a pre-hearing house for talkers. In the past this house has been a preview house for silent films.

M-G-M has purchased "Maymie Struts Her Stuff," an original by Evelyn Blanchard, which will be made as a talking picture. James Gleason is to write the dialog.

Columbia has signed R. William Neill to a term contract to direct.

Guinn Williams, screen actor, formerly film cowboy, has built a miniature polo field on his rancho at Van Nuys, near Hollywood, and is organizing his own polo team.

Frank Richardson, wardrobe chief, and Kenneth Johnson, accounting department, won the basketball doubles championship at the Grover Jones trophies at the Paramount studio, defeating Ira Webb and George B. Brown. Richardson and Johnson, prop dept., in the finals, 21-10, 21-8.

Kenneth Weaver, information department, retained the handball and won the Lloyd Corrigan trophy, by defeating Kenneth Johnson in the finals, 21-11, 21-17.

Edward Everett Horton's two short talkers, which he will make for Christie before beginning his next picture with Warner, will be "A Cup of Tea" and "Meet the Wife." Lois Wilson will play opposite in the second. They are to be completed before the first of the year.

Aminie Von Tempski, authoress of "Hula," filmed by Paramount, set dressing department, will be Tahiti to make her permanent home.

in the South Seas. She was born in Hawaii and spent many years of her life there.

Columbia has signed Stuart Anthony to a term contract as a secretary.

Edwin Carewe will not start producing "Evangeline," starring Dolores Del Rio, until Jan. 2. It will be made at the Fox Art studios instead of the United Artists lot.

Raoul Walsh, Fox director, injured by a rabbit jumping through the windshield of his car and almost destroying one side of his eye, is now out of New York to remain until the Yuletide holidays.

Universal renewed its option for the third year on services of Harry L. Decker, production supervisor of Universal feature comedies.

Iceland, new skating arena, got under way with an exhibition program that included Margot, femme skater; Emil Penner, Coast amateur speed skater; Art Kidwell, on stilt, and Paul Clarke, of Vancouver, in barrel jumping. Ice is 90x190.

A poster outside Leo's Warfield depicted George Bernard Shaw appearing in a Fox Movietone special, showing the humorist in kilts. It drew comment in view of Shaw having been born in Dublin.

Demolition of the dilapidated old Sunset Amusement Pier, Venice, has been started by the owners, Sunset Corp. The pier has long been considered an eyesore by various civic organizations.

Julia Swayne Gordon to play her first part in a film comedy, a Hal Roach two-reeler, untitled.

Emerson Tracy to play lead in "Take My Advice," next Henry Dufly production at the President.

Fox's feature length all-colored and all-talking and singing picture, "Feet in Dixie," starring Charles Gilpin, is in work.

Ken Maynard's next picture for Fox will be "The Royal Rider" into production Jan. 5 under direction Al Rogell. Maynard troupe making "The California Mail" was forced to return from location at Kernville, 100 miles, on account of unseasonable snow.

Society of film editors organized a few months ago, and operating under the tentative title of "Edited By Club," held its first official meeting and elected the following officers: Stewart Haisler, president; Corp. Lawrence, Lloyd Nosler and George M. Arthur, vice-presidents; Ed McDermott, secretary, and Roy Stone, treasurer.

Society is being incorporated under the title of "Film Editors," with more than 143 charter members, all of whom are recognized film editors on the coast.

John P. Goring, formerly manager of the Garfield theatre, at Alhambra, has signed as managing director for Universal's Orange Belt theatres at Fullerton, Anaheim and Santa Ana. Goring is making his new headquarters at the California U theatre, Fullerton.

Lois Peck, secretary of the Hollywood office of Equity, is ill at her home with influenza.

Edward Everett Horton's production of "Her Cardboard Lover" opened at the Vine Street theatre, Hollywood, Sunday, with Horton, Florence Eldridge, Mitchell Harris, Lottie Williams, Lewis Morrison, Duncan Renaldo, Leo White, Fred Cummings, succeeded "On Approval."

Robert Grant and Benny Allen, musicians, have been with the State Labor Commission against the Renfro Players, claiming \$245 back salary. Perry Shaw, electrician, has filed a claim against Clifton Beger, owner of Beger attractions, tent show, for \$72. Shaw claims he was discharged without notice.

Election of officers for the Women's Association of Screen Publicists will take place Dec. 1. The committee which will nominate the next year's officers consists of Adelaide Alford, Carolyn Wagner and Len Beall.

The Hippodrome, after 2 1/2 years of holding out against union labor, has signed an agreement. Union people will be employed for the next five years. The theatre is owned by George Clayton, manager of it for Ramish.

Conway Tearle's breach of contract suit against Tiffany-Stahl was

settled out of court when T-S agreed to use him in one of the pictures on its forthcoming program. Tearle, who was verbally engaged by the company to play the leading role in a picture, but was subsequently replaced by Ricardo Cortez.

When Tiffany-Stahl offered to make a financial settlement Tearle refused, stating he wanted the company to fulfill its agreement by using him in a picture.

Harry Clarke, prof., is now golf instructor at the Paramount studio in Hollywood.

Vida Mack, ingenue with the Hollywood Players, stock, at San Bernardino, was summoned to her home in Vancouver, B. C., by the disappearance of her father, A. Laikannen. Laikannen, a tugboat captain, is believed to have met with foul play. His empty boat was found drifting offshore at Vancouver.

"Take My Advice" is scheduled to follow "Nightstick," current at the President. No date set.

Fox studios have reduced the personnel of their publicity department by eliminating Tammy Johnston, who did news contact work, and Harry Bohme, assigned to movie-tone publicity.

Miss Johnston is a stepdaughter and Bohme a brother-in-law to Robert Yost, the former publicity director.

Lupino Lane will make personal appearances at the United Artists during the run of "Casanova." One of his two-reel comedies released by Educational will be on the bill.

Dave Markell, formerly tenderloin reporter for the New York American and a company manager for Fox, has been appointed assistant to Fred Cruze, managing director at the Criterion.

Due to prolonged absence in New York of Joe Rook, he has been succeeded on the board of directors of the Masonic 233 Club by Henry Otto.

While Lloyd Nobles, Fox studio cashier, was in the midst of paying off the weekly payroll of studio workers, his home caught on fire and burned to the ground. Damage \$15,000.

Mr. and Mrs. J. Conklin, parents of Henie Conklin, screen actor, celebrated their golden wedding anniversary Nov. 27.

Incorporation papers have been filed by the Bartlett Syndicate, at a capitalization of \$2,000,000, for the creation of a theatre for Alexander Panfantes on Hollywood boulevard. It is to be on the lot adjoining the Bank of Hollywood. Seating 2,000. Location in heart of Hollywood business district.

Florence Roberts and J. Irving White replaced Helen Keers and Joseph De Stephani in "Nightstick" at the President. Miss Keers and De Stephani have gone to the Dufwin, Oakland, to reappear in the same roles in "The Wooden Kimono" which they played for 19 weeks here.

Paramount did not take up the option for the services of Lane Chandler, featured player.

Arthur Kay, former musical di-

rector at Grauman's Chinese, is now scoring at the Fox studios.

Frank Tuttle's first Paramount all-talker will be "The Studio Murder Mystery." No decision yet as to silent version.

PORTLAND, ORE.

Portland—"Outcast." Broadway—"Masks of Devil." Pantages—"Man, Woman and Wife." Oriental—"Craik's Wife." United Artists—"White Shadows." Music Box—"Terror." Blue Mouse—"Jazz Singer" (24 week). Dufwin—"Duffy Players." Heilig—"George Arliss."

Robert McWade new guest artist with Duffy Players at Dufwin.

Movement started for erection of City theatre as city will be without road show house after Dec. 31. On that date Heilig becomes new Hip vaude house with Ass'n bookings. W. W. Ely, manager.

Two new film houses, one dramatic stock house and two remodelled film houses have opened here this year. One small theatre (Columbia) has the building, the passing of Heilig into small time vaude class, need of new legit theatre claimed.

CINCINNATI

By JOE KOLLING

Shubert—"Command to Love." Taft-Walker stock. Cox-Stock. Albee—"West of Zanzibar"-vaude. Palace—"Varsity"-vaude. Capitol—"The Terror," wired. Keith's—"Tempest," wired. Lyric—"Abie's Irish Rose," wired. Strand—"Love Over Night." Empress—"Social Maids."

"G. V. F." did heavy business at Shubert last week at \$3.10p.

Erlanger dark for fifth week.

"The Singing Fool" closed month's run at Capitol. "Lilac Time" big draw at Keith's, newly wired, for three weeks.

Annual frolic of Stage and Screen Scribes, local body of theatre managers and press agents, held at Hotel Gibson roof garden Nov. 22, sell-out at \$5.50 covers, with extra charges for cats and drinks. Music furnished by five orchestras.

"Eva the Fifth" last week by Walker company, attracted well.

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