

23rd ANNIVERSARY NUMBER

VARIETY

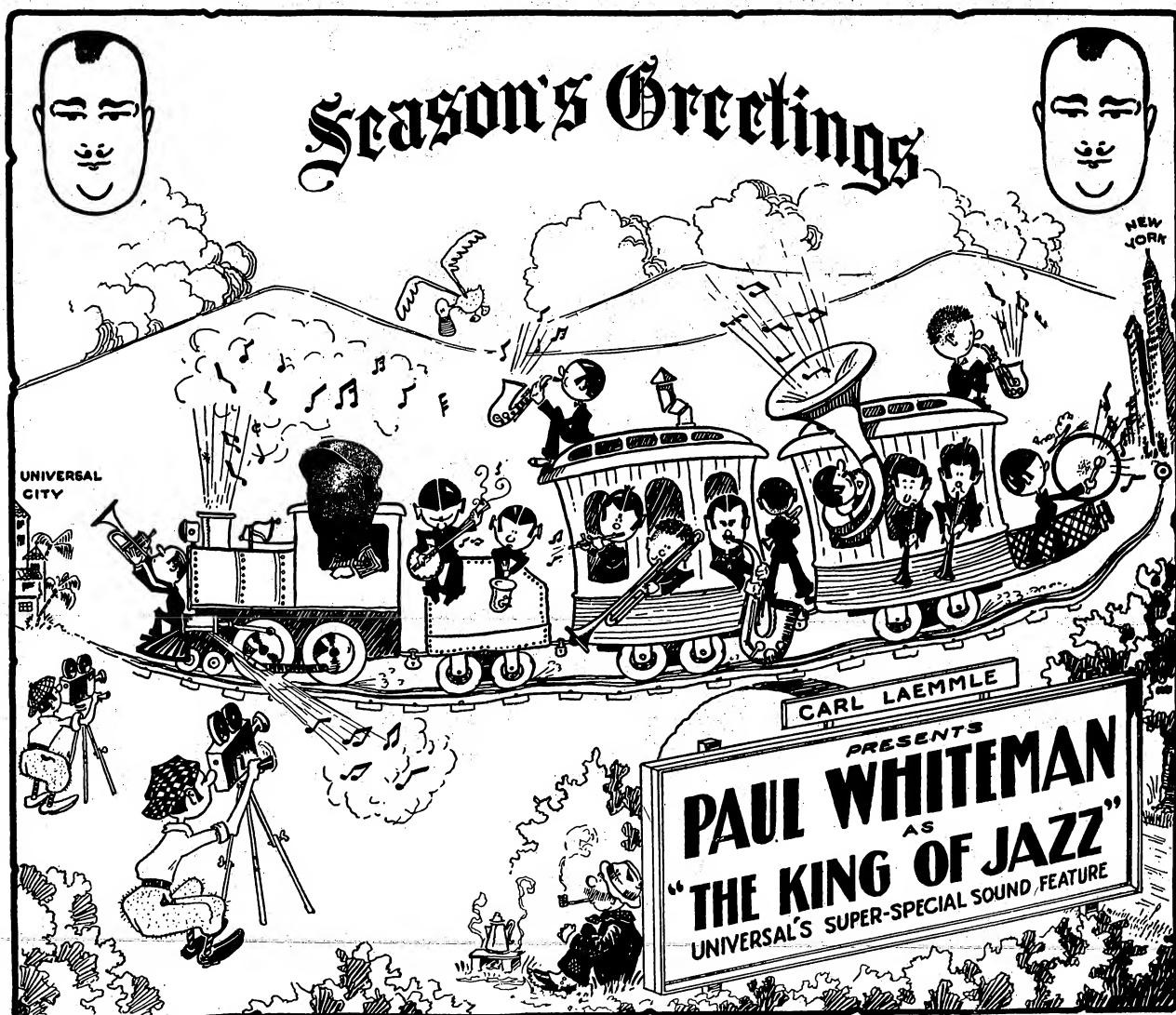
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Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. XCIII

NEW YORK CITY, WEDNESDAY, JANUARY 2, 1929

NO. 12



PERSONAL DIRECTION
JAMES F. GILLESPIE

1560 BROADWAY
NEW YORK CITY



ERNO RAPÉE

DIRECTOR OF MUSIC, ROXY THEATRE, NEW YORK



THANKS YOU ALL FOR YOUR SUPPORT OF
HIS 1928 ENDEAVORS



COMPOSER

OF

CHARMAINE

DIANE

ANGELA MIA

LITTLE MOTHER

SOMEDAY SOMEWHERE



VARIETY

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196 PAGES

LEADING FILM STARS OF '28

Chinese Apache Taken Out of Act By Request of the Chinese Consul

Upon the protest of S. Yung, Chinese consul in New York, an Apache dance in the Diane and DeMar act, having a scene between a Chinaman and a white girl, has been altered to prevent further complaints regarding its nature being filed with the consulate.

Diane and DeMar have been doing the Apache with a Far East denzien depicted as the menace in the terpsichorean interpretation for some time. The real flare of Chinese objection didn't reach the consulate's office until the act played the Academy, New York, week before last.

Consul Yung says that when the first complaints reached his office the act contained stage color that reflected discredit and dishonor upon the Chinese people in general, but this was contradicted on behalf of the act. However, the Chinese characterization was toned down to receive the consul's approval.

"CINE-CIRCUSES" EXIST ON \$6 GROSSES ABROAD

Washington, Dec. 29. Hundreds of "Cine-Circuses" throughout France and Russia are beginning to attract attention if for nothing more than to wonder how they exist.

Information forwarded to the Department of Commerce goes into considerable detail describing the coming and going of these itinerant shows consisting of a picture machine, a circus act or two and perhaps a comic singer. Trade is attracted by a ballyhoo some member of the outfit going through the town with a snake drum.

Gross runs to about \$6 for each night's performance for which the customers hear an overture played on an accordion, a fiddle and a drum. Sound pictures are shown, the sound consisting of an old and worn phonograph with an equally aged record.

However, it solves the mystery of where films go in their old age. They travel, according to the report, from one foreign village to another. John Bunny is still being shown.

Mayor Censors "Book"

Minneapolis, Dec. 29. The initial book submitted by the Gayety under a censorship plan to Mayor George B. Leach for the opening attraction, "Hello, Minneapolis," under a musical comedy stock policy did not prove acceptable to the Mayor.

The Mayor characterized the proposed book as a collection of old burlesque acts and said the material was "rotten" in quality and tone. He refused to approve it.

The Mayor revoked the license of the house because of alleged improper Mutual wheel shows. A new license was granted by the city council on assurance the future performances will be free of objectionable features.

60th Year on Stage

Arthur Lewis, with "Potiphar's Wife," at the Craig, New York, this week celebrates 60 years on the stage.

Mr. Lewis is also a chemist. His first appearance on Broadway was at the Star theatre on 13th street in 1885.

ITALY FRAME TO GIVE AM. FILMS 'THE WORKS'

Paris, Dec. 29. Real reason behind the banning of "Street Angel" (Fox) in Italy is reported here as Ente, the Italian film company, government subsidy, to gain control of censorship. As soon as the censorship board was dismissed by the government, this duty fell into the hands (Continued on page 30)

Mae West's Show Can't Leave New York

Although reported losing money for the last three weeks, Jack Linder cannot take his "Diamond Lil" show with Mae West on the road because of the star's legal complications with the City of New York. Miss West, under indictment for alleged violation of the Penal Code in participating in an immoral and licentious theatrical exhibition, is out on bail and cannot leave the jurisdiction. Her official difficulties date back to the raid on "The Pleasure Man" and its principals, with herself as authoress-producer.

Flying out on bail, with the trial due within this month, although not definitely calendared, Linder has been compelled to defer out-of-town bookings. His next stand was to have been in Pittsburgh.

"Diamond Lil" held up fairly well until the forepart of December, when it slipped badly. Linder cut down, minimizing the overhead, even unto eliminating the press agent and further cutting.

Miss West's motion for a change of venue, asking for trial in Long Island, on the ground she is a resident of Queens County, was denied.

100-Ft. Bar for Men Only

A liquid dispensing bar for men only is reported near building in the Broadway section. It will serve men only, day and night.

JOLSON TOP STAR, M-G PRODUCERS

By Arthur Ungar

Los Angeles, Dec. 29.

With sound and dialog coming in very strong during 1928, there is a practical reversal of form and showing of the stars and featured players for this year at the box office. These ratings are computed along the same lines as they were during '26-'27 to bring out the value of the stars and players with the leading American picture producing companies.

The box office value and standing of the players is given herewith, after changes had road men stressing the values of the respective companies from the returns at the theatres in the key cities, the provincial districts and in the foreign market.

By observing the charts it may be seen that a number of stars and featured players listed in 1928 have passed from the cinema horizon, with others gradually fading away and new ones acquired by the companies within the past three years taking their places at the top or near the top. They are all new blood. Producers during this year have exerted every influence to put them to the fore through specialized selling campaigns and the type of pictures they appear in coming afterward.

The drive to put over the new blood was especially strong in the provincial sectors, where the changes had road men stressing the values of the various new bloods their companies were promoting to the foreground. Then the campaigns in the key centers were handled by the district and local exchange managers, who in instances even allowed the first run exhibitors, specified sums for extra advertising.

Though the heavy concentration on exploitation of the new crop was made mostly in America and other English-speaking countries, the campaign also extended to the Continent, Asia, Africa, Japan and Australia, as well as South America. Though the people in these countries were rather inclined to stick to their old favorite stars in years gone by, the returns for the past year show that the newer crop are making heavy inroads along the popularity lines of the old timers. This is especially so in France, Germany, Great Britain and Ireland.

However, the old ones still found their haven among the independent

(Continued on page 13)

Early Press Time

This 25th Anniversary Issue of Variety went to press Saturday noon, Dec. 29.

Its early date was occasioned by the binding.

More Big Deals as Year Reaches End; Par and Radio, Maybe—Zukor's Idea

As 1928 drew to its end, another show business merger was broached and talked about by those directly concerned. It may draw as many denials as Variety's report that William Fox had offered to purchase the vote control of Loew's.

The big deal was a proposal that Paramount (Publix) tie up with Radio-Keith-Orpheum, under a title calling for both Radio and Paramount in it.

It seems the preliminary talks had been carried on while Adolph Zukor was on the coast, but with important Par-Publix executives in the conferences with Radio representatives. As big as the deal sounds, it's on the fire and subject to Zukor's opinion either way.

While from the coast it is reported that during the visit of Zukor, the plan hit him to generalize the picture business. It is the report that Zukor would like his own company in with M-G-M, United Artists, at least Western Electric through its research company, of the electric, one English producer and Ufa for the Continental producer, with a raw film maker included, Eastman preferred.

Regarding the Fox-Loew steps for a control purchase, it is said that that deal has cooled off somewhat, through no basis for terms having been found by either side. It is still stated there is internal differences of opinion within Loew's as to the advisability of selling.

William Fox has been in Florida for about 10 days. The account stated he left mainly for the purpose of going over the Loew proposition prospect. Fox is reported to have had a banker for a companion.

Stage Hands Earning More Than Road Actors

Several shows taking to the road after the holidays found an unusual condition when the salaries of the players and stagehands were compared.

With road as well as keystone city conditions reported the worst over, salaries for players have reached rockbottom stages. Players accepting range from \$40 weekly to \$75. This compared with the \$115 the stagehand gets on broken weeks and \$95 when regularly played gives the stage workers the best of the salary end.

Several casting agents, in handling prospective engagement slips to players, confess frankly the salary isn't much but that it is the best they have available at present.

Cash Asked of Kahn, Russian Yiddish Co. Cold

Guaranteeing six weeks over here at \$5,000 a week, Otto H. Kahn, who backed Arthur Kober in the project to import the Moscow State Theatre Co., refused to accede to the Soviet-subsidized troupe's demand for a cash bond. The bankers-broker took umbrage at this question of his promise.

The Moscow Art is a Yiddish outfit—Kober saw them abroad and arranged with Kahn to back him in the importation. They were to have come over Jan. 14.

This would have been the second company Kahn backed up here, although not unknown to him by reputation. Once before he backed Janina's Comedie-Francaise, a little flop in America. It prompted him to decide again to make importations of anything he had not seen in person.

Keeping Out Amateurs May Be of Aid to Actors

The amazing, staggering enumeration of idle American players, 15,000 in all, in last week's Variety was the absorbing topic in theatrical circles last week. Producers, stage hands, musicians and actors discussed nothing else. Their discussions meant nothing. There is little work in sight to toss much satisfaction to the unemployed stage mob.

An appeal to Equity has been suggested to call a halt on admitting more members for a certain period; to establish a condition that will prevent amateurs graduating from the party theatres, the immediate stopping of taking on juvenile members and trying in some way to establish a minimum scale, which will make possible a cutting and shooing of salaries when work is presented.

Paul Kelly's Hopes

San Francisco, Dec. 29. State board of prison directors set the actual prison term for Paul Kelly, former stage actor, at five years, which makes him eligible for parole at the close of 1930.

Kelly was sent to San Quentin for from 1 to 19 years for alleged slaying of Ray Raymond, actor.

He is "in" at the prison and is serving a year sentence, starting on a Feb. 23. The talent when he is out.

BROOKS
—THE NAME YOU GO BY—
—WHEN YOU GO TO BUY—
COSTUMES
—DRESSING AND UNIFORMS—
1537 BWAY NY TEL 5591 1629
ANY KINDS COSTUMES TO RENT

125,000 College Students in Plays

More than 2,000 full length plays, in addition to innumerable one-acters, are produced annually in American colleges by student bodies, according to local surveys conducted over several years. Non-professional production activities, including all phases of little theatre endeavor, reach a presentation total of 15,000 plays annually, according to a close figure resulting from a general survey.

Sales by play publishing companies range from 7,000 to 15,000 annually, the French Publishing Company reporting a buying list of 15,000 accounts. These are probably duplicated by other publishers, but each may be figured on for at least one production a year.

College student interest in dramatics has shown a marked increase. From reports of play publishing houses it is indicated that there is not a college in the country without its dramatic societies, with the possible exception of industrial or strictly technical schools.

The number of collegians interested in productions has been estimated at over 100,000, an estimate of 125,000 probably being nearer the mark during the past year. The increased activity along these lines by the students has been noted by various organizations, notably through the increased sale of plays in published form.

Large Percentage
From 10 to 35 per cent of the students enrolled in over 700 colleges have been actively associated with dramatic productions during the past year. At Hiram College, Hiram, O., with a total enrollment of 311, about 125 students take part in plays.

Some of the dramatic associations produce as many as six full length plays a year. At many of the universities, such as the Western Reserve, Cleveland, and Yale, courses in playwriting, production acting and directing have been successfully launched. At the Western Reserve the dramatic association known as "Sack and Ruskin" has undertaken this work. At Yale Prof. Baker has conducted the Drama School for four years with three smash Broadway successes resulting. In most of the colleges the faculties have shown a keen interest in dramatic endeavors. President George F. Zook of the University of Akron has been strongly supporting the "Laughing Mask Club" there, also launching a campaign for an outdoor theatre building.

German Films Taxed 40,000,000 Marks Yearly

Berlin, Dec. 29.
Spitzenorganisation, in protesting amusement taxes, claim that these levies take about 40,000,000 marks yearly from the industry, leaving about 20,000,000 marks for German production of films. In 1927, the statement continues, 38 German films were declared to have artistic merit, whereas only 12 were so favorably passed in 1928.

Claim is made that this decrease in quality is due to lack of capital. One solution is reduction in the taxes to allow that capital to be applied to production.

Present year found approximately 60,000,000 marks devoted to public funds for municipal theatres and opera houses and the speaking stage is not required to pay the amusement taxes.

Prussian Government in 1927 showed a deficit of 9,000,000 marks for municipal theatres in three cities only. It is claimed by the film industry that the Government should support the films in a similar manner.

Gathering English Cast

London, Dec. 29.
Williamson-Tate is lining up its English cast for "Young Wodley." Firm will produce it in Sydney during February.

Kelly Back Home

George Kelly has returned from a seven months' stay in Europe.

The Tiller Dancing Schools of America, Inc.

14 WEST 74th ST., NEW YORK
MARY READ, President
Phone Endicott 8216-6
New Classes Now Forming

Catty or Fame?

Los Angeles, Dec. 29.
A group of Hollywood's picture folk were discussing films when the name of Gloria Swanson was brought up.
"And who," asked Ruth Chatterton, recently drafted from the stage for talking pictures, "is Gloria Swanson?"
Several of the group began to explain volubly, but Miss Chatterton shrugged.
"Well, you see," she said, "we of the stage go to the pictures so rarely, so how could I know anything about Miss Swanson?"

Janney's "Winona" Caught In Provinces—Pasted

London, Dec. 29.
Three West End and one out of town opening the past week. Most interest centered on Russell Janney's "Winona." ("The White Eagle") for which a special train was chartered to take the mob to Southampton for the double premiere of show and house.

Result was that the London critics, primarily present to view the theatre, gave the Janney opera the worst pasting allotted an out of town tryout in years. Musical is breaking in at the new Empire, second largest house in the provinces.

Possibly headed for a moderate run is "No Other Tiger" at the St. James. This society melodrama, starring Dennis Neilson Terry, tells of a man escaping from Devil's Island, France's celebrated abode for a living death, who successfully seeks revenge. Although gruesome the play has a chance.

Not so "The Lad," Edgar Wallace's comedy-melodrama, despite its cordial reception from a friendly audience at the Shaftesbury Christmas Eve. This attraction is extremely unlikely as is "The Love-lorn Lady," Frederick Jackson's comedy, at Wyndham's.

Later piece impresses as an unimpressive parody, partially redeemed by good acting. Chances are much against it attaining a run.

London Good—Paris Bad

Paris, Dec. 29.
Despite a sudden change to warm weather and the sun's complete disappearance, the theatres report the holidays as proving a distinct boon. Both stage and screen houses are running pretty close to capacity as a whole.

London, Dec. 29.
Christmas holiday business is the worst known here for 20 years. Best index is "Luck 21," which followed Cochran's revue at the Pavillon on a \$4,000 weekly rental, practically a record on this side. Thursday matinee (Dec. 27) for this musical took in only \$400 although theatre has the best location in London. Cochran would expect \$1,200 at a similar performance.

Another instance is "The Lad," Edgar Wallace's rather raw comedy with Billy Merson, which played to \$750 on its third night and \$300 on its third matinee. Normally out of town visitors are expected to visit the theatres twice daily during the Yuletide, but this year matinee receipts are brutal.

Only theatre playing to capacity is the Prince of Wales with "By Candle Light," "Funny Face" being out of the running due to the gas main explosion which has temporarily closed Prince's.

Paris Christmas Strike

Paris, Dec. 29.
Stage crews of the Opera Comique and Odeon struck on Christmas as a method of enforcing demands for increased pay. Both houses played their usual performances with substitute stage hands.

At the Odeon the management was forced to put on a trick show calling for little movement of scenery or props. The other houses were not involved. Odeon and Opera Comique are still jammed while the Minister of Fine Arts attempts to mediate.



WILL MAHONEY

The San Francisco "Examiner" said: "There probably is not an actor on the stage who works with such fervor and sustained vigor as does the agile Will Mahoney. Certainly no one ever got a bigger hand than was accorded this lovable funmaker. When he sings 'She's My Lily' the effect is uproarious."

Direction
RALPH G. FARNUM
1500 Broadway

Boxing Day 'Way Off

London, Dec. 29.
Contrary to general prediction, Boxing Day (Dec. 26) business was far from as big as usual, due to a steady rain and the probability that the theatregoers were unable to secure taxicabs.

Law precludes taxis from raising their rates on special occasions, with the drivers preferring a holiday themselves rather than hang around at usual rates.

Managers claim that sensational grosses on Boxing Day are now only a legend from the past, receipts having dropped yearly since the decline of pantomime at Christmas.

Film managements requested the dailies to boost the reports of receipts on Boxing Day, the result being the publishing of ridiculous statements. Picture house receipts, in general, were poor at the matinee but evening business capacity everywhere. This condition was directly reversed in the suburbs. Empire, M-G-M house, added a Van and Schenck short to its program on the holiday and is now doing the best business it has had since opening.

Vaudeville theatres played to capacity afternoon and night.

New Yorkers had their troubles obtaining taxis on Christmas day and night. Drivers decided to enjoy the holiday spirit.

Situation was particularly acute in the Times Square sector in the late evening, traffic officers reporting many in the after theatre crowds unable to locate empty taxis.

Harry Howard in London

London, Dec. 29.
Harry Howard is sailing for here from New York Jan. 4 to open at the Palladium (vaude) Jan. 14. Engagement at this house is for four weeks.

Harry Howard, a contract advertiser in Variety, has placed two copies for future ads, subject to cable release. One ad reads "Harry Howard Laid an Egg at the Palladium" and the other is the more favorable alternative. The American comedian opens for three weeks at the Palladium, plus additional options, sailing Jan. 4 on the "Berengarin."

If Howard lays an egg, as he phrases it, at the Palladium, he intends to cable instructions to release the "egg" advertisement.

"Daughters" at Empire Jan. 5.

London, Dec. 29.
First full length sound picture to play the Empire (M-G-M) house will be "Our Dancing Daughters." Film comes in Jan. 6.

London As It Looks

By Hannen Swaffer

London, Dec. 17.

Bernard Weller, who, I believe, is acting editor of the Stage, recently introduced to the Critics' Circle, the subject "Gossip or Criticism," it being obvious that his speech was an attack on those journalistic methods which, invented by me, before the war, have since been copied all over the country by millionaire proprietors, too, who, in journalism, do not have to pay one farthing for the copying of an idea.

The Stage reports the debate as follows:

"The Critics' Circle held the first of its winter series of discussion dinners at the Pall Mall restaurant on Saturday, when the subject was 'Criticism v. Gossip.' After some introductory remarks by the president, Mr. H. C. Colles, the discussion was opened by Mr. Bernard Weller, who said that a good deal of criticism today was disguised by loose, extravagant and egotistical statement, and that there was a growing tendency to sacrifice the essentials of criticism to first-night story that would whet the news-appetite of readers."

"Mr. E. A. Baughan, taking an opposing point of view, thought that criticism was in need of a human touch, and that the mixing of gossip with criticism supplied it. A lively discussion followed, the principal speakers being Dr. J. M. Bulloch, Messrs. Ashley Dukes, S. W. Carroll, S. R. Littlewood, Herman Klein, P. Gilbert Webb, George F. Holland, and Miss Christopher St. John."

A Real Dickensian

I am not surprised that Mr. Weller, who, like his name, is quite Dickensian in appearance, should have found it necessary to defend, at this moment, his own high-and-dry position. Theatrical Journalism in England is ridiculous. The Stage has little influence of any kind. This week's issue, for instance, has a lot of dreary puff of songs; published by the music firms who advertise extensively, and still clings, I see, to the antediluvian method of "criticizing" provincial plays, even in places like Elston and Goole.

Mr. Weller, the defender of the higher criticism, prints, in his own paper, this week, that, at the Galety theatre, Ayr, whose proprietors and managers, they take the trouble to state, are Ben Poppewell and Sons. "Harry Kent presents 'Joy Express' which is being enjoyed by crowded houses." There are quite a lot of those strange puffs which contain no word of criticism but scores and scores of names of unknown artists, praised for no reason at all, no doubt by some local nobody, who probably is satisfied, in lieu of pay, with one free ticket he gets to go in. If he gets more it is too much.

Out-of-Date Journalism

How dare a man responsible for journalism like this sneer at modern methods? Yet I find the theatrical press strangely given to warfare of this description. It resents any intrusion upon what it regards as its own sacred privilege, although, of course, it has destroyed its own influence by out-of-dateness and lack of union.

Surely the Stage does not know that, in its only interesting feature, "The Music Box" by J. M. Glover, which is gossip and not criticism, there appeared, just after Leslie Stuart's death, a statement sneering at Leslie Stuart's share in the composition of "Florodora" and that, but for my intervention, Leslie Stuart's family would have taken very serious steps against the Stage and its proprietors. I went out of my way to placate them and to say "After all, few people read the Stage. So you needn't worry."

Making Them Squirm

A few weeks ago, the Performer, which is the official organ of the Variety Artists' Federation went out of its way to object to some statement of mine about Jackie Coogan. You cannot say a word about vaudeville in the daily press without all the vaudeville newspapers going for you, if they have the slightest chance.

I called on the management controlling the Palladium, and its allied theatres, and told them that, unless this sort of thing was stopped, I would never write about vaudeville again.

Val Farnell, who was in charge of the office at the time, called up the man in charge of the Performer and gave him hell, saying "You fellows don't know that all the facts Mr. Swaffer printed were given him by me and Jackie Coogan's agent? Here are we trying to boost variety and there are you trying to kill it. It's got to stop."

If a Comp Goes Wrong

On several occasions, in recent years, I have had to threaten that variety would be completely ignored in everything I write. If some compositor has spelled a music hall artist's name wrong, all the trade papers have sneered. They have done this, for some years, on every conceivable occasion. They do not remember that they themselves do not say a word in criticism of any artist who advertises and that their hands and feet are tied by music publishing advertisements.

Fortunately, several of the critics, I learn, knew enough—this rather surprised me—to reply to Weller's old-fashioned ideas.

You Have to Pan to Live

Sydney Carroll, for instance, knows that when I write about the theatre, it sells newspapers. Otherwise, I should have been booted out of Fleet street years ago. On the other hand, all this dreary old-fashioned nonsense is never read by anybody. The Stage still prints plots—dear, dear—at length. It is not readable. It is dreary. I do not hear its name mentioned once a month. Yet I often hear Variety referred to, on this side. You seldom hear them speak of the Era or the Stage. Fortunately, a clever young man in the person of George W. Bishop, has just taken charge of the Era. So things may hup up a bit in the theatre-boasting world.

Even the Comedians Cheered

To show how utterly lacking in influence all these newspapers are, I may say that when I dined with the Water Rats last Sunday, my standing up to respond to "The Press" was the signal for wild cheers by a vast and crowded gathering. Not one of those present seemed to know that theatrical journalism had slashed me for years. Although nearly all the English comedians were there, yet not one of them seemed to have read one of the articles attacking me in the theatrical press. They just cheered like mad, and when I told them a few home truths, they cheered even more.

Harry Tate, who is Prince Rat now, sails for America on the 20th and Will Fyffe, who made his debut as a Water Rat speaker, left today.

Will Fyffe Wants Showmanship

Will Fyffe was bemoaning to me the lack of enterprise on the part of vaudeville managers here. Even after the eulogistic write-up given him in Variety, during his first visit to New York, when he introduced a song about a centenarian, he said, the London managers refused to give him time to work it on his return. He regarded it as his greatest achievement. Yet here he just had to cut it out. No one took any notice of him when he came home. Nothing happened. He had conquered a new world, but no one seemed to mind.

The truth is, of course, that although all theatrical publicity is wrong, the worst is vaudeville publicity. Although all theatrical journalism is wrong, the worst is vaudeville journalism. Bernard Weller, who is really a clever man, inside his shell, would be doing all theatre people a service if, instead of trying to set back the Atlantic of such forces like my own, he did something to improve a branch of journalism that has long been ridiculous and out-of-date.

CAN RECIPROCITY PAY?

By John Maxwell

(Controlling British International Pictures, Ltd.; Wardour Films, Ltd., and Associated British Cinemas, Ltd.)

London, Dec. 15.

One of the best after-lunch jokes your film magazines tell here is the story of how they want British films: of how the American exhibitor is grasping for them; of how glad they themselves would be to release any British film which measured up.

Then they use a measuring apparatus which has a nought at both ends.

But we, being a simple and kindly people and naïve, take them at their word each time, and forth goes the glad news that at long last British films will get a break on the Other Side.

And they do; but it seems, in transmission across the wide Atlantic, to get its spelling changed into "brake." Heavily applied.

Maybe we have had little cause to kick. Laboring under the difficulties of lack of capital, poor studios, American outbidding for native talent, unrestricted imports and block booking, we were not able to make films which looked like anything much but raw stock gone wrong.

Better Pictures

But that period and those conditions have gone into the discard. We are making a few which can be shown outside of our country without having to alibi their origin, and (speaking for British International) we are getting some of them into America.

"Tessie," "Tommy Atkins" and "Moulin Rouge" have not been planned by "Variety," and Wide World Pictures Corporation have taken to date over a dozen of the features we have made, to give them American release.

But we realize here that you do not need foreign product in the sense of having to make up sufficient quantity to keep your own market supplied. On the contrary, you are over-supplied, and you need a big foreign market to make the production of so much film an economic possibility.

For the past 10 years you have had that foreign market almost undisputed, and it is not an exaggeration to say that in some cases your big American producing companies have made whatever profit they have made from the foreign sales.

90 Per Cent English Trade

I believe that in the recent past the world sales outside your own domestic market represented about 60 per cent of the average film's gross, and of that total the United Kingdom market was worth 60 to 65 per cent. At any rate, you had some 90 per cent of the total trade in this country.

That percentage has fallen heavily in the last two years. I am not here concerned with the point of whether it has fallen in a revenue sense, though I am bound to assume that it has. A total of 90 per cent of this market in film distribution can hardly fall to 65 per cent without revenue also decreasing.

But it must be assumed that the Quota regulations here have been the sole cause of that drop. Although the present year's Quota calls on the distributor to handle 7½ per cent and on the exhibitor to show 5 per cent of British product, there has been made and will be marketed before the first year of the Act ends something over 15 per cent of native product, while your share of this market has fallen at least 30 per cent.

Now, the balance of this drop is accounted for by the increase in the quantity of Continental product coming into our market, which has further displaced American product, probably in many cases of the lower grade. But it has also had the effect of causing some of the British distributors, especially those with producing interests, almost entirely to abandon the distribution of American films.

This in itself has been a question of reciprocity, which is, in the present state of the British film industry, so closely woven with the economic question that it cannot be disentangled from it.

The Continent

Faced with the need for other outlets than our own market, if we are to make motion pictures which can be sold here, we have found that the Continental markets have been open to us on a reciprocity

basis and that by something approaching joint production we can make and get pictures which are saleable both in the United Kingdom and on the Continent.

We have undertaken the responsibility of administering our stockholders' money and we are expected to make them a profit, as well as to secure them from capital loss. So we produce and distribute in the largest markets which are or can be made available to us. If in the process the proportion of American film sold in our own and the Continental markets with which we are co-operating falls, it is the inevitable redistribution of trade coming about by a system which is somewhat comparable to internal and domestic markets.

It is not our fault nor is it our seeking that so far (with the exception of our own relations with Wide World Pictures Corp.) no similar process of reciprocity has taken place with America. It is realized here, of course, that the ultimate position is likely to be that America will produce around 50 to 60 per cent of the world's motion pictures, and that she will have some 90 per cent of most markets outside her own domestic distribution.

But, were she working reciprocally with the larger producer-distributors here (who more and more are tending to become also theatre owners on a large scale), she possibly could obtain nearer 70 than 50 per cent of this country's total motion picture distribution.

Possibilities

Suppose we assume that (as seems more than probable) within the next two years this country produces 25 per cent of her own film requirements, despite the fact that the quota does not call for that amount. With the foreign affiliations which our larger producers have, it may be reasonable to assume that this market will be taking enough Continental product to give us at least a further 20 per cent.

And while I admit that there is still the question of the comparative grosses on these relative percentages, it is necessary to consider that the British organizations distributing this native and Continental product will be, partly through their theatre control, in a stronger position to obtain bookings than will be the American house operating direct in this market.

Therefore, I suggest that I have made a very clear case for reciprocity as between this country and America, without discussing individual organizations or details. The knowledge of the growing tendency of the American Trade Department, whose information on the European film situation is amazing in its accuracy and clarity.

It has not been necessary for me to quote specific cases, which both lets me out of mentioning other organizations and my own and spares my native modesty.

Gives Two Years

I believe, however, that within two years, if not much sooner, it will be possible for America to play with this country on the reciprocity ground. British pictures are rapidly becoming the main learning of the business, and we are getting a heap of help from America in our schooling. And we are paying for it with good—in many cases mighty good—money. But it is worth while, if only because it is broadening the aspect of the American motion picture industry; it is tending towards a greater universality of screen entertainment, and it is saving the great American motion picture industry from going stale on itself through being too self-centered.

So I state my case for the commercial and financial advantages of Anglo-American reciprocity on those bases; that it will enable America to obtain a larger proportion of her foreign markets than she at present appears likely to hold; that it will give motion pictures as a world-commerce a wider appeal and a greater variety, and that it will enable the British producer-distributor especially to offer a wider range and a better choice of films in his own market.

Now, who will offer to play?

Maxwell's 70

London, Dec. 29.

Despite being beaten to a duel with Provincial Cinematograph Theatres by British-Gaumont, John Maxwell is going after theatres and claims he will have around 70 before January ends.

Maxwell started with 35 houses, floated as a publicity company known as Associated British Cinemas, and is buying both theatres and sites almost daily. He is understood to have Sir Hugo Cunliffe Lister, wealthy tobacco man, behind him.

Van Hoven Very Ill

London, Dec. 29.

Frank VanHoven is seriously ill with double pneumonia. He's at the Saint Chades Hospital, Birmingham.

His brother, Harry VanHoven in Baltimore, has been advised.

Mack Staging for Cochrane

Roy Mack, New York floor show producer, will sail Jan. 4 on the "Berengaria" to stage "Mr. Cinders," musical, for C. B. Cochrane. Mack's contract is for six weeks. The show is to open Feb. 4 in London.

Chas. Collins Held Over

London, Dec. 29.

Charles Collins, late partner of Nitza Vernille, opened as a single Monday (Dec. 24) in Cochrane's supper show at the Trocadero (restaurant) and has been held over until February.



GEORGE SIDNEY II.

Following in the footsteps of his illustrious uncle, GEORGE SIDNEY, George the Second, son of Louis K. Sidney, is to embark on a stage career. He is under the management of Ned Dobson of the William Morris Office.

Many Flops in London's Legit Year

London, Dec. 24.

The legitimate year in London has been chiefly remarkable for the number of flops, the fact that no play has been able to run throughout the year, for the remarkable eruption of horrific thrillers and for a certain return of rank melodrama.

As far as the thrillers are concerned they have come and gone like mushrooms. Each one has been suggested by the now almost old-time success of "The Bat" and "The Cat and the Canary." The great majority have evoked laughter rather than that cold shivery feeling down the spine. No matter how well produced and acted West End London refuses nowadays to take its "mystery thrillers" seriously.

There is no play which has run throughout the year although many can into it. Many houses have had play after play, some so futile they left no mark at all.

Turning to the sadder side of life, one might almost say the moruary. It is rather difficult to put a hand on the theatre which has seen the most disaster. Plays have crept in, crept out. That is at least one big advantage some West End managers possess when they refuse to advertise except on the front of the actual theatre they are running. This being the case we have what actors call their "West End tomb" and bill-posters say, "Glad billing, but they ain't 'art quick wiv next Monday's stuff!"

At the Royalty which is within a minute's walk of Shaftesbury avenue but comparatively few people know of its existence there has been failure after failure throughout the year.

There is a very old saying "Give a dog a bad name and hang him." So it is with London theatres—stage a failure or two and trouble in finding a success. London does not live in London but on its suburbs.

The story goes round and gets cemented in a crude and non-adventurous mentality. These people hear of flops at a certain house time after time. At last they cannot believe the unfortunate theatres can rehabilitate themselves.

The best thing at the moment is the return of Matheson Lang who has the Duke of York's on lease and is likely to recreate the actor-manager of the Irving-Tree type whom you loved their work and did not look upon the theatre as a butcher shop or actors and actresses as cattle.

Until Lang's return the really big men of today have been content to make fortunes in the provinces, themselves being certain of big returns, their players certain of decent treatment and a very few weeks out in the year. In the case of Fred Terry and Sir John Martin Harvey salaries for their regular company go on 52 weeks in the year.

French Vinevox of Haik's, Rep. For Bristolphone, Et Al., Abroad

Sandwich Men Used in London S. P. C. A. Drive

London, Dec. 29.

Society for the Prevention of Cruelty to Animals has sandwich men parading the streets here requesting the public not to patronize shows using animal acts because of alleged cruelty. Movement is a ship at the four circuses now current in town.

Despite this offensive Olympia is playing to capacity while Bostock has been handicapped by a business management, over which he has no control, cutting down on advertising and canceling all bill posting.

When this happened Bertram Mills, at Olympia, increased his ads and took over the billboards abandoned by the Bostock overseers. It means that Mills tripled his advertising and is reaping his reward.

A bomb exploded here with the announcement that Jacques Haik, French film producer and exhibitor, had completed negotiations with Bristolphone and other companies in the United States whereby he will be able to make and show talkers here within two months.

Company is to be known as Vinevox and will be under the direction of Haik. Program, already settled upon, calls for 36 shorts but no feature, except talkers to be made the first year by this company. It is figured to synchronize French made features and establish a sound newsreel.

Haik estimates the wiring of between 600 and 700 theatres within the next 12 months. Installation cost, more likeable question on this side than in America, will be about half what the wiring costs in the U. S. Many of the parts will be made over here.

First showing of Vinevox will be in about two weeks. Haik claims interchangeability with all the American film and product for those houses entering to English-speaking audiences.

BOOZE AND EUGENICS PARIS PLAY SUBJECTS

Paris, Dec. 29.

New plays in Paris have as their themes booze in one case and eugenics in the other.

"Whisky," by Edmond Guiraud, forced on at the Theatre Antoine, replacing "Une Tant belle fille" when it flopped, got favorable outside reaction. Play is from a recently popular novel, and recounts how a French lover tries in vain to rescue an English girl addicted to strong drink.

Madame Sylville gave a magnificent performance as the English girl, but the flaw of the performance is that an intoxicated woman is always revolting on the stage.

"Deshabillez" ("Strip") sounds like a bedroom farce but instead is an operetta at the Bouffes, dealing with an angle of eugenics. Book is by Andre Barde and score by Rene Merle.

It recites what happens when a bride's father demands that the husband-to-be shall undergo a physical examination as a condition of the wedding. The physician selected to pass on the candidate is a friend of the family and the author sends photographs of himself to the doctor, fearing to meet the doctor's wife who has been his mistress.

The photos turn out poorly, resulting in the youth nearly making a bad record with the medico. Misunderstanding is cleared up.

In the cast are Korval, Edmond Roze, Mireille Ferrey.

Am. Colored Act Is England's Favorite Turn

London, Dec. 29.

"A grand and glorious feeling" is an appropriate way of expressing the manner in which the colored Layton and Johnstone are sitting pretty at present. They are one of the biggest drawing cards in England, and when they play London their salaries are from \$1,250 to \$1,500 a week. Then they double in Harlem and at private entertainments. Just as a little sideline they occasionally do gramophone records.

They drew down last year in royalties \$125,000 with every indication the current year will be even larger. They ride around in Rolls Royce, driven by a white chauffeur, and Turner Layton has champagne and oysters for breakfast.

Despite this extravagance, there is still plenty left for investment, which takes the form of owning flat houses in New York's "black belt" in Harlem.

Barry-Fitzgibbon Team

London, Dec. 29.

Jean Barry, late of Holland and Barry, has teamed with Dave Fitzgibbon (American) who has been in "That's a Good Girl" at the Hippodrome.

Team plays Caninos next week, with other French names to follow.

Pictures' Most Sensational Year

Pictures have never known a more hectic year than '28. It opened with mergers and closed, still merging. Meantime, it was the sound volcano which burst and smothered the industry in May.

As the new year comes in the film men are just starting to get straightened out on the sound and dialog problem, the year's outstanding factor as regards pictures.

Behind the wired network and its resultant turmoil stands the figure of the banker, more prominent than in 1927 when big business and Wall Street started to invade the producing and exhibiting end of the flickers. The amount of money poured into the production end and theatre deals during the year defies summation and is fabulous. Sound, alone, is estimated responsible for an additional \$300,000,000 now in the course of being poured into theatre, camera, mike and amplifying horns.

Sound and mergers swept the country throughout the year. Sound is simmering down, but theatre and studio deals remain rampant with reports of future amalgamations breaking.

GREAT BRITAIN

England has experienced the same chaotic state throughout the past 12 months, if not as financially well fixed as America. Early in December its biggest deal was closed when Gaumont-British over Provincial Cinematograph Theatres to control 300 theatres. Gaumont-British previously gained a strong hold in its own country by absorbing the General Theatres Corp. This, at the time, raised its theatre chain to 200 houses, inclusive of Ufa holdings.

Britain was only about a month behind the States in going sound crazy, the middle of June seeing John Bull concerns trying to beat Americans to wired installation and production means. Wardour Street going completely over to synchronization by the end of that month.

FRANCE

France apparently spent the year stirring up a distinct prejudice against American films, concerned itself not so much with mergers as visas and reciprocity rulings, and a late surrender to the globe enveloping sound wave early in December.

Nether France nor England came to the front on the production end throughout '28. Sound has done much to quell the reputation the German class picture was rolling up for itself.

AMERICAN INDIES

American independent companies on the producing and exhibition end found themselves in a cross-ruff upon the arrival of sound.

Prior to the wire era, some of the independent producers had increased the quality of their product to the point where they were breaking into the chain houses.

Especially was this true during early summer when the big companies were delaying release dates because of the sound uncertainty, and then for added time to synchronize as that uncertainty passed.

On the theatre end the indies are again trying to organize, with Abram F. Myers as their leader. The outstanding effort in this division and its failure was the attempt of Aaron Sapro, national organizer, to weld the Independent Motion Picture Exhibitors' Association, a local greater New York City organization, into a co-operative buying body.

At the close of the year it is estimated that of the 18,000 picture houses in this country, but 7,000 are classed as independent, and of these 7,000, only 3,000 are deemed entirely free of theatre chain or distributor influence.

PASSING OF THE WESTERNS

Recalling the past year, outside of the sound phase, a subject which must be narrated by itself, 1928 began making picture history in mid-January when it signalled the passing of westerns and their familiar shoot-out thesis. If the theory of the biggest gross picture will be seven years before these wild riding and gun play stories feel the call of revulge. The present tenor of the times reveals nothing to refute the edict that the western has passed, at least, for this year.

FOX STARTS

Other January events marked the arranging of theatre deals by the bankers, who began disregarding the picture and theatre men in these consultations and thereby gave the first general intimation of what was what.

February brought the supposed initial big theatre acquisition as Fox bought outright the West Coast Theatres circuit holdings. This month also saw the election of Irving Rossheim as president of the Stanley Circuit, followed by the battle for control of First National between the Stanley people and Fox, the latter firm apparently being out to corner the film world. Fox began to cause the major companies plenty of worry and establishing itself as the biggest independent factor in the industry has ever known.

Control of First National eventually remained with Stanley. Warner Brothers being the ultimate absorbing company of Stanley and F. N. through an exchange of stock, an arrangement in which Warners was primarily interested in theatres and which came late in the year.

It was also during this month that the bottom dropped out of Pathe bonds, the company being in tough shape financially but saved from tumbling by the calling in of Joseph P. Kennedy, in command of FBO, who reorganized Pathe.

An economy wave hit the Coast studios at this time, a centralization of buying power for materials being deemed the best means to this end, and stories that Fox would transfer all its sound production to Fox Illia, a 40-acre site, to cost \$8,000,000 when completed, came through. Brookhart hearings on block booking were under way, which situation still in statu quo. The Government, New York, celebrated its first anniversary by having amassed a full year's gross in receipts of \$5,500,000.

CHICAGO STRIKE

March unfurled some troubles. Stanley Company formed a production department to send stage units into its Class A houses. Flurry was caused by the Department of Justice going after information on the Chicago exhibitors' strike, in alleged violation of the Sherman anti-trust law, with the local Film Board of Trade implicated through the assertion it had issued orders to exchanges to withhold from those exhibitors not participating in the strike, thus forcing these houses to close. Battle was over union labor. Outgrowth of this is the new Government campaign against Balaban & Katz and others in that city. In the latter part of March came the nationally advertised and heavily stressed Dodge (auto) radio hour using United Artists stars as the magnet, a network broadcast costing in excess of \$1,000 a minute.

7,000 SEATER

Advancement that engineers had made on television, and its threat to the theatre as an amusement source, was strongly reported in April; also the erection of a 7,000-seat picture house in New York. Paramount is still believed to be the future constructor of this mammoth auditorium, if it's ever built, with trade belief having selected the New York theatre site as the land parcel upon which it will stand.

SOUND

Practically the entire content of May was given over to sound hysteria by the entire industry. Strand, New York, dropped its stage units and announced it would go all-sound June 2, and Kunskey's State, Detroit, soon after followed suit. These were the first examples. During June a merger between Keith-Albee, Stanley, First National and Pathe was expected momentarily, stayed in the office some time, and then finally died away.

Meanwhile, Marks Brothers had brought suit against Public in Chicago for restraint of trade, an action still pending.

Shortage of feature product cropped up during this month, the studios retarding their release schedules to synchronize, and in some cases add dialog to their program leaders.

A trade prediction made in July was that within two years the number of picture theatres would be reduced 25 per cent, due to the all-enveloping chains and local conditions which had independent theatre owners groaning.

Midsummer brought the formal announcement of Fox having taken over the Poll Circuit, a chain of 20 New England theatres, upon which Max Schulman, of Boston, had obtained an option seven months earlier.

August saw the first rumors of General Electric, through Radio Corporation of America, contemplating an active entrance into show business. Warner Brothers was virtually running wild on rentals for its talkers. Company was turning them out as fast as faster, than possible.

Opening reference to the Warner Brothers-Stanley deal was first heard in September. Before the month was over this matter, as well as the corresponding First National angle, had been sealed. This month also brought the Roxy theatre back into prominence on the strength of a 10 weeks period, ending Sept. 21. The house did \$1,227,400 over this stretch with four pictures, another record.

By October the wired management of the business had pressed an increase of production cost to the picture companies of from \$15,000,000 to \$18,000,000 on product to be made for the coming season. It had become known that it was costing \$15,000 to \$25,000 to synchronize a full length feature with the shorts being tabulated at around \$7,500.

NO ROAD SHOWS

Evident at this time was that there would be no road show pictures for the season. Hell's Angels' (Caddo) was the only announced film to follow the method of presentation. Paramount having given up all idea of following suit with either "The Wedding March" or "The Patriot," and even calling in "Wings," to get them all on its regular program.

It marked the first such situation, as regards road show films, the industry has seen in 13 years, or since "The Birth of a Nation."

The predicted General Electric invasion also reached fulfillment in October, when R. C. A. took over Keith-Albee-Orpheum theatres and FBO as a production source.

Fox was also dickering for more theatres at this time, the deal for the Schine Circuit of smaller houses (upper New York State), believed to have been closed.

In November the industry had become rational enough to start wondering what was going to become of it at the end of five years when the production studios' contracts with Western Electric, their sound source, would expire.

There was talk at who was after Warners-Stanley-First National, R-K-O or Fox. This is a condition currently shrouded in mystery but not considered "cold."

Further amalgamation also sprang to the front in the report Fox was after the Loew Circuit, denied by Nicholas Schenck for the Loew interests, and later by William Fox, neither denial convincing the trade.

Studios were finding that it was no longer necessary to fit stories to stars, the process was quickly reversing itself, and that the new talker might do away with the established luminaries.

By early December the theatre operators were thoroughly convinced the novelty craze for talkers was passed; that the revolution was over, and that the quality of the picture again was the thing.

YEAR IN SOUND

Sound didn't do any more to the industry than turn it upside down, shake the picture from its pocket and advance Warner Brothers from last place to head of the league.

It became and still is the prize guessing contest of the amusement world. And the chase is on.

Studios are hot on the trail of Warners in respect to the talking feature while the newsreels have just recently taken up the cry after Fox. These two concerns dislodged the rock which started the avalanche, Warners with its "Jazz Singer" and Fox through its sound newsreels. One hinted at what might be done with dialog, the other with sound effects.

THAT JOLSON PICTURE

But the first Jolson picture is the keynote in the upheaval. Released by Warners in October, 1927, by the time '28 arrived, this film was charging through the then small number of wired houses to terrific grosses. The charging of the advance of sound from that time forward is not untouched by the dramatic.

Two weeks after the year came in "The Jazz Singer" was the talk of Baltimore, big in Seattle and Los Angeles, had increased its pace in a St. Louis third week, had done very well in Philadelphia, was on its way to four weeks in Milwaukee, was in its 15th week in New York, and was doing well in Chicago, Detroit, and Kansas City, the latter town incidentally having one of the few cities to give way stubbornly before the "see and hear" offensive.

Before the end of the month this same feature had hung up a record at the Blue Mouse, Portland, Ore., and by the first week of February the theatres across the country began to seek information on the cost and upkeep of installation.

It was also at this time that the rumor of Vitaphone and Movietone both equipped by Western Electric) merging to get on a solid business basis, due to supposed lack of business, was refuted.

February grosses for the Jolson song fest continued big wherever it played, and there was some talk of sound films becoming an arm of national advertising, a phase which has yet to develop.

Meanwhile, "Sunrise" and "Seventh Heaven" both synchronized and Fox pictures, minus dialog, had been in and were playing to spotty grosses, "Sunrise" usually having the Mussolini short on the same program.

ROLLING SNOW BALL

With the rumblings of the volcano becoming louder, Warners launched "Tenderloin" at its New York house in March to an audience which laughed at it principally because of that now famous and tragic line, "Have you no sister?" Premier reaction to this one of the public liking it more than the trade was later borne out when the fans took to it, unto topping "Jazz Singer" in certain spots, but the trade never thought much of it until it started to roll up heavy figures. "Glorious Betsy" and "Lights of New York," the latter the first all-talking picture, and both Warner product, were Warners' follow up feature and increased the size of the rolling snowball, which it seemed nothing could stop.

But as late as mid-April it was the belief of Coast film men that the general wiring of all theatres was a long way off.

Along in here it appeared as if R. C. A. and its Photophone were going to specialize on a non-theatrical future, so that it might concentrate upon sound educational and synchronized 16mm. reels for amateurs in the home. A 16mm projector and turntable is now on the market, but is not an R. C. A. product.

April closed out with "Tenderloin" beating Jolson in Chicago, although concluding six weeks in New York to only fair business, intimating that Manhattan wasn't so sold on the novelty of the innovation that it would flock in for \$2, regardless of merit.

But the undertow was growing stronger. Warners had signed Jolson for another picture ("Singing Fool") and also Fanny Brice, while their first ads on "Noah's Ark" were used, a picture not yet seen in the east.

TRADE GOES INTO "SOUND" WHIRL

May saw the actual slaughter of the silent picture for the remainder of the summer. It was this month in which the rising tide brought the talker a head and completely stamped it from the inside. The personnel of the screen world seemed to go blind with the light from the talkers. They started groping and gabbling in mental darkness.

The first week in May saw the Academy of Motion Picture Arts and Sciences on the Coast hold its initial meeting on the talker, with the expectation that directors and actors would follow. Hollywood was generally vexed at the unwelcome stranger, the more so because of the establishing elocution schools and vaudevillians were commencing to sense future work which lay in this direction.

On May 14 American flimdom went sound. Paramount, Metro-Goldwyn-Mayer, and United Artists signed contracts with Western Electric on this date, with Warners, Fox and First National already in and Universal being expected a near future member.

Film directors had held their meeting to discuss the talker on the Coast, R. C. A. turned loose its first Photophone ads, (a peculiar outcome of this being that it frightened the big companies into signing the W. E. contracts), there was the first hint of a standardizing of equipment for interchange of product on R. C. A. and W. E. projectors, technicians of the Academy predicted it would only be 18 months before all major houses would be wired, West Coast Theatre circuit was in the midst of its opening tangle with booth operators, and there were estimated to be 400 wired houses in the country at the time.

In fact, the issue of May 16 was the first of what Variety's staff came to call its "sound numbers." And just previous to this frenzy, Warners had opened its new Hollywood theatre, showing "Glorious Betsy," and was smothering Los Angeles for money. "Tenderloin" had been enthusiastically received in St. Louis and was to enjoy four solid weeks.

A week later Variety printed its first talking short reviews, and the Coast admitted it was in need of new talent on both sides of the camera, fore and aft, while Paramount was getting ready to sweep out its Long Island studio for resumption of work, this time for sound, and to have Walter Wanger in charge.

First National was experimenting with what it then called "Nickel Schenck," and, president of Loew, had accepted sound as permanent, writing off \$3,000,000 to be devoted to synchronization and dialog by M-G-M.

Leaping into the parade Publick intended to wire 200 houses as its opening gulp and as soon as possible, Fox was transporting talent from east to west, 10 Broadway theatres were to get installations, the first thought of all newsreel being sounded was broached, the union was making plans for its operators in wired emporia, the musicians had just started to worry, and grosses showed the talkers continued big business.

TALKING SHORTS

At the end of June the first case of sound censorship was to come through Winnie Lightner's songs on a Vitaphone short. Loew, at this time, announced it would produce talking shorts, drawing from that circuit's vaudeville acts for material, Chicago Loop houses were in the throes of being wired and Fox had already spent \$2,000,000 on sound and commenced selling its product to Loew, United Artists and Paramount.

2 DIRECTORS PER PICTURE

July started off on the theory of putting two directors on a picture, one from the stage and one from pictures. Universal was using Fox equipment by arrangement, and talking shorts were heralded for all Loew-Publick theatres.

Fox was beginning to raid the New York legit field. As the middle of the month came, interchangeability was up as a question, and remains clouded at this writing, the prospective placing of screen shorts into vaude houses was holding up the laying out of long routes for acts by the vaude bookers, and "Lights of New York" had departed the Strand, New York, where it ultimately remained three weeks.

Exhibitors had agreed that wiring was particularly essential outside of the big cities, the producing companies were dickering for Broadway houses on the basis of talkers in legit form, which, it was thought, might serve to reduce the high box office scale of legit attractions and musical comedies if the picture people could accomplish this aim.

Before the month had gone, Equity was also worried about the same situation without exactly knowing what it was all about.

The action had been so fast that when August blew in Warners were burning up at Western Electric because this concern wasn't wiring the theatres fast enough. Paramount and Fox were reported bidding for Warners, the bid being

\$20,000,000 and the asking price \$40,000,000, with the Warners finally calling off any prospective sale.

W. E. and RCA (G. E.) had reached a half-way amicable agreement on interchangeability and Keith-Orpheum had ordered installations for two Orpheum theatres. It was estimated at this time that the picture business was putting \$300,000,000 into wire between the studios and the theatres.

FIRST SOUND BUST

August also sponsored the first real sound picture bust and indication that the aura of novelty was gone in New York when Pola Negri's "Loves of an Actress" took a bad flop at the Rialto, New York, after having had its troubles at the Paramount for a week.

Legit managers were concerned about the threatened general migration to the Coast of name players but the producing move of the picture business putting on the program as an aid to the talkers lost weight in the passing weeks.

As the month neared its close came the first story of General Electric contemplating entering show business through R. C. A., the intention being to direct production on sound films.

Pathe and FBO had both signed for Photophone studio equipment before September, and Warners was rushing everything on the program, eliminating all specials, to grab coin right and left.

Warners was at its peak through this period, the central and leading figure of the macabre.

GROSSES TELL

September soon made known that the "anything goes" period in regard to sound was over. Grosses for the last week of August showed a positive reaction in the key centers that the public had commenced "shopping" again. Box office conditions have remained that way ever since.

This ended the novelty era and introduced the throwback to program merit, once more. Western Electric was said to be desirous of buying Warners at this time, and Fox was demanding a signing of five-year contracts by anyone taking its Movietone newsreels.

First reports of the Warners-Stanley Company deal filtered through and Warners stock went to 139 on the big board. This same firm was linked with the Shuberts in a deal for theatres and plays, mostly for plays, and DeForest turned over all patents on his Phonofilm to I. W. and M. A. Schlesinger, the South African theatre operators.

"FOOL"

Late this month Warners turned loose the "Singing Fool" at a \$3 top at the Winter Garden, New York, another Jolson talker and singer, which immediately showed more strength than "Jazz Singer," closed its deal with First National and Western Electric spiked interchangeability for the moment by declaring that reproduction of its records must not deteriorate by the use of any outside synchronizing device.

A plan to combat the Fox sound newsreels mentioned M-G, Paramount and First National in a joint news issue.

October uncovered an increased production cost of from \$15,000,000 to \$18,000,000 for the studios on their forthcoming programs, and that the Victor (phonograph) plant in Camden was getting from \$15,000 to \$25,000 to synchronize full length feature pictures.

The story that something was doing between R. C. A. and Keith-Orpheum broke, Warners planned to make no more silent pictures since its acquisition of First National and Keith-Orpheum ordered 50 houses wired, splitting the order evenly between R. C. A. and W. E.

By Oct. 10, R. C. A. had taken over control of Keith-Orpheum and FBO. It was believed that a third of the screen actors in Hollywood would have to make way for legit people, and indications were that the talkers would become and remain stronger in the smaller towns than in the cities.

Victor company found itself overboard on picture work, and it was said W. E. was making a deal with the Columbia (phonograph) people.

As October reached its end, formal announcement of the closing of the R. C. A.-K-O deal was made. J. E. Otterson, president of Electrical Research Products, subsidiary of Western Electric, stated that 700 theatres had been equipped to date and predicted 12 installations daily for 1919, an increase in production of from 150 to 250 complete equipments monthly.

TALKING MUSICAL COMEDY

Fox said it was going to make an original musical comedy for the screen. Warners was reported to have a cheaper installation device which would sell at \$2,500. Four studios were starting on sound production in New York, these being Paramount, M-G and FBO, with Warners the last to get under way.

Early November saw 13 sound pictures in Broadway's 14

major houses, none of which showed anything but light grosses. Fox Hills, the \$8,000,000 40-acre site on the Coast, had been opened by that company.

CHEAPER OR NO WIRE

Belief became prevalent that the smaller houses must have cheaper installation or go without sound. Phonophone (RCA) made known its intention to produce its own shorts exclusive of the producing companies affiliated with it.

Fox had found the expense of jumping people back and forth from the Coast so heavy it was figuring on its New York studio for some production work; film stars discovered that the studios were no longer fitting stories to them but fitting them to stories. It presaged the fading of some film names. November's finish brought out that DeForest was preparing full length dialog pictures under the name of Generators and Pictures Company.

Going into the final stretch of '28, December, it was claimed that the industry would gross \$600,000,000 in annual rentals, due to the increased prices for sound features. Exhibitors began to look for their percentage profit as the sound films were back to normal receipts except in rare instances, and the increased rental and overhead for these same sound pictures was eating them up.

The annual figure total was estimated on the basis of 1,000 wired houses on or soon after the first of the new year and means a rental increase of 68 per cent.

In the middle of December Western Electric announced it would not reduce its installation price, but possibly might drop off 10 per cent in the next two years. Studios found it was costing between \$10,000 to \$12,000 to wire their picture rooms just to keep track of the stuff they were taking.

2-REEL COMEDY OUT

The two-reel comedy had almost completely passed from view in wired houses by this time in favor of the talking short. Interchangeability was made prominent again when R. C. A. and W. E. reached an agreement whereby Warners could see the Vitaphone (2-reel) product to Phonophone equipped houses but has said nothing about the Fox-Cine method (film track), the supposition here being that W. E. desires to avoid any association in the suit DeForest has brought against Fox and which is due for a hearing after the first of the year. No permission was granted Warners to sell houses which would reproduce the Vita records on other than the General Electric or Western Electric devices.

Both these companies are affiliated with American Telegraph & Telephone.

FOREIGN

England spent most of the year floating everything from battleships to studio after studio, and apparently never lacked public support. In many ways the year paralleled the celluloid 12 months in America, due to continuous mergers and the sound dynasty established on both sides of the water.

It wasn't long after 1928 made its bow that British bankers were after full control of British pictures, and by the end of the year practically had the business tied up through Gaumont-British. This firm first took over the General Theatres Corp. in May under a \$50,000,000 capitalization for control of 200 theatres, and then recently swallowed Pathé-Cinegraph. This was in a deal involving slightly more than \$74,000,000 for a command of 300 houses and to become a serious menace to American release channels abroad. It also holds a charter to produce films in Canada.

Earlier, three nations had set up contingents (England, Germany and France) with France eventually taking to official view on international product governed by how the country of the producer had treated French films. This took place in March when Will Hays was sailing for home one minute and cancelling transportation "no next, because official appointments were on, then off. He finally sailed in May. France was increasing its legislation against U. S. films all the time until at the end of the year there is no disavowal regarding the resentment in France and England against Yankee screen material.

Closer to home the Province of Quebec, Canada, was thrown into a turmoil when a law was passed barring all youngsters under 16 from the picture houses, chaperoned or unchaperoned. By the middle of the year U. S. Government figures showed a drop of over 1,000,000 feet in American exports for the first quarter. It was estimated that the production of from 400 to 500 foreign pictures was cutting in heavily on domestic grosses, with little if any of this product capable of being shown in the States.

In June Wardour Street succumbed to the sound fever. British companies immediately started trying to head off the expected influx of American sound devices. England's film houses were taking on vaudeville in place of presentations. Later events showed France establishing an agree-

ment with Germany on an exchange basis of 100 German films in France for 33 French movies in the Fatherland, an arrangement which completely ignored France's 60 per cent, quota system for all foreign nations.

LOSS OF FOREIGN TRADE

Germany has turned in on the sound wave and is now figuring on 2,000 wired houses with \$1,500 installations. Dialog, it is believed, will cut America's foreign sales by \$5,000,000. Of the more important film nations France was the last to acknowledge sound, taking no cognizance of this factor until December.

No other country than these showed any serious production activity, although Australia is making an attempt to establish some home product and, for awhile, it was thought Tom Mix might bring South America to the front by going there to make his westerns. The only Russian film to make any impression on this side throughout the year was "The End of St. Petersburg." The boys also tried to stir up a lot of agitation for the British-made "Dawn," the Nurse Cavelli picture, but failed in their purpose, as did the picture.

England was rife with rumors throughout the year of deal after deal, all mostly aimed at overcoming the American supremacy. But neither this nation nor France has advanced any serious offer of the grant of the superiority of the States in quality of product; the best, most fair and logical means to overcome the handicap against which there has been and still is so much walling.

All evidence points to National propaganda against American films over Europe. Some believe it is an organized movement. Not long ago foreign rentals supplied from 33 to 40 per cent of the gross of the picture houses made in the U. S. Many would not have shown a profit without this income. But that 33 and 40 is fast dwindling.

INDEPENDENTS

American independent producers and exhibitors failed to change their status during '28. The year saw Fox step out until this firm became rated among the first division of the major companies through acquisition of theatre after theatre, and an ambitious theatre building program on its own. With Fox coming to the top so fast as to leave the independent field altogether. In producing activities, Tiffany-Stahl, Columbia, Pathe and FBO also forced to the front in this field, although FBO is no longer considered an indie due to Radio-Keith-Orpheum affiliation.

On the exhibition end matters remain very much as they have always been, chaos.

COURT MATTERS

An important court verdict for the independents during the year was rendered in Texas in February when the late St. Clair Smith and Ray Stinnett, theatre owners, were given a \$337,000 verdict against Paramount under the anti-trust law. Another court order, in July, saw a bank take over and operate Chicago's largest independent film house circuit, National Playhouses, Inc. (Conways) on a receivership. These 30 theatres were assumed by the Chicago Title and Trust Company, which is still operating.

It is estimated that the indie film producers will have turned out around 340 pictures for their 28-29 programs, a number which exceeds the total releases from this source for the past eight years.

It is also claimed that there are only 2,000 truly independent houses remaining among the 7,000 classed as independent, the difference lying in a chain of title in one way or another among the majority. And of these 2,000 theatres it is also stressed that there are only 200 among them free from competition.

AMATEUR

Amateur (16 mm.) field demonstrated unquestionable signs of growth. Many of the larger producing-distributing organizations have, for some time, had departments which specialize in reducing the standard width features to 16 mm. size and then renting or selling outright to the home. This is also done with two-reel comedies and single reel educational and sport subjects.

Eastman Company has been particularly active in advocating pictures for the home through sealing out a complete home show unit last spring demonstrating to what uses the 16 mm. camera may be put. This company also evolved the first natural color under-sized camera in '28. The DeVry people are responsible for the initial 16 mm. projector carrying a synchronized turn table, playing especially made disks or phonograph records, for sound films in the parlor, while various sorts of lens "masks" (effects), a dissolve device and vignettes have appeared on the market.

National advertising reaches into this field through some of the big industrial concerns reducing the prints taken of their plants to 16 mm. size and sending them into the homes free of rental charge, as educational, by means of the camera stores which handle amateur moving picture equipment.

ABOUT 2 IN 20 LEGITS PASS TALKER TEST

Out of approximately 500 talker tests made during the past six months at the Fox studios in New York of legit players, the new cent, one in 20, was engaged by Fox. About half of the 25 players selected were sent to the West Coast studios for talking pictures now completed or in production. Others were used for talking shorts made in New York and are now awaiting further studio work in the east.

Fox officials in charge of the test in New York consider the one out of 20 average a good showing and are of the belief that another five percent of those who took the tests won the approval of the West Coast officials. They may be called upon for work in future productions, either in New York or on the Coast.

F. N. STUDIO'S BONUSES

Much to their surprise, all the employees of First National studios received a Christmas bonus of half a week's salary. It is the first time a general F. N. bonus was given. Fox paid all employees a week's salary in advance on the pay day before Christmas.

Marks "Settle" Herman's Salary Claim After 10 Mos.

Chicago, Dec. 29. Al Herman, the single act, has accepted a check from the Marks Brothers for \$375, in full settlement of his salary claim of \$700 for three days at the Marks' Marboro 10 months ago. Herman placed the matter with his attorney before gaining the attention of the independent picture house managers.

The blackface monologist agreed to appear in the two Marks local houses, Granada and Marboro, one week each, in the late winter last season. While at the Granada, Herman complained of illness, but at the request of the management continued, against his physicians' instructions. Again requested to go through with the Marboro date, Herman made the try, but on the third day was advised unless he quit, it would be dangerous to try that time Herman's voice had almost entirely disappeared.

Herman again gave notice and left the next day for New York, stating if he were going to be sick, he wanted to be ill at home.

Managers Stalled

Sometime later Herman asked the Marks for his salary for three days. They gave him no attention. When he again in four months he called

Must Know the Bumps

Hard-boiled gentry in the home office from Universal City believe that William Marston, Carl Laemmle's picked psychologist, is just an efficiency expert.

They can't see where he can effect further economy, and as for the business, they figure every man at his own post.

They predict tough days for any psychologist who doesn't know the bumps in the production road out on the U plains.

upon them and a check was promised.

Another four months went by when Herman gave it to his attorney. In answer, the Marks stated that as they had had to secure two acts to replace Herman, the extra cost had eaten up the amount due him.

Threatened with suit, the Marks offered \$250 in settlement. It was declined. When the \$375 offer came from the managers in full payment, Herman's lawyer advised him to take it, to avoid costs and the trouble of a suit.

The Marks Brothers have put up a fight here against opposition, with their two houses against the field. For the past year they have been successful and have shown a large profit.

New Buy Gives Par 87 1/2 Per Cent of B-K

Chicago, Dec. 29. Already controlling 60 per cent of the Balaban & Katz stock by purchase, Paramount has secured additional control of another 27 1/2 per cent by privately purchasing 60,000 voting trust certificates, and issuing 1 1/2 shares of Paramount for each of the privately purchased B. & K. shares.

This gives Paramount an 87 1/2 per cent control of B. & K. and to be the best earning unit in all of the Public circuit.

Roxy Stage Shows on Tour?

There is a possibility that the stage shows from the Roxy, New York, may soon go into the other Fox key houses in a reduced form. Although the plan is understood to be still in a conference stage, the houses listed to show these Roxy presentations will be the big Fox sites in Brooklyn, Philadelphia, Detroit, Washington and St. Louis. S. L. Rothafel put on the tour shows at the Washington house when it first opened.

OKLA. EXHIBS ON MAT FOR NON-THEATRE FITE

Washington, Dec. 29. Non-theatrical showing of films has attracted the Department of Justice. Announcement from the department states that a petition in equity, under the Sherman Anti-Trust Law, was filed Dec. 26 by the U. S. Attorney at Oklahoma City naming MPTOA of Oklahoma, which includes exhibitors in that state and in the state of Texas. At the same time a consent decree was entered terminating the proceeding with full relief as asked in the petition granted.

Charges centre around the alleged combining of exhibitors to stop distribution of films, furnishing places for non-theatrical showings in schools, churches, public buildings, etc., which are not primarily in the nature of theatres.

Charge against the use by the defendant of combination of using any methods whatsoever to coerce distributors in this regard.

Sloman Leaving U.

Los Angeles, Dec. 29. Edward Sloman, Universal director for the past five years, is scheduled to leave early in January with the expiration of his contract.

The Great Hollywood Panic

By Jack (Con) Conway

(The last story written by Jack Conway, shortly before his sudden death in the fall)

Dear Chick:

I know you've been getting a hold of about just what the talking pictures are doing to the racket and that you're waiting for the three-star special from me, so lend me your cauliflowerers.

The rags are right when they say the title writers can stop buying joke books and sell their filing cabinets, but that ain't the half of it. When they take down their numbers they'll have more company than a jig in Harlem. Right along with them 'll go the mugs who knit those 11-year-old ditties, the hambos who can't do anything but make faces at the one-eyed monster, the supervisors who can do more tricks with a button-hole than Houdini could with handcuffs, the directors who graduated from sight-seeing buses, and the producers who have more relatives than an elder in Salt Lake.

It's a pipe that the articulate films will knock this joint agog, not to mention agaga. Now that the camera has learned how to beat everybody in the deaf and dumb racket is practicing the scales, and the whispering campaign would deafen an army gunner. They're all trying to chisel an angle that will save that pink swimming pool and the Hispano Sulza.

Actors who used to burn the midnight kiosk around Broadway, getting up in "Supper is served," and then were through for the evening, are running all the house parties reciting "The Blue Velvet Band" or "Gungha Din." Writers who couldn't write a prolog for an aerobics are cracking about the stuff they used to write for the speaking stage, and directors who couldn't find their way around back-stage without a guide are screaming about "When I was putting on stuff for the Theatre Guild" and "I'll never forget that summer of stock I produced at the Pratt Falls opera house."

But Chick, old sweetheart, none of them is fooling that eye and ear in the box. Everything they say in that recording room is being used against them. If you know anybody with a yen for a nice bun-guow or a rattle, tell him to hop a rattle in this direction and grab himself one cheap.

Chick, you have lived in vain until you sit in a projection room with a flock of these eggs and listen to them rave about themselves and their stuff. I was up to my knees in a group of them yesterday looking at a full-length talker that we made, and it was the pay-off.

This linsed poutie was six reels and it would drive an audience of Eskimos into the cold. The dialog sounded as though it had been written in the observation ward at Bellevue, the hambos trying to talk made the Tower of Babel sound like the graduating class at a school of phonetics.

It was an underworld opus, and the dialog writer had a mob of flatnose goons lurking like Shubert chorus men. The hambos supposed to be one of those mystic where a midget hiding in a golf bag croaks the boss of the underworld in a locker room at a swell country club by popping him with a rod equipped with a Maxim's silencer.

The audience is allowed to see the midget climb into the bag, but one else is hep. For the next two reels two gangs play tick-tack-too with each other, trying to discover who rubbed out the chief. The midget is finally nailed because he's playing golf with some of the chief's private brand of balls.

All through the picture the guy who copped the dialog from "Fid to Young Authors" was cranking about how they were murdering his best linses. The actor who played the leader of the rival gang was in getting a load of himself and he was cranking right back at the writer. The supervisor, who hadn't been able to figure out a way to change anything in the picture, was standing pat and listening to the others. Finally a scene came along in which the actor present was arrested and was being dragged away to the can while his old gray-haired mother beseeched the cops to let her boy go. The actor looked at it a minute and, getting up in the dark, spoke a half for the

door, yelling, "I can't stand it any longer! I'm breaking my own heart!"

And the story conferences when the boys go into a huddle to prepare an opus for a talker sound like a quiet afternoon on Ellis Island. Anybody who gets dirt thrown in his kisser before he had had a chunk of one ought to frame with Conan Doyle to attend one astrally. If they ever hold a conference in a recording room and release it as a picture, the grosses will top the "Birth of a Nation."

In Conference

I just came from one and I'm hot. We all fled in, leaving the outside world as flat as it was before Columbus started touring. You know, when you go into one of those conferences you are ex-communicated to everybody but your stock broker. No phone calls, no messages—nothing but the labor pains of creative artists trying to "Water down the pants bit" or a new treatment for the "Apache waiting with the dead broad."

We all packed into this one and parked the bodies pronto. Everybody recognized the solemnity of the occasion and was prepared to do or die. The supervisors were wearing their most elegant-looking horn-rimmed chapeaus and the relatives were figuring out new rackets in case this was the blow-off.

The festivities were opened by short speech of 20,000 words told us that the movies had reached a crisis in their careers. From now on they would have to observe the same standards as a stage play and would be criticized from the same angles. "Sound pictures are already here to stay," said the boss, and I am thinking you that we must be giving out dialog for all of our program pictures just as soon as we can install the equipment.

"Writers in the future must think in terms of talking pictures already, and not like we have been doing. When I was with Belasco he said to me, 'Mike, never forget that they like to cry just as well as they like to laugh. A tear should follow a laugh. Give them light and shade.'"

"Well now we have the same medium," continued the old man, "that we have got to show them and just as many artists in the movin' pictures, as they have in the legitimate theatres, or we're sunk."

Then a little Irish fellow got up and said, "I quite agree with you and I have a suggestion to offer. Now that the picture audiences can see them as well as hear them why wouldn't it be a good idea to let them smell—"

"This is no time for gags!" bellowed the boss, jumping up. "Save those for the lot. From the looks of your last picture, you'll need them."

"You misunderstand me, it's not a gag," answered the scribbler. "My idea is this. Whenever we shoot a picture in which a garden scene is shown, we supply in addition to the print, a perfume to be secretly sprayed around the theatre by the shers. If we show a family sitting down to a meal of cornbeef and cabbage, we will have our chemical department distribute a liquid odor that will immediately—"

"That will immediately remind them that sopper's ready and they'll already up and lam out of the theatre," yelled the boss.

"Well, maybe the food smells can be eliminated, but I think the idea is practical and has great scope. It would place a premium on our product and think of the advertising and publicity opportunities. 'See, Hear and Smell Lucrative Pictures.'"

The Critics

There was silence for a few minutes while the boss got the closing quotations on General Motors. Closed four points off and he showed it as he said:

"All suggestions should be given serious consideration and encouragement but this one shows how little Mr. Rafferty knows about the speaking stage. Now when I was with Belasco I got to know a lot about critics and I can safely say they are a lot of lousy buns. Can you imagine what they would do with that 'smell' idea? I can almost

read the notices. 'Despite the perfume sprinkled by the dushers last night at the Apollo theatre, the Lucrative feature smelled so badly that half of the house walked out on it.' That's what we'd be up against right off the reel."

"That's a hot one, 'right off the reel,'" cracked a supervisor who had won every yessing contest for two years, but was worried about the new menace.

The boss looked at him puzzled for a minute and then got it. Yes, sir, right off the reel and I don't mean reel. You can use that some time for a title," he said, looking right at me. "Has any one else any suggestions?"

Act Writer

Rafferty jumped up again and said hurriedly, "Of course my idea about the smells was just a thought and I'm sorry if it's given any one the impression that I never wrote for the speaking stage. I used to write vaudeville acts, and—"

"What did you ever write," snapped the boss.

"Oh, I've written a lot of stuff, but of course it's been years ago. I think the last thing I wrote was a monolog for Dummy Taylor. He was a pitcher with the Glants at the time and went into vaudeville during the winter."

"But he was a deaf and dummy, wasn't he?" queried the head man. "How could you write a monolog for a dummy?"

"Yes, he was a mute," responded Rafferty.

"You mean he played a saxophone?" asked the boss.

"No, he was a deaf and dumb ball player, but he carried an interpreter. He talked to the interpreter on his fingers and the latter told the audience what he said. I wrote the dialog he used."

"Well we got a lot of dummies for you to write for, too," said the boss, "and right now we got to have dialog for the next Milton Casey picture, that's being out. We didn't have the equipment to put talk into it, so we were shootin' it, so we got to put it in now."

"Will Milton's voice be all right, his test wasn't so forty?" asked the writer.

"No, we got to double his pipes or he'll lose every customer he's got and his fan mail won't make no letter carriers bow legged. If his pipes ever heard him talk, it'll be the pay off."

Doubles

Rafferty arose again and cleared his throat. "It has just occurred to me that the double is suddenly a very important personage in the new art. Suppose, after the public has identified a certain double's voice with a star, the double becomes temperamental and refuses to talk in his next picture, without a big increase in salary. What would happen? You certainly couldn't expect to double the double and get away with it, for I understand that voices are like finger prints, no two alike."

"That stopped everything for a few minutes. The supervisors watched the old man like hawks to get the proper office about which way to yes. The directors looked scared. The writers did. Rafferty beamed like a stop light on a dark road. Everyone else looked at him enviously.

The boss called up his broker again and after telling him to sell a hundred Steel Common at the market in the morning, laid down his French phone and spoke:

"Mr. Rafferty has brought out a very important point and one that I didn't think would come before this meeting. I have been thinking of the same problem but decided it was up to our technical staff because I had already thought of a solution. The solution is this. After we pick out a certain double for a certain star, we take that double in addition to having him record his voice on the picture we're making, we have him record for any emergencies that may arise."

"For instance we take him into a recording-room and have him make speeches that will fit into most situations that will come up in the ordinary program picture, like for instance, I have loved you from the first moment I set eyes on you. And in the case of a dame double, I've always wanted a place like that, with roses trailing around the door and chickens and a garden."

"Then if the doubles try to pull any hold up stuff, we give them air and use our reserve library."

"We have also figured out just what we'll do in case one of our



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stars learns how to talk after we have doubled him. To alibi the change in his voice when he uses his own pipes, we have the publicity department plant a story that he's going to have an operation performed on his throat, have the star hide out for a couple weeks, and follow up the original story with one about how the operation changed his voice. This is absolutely inside stuff and every man in this room is on his honor not to spill it when he leaves here. If those lousy newspaper hounds about it they'll spiff off the whole racket."

Record Holder

A supervisor, who holds all known records for passing the buck then rose and gave us an armful of this:

"I think we all exaggerate the importance of the human voice in our new medium. In addition to motivation, rhythmic flow, tempo, construction, scenario editing, title editing and casting, I am considered somewhat of an expert on the human voice. My research has proven to me conclusively that a voice when projected by a mechanical medium, loses this of its individuality and tone and becomes standardized. Most voices on the screen will sound alike and the slight differences can be very easily corrected by elocutionists. In any event it will be almost impossible for the public to remember the differences after a lapse of time. They will remember faces or anything they see, but what they hear doesn't make the same impressions."

"Where did you get an opportunity to go into this voice thing so thoroughly?" asked the old boy in amazement.

"He's an ex-telephone operator," yelled a writer who knew they were going to take up his next speech.

"That was the black out and the conference broke up. The mob all repaired to the studio chow joint and split up as usual into factions. Everybody who had said anything at the conference was immediately put on the grease, while the guys who hadn't opened their traps were full of ideas and suggestions."

Saving Footage

The consensus after the conference was that it would be a great way to save footage. If you wanted to get rid of a trip to Europe all you had to do was forget to shoot it and have somebody remark, "How did you enjoy your trip to Europe?"

"Sure," said a cutter, "and if you wanted to cut one down from six to two reels, all you have to do is have one of the characters' phone the last four reels to somebody, and then you fade out."

"I'll pop up them gags," remarked a gag man. "When they sock a guy now, you'll be able to hear it and when a German General sits down on a spiked helmet, he'll jump up and curse in Dutch."

"Not in Pennsylvania he won't," said one of the directors. "Don't forget the censors are sharpening up their scissors waiting for the first squawker to appear. They'll have to pack of wolves. Don't forget that damn censor's attitudes and changes 'guts' to 'intestinal stamina.' If you think any German Generals are going to swear for that mull, you're as stupid as some of your gags."

"You're right," cracked a title writer. "The first talker that speaks

FIRST TALKING SHORT AT WARNER'S, B'KLYN

A talking short of Miller and Mack, from vaude, was the first to be completed by Bryan Koy at Warner's Flatbush, L. I. studio. After the holiday period the studio will assume regular production on shorts.

At the Paramount studio the principal news of the Yuletide week was the appointment of James R. Cowan to production manager for the studio, for shorts and features. Cowan left the booking department of Public a couple of months ago to go into picture production.

Arthur Cozine, formerly location manager for the Paramount studio, has been moved up to stage manager. He will work along with David Serecky, who has charge of sets under studio manager John Butler.

The complete cast for "News" to be directed by Millard Webb includes Walter Huston, Charles Ruggles, Norman Foster, Lawrence Lerner, Mary Williams, Betty Lawford, Joseph Holicky, George Barbier, Leslie Hunt and Ralph Murphy.

Keith's Better Pictures

With the Keith theatres set to play a better line of pictures after the new year, a number of films yet to be shown at the Paramount, N. Y., will be shown in Keith houses in February. These are "The Case of Lena Smith," "Tong War" and "Shop Worn Angel."

"Interference," now at the Criterion, N. Y., has been contracted for, but will not be played until some time in February, when it can be played with disk sound projection.

"Wings" is now slated to start Jan. 20 in the whole New York, Brooklyn and Westchester Keith string, 30 houses playing it day and date.

Keith lost "Lilac Time," the F. N. picture, to Loew's practically been set for Keith, but Loew gets it.

Warners, Reade Talking

Latest is that Walter Reade, now in Hollywood, is cold, is putting it on with the Warner.

Reade's theatre list, including the Astor, New York, runs up to \$25,000,000. Fox is said to have suggested a 20 per cent cash basis, with the rest on mortgage. That was out.

No details on the Warner-Reade matter.

JOE SCHENCK COMING EAST

Los Angeles, Dec. 29. Jos. M. Schenck will leave Jan. 5 for New York. John W. Considine, Jr., will go with him.

No Added Names

Chicago, Dec. 29. Midnight New Year shows in all B. & K. houses will consist of just an extra regular performance. Policy of booking in additional attractions was abandoned.

out of turn will have its appendix cut out. Those censoring frills will stop cutting out paper dolls and hop on the talkers."

"Yes and those hambos who take it big will have to cut out their alib remarks. You know they have the sound thing perfected so you can hear a pin drop," contributed an assistant camera man.

Well, Chick, we punched the bag until it was time to blow, but those eggs were all whistling in the dark and they knew it. The trade papers are full of names of eastern writers who are being signed to come out here and write gag for the gabbies and the realtors are getting ready to peddle a lot of ranches, dirt cheap. They'll be many a swimming pool turned into a bird bath before this thing is talented, and you can get a lot of talent into the racket. Bring a lot of talent into the racket."

Before I ring off I must tell you a dard that happened when we were shooting our first talker. We had a Scotchman cast as a philanthropist (no gag). He was going great until the script called for a speech in which he said, "Take this one hundred dollar bill my good man, and buy some food for the bairns." He yelled for his double. He couldn't play the scene.

Hold everything.

Your pal,
Con.

The Bankers

Tracing the influence of the bankers in and on the present show business leads to nothing beyond the indefinite opinion so often heard nowadays that the bankers are getting so far into the business they will have to in time directly assume charge of it as a protective move. Some years ago Variety printed a story headed:

\$100,000,000 in Pictures

It was the first time anything like that sum had been mentioned in connection with the theatre. The story went on to say that Wall Street interests were investigating in the show field and it was expected that before long the bankers would make investments in the picture business approximating that sum.

Variety was flooded with letters, some ridiculing, some protesting and none believing. Now a single show deal involving \$100,000,000 of Wall Street money now would astonish no one.

A member of the banking house downtown is reported to have the sole say in the manipulations of the circuits and firms this banker invested in. The member in charge goes so far, from accounts, in his movements with the show properties that the presumed head of what he has in mind or is doing until any deal is near ready to close.

The banking influence seems to extend into show circles that are presumably free from the banking instructions; i. e. that they're paid off the bankers and/or obligating in money. Yet a recent story is that the "bankers' downtown" have named the succeeding president of one of the largest picture firms.

Up and Downtown

What may be a secret deal to the show people in Times Square often is open talk among the large circle of banking interests downtown. This group appears to be very extensive in banking circles. It leads to a common idea that there is much subway workings among nearly all, if not all, of the New York banking institutions concerned in the show trade.

A recent theatre deal involving several angles was openly talked about in the downtown section by members of this group before any of the active show people also in it knew anything of the intentions. This sort of information is not always reflected in the stock quotations, as many think. The talk frequently goes on in the downtown group without the companies included affected either way in quotations.

Some have secured an impression that the downtown bankers, either in conference, casual conversation or coincidentally, have hit upon one or two picture firms as those best to trail their money. This is merely impressed through the conditions and not from information. When one banking house rated as most conservative is agreeable to finance for one show concern to an almost unlimited amount and can enlist five or 10 other and as reliable houses with it in the deals, there must be the thought of a concerted faith in something in the picture business, either the person, the firm or the theatres.

Theatres Only

Bankers nowadays deal with the theatres only. In other times in the picture business, a separate bank and usually uptown or on the coast, loaned the film producer, at a high rate and much hazard. But bankers of large show investments have laid off of the producing end, going into the theatre field alone, values, properties and good will, with reappraisal or sale also in front of them.

The investing banker in theatres prefers to lease rather than buy or own a theatre. He does not want the theatre forever paying off, but to show a profit of at least enough to pay a dividend, plus the banker's costs of the financing or whatever arrangement the banker has made for his own piece.

In this manner the theatre is more easily handled by the banker. The banker gets a pretty good commission or charge on the first financing. He calculates five years is long enough for the new condition to exist, when another deal should be in sight, for another banking commission.

One of the theatre banking deals of 1928 calling for an amount of over \$20,000,000 on paper never included one cent of cash in the transfer. While another which ex-

pected to go stock listing for \$10,000,000 had to put up over \$3,000,000 before it could be started.

Fox's Standing. William Fox at present seems able to command more Wall Street money than any other picture interest. Fox goes into Wall Street and gets anything it wants when a theatre transaction is underway. Whether it is 10 or 50 millions doesn't bother Fox, nor does the amount to any size deter him. When lately reported Fox wanted to purchase stock control of Loew's, it was said that the necessary amount, around 70 millions, had been given no thought by Fox; that could be gotten by Fox, it was said, much more easily than the Loew stock control.

A. T. & T.

If there is a group of downtown banking houses linked together by friendly, political or business association, Fox certainly does appear to be the favored showman of it for investing purposes.

Another banking factor expected in the show field is that surrounding the American Telegraph & Telephone Company, through its subsidiaries, the electric companies now in the wired show business; and again through the Radio Corporation of America, the latter away in the show biz. When R.C.A. took over Keith's and P.B.O. exhibitor and picture producer and distributor, it was believed and still so that R.C.A. could not stop acquiring theatres with Keith's.

Between R.C.A. and the electric the greatest banking houses will eventually be in the show business if they are not there now. No one is in a position to predict to what extent big business will rule the show business. But as the rule must surely go with the money, that may be determined in time by the amount.

As a mechanical entertainment and big business supplying the mechanism, the signs do seem to say that within the future, without date, the picture show business over here, at least, will be another Steel Trust in operation.

If the theatre and its sources of supply may be operated in the applied business manner doesn't look as important as that phase is made. When there are mechanics there will be less temperance. Besides there is the possible opportunity of big business putting efficiency into a mechanical entertainment, which leaves the much mooted point of showmanship.

It is claimed, and with much merit, that anything to be sold in the theatre calls for showmanship. There is a certain trade for the theatre. Showmanship is exploitation, either in the general offices or the theatre itself. Exploitation is intended as a business maker, to increase the normal business of the house.

Showmanship or exploitation demands a showman. If there are 20,000 theatres in America, where are 20,000 showmen? For a theatre should have its own exploiter and be the theatre's resident manager, that theatre exploiter is or should

Keith Agents Elect Board To Arbitrate Own Disputes

At a meeting held Saturday morning in the executive chamber of the Keith office the new Keith Agents' Association (A. V. A. I.) elected a permanent Board of Arbitration to which all disputes between agents will be referred. This will take such disputes out of the Keith Booking Office in the future.

Those elected to the Board are George Godfrey, chairman; Charles Bierbauer, N. E. Manwaring, Charles Morrison and Charles Maddock with Harry Romm and Murty Forkins designated as alternates.

Orpheum, Frisco, Sold; Purchased by Erlanger

San Francisco, Dec. 29. A. L. Erlanger has purchased the Orpheum theatre and site on O'Farrell street at a price reported in excess of \$1,000,000. Purchase was made from Charles Schlessinger, who acquired property from Orpheum circuit in October.

Understood, Joe Topitsky, Los Angeles actor, is partner of Erlanger in the deal. Orpheum circuit is guaranteed another year's tenancy, so it has time to pick another site and build.



L. WOLFE GILBERT

Extends sincere holiday greetings and takes this opportunity of expressing appreciation to the boys and girls of Leo Feist, Inc., and the members of the profession for their splendid co-operation.

Keith's Broadway Ended

Keith's Broadway, 41st street and Broadway, New York, passed out its theatre after the midnight New Year's Eve performance. For years it was a leading legit stand. The original "Ben-Hur" played there for nearly a year. W. S. Hart, of films, was in the cast.

Built in 1888 and one of the oldest houses playing vaude in the country, it has been operating on a week-to-week notice since the sale of Keith's lease recently. Keith's secured the leasehold in 1927 as part of the Moss-Keith merger, Moss having run the house since 1907.

Non-theatrical commercial structure will replace.

Bad Boy Mayor Booked

"Bossy" Gillis, "bad boy" mayor of Newburyport, Mass., has five weeks of vaude in New England houses, booked by the Metropolitan of Boston.

Gillis opens at the Howard, Boston, Jan. 6, in conjunction with Mal Hallett's Orchestra.

"QUEEN OF JAZZ" 1ST N'S

Los Angeles, Dec. 29. First National has bought "Queen of Jazz," an original, by Charles Beahan and Frances Kane, scheduled for production as an all-talker.

She Troupes to Conquer

By CHRISTOPHER MORLEY

Lights, Henny! And then Henny gives us lights.

Illustrate our New Hoboken Nights.

Now for a moment, while there hangs between us

Our favorite Psyche at the Court of Venus

A word before the ancient canvas rises

What is it that our curtain symbolizes?

Suggestions have been made, conjectures vain,

Interpretations sacred and profane:—

The Muse of Movies, supplicant for her sins?

Spirit seeking where the Blue Begins?

Perhaps the Nymph of Cocktails we have here

Abashed before the Purity of Beer.

At least the blazon painted down below.

Is understandable and apropos—

Three hour glasses; three hours of relaxation—

The other emblem needs no explanation.

And see the little peephole, noting how

The cloth is stained by a moistened brow

Where the Manager, the Drama's anxious spouse,

Peered and perspired and counted up the House.

The curtain brightens and this well-loved place

Lifts by some magic into finer grace:

By rich tradition of the trouper's trade,

By memories of all who here have played,

By love and laughter, in her frolic age,

She brews us the pure Lethe of the stage.

There is no moonlight sweeter than her spots,

Her footlights burn with something more than walls—

For all who face that mystic line of fire

Rise for a moment past all mean desire

Beyond that radiant nimbus in the air:

There might be all the world, or no one there;

The greenest extra in the smallest bit

Knows hers is immortal, like with it;

The most habitual ego, greedily elf,

Responds to something greater than himself

This is the Highest Common Factor

And special honor of the actor.

Our Hudson Street, Investigation yields,

Was once the site of the Elysian Fields

And still preserves, adventures have found,

The humors of that famous picnic ground.

Here, free from Mazda Lane's monoxide scent,

Without New York's huge profit—and huge rent—

Here, on this last unspooled Jewish coast,

He asked our claim, calculating Proact!

But humble as we are, we have our pride:

One night we hung the S. R. O. outside.

The merriest antics shown upon this scene

Could not be happier than we have been.

Consider, if our scheme surprises you—

That Shakespeare played Across the River too.

Time to ring up, I add, to close these rhymes.

Think we were suited to the New York Time

"A Murder of Throat and Gambler's."

What role more pleasing could the gods assign?

Whether you come for drink or for beer,

Remember, in upturning your brows,

The only legit boy in Hudson County—

Remember, in your evenings undressed

The Old Rialto Theatre, Hoboken!

18 Musical Talkers Lined Up, Costing \$9,000,000, With No Musical Yet Done for Guide

Albee's Liberality

E. F. Albee was reported last week to have donated another \$100,000 to the Cathedral of St. John the Divine in New York.

MARCUS HEIMAN QUILTS KEITH'S AND VAUDE

In retiring from Keith's, Marcus Heimann announced he might go into legit production. His training has been altogether vaudeville. His resignation as a vice-president of Keith-Albee-Orpheum was accepted by Radio-Keith-Orpheum and removes him altogether from vaudeville at present.

Heimann, with Jos. E. Finn, was a small-town operator in Illinois. He succeeded Martin Beck as the Orpheum circuit's president a few years ago, coming to New York. Heimann appeared to look upon E. F. Albee as his mentor after arriving east.

When Keith's decided to merge the Orpheum, the Keith people informed Heimann and the merger occurred.

Heimann's direction of the Orpheum circuit throughout his tenure did not change the common opinion that he remained a small-town operator.

Selling his K-A stock some time ago and cutting his salary until no salary for him remained, naturally to the delayed resignation.

Finn is said to be more active in Orpheum's affairs.

Finn seemed to realize he was small town.

Lottice Howell's Debut

Lottice Howell, musical comedy prima, will make her vaude debut via Keith circuit, opening at the Orpheum, Memphis, Jan. 27.

Miss Howell was prima with "Deep River."

Scheduled for talking picture production during the coming year are approximately 15 musical comedies, two originals and about 10 based on Broadway hits, which will cost from \$250,000 to \$500,000 to produce, each, without one musical in picture form having yet been seen. Over \$9,000,000 is being tied up in this type of film production with any of the producers having any specific idea as to general layout or results.

From reports of production now in progress it takes from six weeks to three months for rehearsals before any shooting can be done. "Say It With Music," proposed by United Artists musical with Harry Richmond attached, was in production over a month in New York at the Cosmopolitan studios and not one of the principals was found satisfactory during that time.

Differences between stage and film musicals are too great and too numerous to bear listing. One of the great difficulties is in casting. There are less than 10 film stars or featured players suitable for musicals. Less than 10 with any previous musical comedy success on the stage.

In attempting to fit stage players into films the same difficulties have been encountered. Hundreds of screen and voice tests will not yield one suitable player. This is an issue where interchangeability is extremely limited.

F. N. Vita

Warner Bros. may have had some success in production of "The Desert Song," shortly to be exhibited, that experience probably determined the plans of First National-Vitaphone, which will call for the production of five or six musical comedies next season.

Fox, first announcing the "Fox Movietone Kollies" as an original musical to be produced in films, was followed by others.

FBO will produce "Hello Rita" and one or two more musicals in addition, from reports. Warner Bros. will probably have one or two additional musicals in production shortly; M-G-M is to produce an original musical with William Haines and Karl Dane. Haines and Dane have been making tests at the Paramount sound studios on the coast.

Tiffany-Stahl will produce a musical with Belle Bennett and, pending the reception of "Lucky Boy" plans are under way for another musical with George Jessel.

Paramount, in addition to "Cocoanuts," with the Marx Bros., is reported angling for the rights in another musical. Universal will have "Show Boat."

"Broadway Bound" is under way with George Weekes, formerly of Paramount, and Jos. R. Crane heading the company. Gotham may also produce a musical, though not yet definitely decided.

In most cases referred to production is actually under way, scripts having been bought and casts lined up. Cost of rights to the known musicals range from a low of \$50,000, with no high limits, and most talker rights going over \$75,000. Over \$2,000,000 worth of material has already been purchased, from accounts.

ALLEN BACK WITH LOEB!

Edgar Allen may reunite with Fox as vaudeville booker and assistant to Jack Loeb.

Allen left the Fox organization some months ago simultaneously with the disclosure of the Allen family tiff involving Peaches Brownling.

The booker is regarded as a vaudeville showman.

Former Acts on Talker

Nat Bonard and Lillian West, vaude act, so to Walters for talker shorts of 15 to 20 minutes each.

COSTUMES FOR HIRE

PRODUCTIONS EXPLOITATIONS PRESENTATIONS

BOOKS

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

Bernard Shaw as a Speaker

London, Dec. 15. American showmen and the vast amusement seeking public, intellectual and otherwise, can abandon all hope of seeing and hearing George Bernard Shaw in the flesh, unless they come here.

The veteran lecturer and playwright's last or latest refusal to come to America was made following his appearance under the auspices of the Fabian Society at Kingsway Hall. Yet, the man who has turned down more offers from showmen than it is possible to record, availed himself of an invitation to address a thousand or so in a beatless hall at prices ranging from a low of 37 cents to a top of \$1.25. Whether he received anything for it is unlikely. It is very probable his service as lecturer was in every sense a labor of love.

This correspondent in trying to analyze the cumulative causes as to the man's (Shaw's) persistent refusal to enrich himself (and possibly Americans) by appearing in America, found a factor in the course of the lecturer's peroration on "The Future of Western Civilization." In endeavoring to illustrate a point in his lecture, Shaw had occasion to speak of his impetuous youth in London who had not a penny to buy the coveted things in the fancy of youth. When he had attained buying power, however, and could command anything purchasable from a house to a Rolls, he said, these things didn't interest him. The reason, he added, was in the fact that he is self-sufficient.

In "self-sufficient" is the underlying reason why Shaw won't now and probably will never go to America, or anywhere else purpose or principle intervenes, unless a new purpose or principle intervenes.

Lincolnesque

Observing him from a seat at the press table—almost viz-a-viz—the man's simplicity despite his wealth and fame is Lincoln's. It is easy to believe the combined guarantees which have come his way from American managers couldn't urge him to appear the other (your) side of the Atlantic.

His attitude as a speaker has none of the mannerisms or professionalisms of platform intellectuals. Aside from the capacity of being able to put his audience in a humorous frame of mind from the beginning of his utterance, he does not deliberately concern himself with the facetious but loses himself in the subject. A query put by this correspondent as to what "sort" of a speaker he made of being able to put his audience in a humorous frame of mind from the beginning of his utterance, he does not deliberately concern himself with the facetious but loses himself in the subject. A query put by this correspondent as to what "sort" of a speaker he made of being able to put his audience in a humorous frame of mind from the beginning of his utterance, he does not deliberately concern himself with the facetious but loses himself in the subject. A query put by this correspondent as to what "sort" of a speaker he made of being able to put his audience in a humorous frame of mind from the beginning of his utterance, he does not deliberately concern himself with the facetious but loses himself in the subject.

Between the speaking voice of Shaw and Shaw movietoned, there is quite a difference. Despite his age (between 70 and 80) he carries himself erect, almost proud but without arrogance.

Fascinating

It is in his fascination as a speaker that the man's personality is immediately divorced from age, while in the consciousness of the listener permitting himself the opportunity or reflection Shaw is not an old man but a man matured by the years, aloof yet showing the weltshmerz, part of this all-too-gold-flesh but observing it from a philosophic isolation.

When this correspondent at the end of the lecture asked Shaw when he was coming to America, Shaw replied "Americans come to me." "You seem to forget there are 140,000,000 left," the reporter urged. "I'm too old," he replied. "I should have gone as a younger man, if at all."

He waved his arms and was lost in the exodus. "Too old." Talking him at his word, the Mephistophelean (once red) beard is snow white. His growth has a tenderness toward the patriarchal. His hair at the temples is thinning, but the rest of the growth is unarrested by time like his heart is white.

Dining on-familie one evening previous to the lecture, the writer

asked his host if he would like to attend. "Englishmen," declared the host, "don't go to hear Shaw; only Americans." It is probably difficult (even for Shaw) to be a prophet in his own country, but paraphrasing him when he discussed his (English) countrymen's neglect of Samuel Butler, he concluded by writing: "Truly, the English don't deserve great men."

"Whitebirds" Disband

"Whitebirds of 1929," vaude band unit with 19 people surrounding Al Herman, failed to live up to billing, and closed in 1929. Disbandment, after three weeks of playing, due to the best of all reasons, not enough dough.

Unit personnel, besides Herman, included Nancy Decker, Cogert and Motto, Genevieve McCormick, Tammy and Betty Wonder, Jane and Eleanor and the Ray Welch band. Production was inexpensive, but salary not topheavy.

Keith's said no to the \$3,500 salary asked after playing the turn for three weeks at showing salary.

BIKE RIDERS COLD

Vaude bookers have evidently turned a cold shoulder toward Spencer and Georgetti, winners of the current year's six-day bike race.

Lyons and Lyons have the chops available with seemingly no takers.

Warners' Agency

Neither of a couple of conflicting reports concerning the new Warners' booking office could be traced down late last week, owing to Variety's early press time.

One was that Spyros Skouras, in charge of the Stanley chain (Warners), had objected to a booking agency outside of his control for that circuit, while the other was that the agency had been set, with Lew Golder in charge, along with Harold Kemp and Eddie Darling as bookers.

Another lineup was that if Skouras prevailed, it would not necessarily alter the new Warners' booking office staff, since it's set that the Stanley vaude film houses will leave the Keith office for their own agency.

As this requires bookers, the competent staff already picked for Warners could still officiate, with the report adding that Jack McKeon may represent Skouras in the Warners booking office.

McKeon formed and opened the Acme agency, the present Stanley booking office, for the picture house end.

NINA GORDANI IN VAUDE

Nina Gordani, concert and radio, has a 10-week route on the Keith circuit, opening next week at Far Rockaway, L. I.

(REPRINTED FROM VARIETY OF MARCH 21, 1913)

"TALKING PICTURES" BOOED IN UNION SQUARE THEATRE

The Edison "Talking Picture" got its final kick this week when Monday evening, at the Union Square, the audience booed the new series of talkers shown. A previous act on the bill had distributed zozobos to the audience to join in a song. Upon the Talkers making their appearance, the house used the held over little mouthpieces to "kid" the talking pictures.

At the Square the Talkers were placed in the center of the program, and at the other Keith vaudeville houses in town (New York) the same position was assigned the Edison device. At the Colonial this was remarked as an admission by the talking picture concern the picture could not hold an audience. Last week at the Colonial the experiment was tried of having the Talkers close the performance. A large number "walked out" on them. Their restoration to the center of the show,

in a position the house would be forced to accept them, was at once decided upon.

The program at the Union Square Monday contained no special mention of the Edison Talkers.

The talking picture film has been forced upon vaudeville audiences in New York for several weeks, excepting at Hammerstein's. This house, not exhibiting them at all, has been doing the biggest business of any variety theatre in town.

Note—This experiment in 1912-13 with the Edison talking pictures cost the Keith circuit \$500,000. Keith was the only circuit to try and play sound films at the time.

Two weeks later, issue of April 4, 1913, Variety carried a story of William Collier having signed with the American Talking Picture people for sound pictures.



BILLIE DOVE
A STAR BY PUBLIC DEMAND!

We're in love with Billie Dove. . . Oh Boy, and HOW! A long while ago we predicted that she would go over big if she ever got a chance. . . well she has never had a big production, but HAS SHE MADE (GOD)! Just by hard work, good looks and sheer loveliness she has reached the top. . . Billie receives more fan mail than any other star in the industry.

Make-Up and Salaries—In 1830

THE AMATEUR OR GUIDE TO THE STAGE Containing Fundamental Information Necessary To Lead a Stranger to the Stage By A RETIRED PERFORMER

Cover page of a paper-bound pamphlet, vintage 1830. It was unearthed by Eleanor Shaler, who spends her spare time digging around old book and print shops.

The first step, says the anonymous Retired Performer, is to get into some "respectable theatre or regular dramatic company." "That simple step being accomplished, the next move is to 'possess yourself of necessary properties'—chief among which are 'a pair of white cotton tights, a pair red ditto, *flesh colored ditto*' (the italics are R. P.'s), and one might even go so far as to purchase a white silk pair."

Having made these preparations, "you had better call at the Green Room every morning at 10 o'clock to ascertain whether your name is cast in any of the pieces."

"It has been customary in all well-ordered theatres for the call boy to notify at their places of residence such performers as are in the pieces to be rehearsed; but I think you better manifest your early zeal by calling yourself as I have stated."

"Upon entering the Green Room, remove your hat and remain uncovered until you leave it, carefully bearing in mind that to become an actor is first to be a gentleman."

"Clean Tallow" for Make-Up

Year 1830 instructions for making up offer "clean tallow" as a base. "In order that your face will imitate the healthful color of nature and not destroy the illusion of the scene by perpetually reminding the audience of a coat of vermilion or brick-dust."

Padding out "an indented spine or a hollow back and slim legs" next comes under consideration—with, of course, symmetricals being featured.

Disfiguring

"It is hardly necessary to inform you, reader," continues the mentor, "that there is a practice among some performers of drawing the tights half on and stuffing a handful of cotton in the legs thereof, leaving the shapeless article thus hastily to dispose itself at random, which generally results in a most ungraceful hump in the region of the ankle."

As an evil example of this practice, the tale follows of a well-known actor who, "having made up his slender extremities" missed his written part in the play. Being a bit of a bad study, he searched frantically for the script, and only after being rowed with the entire company found it to and behold—masquerading in his tights was an artificial calf.

That, as a less retired performer might say, is getting yourself in a jam.

Caution

There is admirable delicacy in the next paragraph. "Previous to putting on your tights, always be careful that there is no rent or tear in them, nor any

part liable to give way in the course of a struggle. A precaution of this kind will generally prevent the possibility of a performer having to leave the stage in a peculiar and perplexing predicament."

A plea against the use of stringent remedies for that "sense of inward fear, termed nervousness or stage fright," begs that the performer will resort to "no stimulants in the shape of spirits or opium," later adding, "at least during the performance."

Speaking Lines

Just how to announce: "My lord, the carriage awaits!" follows: "You should step easily and perhaps somewhat quickly, and make your announcement with an air of gentility, without any motion of the arms whatever. Having done this, you will retire modestly."

"When it becomes necessary for you to gesticulate," continues the instruction, "learn to use one hand at a time and extend it as though the entire limb had a soul in it."

And now for tricks. "To exhibit the paleness of sudden fear, some have concealed about their persons a small quantity of powder, and in turning their faces suddenly from the audience, they very ingeniously manage to so whiten their faces that the illusion becomes perfect. I have stood at the wing and watched a celebrated performer practice this trick with great skill and effect."

Making Blood

For representing a wound in the head, the most approved method is to fix strings soaked in red paint and water under the front part of the wig. Slight pressure on the sponge and there'll be gore aplenty for any gallery. Our own favorite method, however, is to have a person stationed in the wing with a brush containing red paint with which he touches the actor's face when his staggers up. "But this," states R. P., "is an awkward trick and apt to be seen through by the audience."

Salaries

A discussion of salaries opens with what seems good advice, to wit:

"In writing to a manager for a situation, always pay the postage on your letters. A leading man might expect to earn \$25 a week, with two benefits a season; first low comedian, \$20; heavy business man (such as the ghost in 'Hamlet'), \$15; general utility man, \$8. This is the list of a first class theatre. There are second and even third-class establishments in which an actor is compelled to do double duty for one-half the above rates."

Another helpful note: "In your stage business where female performers are concerned, such as embracing, kissing, etc., let no awkward timidity restrain you from going through such delicate actions with proper effect, as the ladies of the profession, however modest or retired privately, very properly understand this is a distinct matter of business and will not, provided you are gentlemanly, take offence or intimidate you by any undue reserve."

A Glossary of Theatrical Terms indicates the soft expressions as "Wing," "Set Piece," "Flat," "Hit," "Gag," "Tug-line" and "Double" were making the rounds in 1830.

RUMORS OF 1928

Chicago, Dec. 28.

Dusting off his desk with a piece of his old lady's sponge cake, a Variety reporter answering to the name of "Boey Punk" was surprised to find a large washtub labeled "Rumors" filled with rumors he had forgotten to verify during 1928. Annoyed, he called his wife to find out what time supper would be ready, and was still further surprised to hear a man answer the phone.

Figuring there would be no supper, the reporter sorted out the rumors to see what Variety readers had missed. First was a note on a laundry receipt, stating: "Call up real estate office and tell them bathroom ceiling is falling down and hot water won't turn off in kitchen, and either tenant below is cooking cauliflower or drunk."

Others were as important, and are listed below, so the reporter and his fans may enter the new year with a clean washtub.

"Marks Bros. buying out E. & K. See Cooney Bros. for verification." "Sport Herrmann booking Shu-

berts' 'My Maryland' into Cort with 'King of Kings' at 50c. top."

"Ashton Stevens sore at Fred Donaghey."

"Ask for raise, but don't insist."

"Forget raise."

"Donaghey sore at Stevens."

"Diversey quitting burlesque and changing to ballroom or garage."

"Izzy Herk in town. Why?"

"Izzy Herk still here."

"Izzy Herk gone."

"Stevens vs. Donaghey."

"New Palace going into stock burlesque."

"Write gag on Piazza's new tie. Make it funny."

"Florence Couthouit quitting or opening new stand."

"Sophie Tucker given dinner by Comedy Club?"

"Donaghey-Stevens."

"Academy going grand opera?"

"Chil. Title & Trust Co. taking over Ch. Title & Trust Co."

"Mike Swasek finished Sun (time and says hello to all his friends. (Tear up after he leaves office.)"

"Say: 'How about that raise?' to boss and then laugh it off."

"D-S."

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Happy New Year.

15 YEARS AGO (From Variety and Clipper)

Even then they were talking about over-seating. Trade regarded Pittsburgh as an example, but Harry Davis and John P. Harris scoffed at the situation by announcing they would build two new houses of large capacity.

Reported the Shuberts had under consideration a hook-up for booking pictures in their houses over the summer.

New York Strand had been a mystery. Mitchell Mark had received a score of bids for the house, but now turned them all down, announcing the place would play pictures at 10-25.

The French courts ordered Gina Recamier to cease using the name of the historic battle of the Napoleon court. Other French news was that Carpentier had been dropped from the Folies Bergere, having demonstrated he did not draw.

Film house attendance had grown so large the fiction magazine publishers complained they were losing their readers and sales were falling off.

One of the sketches that made up a bill of horrors at the Princess, New York, run as a sort of Grand Guignol in Paris, was written by Julian Johnson.

George Rector's new establishment, at Broadway and 48th street, opened in time for the holiday trade. His former place was between 43rd and 44th streets on Broadway.

50 YEARS AGO

(From 'Clipper')

Happy New Year

Koster & Bial, who were to make future theatrical history in New York, signed a lease of the new building erected on the site of the former St. James theatre in 35th street. Announcement is that establishment will be run as a "beer garden," with billiard and concert room. Later the firm leased a place around the corner on 34th street which became famous internationally for its music hall (vaude). bills.

Sarah Bernhardt was reported to be studying English with a view to putting on a season in London.

The winter season in Havana opened with the time-honored premiere of the Orrin Bros. Circus under a roof. Tony Lowande later took over the show and his death his widow continued until adversity overtook her ventures in Mexico.

It is noted that the elevated railway in New York had brought so much business to merchants along its line that complaints had ceased over the noise of passing trains.

Sporting event of the week was the match for the American billiard championship between William Saxon and George Slosson. Tiffany & Co. had been commissioned to design and make a medal symbolic of the title. There was also staked on the match \$500 a side.

Nell Bryant, noted minstrel, was spending the holidays in a Buffalo jail in order to safeguard his bondsman through a technicality in a lawsuit in which he was involved.

Variety's 23rd Year

This is written on Christmas Day, with the weather like May, perhaps the mildest and prettiest Xmas New York has ever seen, if Christmas without snow can be pretty in this section of the world. And Radio is open, that Radio that has been open so often in troublesome times, and always seemed to be saying "Nuts to everything" through its music.

Twenty-three years ago was another Christmas Day, within three weeks after the first issue of this paper. And a poor lone chump, who had blundered into starting a Variety on that day 23 years ago would have sold his chance with it for 50 cents. For he had gone broke before starting.

And then the 23-year leap to 1928, probably the most remarkable year in every sense the show business has ever known.

In 1905 Al Jolson was doing a three-act with his brother and another fellow on the Sullivan-Considine Circuit, doing three performances daily. Al is mentioned to bring out the revolution in the show business to date. This year, 1928, Jolson has had two talking pictures which have placed him at the head of all show business as the greatest drawing card in grosses the theatre knows. Those two are the only talking pictures Al has appeared in.

In "The Jazz Singer" Al sang five songs; in "The Singing Fool" he sang six. When recognized as the stage show's biggest draw, he would get as many as 20 songs a performance and give eight or more performances weekly. In the pictures he sang five or six songs, once each, for the pictures. He may have rehearsed three or four weeks for the pictures, to finish the remainder of the films.

"The Jazz Singer" probably has grossed for Warner Brothers over \$3,000,000 to date, and Al sang but five songs, once, in it. "The Singing Fool" will likely gross over \$3,000,000 before its distant-ending run is finished, and he sang six songs, once, in that. For as the wired houses continue to increase the Jolson singing pictures will continue to play in them. There are but 1,000 wired houses now out of a total of 18,000 picture theatres in America.

The Jolson trio on the S-C Circuit may have received \$175; the Al Jolson in musical comedy was worth anything including percentage. He got an average of \$5,000 a week for himself, including percentage. In big-time vaudeville Al once turned down a summer offer of \$25,000 weekly.

Al Jolson would have to sing 20 songs eight times weekly every week for three legit seasons to gross \$3,000,000. He received \$75,000 to appear in "The Jazz Singer"; his terms for "The Singing Fool" are not known. They probably are on a percentage, so his income there, if that is so, will also be never-ending.

Maybe that's the best record of the show business—Al Jolson. It at least brings out the mechanical era—the business has gone into. For Al Jolson without a talking picture wouldn't mean a thing on the screen.

And there's the record of Jolson—from a small-time three-act to next to singing in a musical show and the latter only 13 years ago in the Lew Dockstader Minstrels, when the late Lew, admittedly the biggest blackface monologist of his time, had to turn over the next-to-closing spot in his own show to Jolson, Lew going on in the first part. And then to Al's great height in musical comedy, the highest any entertainer can reach, and the threatened danger to his vocal chords through his continuous stage singing—then to hest the world as a money draw in two pictures within one year and a half, the only professional work he has indulged in in that time, perhaps seven weeks in all, figuring rehearsals for the camera.

That this nation went along for a couple of hundred years or more with less than 2,500 theatres all over it; that a gross of \$10,000 at one time was thought phenomenal; that the number of theatres grew to over 20,000, and that the gross mounted up in one house to \$144,000 in one week (Roxey) doesn't seem as miraculous as Al Jolson, after having been Al Jolson for 20 years, to find himself in one picture, his first and four weeks' work to be the most profitable drawing card in a business that had by that time made it possible.

So you see Al appears to have gone where all of the show business appears to be going—into pictures.

The smothering talker of 1928 has dwarfed everything. What the talking picture is going to develop, the sound, dialog and silent picture, all of that current trade discussion is beside this particular matter; this remarkable 1928.

And 23 years ago the show business to Variety looked to be one docile, two typewriters, three chairs and the sheriff.

Publicity "Names" as Legit Stars

The 2c tabloid public is interested in Peggy Hopkins Joyce, Penches Browning, Texas Guinan, Mae West, et al. as reading matter with a m. coffee or as a diversion during a subway ride to and from work. The 2c tab public, while great newspaper "circulation," is poor theatrical patronage.

Peggy Joyce, a personality who commands important financial attention in the city circles, bowed in at the Bowdoin, Broadway, at the atrial exhibition in two weeks. They wouldn't pay \$3.85 for the actuality. But at 2c for the printer's ink, not so bad and cheap enough for the Joyce name and rep.

Peaches Browning, a household name in one form or another, lost money for her producer when starred in a play, "The Squealer," which she joined on a 10 per cent-of-the-gross arrangement. The first week in 1928 the drawing cost the gross \$100. The second week out and it was even worse. Again the public wouldn't buy a 2c tabloid rep at \$3.

Texas Guinan, with a more popular background of notoriety in her favor, couldn't capitalize it as a \$4.40 theatrical exhibition before a sane and sober element.

The fourth of the feminine names of tabloid readers' renown is Mae West. She alone clicks because, first and always Miss West is an actress a performer of the stage and not a playgirl of nobility, the boulevard of the cafes. Yet Mae can play but a single role on the stage—Mae West. That seems enough with a "play" around her.

Only one entrepreneur could capitalize a newspaper reputation. That was Willie Hammerstein. And that was in the varieties, solely. Okay for a freak draw for a week or two. But the same as the Siamese Twins or a two-headed cow or a Sandwichean physique or perhaps a freak name in the grinds at 50c. But never as a dramatic star or as a legit attraction at \$2, more or less.

The record should stop it in future and there is plenty else in connection left unsaid here, about notorious names on the stage or the screen, either so when entering or made so after in either.

Legit's Biggest Worry

"What's the matter with the Broadway shows?" "What is the trouble with the legit?" "Has the road gone forever?"

Above are casual daily questions. They are not new. For a long time the show business has been hearing all of them and others.

But when the dailies all over the country commence to editorially attempt to explain what is the trouble with the legit show business, doesn't that make the legit producers think? It should.

The deadliest thing ever said about big time vaudeville was said by those same dailies—that vaudeville is through. It spread the impression vaudeville was through and the big time was through. It was through because the public stopped going to it.

Yet there are the legit managers; they read or hear what the dailies are saying, from New York all over, and they are doing nothing. Not one thing to counteract this self-same impression that the legit is through—that the shows are no good—that prices are too high—that the specs have killed the business—that legit never treated the public properly and are now reaping their reward.

Editorials in the dailies have said all of these, and their readers believe it. If the legit is through and the shows are bad, why go to see them? It's a simple answer by the public.

Meanwhile the producers do nothing. Each has a press department but they utilize neither their press departments nor special publicity agents to stand off this grueling expression in the dailies.

And now can the legit producers realize what "good will" means and amounts to? "A hit is a hit and a flop is a flop." "If we give 'em a show, they'll pay." "They only come when they know it's good." "Make 'em pay when you've got something."

Those are the producers' inside remarks, also familiar in legit. Good will? Who's that guy? Who said that? Good will? When the last one died, would good will have saved it.

No, indeed, don't talk to the theatrical man about good will. He knows better. No good will around him. You can't hook it.

Yet the strain through all of these editorials in the dailies denotes the absence of good will. No kind words. The dailies explain the causes of the slide of the legit. Most of the articles sound as though the writer said:

"At last! Sock the sons of guns."

Just who has been the greatest destroyer of good will for the legit stage in America let the producers decide amongst themselves. And the greatest destroyer of good will for the legit with the dailies of America.

It's costly, lads: At the time the legit show business needs the good will of the dailies and the public more so than they ever have before, they haven't it with either. If the legit is dying, who gave it the most poison?

If the legit is going to do anything to rehabilitate themselves with the public and press, they had better hasten.

And never forget good will, in the legit or in any other branch of the show business. It's true that you can't hook it but you can't buy it either.

Inside Stuff—Pictures

Joseph Mogler, picture theatre owner and former Missouri state senator, can give a lot of p. a.'s, theatre managers and their ilk big and little casino and still beat 'em to the hearts of North Side kids in St. Louis. Joe may not be first in war or first in peace, but he's sure first whoopee in the hearts of these youngsters—ragamuffins, newsboys and such.

Christmas Eve Joe watched hundreds, then more than a 1,000 children form calmly and peaceably in line in front of the Breunert bank, on North Broadway. Joe knew why they were there. So did the kids. So did everybody else. And "Uncle Joe" made good.

One by one the kids swept into the bank building. One by one they came out, each carrying a brand new quarter. When "Uncle Joe" checked up it revealed that 1,600 kids had come and gone, a total of \$400. It's Mogler's annual cash and carry party.

It is reported in the Australian Film Weekly that Martin Heagney, exhibitor of Wyong, N. S. W., committed suicide during a delayed delivery in his film program supply. "Here is an object lesson for those exhibitors on the circuit," comments the foreign trade paper.

Persistent false reports which circulated about Hollywood that David Lee, who played Sonny Boy in Al Jolson's "The Singing Fool," had died of pneumonia were traced down to the actual death of "Sonny" Joyce, banjoist with the Ambassador hotel orchestra in Los Angeles.

"Sonny" Joyce died after the Jolson song became popular. When announced "Sonny" Joyce had died Hollywood immediately took it for granted that it was the child actor.

An unusual difficulty in casting was encountered by Paramount in the selection of a song-and-dance team for "Close Harmony." Two men must be sufficiently attractive to arouse the marked interest of the young woman playing the femme lead. They must be so qualified in their professional skill as to make a good impression on the same enthusiastic response as they are represented to create in the shadow figures on the screen. If they should fail in that particular the sequence and possibly the story would go flat.

On top of that the songs to be composed by the writers at the studio must possess quality that will please the listener.

The studio believed it had solved the question as to the team by combining Sheets Galbraith and Jack Oakie. The song writers are still battling over the compositions.

The recent resignation of the technical head of one of the largest studios is to "go" according to an executive of that plant. The official attitude is that the industry is of the organization are paramount against those of any individual in it, no matter how highly placed. When the organization as a unit decides it is time to "press the button" and start things moving without delay it is not in a mood to have its plans thwarted or even delayed by individual whims until the situation in all its ramifications has been carefully examined.

A case in point was the making of microphones and cables to a silent stage for the purpose of producing dialog. The company was willing to assume the risk because of the cameramen and did not want anyone to put a monkey wrench in the works. It was going to insist on the complete submergence of the individual to the organization.

The Unknown Limit in Gross

Chicago, Dec. 20.

How much amusement money is there in a town?

Until the advent of million-dollar picture houses, super films, special attractions and now the sound pictures, the average 50,000 town found but a limited amount spent on its amusement centers.

It is not so any more. Now the problem of estimating the monetary output of a theatregoing populace in any town is just that much speculation. For one thing, the sensational interest in talking pictures has put a crimp into any possible mathematical figuring on the subject. It may reasonably be said that the animated screen has poured more new money into the coffers of the theatre than any other known attraction.

In a check-up of a number of towns, varying in size and spread over the country, some deductions can be made from facts and figures obtained. In one instance a town in Illinois of some 30,000 population was found to be doing a total amusement business of \$17,000 a week, an average of about 50c a person each and every week spent on amusements. This town has five theatres, three belonging to a chain and two smaller houses independently owned. Recently the total business of these five houses grossed fully \$16,000 more on the week than ever before. Of the chain, one, big de luxe house, is wired and runs three to four shows a day, playing the super class pictures, while another house carries on a high-grade, continuous picture policy, and the third house shows three and four acts of standard vaudeville, costing from \$1,500 to \$2,000 a week, plus a first-run picture. Average business in this house is about \$3,500 to \$4,000 a week. The continuous house averages a weekly gross of \$2,500 to \$3,000, while the de luxe big house does from \$4,000 to \$5,000 a week and has done as high as \$6,000. On that scale the largest amount of business these three houses have ever done has been a total of \$14,000 a week.

The two small independent houses average about \$1,500 each, which brings about the \$17,000 total weekly business for the town.

Made Business

Last month, for two weeks, this same town's total gross for the five houses was \$26,000, or an increase of \$9,000 a week over the average business. During this time such pictures as "Wings," "Our Dancing Daughters," "Singing Fool" and "Jazz Singer" were shown. This town is located in a farming community with good roads, and bills its attractions around an area of 40 miles. It can probably draw an additional 10,000 people from the surrounding vicinities.

Another town in Illinois, with a population of about 60,000, is tabulated to be doing the same kind of phenomenal business through the same medium. The de luxe picture house in this town, with a weekly gross of around \$9,000, recently believed it had broken all of its standing records after playing "Big Parade" to \$12,000—\$3,000 more than the house had done. The house later grossed \$15,000 with "Jazz Singer" and topped that by \$1,000 with "Lights of New York" while business in the other local theatres maintained the same average.

In another instance a fairly good-sized picture house, controlled by a large circuit in a western town of not over 15,000 population, recently paid off for its entire sound equipment in four weeks through excess profit.

With sound it is now said there is no way of knowing the maximum money a town holds for its amusements.

Raoul Walsh's Misfortune

Raoul Walsh, picture director, who has been in New York on a visit, sustained severe facial injuries while motoring in Arizona on location about two months ago. He was driving at night. A large wild rabbit, blinded by the glare of headlights, leaped toward the car, smashing the windshield.

Walsh's face was so badly cut by glass that 16 stitches were necessary to close the wounds. Last Wednesday physicians ordered the removal of one eye.

Bland Tips Off That Xmas Craft Is Light

Bland Johanneson gave her department over the other day to mentioning that this Christmas was pretty light on the gross for the film sob sisters of the dailies. Bland, the New York Mirror's picture critic and commentator, said that whereas in previous years the girls needed taxicabs to lug the holiday gifts from the producers and distributors homeward, this time about the best they got was little, and that in Scotch. Miss Johanneson ascribed the revolution in the gift to the new big business era in pictures, no doubt preferring to wish it on that.

Bland stepped into the Mirror's birth last spring. She may be unaware of the skirted promoting babies who were around before she arrived. Pen dames started the Xmas craft and not only on the holiday but any other time the publicity boys would fall for their broad hints.

With those babes going to other sections and systematizing the gross wherever they are much more profitably than they ever did in New York, there were no babies left around New York of the same nerve.

The chances are that Bland's Mirror story, so frankly retelling the story of the craft, will about wind up forever any kind of promotion by the sobbers around Times Square. Miss Johanneson may have had that in mind, and not a bad idea, pictorially as well as journalistically.

HARMS' NEW BRAND

Nathaniel Shilkret in Charge With Piece of Atlas Corp.

Harms is building a standard picture catalog under the trade mark of the Atlas Music Corp., with Nathaniel Shilkret, the Victor recording conductor, in charge. Atlas will be a subsidiary of the Dreyfuss firm, like the New World Music Pub. Co. is the George Gershwin ally of Harms and T. B. Harms Co. is the Jerome Kern subsidiary.

Harms and the Famous Music Corp. already have a theme song tie-up with Paramount. The Atlas Co. will be a picture music hook-up to exclusively handle Shilkret's synchronizations. Frederick Stanberg and other picture theme music composers will align exclusively with Atlas.

Shilkret will have a financial interest in the firm, similar to Erno Rapee's association with the Crawford Music Corp., which is a De Sylva, Brown & Henderson alliance.

The Dreyfuss brothers, who head the Harms firm, are thus spreading more and more through alliances with contemporary companies. They have a "piece" of Remick's and De Sylva, Brown & Henderson, and also reported "in" on Donaldson, Douglas & Gumble, through financing, although the latter is denied from both ends.

Harms has taken over Ted Browne's publication, "When Summer Is Gone," for which several publishers were bidding. The advance was under \$5,000. Browne is a small Chicago publisher whose song created considerable favorable comment.

Tab Fails to Pay Off; Troupe Commonwealths It

Bridgetown, N. J., Dec. 29.

A musical tab, "Frivolities of 1929," closed abruptly here with salaries unpaid. Understanding is that Harry M. Strouse and Jake Strouse are interested in the troupe.

Show people filed claims with an attorney and the company played additional time on the commonwealth basis. Scenery and costumes were held at the theatre.

This "Frivolities" is not the Mutual burlesque show, "Frivolities," which H. M. Strouse operates and manages on the circuit. Latter has been with his Mutual outfit all season.



ART RANDALL

Director of His Royal Orchestra Hotel Fontenelle, Omaha. Randall's Royal Fontenelle Orchestra broadcasts their Fifth Season's Greetings from the Hotel Fontenelle, Omaha, Neb., following their three consecutive seasons at the Brundage Restaurants, Omaha, and the Hotel Baltimore, Kansas City.

KOIL—Broadcasting—WOW

Rehearsal Talker Part Released in Newsreel

Toledo, Dec. 29. Biggest puzzle of the local theatrical week was the bit by William J. Locke, British author, in the Pathe news reel with sound by Phonophone, screened at the Pantheon.

Locke starts out to inform America he is about to invade Hollywood to study talking picture technique, with the idea that in future novels will be released via talkers, instead of in book form, or something equally astounding. Then suddenly he leaps forward, gesticulates wildly, muttering "My God, my God—that's not right. We'll have to do it all over again."

Reasonable explanation seems to be that he was coached for his talker appearance to the point he got nervous and "forgot his lines." Reviewer for a local newspaper advised the management to return the film, apparently released in error or intentionally or cut the part where Locke waves his arms, but no change had been made at mid-week. Apparently the word of mouth had a lot of people primed for the bit, as they started laughing at the break and kept it up to the end, spoiling whatever effect the balance of the speech may have had.

W. E.'s Profit on Wiring Runs From 300 to 500% Per House; 80 Millions for Wire in '29

A Daily Lunch

Did you order yet?
I just want coffee.
Out last night?
Terrible.
Booze lousy?
And how.
Know anything?
Not a thing.
Why?
These guys can't talk.
Why?
Talkers.
Still.
Nothing else.
What'd they say?
Nothing.
How's business?
Rotten.
Why?
Talkers.
Any deals?
None.
Why?
Talkers.
Sound or dialog?
Both.
How about dialog?
Who knows.
Sound?
Looks okay.
How many wired?
About 1,000.
How many more?
Who knows.
Why?
It's the nuts.
Why?
Nobody knows.
How stocks?
Rotten.
Are you in?
And how.
On what?
All the bums.
Getting out?
Getting worse.
What'd you know?
Not a thing.
Give me the check.
Stop acting.
Give it to me.
Scram, it's paid.

Burns Handling Two

Syracuse, N. Y., Dec. 29. J. J. Burns, local R-K-O representative, opened the new Keith house in Rochester Christmas day. E. A. Lake will be house pilot there, Burns commuting between both cities as supervisor.

Western Electric's production schedule for next year is reported to be 4,000 machines, representing a sales return of approximately \$80,000,000. The picture business is evidently figured upon at least that much short of the saturation point by W. E.

W. E. is making anywhere from 300 to 500 per cent profit on equipment, it is reported, and, it is believed, will continue to demand the stiff tariff as long as there are enough theatres left which can stand it. That W. E. equipment represents a manufacturing cost equivalent to about 25 per cent of its selling price is the belief held in various engineering circles and among other manufacturers of equipment.

Talk of a cheaper talker to be manufactured by Warner Bros. is not likely to materialize without strenuous opposition from W. E. Though it is claimed that Vitaphone is completely owned by Warner Bros. and that the contractual relations between W. E. and Vitaphone would not prohibit the manufacture of cheaper equipment by the latter, it seems as if Warners are being restrained in some manner from carrying out a proposal which would give their pictures 500 per cent more distribution than they now have.

Independent theatre owners, unable to meet the prices demanded by Western and General Electric, have been clamoring for a cheaper machine. Many of them, appealing to Vitaphone, have been told not to buy any of the independently manufactured machines now in the market but to wait until Warner Bros. Vitaphone, Western and General Electric approved of one of the equipments as suitable. It now seems likely that these theatres will be kept waiting until such time as W. E. decides that the list of those able to afford \$20,000 for equipment has been exhausted.

Dorothy Gish Prefers Stage to Pictures

Dorothy Gish has no intention of returning to pictures. She will devote her efforts to the legit stage. In her dressing room at the Theatre Masque Miss Gish explained that she had had the idea of going on the legitimate stage in the back of her head for years. As a child she had been on the stage and always longed to return to it.

Miss Gish is serious about her stage career. "It took me years and years to learn picture work," she said, "and no doubt it will take me just as long to get a thorough stage training."

"After 'Young Love' is over, I am going to Germany to visit my mother and to study and after that I would like to play in stock for a time. I feel that I am better on the stage than in the movies, but I am grateful for what the movies have done for me."

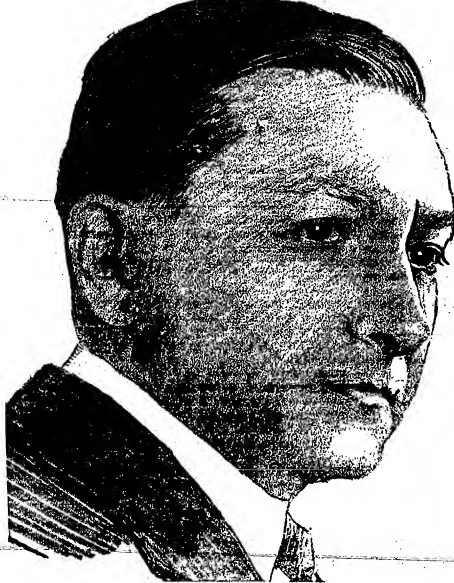
It required three years for Miss Gish to locate a play she thought suited her. She was timid and nervous and the critics might say of her acting as most moving picture actresses on the stage are condemned. She did not read her notices for two days but was considerably pleased and aided by the comment on her make-up.

"A moving picture actress on the stage must attempt to be doubly good," said Miss Gish. "Almost people think, 'Oh, here is another of those baby vamps from Hollywood.' Miss Gish is reading about four plays a week in an effort to find a play with which to return to Broadway next season."

JIM KENDIS' NEW FIRM

James Kendis has formed a new publishing alliance with Frank Samuels and Meyer Grusman as Kendis, Samuels & Grusman, Inc. The latter are money men and also songwriters.

Kendis is an established songsmith and publisher, formerly of Kendis & Brockman until James Brockman went to San Francisco where he is now publishing independently.



E. K. NADEL
IN SHORTS

After spending the past 12 weeks in Hollywood, familiarizing himself with the technique of talking pictures, Nadel will return to New York about Feb. 1 to organize his own company for the production of comedy shorts.

Mr. Nadel controls about 100 vaudeville and revue scripts by Paul Gerard Smith and others, easily adaptable for the talking screen. His New York business office continues in charge of Harry Crawford, assisted by Harry Schechter and Al. Zazarus.

B. O. Leaders for 1928

Continued from page 3
producers, who took a great many into their fold for series of productions. Many of them made a comeback in this way, with others who were about to pass into the discard finding their salvation in the dialog species. That field, though a new one this year, has redevelped talent that may gain the same favor it did at the apex of its silent screen career.

All in all, the biggest b. o. magnet of the entire group of stars during 1928 has been Al Jolson. His two pictures, "Jazz Singer" and "The Singing Fool," have shown such big trade returns, though the country is only scantily wired, he is acclaimed the best money getter of 1928. Al took the top money

WARNER BROS.

STARS

AL JOLSON
DOLORES COSTELLO
MONTE BLUE
"RIN TIN TIN" (Dog)
GEORGE O'BRIEN
MAY MAYO
IRENE RICH

Featured

Louise Fazenda
Conrad Nagel
Myrna Loy
Audrey Ferris
Betty Bronson
William Collier, Jr.
Edward Everett Horton
Lois Wilson
Pauline Frederick
John Miljan
Davey Lee
William Russell

laurels away from Harold Lloyd on the year. Lloyd has had only one new picture and that a holdover from 1927. For actual 1928 product second to Jolson of individual drawing power on world-wide distribution is Clara Bow, Paramount.

It is three years since this star came to the foreground, with each increasing her draw, regardless of the merits of the production she appeared in. For the year the general product of all companies combined due to the switch to sound was not outstanding with any of the bigger companies. Practically no legitimate b. o. road shows produced, with the producers forcing most of the \$2 big town special showings for prestige and exploitation showings only. What was believed to be road show material quickly faded from the horizon and found its way to the special group with general releases coming much earlier on these films than the distributors had calculated.

M-G-M Leads

Figuring on the comparative basis the M-G-M product is ahead of

M-G-M

STARS

LOAN CHANEY
JOHN GILBERT
WM. HAINES
GRETA GARBO
NORMA SHEARER
MARION DAVIES
RAMON NOVARRO
BUSTER KEATON
LILLIAN GISH
COL. TIM MCCOY

Featured

Jean Crawford
Nils Ather
Anita Paige
Lew Cody
Conrad Nagel
Lewis Stone
Lionel Barrymore
Aileen Pringle
Ralph Forbes
Raquel Torres
Josephine Dunn
Renee Adoree
Geo. K. Arthur
Karl Dane
Johnny Mack Brown
Dorothy Sebastian
Bert Roach
Polly Moran
Leila Lyams
James Murray
Edw. Nugent
Mary Doran
Dorothy Janis
Fay Webb

Paramount on the year so far as outstanding productions are concerned. Warner Bros.' output, most of it judged on the fresh basis due to the dialog, naturally was on a pro ratio of production more lucrative from the b. o. standpoint, with the Fox product jumping way to the fore on the year, though that organization had not gotten much headway so far as the 100 per cent. talker situation is concerned. On the silent, Fox's product has been far superior from the exhibitors standpoint than ever before in the history of Fox.

Columbia, always looked upon as just another independent producer, jumped to the front and made the bigger fellows take notice of some outstanding productions Columbia turned out.

The Western market was practically shot to pieces on the year. Fred Thomson disappeared from the Paramount roster, with that organization taking Jack Holt back for a couple of Zane Grey's stories, which will be the only program of outdoor stuff Par contemplates for next year.

Tom Mix has been leading a group of five western stars on the F. B. O. program. This whole group will be off the F. B. O. payroll for 1929. M-G-M permitted its option to lapse on Col. Tim McCoy and it will be without western produce in the future.

Universal, of course, held onto its ace western star, Hoot Gibson. He is now getting away from the horse operas to make similar ones with the new for the background.

Pathe kept its western program going with a quartet of stars and will probably continue this type of production, cutting down amount of product.

Dialog

To get right line on drawing power of stars and players in the dialog short subject field on the year is still a bit too premature. Stars for program purposes have not been lined up as yet by any of the producing organizations. The outstanding draw so far as the b. o. is concerned on talking shorts—can be figured on as George Bernard Shaw (Fox).

Possibly one of the best comeback showings of the year with the talkers was Betty Compson. It had been figured she was through three years ago. With dialog, the demand for her was strong and she is looked upon at present as one of the best bets for the talking field. Her salary when she quit Paramount four years ago was around \$3,500. It dropped to as low as times as \$500 and is now hopped up to \$2,500 a week, with more soon in sight.

Conrad Nagel who was looked upon just as a support or featured player in the silent field also got his chance with the talkers and is among the males way in the vanguard. Another is John Miljan. Lois Wilson who had been looked as an outliner in big company got her chance in the talkers and is much in demand.

Talking Doubles

Of course all of the companies announce that their stars and featured players under contract will do screen conversation. Many can and others may never be able. The concern, however, having their investment in these people have been resourceful enough to have recording doubles for these people. Paramount is said to have employed quite a number of the voice register doubles lately. Some of the companies in silent version of picture have used a regular cinema player, and with the role considered of importance so far as line delivery is concerned, have cast an entirely different player for the talking version. Just how long that will continue is a matter of conjecture.

Though the bigger companies may be reluctant to admit it, when the compilation for 1929 is made it will be found that a very large percentage of 1928 stars will be missing from the payroll groups. One of the biggest companies, it is known, will have four stars away from its fold; another equally as big will erase three names, which have meant a great deal in years gone by, but today are all at the box office.

Teams Discontinued

The team formations practically passed out of existence during 1928.

Paramount, which had a great number of them and banked on all broke up nearly all of them, and for the coming year it is said will have none. The Beery-Hatton double, considered a great bet, has passed altogether. Bancroft-Brent also destined for the scrap heap, with the Hall-Taylor team broken up; also the Wray-Cooper, and with Esther Ralston and Florence Vidor taken out of the star group and listed among the supporting players.

M-G-M is doing away with the Dane-Arthur combine, broke up the Haines doubling by making him a star and bringing him way to the front in drawing ranks. The only U. A. combination Banky-Colman is, though, with F. N. doing away with the Murray-Sidney combination and at present having only the co-starring combo of Mulhall and Mackaill.

Fox had only one star on the list for 1928, Madge Bellamy, and she went off the payroll roll late in December, 1928 will see in Fox's star

FOX

STAR

MADGE BELLAMY

Featured

Janet Gaynor
Charles Hall
George O'Brien
Victor McLaglen
Warner Baxter
Edmund Lowe
J. Farrell MacDonald
Lois Moran
Barry Norton
Earle Foxe
Nick Stuart
Sammy Cohen
Louise Dresser
Mary Duncan
Nancy Drexel
Chas. Morton
Ben Bard
Raoul Walsh

ranks Janet Gaynor, Victor McLaglen and probably Charles Farrell and Harry Norton.

Leaders

With Clara Bow leader in the Paramount group, George Bancroft, who last year was head of featured group, jumped into second po-

PARAMOUNT

STARS

Outside
HAROLD LLOYD
DOUGLAS MCLEAN
FRED THOMPSON
THOMAS MEIGHAN

Inside

CLARA BOW
GEORGE BANCROFT
RICHARD DIX
CHARLES ROGERS
EMIL JANNINGS
BEBE DANIELS
ADOLPHE MENJOU
POLA NEGRY
ESTHER RALSTON
FLORENCE VIDOR

Co-Star

FAY WRAY and
GARY COOPER
JAMES HALL and
RUTH TAYLOR

Featured

Mary Brian
James Hall
Wallace Beery
Richard Arlen
Clive Brook
William Powell
Gary Cooper
Evelyn Brent
Bacalova
Jack Holt
Nancy Carroll
Ruth Taylor
Jean Arthur
Ruth Chatterton
Donis Hill
William Austin
Lane Chandler
Chester Conklin
Neil Hamilton
Jack Luden
Phillip Holmes
Paul Lukas
Jack Oakie

sition among those rating star honors. Richard Dix again was in third groove.

First National still has Colleen Moore ahead with Richard Barthelmess wrestling second position from Billie Dove. With that company, Alice White three years ago an un-

FIRST NATIONAL

STARS

COLLEEN MOORE
RICHARD BARTHELEMESS
BILLIE DOVE
DOLAN SILLS
ALICE WHITE
CORINNE GRIFFITH
DOROTHY MACKAILL
JACK MULHALL
CHARLIE MURRAY
KEN MAYNARD

Featured

Jack Mulhall
Dorothy Mackaill
Thelma Todd
Loretta Young
Doris Dawson
James Ford
Yola D'Avril
Frances Hamilton
Paul Vincente
Donald Reed

known on the screen, jumped into fifth drawing position in her first season as a star.

United Artists again has Chaplin, Fairbanks and Pickford in the

UNITED ARTISTS

STARS

CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
MARY PICKFORD
NORMA TALMADGE
DOLORES DEL RIO
JOHN BARRYMORE
GLORIA SWANSON
VILMA BANKY
RONALD COLMAN
BUSTER KEATON
CONSTANCE TALMADGE

Featured

Lupe Velez
Louis Wolheim
Gilbert Roland
Camilla Horn
Dor Alvarado
Lily Damita
Mona Rice

straight, place and show spot, with Norma Talmadge next.

M-G-M, with Chaney in the lead and Gilbert second, has Haines as a close trailer, and Garbo taking the femme lead away from Norma Shearer on the year's product, though latter's gross showed better on older productions still in circulation.

With De Mille-Pathe split coming during mid-year, there naturally was a different situation than the year before, as most of its stars and featured players had departed from.

PATHE

STARS

ROD LA ROCQUE
WM. BOYD
PHYLLIS HAVER

Featured

Alan Hale
Robt. Armstrong
Marie Prevost
Lina Basquette
Eddie Quillan
Geo. Duray
Jr., Coghlan
Jeanette Loff
Joseph Schildkraut
Fred Schildkraut

the ranks. Though Rod La Roque no longer with Pathe he was still the outstanding heavier for the company.

Universal has Laura La Plante

and Reginald Denny again in lead, with Hoot Gibson next, instead of third groove.

UNIVERSAL

STARS

LAURA LA PLANTE
REGINALD DENNY
HOOT GIBSON
JEAN HERSHOLT
GLENN TRYON
MARY PHILBIN
CONRAD VEIDT
GEORGE SIDNEY
LYA DE PUTTI
JOSEPH SCHILDKRAUT

Featured

Barbara Kent
Dorothy Gulliver
Arthur Lake
George Lewis
Eddie Phillips
John Nolan
Myrna Kennedy
Kathryn Crawford
Otis Harlan
Fred Mackaye
Churchill Ross
Benby Rubin
Beth Laemmle

Jean Hersholt, who was right in back of him so far on draw ability.

Warner Bros.' second is Dolores Costello, and then Monte Blue, Rin Tin Tin showed ahead of balance of the W. B. group of contract stars.

F. B. O. had no feature stars other than the Westerns, and utilized free lance featured players for their Gold Bond and program produc-

F. B. O.

STARS

TOM MIX
TOM TYLER
BON STEELE
BUZZ BARTON
"RANGER" (DOG)

Featured

NONE

Shorts

ALBERTA VAUGHAN-AL COOK
"BARNEY GOOGLE" SERIES
MICKEY MCGUIRE
TOOTS-CASPER SERIES

tions. Ralph Ince, director, was only one of players under contract being co-starred or featured in his own self-directed productions.

Educational lineup had Lupino Lane still as leader with Poodles Hannaford figured a next best money getter in shorts, "Our Gang" was a top notcher for Roach, with

EDUCATIONAL

LUPINO LANE
POODLES HANNAFORD
LLOYD HAMILTON
ESTELLE BRADLEY
DOROTHY DEVORE

Charlie Chase next and Laurel and Hardy right on his trail. No featured players under contract here.

Christie, with trio of short stars only, had Jack Duffy in lead and

CHRISTIE

STARS

JACK DUFFY
BILLY DOOLEY
BOBBIE VERNON

Featured

Frances Lee
Billy Engel
Neal Burns
Eddie Barry
Jimmy Harrison
Lorraine Eddy
Betty Lorraine
Vera Steadman
Eddie Baker

Billy Dooley ahead of Bobby Vernon.

Mack Sennett was minus the star and featured contract players for most of year with Sally Ellers and Johnny Burke in one feature his outstanding b. o. puller. Of course,

(Continued on page 14)

YEAR IN LEGIT

1928: In the legitimate has been colorful. It always is, as a business of hits, flops and squawks.

The future of the legit may hinge on the development of talking pictures, principally as a competitive factor. Spoken or stage attractions will hardly be diluted—not while Broadway and the Loop exist.

Offers have been made to book or rent theatres next fall for the presentation of talkers with original plots. Right now such pictures at \$2 admission are experimental.

As for production, Broadway legit managers pretend to find it difficult to cast shows, admitting competition of talkers and the salaries of forced legit actors, also attractive terms to dramatists.

Broadway competition from the regular picture palaces is undeniable, balcony patronage being particularly affected. It is believed that New York is over-theated. Last season there were dark houses along Rialto throughout the season, with the single exception of the week between Christmas and New Year's. This season (28-29) started with 30 houses without attractions. Unattended theatres again dot the big street.

Since Labor Day Broadway has attempted to plug the holes but the percentage of flops has been greater than ever. Hits holding over from last season appeared to be still getting the money. By Thanksgiving, however, the newer shows were in front, but it was slow development.

Bad Actors

Among acting ranks, misbehavior of a number of prominent actresses and actors became almost epidemic.

Equity revised its Minimum Basis Agreement with the Managers' Protective Association and then at the annual meeting in May adopted two important measures—rules for alien actors and regulations for casting agents. The alien players mostly affected are Brits. Those who have not the standing of resident aliens or who did not play over here for at least 100 weeks between the five-year period of 1923-28, are not permitted to actively compete with American players for engagements. Those not qualified as set forth, may accept but one engagement consecutively. That is, after each engagement there must be a six-month gap. Pictures, vaudeville or other avenues but not the legitimate are open to such players or they may return to England. The alien actor rules were formulated in retaliation of England's regulations against foreigners, although the latter is a governmental measure, while Equity's is an association idea.

Casters

The new code attempting to place casting agents under Equity's scrutiny is the result of years of complaints by actors. Under the new rules agents may not charge more than five per cent of the actor's salary for more than 10 weeks. This is based on the New York State law for employment agencies but a similar law passed by New Jersey was declared unconstitutional by the U. S. Supreme Court because it is price fixing. Equity's agency rules recognize the leading agents, known as personal representatives. The latter stipulated number of weeks engaged for each season. In return they collect 10 per cent of the weekly salary for the total length of each engagement.

Equity agrees to that custom but the regulations by which Equity proposes to control the agents are so stringent and arbitrary that the leading agents have thrown the matter into court. A temporary injunction was granted against Equity and is yet to be decided. Equity's new rules apply to the smaller agents at present, with the others holding out and ready to fight the matter to the limit legally. A number of casters have signed with Equity whose activities are said to have stopped the under-cover practice of managers splitting commissions with the agents.

Show business looked for a boom following the partial elimination of admissions taxes by Congress last spring. Starting June 29 no admissions tax applied on tickets priced up to and including \$3 (previously the exemption was on tickets up to 75 cents). This reduced the total admission tax about \$17,000,000.

More High Scales

It was expected that there would be a preponderance of shows this season scaled at \$3 top including

the musicals. No such thing has happened. There are more high priced attractions on Broadway than ever before. This fall saw no fewer than 10 musical shows charging \$6.60 top. There were and are a number with a \$5.50 scale, while the successful dramas and comedies are charging \$3.85 as a rule, with several priced at \$4.40.

When Congress lifted the exemption on admissions, there was quietly slipped into the revenue bill an increase in the normal premium for tickets sold by ticket brokers. It used to be 50 cents more than the box office price, now it is 75 cents per ticket. Tickets sold for more than that premium, call for the 50-50 split with the government on the excess. The brokers claimed they could not exist on 50 cents per ticket premium, but the raising of the limit has not held down prices in the agencies any more than the \$3 admission tax exemption has held down box office prices.

Variety's fifth annual box score of percentages compiled on New York's dramatic critics, was printed late last May and for the season of '27-'28, J. Brooks Atkinson, critic for the Times was the winner, having a high percentage of 862. It was the first time that a critic on a morning paper copied the honor of rightly predicting the largest number of hits and failures. Percy Hammond, another morning critic, of the Herald Tribune, was second, with Gilbert Gabriel, Sun, who led for two years, third, John Anderson, Post (now on the Journal), fourth, and Burns Mantle, News, fifth. Variety's own score slumped to .814 with no alibis. However, Jack Pulaski again led this group with a percentage of .338, with Abel Green a close second, at .386.

Dirt Plays

The dirt play thing intruded early this fall, but police officials put the crusher on quickly. "Pleasure Man" was raided the first night it opened and taken off two nights later. Cases against the players and management pend. A show called "The Night Before" was raided in Brooklyn, arrests also being made. The charges were dismissed recently, the court finding no grounds for prosecution.

The Theatre Guild, in expanding its successful subscription and production system, started its own attraction for this season. Guarantees were secured in some stands, subscriptions in some others, but the shows appear strong enough to get by on their own. When the Guild switched its bookings to Erlanger from the Shuberts, the latter are alleged to have hollered copper on the Guild's "Strange Interlude" (still running). The district attorney investigated and passed the show. On top of that it was awarded the Pulitzer prize.

Under the name of the Organized Legitimate Theatrical Managers' Association, the producers formed a new association, one of the principal objects being to reclaim the road. Equity, upon studying the situation, submitted ideas and data, but to date nothing has come of the promised endeavors to win back the smaller stands.

Union Matters

The association has been asked to recognize the newly formed union, Association of Theatrical Agents and Managers (company). The new union is finding hard sledding, producers taking the position that agents and company managers are more or less confidential employees, empowered to deal with union matters for them and therefore should not be affiliated with the American Federation of Labor.

Doubtless the union is responsible for concessions now granted by the producers—two weeks' notice of dismissal, guarantee of salary, return transportation and no doubling back (one man ahead and on back regardless of playing run stands, as Chicago, Philadelphia, Boston). This contract is available to the Theatrical Press Representatives and any others, the managers taking the position of not recognizing either organization.

The courts ruled that royalties to playwrights are merely held in trust by producers pending payment. This is regarded one of the most important legal victories for authors. The minimum basic agreement between the Dramatists' Guild and managers has been working out smoothly and efficiently. The dramatists made another move for protection in tying up play brokers to a uniform agreement last spring.



POLLY WALKER

in George Cohan's
"Billie"

Now at Erlanger's Theatre, New York.

Extends holiday greetings to all her friends in the profession.

B. O. Leaders for '28

(Continued from page 13)

he had Turpin, Matty Kemp and Daphne Pollard in the short lineup. Columbia had only two contract players as stars, Jack Holt and Dorothy Revier. They went to open market for most of their players and from free lance group drew the best of the available b. o. talent with such players as Robert Bosworth, Bert Lytell, Lois Wilson, Margaret Livingston, Jacqueline Logan, Olive Borden, Ralph Graves, Douglas Fairbanks, Jr., Thelma Todd and Charles Delaney in the group.

T-S' Position Gain

Tiffany-Stahl also has forged way ahead of the year and had a number of free lance players under contract for several pictures each. Great number of them had star rating in the time they were with some of the other companies.

From b. o. standpoint the top honors for this group went to Belle Bennett with Eve Sothern next. Then there were George Jessel, Sally O'Neill, Ricardo Cortez, Dorothy Sebastian, Buster Cloder, H. B. Warner, Joe E. Brown, Patsy Ruth Miller, Douglas Fairbanks, Jr.; Lawrence Gray, Claire Windsor, Walter Pidgeon and Montagu Love with healthy b. o. ratings.

In the free lance field a score of players went from company to company during the year. Many have b. o. value, but it would be hard to gauge their exact drawing merit unless compilation would be made of their aggregate productions. In this field some of the outstanding players have been Robert Edison, John St. Polis, Gertrude Astor, Eleanor Boardman, Sam Hardy, Ned Sparks, Lucien Littlefield, Lila Lee, Alberta Vaughn, Malcolm Mac-

ROACH

STARS

"OUR GANG"
CHARLEY CHASE
LAUREL & HARDY
ROACH-ALL-STARS

Gregor, Brandon Hurst, Ray Hallor, Victor Varconi, Russell Simpson, George Cooper, Eddie Gribbon, George Stone, Johnny Raiston, Warner Baxter, Johnny Richmond, Anna Q. Nilsson, Noah Beery, Phyllis Haver, Marie Prevost, John Boles and Vera Reynolds.

Capt. Lennon Promoted

Captain Edward Lennon, commander of the West 47th street station for two years, was elevated to deputy inspector late last week by Police Commissioner Grover Whalen. Captain Lennon made a record while he was commander of West 47th street. For years he was attached to the Third Branch Detective Bureau in Harlem.

Inspector Lennon is to remain in the Third Inspection District. This district covers Broadway. Lennon has done much to clean up Broadway of the evil genre that make it their playground.

It is a means to prevent gyping, flagrant violations having been charged against the brokers. And it is noted that the "Ladder" did close.

Ibco.

Interchangeability Made Possible by Arbitration; Electrics on Hays' Board

With the big electrics crashing the Hays' directorate, the interchangeability talker buck is being passed to Hays' pet missionaries.

The Film Board of Trade, from all present indications, will have to take hold of the quality end which has been the enigma of all indie exhibitors and producers in interchanging devices big sound output.

Prior to the Hays' meeting at which J. E. Otterson, Western, and David Sarnoff (R.C.A.) for General Electric, were formally inducted into directorships in the producer organization, word was spreading through indie circles that Western was pulling proofs on an elaborate prospectus regarding its stand on interchangeability under the new light.

Orders, however, were going out of the Theatre Owners' Chamber of Commerce, which brought the fight in the open with its meeting, for its members to contract for indie equipment, and then visit all exchanges in an effort to book big sound.

Such booking, contracts were ordered to be submitted at the TOCO headquarters for inspection with additional reports in detail as to how members had been received at the exchanges. It is understood that the organization will present turn-downs to the arbitration boards as the test ruling in their new capacity as jurists on the quality proposition which even Otterson has hitherto steered clear of defining.

At the Hays' office following the christening of the electrics in the producer family the attitude of officials was with the deference paid a father rather than new arrivals. It was the electrics this and the electrics that. Word was that the Hays associates would gladly extend the services of their own film boards if the electrics honor them with the arbitral jobs.

As Hiss Sees It

Attorney Hess, who was flustered last week into admitting that Hays was in the dark and that he knew of no one who could decide the high hat talker situation, sees the electric light in the following bulb:

That from now on it will be up to the distributor to decide what indie device is good and what is bad. If the electrics find they can't agree with him then the matter will be arbitrated. Should the ruling be in favor of the equipment, okay. If it

agrees with the electric then the exhibitor with such an installation will be served with sound until his current contracts expire. After that it will be up to him to get a new equipment or remain out in the cold.

In indie ranks, Charlie Pettijohn, astute Haysian, is credited with having sold the electrics the idea of letting the Film Boards be the appeals court on quality. For the past six weeks, they hear, Pettijohn has been in conference downtown, with the result that he is credited with having accomplished more than all of the talks Otterson held with the producers themselves.

Charlie, however, modestly laughs off this glowing tribute.

Indies' Break

With the Film Boards in power, indies see a chance for a break. The seventh arbitrator, whether he be the mayor or the village president, has a warm spot in his life pump for the indie exhib and will, they figure, have to find the indie equipment pretty hard before he prevents its wedding with electric sound.

According to the formal announcement sent through Hays' pub channels there was respectful rejoicing following the acceptance of the electrics into the fold. The General was credited with an "of course" as to the pleasure the "organized industry" welcomed the affiliation of these "two new and strong units." He finished with the observation: "Their ability and constructive advice and co-operation will be most helpful in solving problems of the industry and in the further development of its largest usefulness."

As to such advice and assistance Sarnoff readily reciprocated with: "RCA Photophone joins this association with the hope of being able to assist in the program of the latter for better pictures and a greater industry."

Otterson observed in toto: "I have been pleased to affiliate with the organized industry. The Association has been doing most effective and constructive work, and in this effort it is my pleasure to participate."

Other changes in the Hays' directorate included Hiram Brown in place of J. P. Kennedy for FBO; Albert Warner in place of Irving Rosshelm for First National, and Harry Warner for the brothers' own company.

Literati

"Then what did you do?"
"I called upon Mr. Goldsmith."
"He is the other attorney referred to in this story?"
"Yes."

"What did you say to Mr. Goldsmith?"

"I told him it was a dangerous story for us."

Freddie almost died in the court room, but even with that, the jury only gave the lawyer a 6c verdict.

Coached on Color
Billy Pierce supplied Vera Casper with all her local color in "The White Girl," negro story of miscegenation, which Sears & Co. is bringing out.

Miss Casper, who edits Eddie Miller's throwaway, "Gotham Life" will be headed as a first novelist with "The White Girl." Actually it's her second. Her first, "Ladies and Gents," show biz yarn, is in the press by the Century Co., but will not appear until after the Sears publication.

Gabriel in Munsey's
January issue of Munsey's has as one of its features an article on the theatre by Gilbert Gabriel, critic of the New York American. Pierce is entitled "Musical Comedies" and in it Gabriel comments on the fact that most of the good things of the present season are of the song-and-dance type.

According to the article, the first noted recently in Munsey's on the theatre, are portrait drawings by Rafael.

Vaudeville

Vaudeville is a bit precarious just now; it's in the balance—the business, not the acts.

This has been a poor year for the vaudeville business and somewhat for the acts. Though vaude acts are now more widely distributed than ever before. The acts are playing everywhere.

Big time has about disappeared. What is left of it on the Keith and former Orpheum circuits is merely the show window salesman to uphold what prestige it may still give to Keith's and Orpheum, even if of no actual value otherwise.

Talking shorts have been and are the threat to vaudeville. So far this season they have replaced a number of vaude acts, but less now than earlier, although the number may be increased from now on. It doesn't altogether depend upon the merit of the shorts, and so far there has been but meagre entertainment for the quantity of shorts turned out.

It is more the public's lethargy for the talking short. The great mass, accustomed to vaudeville acts in person, seems to want vaude acts in person. Then there is another great person that wants to see people on the stage, this proven by the straight picture houses forced to play stage shows. While another section of the public, if they go to a picture or vaude show, they know where they are going to sit before going. This latter refers to the reserved seat house, a matter no circuit of many theatres appears to have considered when considering a necessary change in policy, here or there.

The All-Sound Show

The all-sound show may get over in one theatre in a town for a while, as with the Strand on Broadway. Broadway, however, is not comparable to the remainder of the country. In Syracuse, where all downtown went talker some weeks ago, leaving only Keith's in that city with humans on the stage. Keith's, with its vaudeville bill, commenced to lead the town in grosses. If it did not continue, that was the fault of Keith's and its bookings, not the Syracuse public. For Syracuse is a vaudeville town.

Against that, however, in Chicago, with its Keith's (Orpheum) Palace, the only straight vaude house in a city of 3,000,000, and reserved seats, with the Palace nearly in the red every week. That likewise should not be blamed upon Chicago, but equally on Keith's and its Palace, Chicago, bills.

Loew's, which makes vaude secondary in its vaude route and pictures list, gives vaude serious booking attention, nevertheless. It has had no acute cause for complaint on business. It's Loew's, though, that is trying to get up the most substituted shorts for acts.

Radio

The entrance of Radio into vaudeville through Keith's should be a boon for Keith vaudeville. Radio (Radio Corporation of America), with its four angles through Keith-Radio-Orpheum (and FBO, pictures), along with R. C. A. Phonograph (sound) and Victor (disks), besides Radio's own National Broadcasting Co., furnish it with four outlets for interchangeable artists. Some in either field have never appeared in the other, making all of those exclusive artists possibly valuable to any of Radio's four divisions. Many are useful to all.

With 1928 gone and 1929 well on, it is likely decided the fate of vaudeville as a business. The chances look to be with its better prosperity, through better judgment and management in its operation. Besides which there is too much sound, from the present outlook, and there is too much to do much more for the future. Sound or dialog or talking shorts don't mean a thing in any theatre if there is not meritorious entertainment in them.

Talking Shorts

Talking shorts run on the average very poorly for merit. The only real entertaining talking shorts look to be those with acceptable comedy or a dramatic sketch of strength. These two are very infrequent among the shorts so far on the market.

Hundreds of shorts that have been made will never be shown. While some talking shorts, like Clark and McCullough's for Fox, so far have been too expensive to produce for the number of present wired houses using shorts. No Clark and McCullough short yet turned out has cost less than \$50,000. It's a surprisingly high cost short for the Warners if reaching \$15,000 in production.

While most of the shorts thus far, including the salary paid to acts or artists, are likely under \$3,000 in production cost.

Vaudeville may walk right in between everything, for the legit is in a bad shape, the silent picture has its troubles standing up alongside of the talker (and one is never certain of a talker), while the shorts may whip themselves.

Vaudeville to be sent into the spot that may be waiting for it must have the most skillful of showmen. So far that has been Vaudeville's misfortune—it hasn't.

Russell, Pres. St. L. Ass'n

St. Louis, Dec. 29. David E. Russell, for a quarter of a century one of the most popular theatre managers in St. Louis and now general manager of the Municipal Opera Association here, has been elected president of the St. Louis Theatre Managers' Association, succeeding Everett Hays, who left the St. Louis theatre and the Radio-Keith-Orpheum Circuit recently.

Russell, vice-president of the association, is succeeded by Charles Raymond, manager of Loew's State here.



MARY NOLAN

Noted screen beauty who has just completed two of the most important assignments of her screen career, the first opposite Lon Chaney, in "West of Zanzibar," and her second as the desert heroine in "Thirst" opposite John Gilbert.

Miss Nolan at present is under a long term contract to Universal Pictures, and was loaned to M-G-M for these two pictures.

"Peaches" Knocks Down "Squealer" Under \$5,000 Gross—Let Out of Show

Peaches Browning left Jack Linder's meller, "The Squealer," at the Forrest, New York, Saturday, as its star.

The notorious Peaches was booked in through her manager, Edgar Allen, on a percentage arrangement against no guarantee. At her 10 per cent of the gross, Peaches' pay envelope held about \$600 the first week when the meller grossed \$6,000. Last week the intake was under \$5,000, whereupon Linder decided to take advantage of a one-week reciprocal notice arrangement.

The week prior to Miss Browning's advent as a star, the show grossed \$7,000. Her advent spelled a drop of \$1,000 in the very first week and over \$2,000 the next week. Peaches' vaudeville salary was \$1,500. Under percentage arrangements when playing for Pan, Daddy Browning's onk-onk playmate netted as much as \$1,750 for her end.

Linder counted on Peaches' newspaper stunt to bolster "The Squealer." She assumed a minor role and did not have any special part written in for her as announced.

Because of Edgar Allen's notoriety in the Peaches Browning matter, resulting in Katherine Murray Allen suing him for divorce, and

hinting at Peaches as the co-sponsor, the booker's long association with the Fox vaudeville agency was abrogated.

The Allen divorce case, after its recent trial, is still under the presiding justice's advisement in Westchester County, N. Y. Decision is expected after Jan. 20.

During the trial Peaches was seemingly not definitely identified as the co-respondent. One of Mrs. Allen's star witnesses, colored household servant, picked on Irene Kuhn, the "Daily News" soubbe, as a possibility for the woman in the case. He could not definitely identify Peaches as the co-respondent who had been in the Allen home at Larchmont at an unconventional hour.

Wilbur's Stock in Honolulu

Los Angeles, Dec. 29.

Dick Wilbur, stock producer, will take a company of players to Honolulu on Jan. 14 to play a season at the Liberty theatre there.

Liberty, formerly 2,000-seat house, has been remodeled and cut down to 1,900 seats for stock purposes.

Richard Allen and Violet Knight head the Wilbur troupe.

Shows in Rehearsal

"Daylight Saving" (Richard Herndon).

"East of Sunrise" (Standish O'Neill).

"S. S. Glencaine" (Province-town).

"The Subway" (Lennox Hill Players).

"Fioretta" (Earl Carroll).

"Pay Day" (Davis & Stevenson).

"Yankee Doodle" (Fortune Gallo).

"Loving Ann" (Aarons & Freedley).

"Street Scene" (William A. Brady).

"Judas" (Brady & Wiman).

"Night in Venice" (Shuberts).

"Merry Andrew" (Lewis Beach).

"Seneca Blandish" (Jed Harris).

"Color Blind" (Benjamin Whitback).

"Dark Alley" (James McBride).

"Anderson's Almanacs" (J. M. Anderson).

"Jones" (Earle Noothe).

"The Guinea Pig" (Preston Sturges).

Talking Shorts

Talking shorts remain in the balance as stage entertainment. They are the talking shorts produced to resemble and replace vaudeville acts. Most of them are made by vaudevillians as the principals.

At present the exhibitor or theatre manager seems to be selecting his own shorts, at least around New York. That is why Variety's reviews on talking shorts to date give a better average of good than if those shorts were booked promiscuously into the theatres or Variety's reviewers could see all of those which have been made. Yet the shortage of good shorts is often evidenced through these very theatres around New York, the shorts being obliged to display what they thought was the best of what they had not so far played.

Warners made the first of the current stock of shorts. Warners made the talking shorts on the Coast, kidding, bulling and cajoling vaude acts out there long before the current shorts did not cost Warners much and weren't worth any more. A restricted number of vaude acts visit the Coast under theatre engagements. Weekly some of these acts were induced to make have been released by the Warners. Now the Warners will move their talking short department to New York, where the required scope for talent is always present.

Fox's Names for Shorts

Fox was the next to start producing the shorts. Fox went at it in a more business-like way. Fox's idea was to get names and build them up. They have done that with at least two so far, as Fox has shown but few shorts and those mostly with its own \$2 specials on Broadway. The two Fox names are Chic Sale and Clark and McCullough. That Thanksgiving week in New York when the Roxy played an all-talking screen bill and did \$116,000, as much credit was given to

B'way Mgrs. Declaring In on Club Doubling

Legit producers are declaring themselves in for a slice of night club dough if releasing names from their attractions for doubling purposes.

When Moss and Fontana, dancers, and Beatrice Lillie of "This Year of Grace" go into the Club Lido starting on Jan. 15, Arch Selwyn and G. B. Cochran, producers of the show, will split \$1,000 weekly paid them by the class night club operators. Miss Lillie's night club salary has been set at \$2,000, and Moss and Fontana's at \$1,000.

George Chooz, producer of "Hello Yodelite," also got himself on a night club's weekly pay roll when granting permission to Carl Randall and Virginia Watson, dancers, and Waring's Pennsylvanians to double into the Versailles Club. George Olsen turned down \$5,000 weekly to go into the latter room with his band, objecting to the many poles which obstruct the dance floor and deciding in favor of the Deauville Club at Miami Beach. Latter club is the one in which Tex Rickard is interested, and will have a casino attached.

Engagements

Nedda Harrigan, Ellen Dorr, Grant Mills, Mary Marble, Reed Brown, Virginia Williams, "Merry Andrew," G. Davidson Clark, Locust Sisters, Giovanni Gurrier, "Fioretta," John L. Shine, "Daylight Saving," Lester Vail, "Gypsy," Ethel Wilson, Harold Vermilyea, "Cane Crop,"

Norman Cannon, "He Walked in Her Sleep," Lorraine Sisters, Hotel Sevilla Biltmore, Havana.

Jan Hamon, Peter Gwyn, Louis John Latzer, Mitchell P. Marcus, Ben Nelson, "The Subway,"

Danu and Costa, "Sonorita,"

Edward Woods, "One Mile Up,"

Manart Kippen, "Sakura,"

Alice Fischer, "Hello, Daddy,"

Morris Lee, Clara Blandick, "The Skyrocket,"

Capt. Cornelius Ruddy, Max Von Mittel, "The Street Wolf,"

Jane Meredith, "Sin-Tax,"

Dorothy Sands, "Well, Well, Well,"

Lew Houser, Roger Gray, Libby Holman, "Ned Waburn's Gambols,"

The Ritz Quartet, "Whoopee."

the Clark and McCullough comedy short (two reels) on that program as to the three-reel dramatic "Napoleon," the other part. While the chances were the novelty of an all-talking short bill with the attending exploitation did more for the Roxy's draw than either or both of the shorts. The same Fox bill played at Washington and did \$19,000, under the average of the house.

Comedy or Drama

It is accepted that a talking short must have comedy or dramatic values. The in-betweeners, farcesters, singers or dancers in talk don't appear to mean a great deal for general audience entertainment. Comedy on the screen is as strong as in person on the stage. While the dramatic skit holds a thrill or a punch, the same thing that has put over so many already full length pictures, silent or talking.

This looks as though it must bring out special material in skits or sketches for talking shorts. It's easy to believe that the studios on the Coast, the gag men on their staffs for years already have discovered that the gag men cannot deliver for talking short comedy skits. But their new stage dramatists should be able to turn out a dramatic sketch, although the dramatist, if he thinks he has an idea for a skit, full length, prolong it into a full length talker script.

Tieing Up Acts

In the east there are any number of comedy turns that have never been west or not for years. These are available for shorts, but are temporarily tied up for talking short service while playing various circuits. Loew's makes its own talking shorts through Metro, Public through Paramount, Keith's through FBO and RCA Photophone, and Fox through Fox. Universal is also a talking short producer. Each circuit will attempt to sew up its desirable turns for the short talkers.

Vaude acts have seemed eager to listen to the talking short blandishment. Many acts have consented to become a talking short, either for a week's stage salary or a week and one-half or two weeks. Two weeks appears to have been the limit of payment by the talking short producers, excepting for a name or headline. In some instances the acts have committed the error of reproducing on the screen their current stage material. Where this has occurred it will oblige the act to procure a new act when its short starts to circulate. Singing turns are the most likely repeaters on the shorts, excepting in the matter of Clark and McCullough, who have had several writers assigned them by Winnie Sheelahn at Fox's coast lot. Singers, if passing the screen's requirements, may use the popular songs of the day, and do those of six months from now at that time, or perhaps make three shorts yearly. A popular orchestra could do the same.

Must Be Better

Meanwhile the record of talking shorts is that they have no holding power. If that record is to be reversed in this more advanced day of talking short producing, it will have to be a better all-around grade of shorts than has been so far exhibited.

This is all with a view of the larger towns, accustomed to vaude in mind. How the sticks will accept the talking shorts is another question. Income from that portion by itself is not sufficient to stir a producer to his greatest effort.

But names in the sticks, whether on stage or screen, are a box-office persuader. Talking on the screen by people the sticks can never see in person should be a permanent attraction in those spots if the shorts hold sufficient entertaining value. In the wisest towns it's vastly different.

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Stars' Careers In Pictures

Los Angeles, Dec. 26.

After 20 years of the star system in pictures there are today only 53 active players who hold star rating. A survey of the records of these 53 stars shows that length of experience in pictures is not necessarily a determining factor in a player's position to the top of the heap, some attaining the heights after only two years in films, while others required more than 10 to the same trip.

Records also show that the veterans in films do have the better chance, as of the 53 there are 26, or nearly half, who have been in pictures 10 years or more. Six of the current stars have had less than five years of experience. The minimum is two years, with just one of the present stars, Charles Rogers, making the grade in that brief period.

Mary Pickford heads the list in years as a star. In pictures for 19 years, Miss Pickford has been starred for 18 years, during which time she has made 49 starring pictures. She is followed closely by John Barrymore, who was starred 14 years ago but has made only 13 star pictures; and Mary's husband, Douglas Fairbanks, who also has 14 years of stardom to his credit and has made 38 star pictures.

Tom Mix, close to the top of the list, with 10 years as a star in 18 years of picture work, tops them all for volume of star pictures turned out, having made 137 such films. Hoot Gibson, another western star, is second in star picture volume with 55 in seven years of stardom.

Mix, now making his last starring picture for FBO, entered the business in 1910 as a double for Selig-Polyscope, later joining the William Fox organization, where he wrote and directed two-reel comedies with Tom Wilson. Following this the vogue for westerns came in and Tom made so many that he cannot recall the number.

In 1913 Mix was elevated to a feature-length star and made "Cupid's Roundup" as his first five-reeler. Since then he has starred in 137 five-reel pictures for Fox and is now working on the last of a contract for FBO. Gibson is the other western star who comes closest to the record of Mix for the total number of features made. He entered the picture business with Universal in 1913 and made several hundred two-reel westerns before 1921, when he made his first five-reel western, released as "Action." Since that time he has been starred in 55 westerns for the Universal company.

Miss Pickford is still holding her own as an individual box office attraction after 19 years in the business. She started with Biograph in 1910, made 78 short features, then moved to Famous Players in 1913 where she was starred in her first five-reeler, "Poor Little Rich Girl." Since then she has starred in 23 features for Famous Players-Lasky, 11 for Artercraft, three for First National and is now working on her 12th for United Artists.

Gloria Swanson next to Miss Pickford both for number of years in service and number of starring features starred in. Miss Swanson entered the business in 1915 as a bathing beauty for Mack Sennett. Her first feature-length starring picture was "Her Decision," for Triangle in May, 1918. Since then she has made six for Triangle, played in six all-star C. B. DeMille features for Famous Players-Lasky, 19 other program features for the same company and is now at work on her third feature for United Artists.

Fairbanks started in 1913, at which time D. W. Griffith persuaded him to abandon the stage and come west, where he joined the Pine Arts Pictures. His first work before the camera was the star part in "The Lamb," directed by Christy Carmichael, with Seena Owen playing opposite. Since then Fairbanks has starred in 13 pictures for Pine Arts, 13 for Famous, and recently completed "The Iron Mask" as his 12th for United Artists.

Norma Talmadge is another U. A. star who has served 16 years in the business, yet has only made 35 starring features. She commenced as an extra for Vitaphone in 1912. In 1917 she formed her own company with Joseph M. Schenck and starred in "Pantheon," released through Selznick. She has starred

in 34 features since for her own company, releasing first through Selznick, Select, First National and now U. A.

Tom Tyler is a western star who piled up a total of 33 starring pictures in four years for FBO. Tyler's contract as a star recently expired with FBO, but a number of his best productions are yet to be released, which makes him active.

Bebe Daniels left a Los Angeles stock company in 1918 to join the Harold Lloyd company, then making short comedies for Pathe. She joined the Famous Players in 1921 as a featured player and in 1922 received her first starring assignment in "Nice People." Since then she has starred in 32 pictures, all for Paramount (F-P).

Marion Davies abandoned the musical comedy stage in 1918 and played her first featured part in "Runaway Romany" for Ardley-Pathe. Since that she has been starred in one for Graphie, two for Selznick, two for Select, 11 for Cosmopolitan-Paramount and now on her 12th for Cosmopolitan-M-G-M.

Richard Barthelmess started in 1916 with Nazimova in "War Brides." He played his first starring picture in "Tolable David" for

He has since starred in five for Fox and 16 for M-G-M.

Buster Keaton started in 1916 as short subject comic. Made his first feature length star picture with "The Saphead" for M-G-M. Since then he has made 19 released through U. A. and M-G-M. He is now under contract to the latter.

Colleen Moore entered pictures in 1917 as an extra girl, later became a featured player and was first starred in "The Perfect Flapper" for First National in 1924. Since then she has made 17 star features for the same company.

Laura La Plante started in 1919 and received her first starring assignment from Universal in 1924 in "Excitement." She has since starred in 17 features for the same company.

Corinne Griffith started in 1918 with the old Thos. H. Ince company and made her first starring picture known as "The Common Law" in 1923 for Selznick. She has made 15 for First National and one for United Artists.

Milton Sills entered in 1919 and made his first star picture with "The Sea Hawk" for First National in 1924. Since then he starred in 16 others for the same company.

Lon Chaney Lon Chaney started in 1917 and made his first star picture in "Treasure Island" for Paramount. Since then he has made 14 feature Goldwyn, one for State Rights, three for U. A., one for First National and

With Stars' Careers In Pictures

TABLE OF FEATURE LENGTH PRODUCTIONS STARRED IN BY THE PRESENT RECOGNIZED STARS OF TODAY WHO ARE UNDER CONTRACT TO THE VARIOUS PRODUCING ORGANIZATIONS. IT ALSO SHOWS THE YEAR THESE PLAYERS ENTERED THE MOTION PICTURE BUSINESS AND THE YEAR IN WHICH THEY WERE FIRST STARRING, BRINGING OUT TOTAL NUMBER OF YEARS IN THE BUSINESS

| NAME. | Under contract | Year started in business | Year first starred | Number of pictures made | Number of years in business | Total years in business |
|---------------------|----------------|--------------------------|--------------------|-------------------------|-----------------------------|-------------------------|
| Tom Mix | F.B.O. | 1910 | 1918 | 137 | 10 | 18 |
| Hoot Gibson | Universal | 1913 | 1921 | 55 | 7 | 15 |
| Mary Pickford | U.A. | 1910 | 1913 | 49 | 16 | 19 |
| Gloria Swanson | U.A. | 1915 | 1918 | 40 | 10 | 14 |
| Douglas Fairbanks | U.A. | 1913 | 1915 | 38 | 14 | 16 |
| Norma Talmadge | U.A. | 1912 | 1917 | 35 | 11 | 16 |
| Tom Tyler | FBO | 1923 | 1926 | 33 | 4 | 6 |
| Bebe Daniels | Par. | 1918 | 1922 | 32 | 6 | 10 |
| Marion Davies | Par. | 1918 | 1922 | 22 | 10 | 14 |
| Richard Barthelmess | F.N. | 1916 | 1921 | 26 | 8 | 11 |
| Conrad Veidt | U. | 1914 | 1916 | 24 | 13 | 15 |
| Reginald Denny | U. | 1913 | 1922 | 23 | 7 | 15 |
| John Gilbert | M-G-M | 1917 | 1921 | 21 | 8 | 11 |
| Buster Keaton | M-G-M | 1916 | 1919 | 19 | 9 | 12 |
| Colleen Moore | F.N. | 1917 | 1924 | 18 | 5 | 10 |
| Laura La Plante | U. | 1919 | 1924 | 18 | 5 | 9 |
| Corinne Griffith | F.N. | 1918 | 1924 | 17 | 6 | 9 |
| Milton Sills | F.N. | 1919 | 1924 | 17 | 5 | 9 |
| Lon Chaney | M-G-M | 1917 | 1920 | 17 | 9 | 12 |
| Monte Blue | Warner | 1922 | 1925 | 15 | 3 | 6 |
| Richard Dix | Par. | 1915 | 1925 | 16 | 4 | 15 |
| Ramon Novarro | M-G-M | 1921 | 1922 | 15 | 8 | 9 |
| Norma Shearer | M-G-M | 1920 | 1925 | 14 | 5 | 9 |
| Bob Steele | FBO | 1925 | 1927 | 14 | 2 | 4 |
| Buzz Barton | FBO | 1926 | 1927 | 14 | 2 | 4 |
| Adolphe Menjou | Par. | 1912 | 1927 | 14 | 2 | 16 |
| Harold Lloyd | Par. | 1910 | 1921 | 12 | 8 | 19 |
| John Barrymore | Warner | 1914 | 1914 | 13 | 14 | 14 |
| Emil Jannings | Par. | 1917 | 1921 | 12 | 14 | 14 |
| Billie Dove | F.N. | 1920 | 1922 | 11 | 3 | 8 |
| Mary Philbin | U. | 1921 | 1922 | 11 | 6 | 7 |
| May McAvoy | Warner | 1922 | 1927 | 10 | 2 | 6 |
| William Haines | M-G-M | 1922 | 1926 | 10 | 3 | 6 |
| Dolores Costello | Par. | 1913 | 1925 | 11 | 12 | 13 |
| Clara Bow | Par. | 1923 | 1925 | 10 | 3 | 5 |
| Esther Ralston | Par. | 1916 | 1926 | 10 | 3 | 12 |
| Florence Vidor | Par. | 1916 | 1926 | 10 | 3 | 12 |
| Ramon Novarro | F.N. | 1922 | 1922 | 10 | 8 | 13 |
| Greta Garbo | M-G-M | 1922 | 1922 | 10 | 8 | 8 |
| Glenn Tryon | U. | 1924 | 1926 | 7 | 2 | 4 |
| William Boyd | Pathe | 1918 | 1926 | 6 | 3 | 10 |
| Phyllis Haver | Pathe | 1920 | 1927 | 6 | 2 | 9 |
| Jack Muhlall | F.N. | 1916 | 1927 | 5 | 2 | 12 |
| Dorothy Mackall | F.N. | 1922 | 1927 | 5 | 2 | 6 |
| Jean Hersholt | U. | 1911 | 1926 | 5 | 3 | 17 |
| Victor McLaglen | Par. | 1924 | 1927 | 4 | 2 | 6 |
| George Bancroft | Par. | 1922 | 1927 | 4 | 2 | 6 |
| Dolores Del Rio | U.A. | 1925 | 1926 | 4 | 2 | 3 |
| Allee White | F.N. | 1926 | 1928 | 3 | 1 | 3 |
| Charles Rogers | Par. | 1926 | 1928 | 2 | 2 | 2 |
| Al Johnson | Par. | 1926 | 1928 | 2 | 2 | 2 |
| Ronald Colman | Goldwyn | 1922 | 1928 | 2 | 1 | 6 |
| Vilma Banky | Goldwyn | 1922 | 1928 | 2 | 1 | 6 |

Inspiration. Since then he has made 18 and just completed his eighth star feature for First National.

Conrad Veidt commenced in Germany where he worked in a number of independent short subjects before receiving his first starring assignment for Jekka, called "Das Reich von Hango." Since then he has made six for Ufa, 15 for independent companies and three for Universal in America.

Reginald Denny entered the picture business in 1913 and played his first feature length star part for Universal, in 1922, since then he has starred in 23 features for the same company.

Jack Gilbert John Gilbert started with Thomas H. Ince company in 1917 and played his first star part in 1922, "The Count of Monte Cristo," for Fox.



BERT LYTELL

Mr. Lytell is now starring in "Brothers" at the Forty-eighth Street Theatre, New York. The New York "Telegram" said: "Bert Lytell returned to the speaking stage last night after years of active service on the Hollywood front and took many and well-deserved bows behind the footlights of the Forty-eighth Street Theatre."

Direction
RALPH G. FARNUM
1560 Broadway

Ingram for Metro in 1922. Since Novarro played the male lead in five other Ingram pictures and 10 starring pictures for M-G-M where he is now under contract.

Norma Shearer, starting in 1920, played extra bits and parts until 1925 when elevated to stardom in "Slave of Fashion" for M-G-M. She has played in 13 starring pictures for it.

Bob Steele is another western and stunt star whose contract with FBO recently terminated, with a number of pictures yet to be released. He like Tyler can be termed in the active class. Steele started with Universal as an extra in 1925 and was elevated to stardom by FBO in 1927 where he made 14 feature length starring pictures within two years. Title of first was "Mojae Kid."

Buzz Barton is another star in the same position as Steele. He carries the distinction of being one of the few child western stars. He started in 1924 and was featured as a star by FBO beginning in 1927, where he has since made 14 starring features.

Menjou Adolphe Menjou was in the business 13 years before getting a chance to star for Paramount in a picture called "Are Parents People?" This was in 1925. He has made 14 starring features for Paramount.

Harold Lloyd has 19 years of service, with but 12 starring features to his credit, but can boast of contributing over 400 one and two-reel shorts from 1910 to 1921. It was in the latter year that he first branched out as a big league comedian when he made "A Sailor Made Man" in four reels for Pathe. This was followed by seven other feature length comedies for Pathe and four for Paramount.

John Barrymore made his first starring picture in 1914 for Famous Players called "Are You a Mason?" It was followed by a group of four or five others. Barrymore then abandoned pictures for the stage and returned to Warner Brothers in 1925 where he was starred in "Beau Brummel." This was followed by three more for Warners, he moving to U. A. where he has just completed "King of the Mountains" as his fourth feature for it. Barrymore is now back with Warners where he will start soon on another feature.

Emil Jannings started with Ufa in 1927 and was later starred by it in "Deceit" made in 1921. Since then he has starred in 11 pictures for Ufa and Paramount.

Billie Dove was persuaded to leave the Ziegfeld "Follies" in 1920 with a contract to act in Metro pictures. She came to the coast and played leads until 1926, when First National made her star. Her first picture was "Stolen Bride" followed by 10 others in close succession.

Mary Philbin went to work for Universal in 1921 and was given her first star part in "Merry Go-Round" in 1922. She has been with U ever since, appearing in 11 other starring pictures.

May McAvoy entered pictures in 1922, elevated to stardom in "Matinee Ladies" for Warner Brothers in 1927. She has made 10 starring features for Warners.

Haines William Haines entered picture in 1922, elevated by M-G-M in 1926, when he appeared in "Drown of

Harvard." He has made nine features for M-G-M.

Dolores Costello entered with her sister Helene during 1913, at which time they played child parts with their father, Maurice Costello. Both later dropped out of pictures for a number of years, to return around 1924. In 1926 Dolores was made a full-fledged star when in "The Third Degree" for Warners. She has starred in 10 features for them. Helene is a free lance featured player.

Clara Bow has been in pictures five years, but is considered one of the most popular stars on the Paramount roster. She received her first starring assignment in "It," made in August of 1925. She has appeared in nine other features for them.

Esther Ralston began in pictures during 1916. Ten years later she was elevated to stardom by Paramount in "Fanny Huggins." Since then she has starred in 11 other pictures, all for Paramount.

Florence Vidor Florence Vidor's career runs parallel to that of Miss Ralston's in every respect, except that Miss Vidor's first starring picture was "You Never Know Women," made in 1926 for Paramount.

Madge Bellamy was made a star by Fox in 1925. She has starred in nine features for Fox. Her first was "Summer Bachelors."

Greta Garbo was introduced to the picture world as a leading lady in "Costa Berling," made by Mauritz Stiller for the Swedish film industry in Sweden in 1922. Later she was brought to America by M-G-M where her first star part was in "The Torrent." She has made six for M-G-M.

Glenn Tryon started in as a two-reel comic for Hal Roach in 1924. In 1926 he was engaged by Universal where he made his first starring feature in "Painting the Town." He has made six others for U.

William Boyd started in as extra in 1918 and in 1926 was elevated to stardom by C. B. DeMille for his showing in "The Volga Boatman." He became a Pathe star and was starred in "Yankee Clipper." Since he has made five for Pathe.

Phyllis Haver started in 1920 and made stars "The Wise Woman" by Pathe in 1927. She has made five others for them, and was recently taken over by M-G-M.

Jack Muhlall played for a number of years as a leading man and co-star, entering the business in 1916. During 1927 he made his first starring feature, "The Butler and Eggs Man" for First National. Since then he has made four others.

Dorothy Mackall is also better known as a co-star who entered the business in 1922. First National gave her a chance to star in "The Whip," made in 1927. Since then he has starred in four others for F. N.

Jean Hersholt Jean Hersholt entered in 1911 and became a star in 1921, where he was for a number of years. It was as late as 1926 before he got his first chance to star in "The Old Soak," for Universal. Since he has appeared in four other star pictures.

Victor McLaglen entered in 1924 and was made a star by Fox in 1926, where he has appeared as a star in four other pictures.

George Bancroft is another new star, who worked in pictures five years before getting his chance with Paramount in 1927. He has appeared in four star pictures for Par.

Dolores Del Rio appeared in her first picture during 1925 as a featured player. In 1926 she was made a star in "Resurrection," produced by Edwin Carewe for United Artists. She is now making "Evangeline," her third starring picture. Meantime she has appeared as co-star in a number of other pictures produced by other companies.

Al Johnson is one of the three newer stars and has made three star features this year for First National. Charles (Buddy) Rogers, Paramount acting school graduate, was assured of stardom after he appeared opposite Mary Pickford in her last picture. Paramount decided to make star of him this year, during which time he has made two star features for them.

Al Johnson has made two star pictures during the two years of his association with the picture business and Warner Brothers. The two are "The Jazz Singer" and "Singing Fool."

After co-starring for a number of years for Sam Goldwyn, both Vilma Banky and Ronald Colman have branched out into individual screen stars this year, when Colman made "The Rescuer" and Vilma Banky "The Awakening." Both are now on their second star features.

100

THE M. C.

The m. c., or master of ceremonies, is an evolution of the mite clubs with their floor shows, where a confederer or regisseur became necessary, on occasion, to introduce the specialty acts and ballyhoo mediocrity talent into important audience reaction.

The purpose of this is twofold. The cabarets with their floor entertainment have no means of announcing the talent through slides or annunciators. The second reason is because the m. c. serves a very economic purpose of making the covert charge chumps believe that the 98c worth of talent being thrown at them is worth the \$3 and \$4 covert they are nicked for the privilege of sitting down around a small table, on an uncomfortable chair, in an ill-ventilated atmosphere and in imminent danger of destruction or damage to one's clothing, foot-gear, equilibrium or mental equilibrium.

Basically, the m. c. of the picture houses came into popularity for the same two purposes, although picture house talent could not be cheated on—much!—considering that the m. c. was strutting his stuff before a momentarily sane and cold sober audience which, under no illegal influence, does not accept a \$50 tap dancer as the world's best. So, primarily, the m. c., working as in a cafe, with a band behind him, became a super-salesman of his manager's wares. His was the task to ballyhoo his show into favorable public acceptance; to ease the way for audience reaction; to kid and jolly and cajole the audience into extraordinarily voluminous applause for the act, with the fundamental psychology that the more the audience works in applauding and acknowledging their appreciation of the show, the greater will be its collective belief that said entertainment is superior stage fare, and, ultimately, react to a return to the theatre.

The m. c., therefore, besides being a stage master of ceremonies is also another step away from a high-pressure super-salesman. Handcapped through lack of personal contact, he is faced with the problem of making his individual personality affect a large collection of people numbering up to 5,000 or more in one audience.

Just Fell In

Being an m. c. in a mammoth theatre is a veritable task for the stage confederer. He must be able to keep the audience in a high state of excitement, he could not possibly maintain a change of pace with new material for months at a time, or years, such as Paul Ash when at the Oriental, Chicago, or Walt Roesner, for the year he was at the Capitol, New York, or any of the m. c.'s reason the combination of his duties with maestro of his stage band was a windfall and lifesaver for the m. c. It gave him a respite from his monolog and chatter but also gave him an added responsibility of being musically proficient. This burden, in short order, was found to be grossly exaggerated. As long as he kept waving that stick and maintaining the average vo-do-do tempo, supplemented by distinctive mannerisms all his own, the mob didn't know the diff.

The main thing they are interested in is that the m. c. must be humorous and diverting while mastering, and that as a personality stage band leader, he is personable and possessed of some unusual ability.

The prove with what fortitude the average picture house m. c. must face the situation is exemplified by the case of Frank Beaton. He is the only dramatic legit zone m. c. He suffered a nervous breakdown and a second collapse because of the four-a-day show grind, and had to give up. He was with B. & K. at the Michigan, Detroit. Beaton was the juvenile lead in "Excess Baggage" and an expert trouper before sold the m. c. idea.

The m. c. must be physically shipshape, a condition he is almost forced into, considering that he is confined almost all day in a theatre and bound to a hard schedule, what with rehearsals, new shows weekly, etc. It compels him to early hours and regular habits, and in that wise he is better prepared than the average performer.

Colored M. C.

Fess Williams is the only colored m. c. If there are others hiding away, he is the only one at the L. & W. house, Regal, Chicago, on the

south side, where he doubles from the next-door Savoy ballroom.

Some musicians graduated out of the ranks into m. c.'s because of personality and the opportunities afforded by the growth in popularity of the new policy. Of late a few organizers, to save their theatre jobs have taken up the m. c. thing.

The future of the m. c.'s and stage band leader is uncertain. It is thought the m. c. vogue is on the wane. No striking indication as yet, and the curtailment of their numbers will only be brought about by the effect of sound pictures on theatre policies, which already are curtailing orchestra personnel, organists, etc. Personality is such a dominating factor, that the m. c. stage holder in some instances may stick for a long time.

The evolution next may be the shift of the stage m. c. into the pit for even closer contact with his audience. A. J. Balaban in Chicago is quoted as having ideas along those lines. It was practically tested when a stage show with a midge act and another with an Oriental troupe necessitated the absence of the regulation m. c., but as yet nothing definite of any such radical departure has been permanently decided upon.

Shuberts Lose on Appeal Before Appellate Division in House Case

The New York Appellate Division Friday reversed the lower court's previous ruling and granted an injunction in favor of Harry Rogers Theatrical Enterprises, Inc., against the Shuberts on the services of Billy House.

The rotund comedian bolted a Rogers managerial contract according to allegations to join Shuberts' "Luckee Girl" as principal comedian. Shuberts needed the fat funster and raised his salary from \$350 to \$1,000, ignoring Rogers.

In the lower court it was held that it would work irreparable damage to Shuberts if their musical comedy production, "Luckee Girl," was closed through having the principal comedian yanked out.

It may mean that Rogers has a cause for damage suit against Shuberts. Actual trial of the issues comes up in three or four months. Meantime, an overture of settlement from the Shuberts is reported being considered, the latter possibly recognizing the gravity of the situation in view of the reversal.

The opinion of reversal in Rogers' favor was one of the strongest handed down in a case of this nature.



ROSE KESSNER

Featured Comedienne with E. K. Nadel's Happiness Girls (What Sime in "Variety" thought)

"No less in the talent is Rose Kessner as the school teacher, and Rose won't mind the folks back home knowing she is kicking better and higher than any of the younger people in the turn and doing nicely in other ways, for Miss Kessner is always was the performer. And Rose looks so well she must be drawing John notes back stage."

Abcl.

Keith's New Times Sq. Theatre for Talkers

Radio-Keith-Orpheum is contemplating the construction of a new theatre in Times Square, of the large picture house type and as an outlet for the organization's talking pictures.

Question of a new theatre arose at a directors' meeting. It was tabled for further, but favorable, discussion.

According to Keith's, nothing is definitely set regarding the plans, but the project is practically assured.

From reports, the new theatre will not replace the Palace as the Keith circuit's principal vaudeville house, but will accentuate the talking screen over the accompanying stage shows.

It has been proposed to name the theatre Broadway and perpetuate the theatre title made homeless this week through the old Broadway's closing.

No site has been selected nor considered to date.



BRADLEY KING

Generally addressed in correspondence as "My Dear Sir" is this scenarist who in private life is Mrs. John Griffith Wray.

Mrs. King was borrowed by First National from M-G-M to do the adaptation and write the dialog on Richard Barthelmess' first all-talking picture "Weary River." When she finished that she was given a similar assignment on "The Squall" by the same company. As soon as this task is completed, she leaves for a two months' tour of Europe with Mr. Wray. "Pat and Mike," First National-Vitaphone.

Metropolitan Theatre Guide

(How to reach the vaudeville and picture (presentation) theatres in Greater New York and vicinity, taking Broadway and 42nd street as the starting point.)

KENTZ
(Palace Theatre Bldg., New York; John J. Ford, gen. mgr.; Major Thompson, gen. theatre mgr.; Danny Simmons, booking mgr. for N. Y. City.)

Heater (5 acts, split; H. A. Feldman, mgr.)—I. R. T. (Bronx Park) express to 17th street.

Coliseum (5 acts, split; E. H. Groh, mgr.)—I. R. T. (17th avenue) express to 151st street.

81st St. (6 acts, full week, Sun.; Robert Hawkins, mgr.)—I. R. T. (local) to 79th street; two blocks north; or Broadway car to door.

Fordham (5 acts, split; Chris Egan, mgr.)—I. R. T. shuttle to Grand Central, then Jerome avenue line (I. R. T.) to Fordham road; four blocks east.

Franklin (5 acts, split; S. Schwartz, mgr.)—I. R. T. express to Prospect avenue; one block north.

Hamilton (5 acts, split; P. W. Maguire, mgr.)—I. R. T. (17th avenue) express to 145th street; one block north on Broadway.

Hippodrome (5 acts, full week, Sun.; H. C. MacDonald, mgr.)—Two blocks north and one east on 6th avenue.

Jefferson (5 acts, split; Ed Lenhan, mgr.)—B. M. T. subway express to 14th street; one block east to 3d avenue.

Palace (5 acts, full week, Sun.; Elmer Rogers, mgr.)—Five blocks north on Broadway.

Regent (5 acts, split; R. E. Harrington, mgr.)—I. R. T. (Bronx Park) express to 151st street; one block north on Broadway.

Riverdale (5 acts, split; Robert Hawkins, mgr.)—I. R. T. express to 96th street; or Broadway car to door.

Royal (5 acts, split; R. Elder, mgr.)—I. R. T. (Bronx Park) express to 149th street.

Proctor's 86th St. (5 acts, split; H. Whitman, mgr.)—I. R. T. shuttle to Grand Central.

Proctor's 88th St. (5 acts, split; H. Whitman, mgr.)—B. M. T. subway to Lexington avenue; one block south.

BROOKLYN
Albee (5 acts, full week, Sun.; W. Kerrigan, mgr.)—B. M. T. express to DeKalb avenue.

Budavick (5 acts, split; B. Blatt, mgr.)—B. M. T. to Canal street; change for Canarsie line to Gates avenue; half block north.

Greenpoint (5 acts, split; D. MacDonald, mgr.)—B. M. T. to Queens Plaza; change for Flushing train to Jackson avenue, then Graham avenue car to theatre.

Kenmore (5 acts, split; L. Keimer, mgr.)—B. M. T. (Brighton) express to Canarsie.

Midwest (5 acts, split; J. Fotheringham, mgr.)—B. M. T. express to 14th street; change to 14th street line to Wyckoff avenue.

Prospect (5 acts, split; Wm. McNaughton, mgr.)—B. M. T. (4th avenue) express to 4th street.

Tilney (Coney Island) (5 acts, split; Wm. Stanion, mgr.)—B. M. T. (Coney Island) express to Stillwell avenue.

SUBURBAN
Fur Rockaway (Strand) (5 acts, split; T. Cavello, mgr.)—I. R. T. to Penn station; Fur Rockaway (Long Island) train to Fur Rockaway.

Jersey City (5 acts, split; J. Keale, mgr.)—B. M. T. or Broadway car to 33d street; change for Jersey City train to Journal Square.

Newark, N. J. (Proctor's) (5 acts, full week, Mon.; H. R. Emdo, mgr.)—I. R. T. to Penn station; then train to Newark; or B. M. T. to 53d street, then Hudson Tubes (Newark train) to Park place.

New Brunswick, N. J. (State) (5 acts, split; A. Anderson, mgr.)—I. R. T. to Penn station; then train to New Brunswick.

New Rochelle (Proctor's) (5 acts, split; E. Hart, mgr.)—I. R. T. shuttle or 42d street car to Grand Central, then N. Y. C. train to New Rochelle.

Union City, N. J. (Capitol) (5 acts, split; D. J. Burns, mgr.)—42d street (west-bound) car to Weehawken ferry; ferry to Union City, then car to theatre.

Yonkers (Proctor's) (5 acts, split; G. L. Elmer, mgr.)—I. R. T. shuttle or 42d street car to Grand Central, then N. Y. C. train to White Plains.

LOEWS
(Loew's Annex Bldg., 100 W. 40th street, New York City; J. H. Lubin, booking manager.)

NEW YORK CITY
American (5 acts, split; K. Holgerson, mgr.)—One block west to 8th avenue.

Beauford (5 acts, split; K. Bernstein, mgr.)—I. R. T. (Bronx Park) express to Simpson street; one block east, half south.

Emmerson (5 acts, split; Dolinsky, mgr.)—I. R. T. shuttle to Grand Central, then Lexington avenue (down-town) local to Astor place; one block east, two south.

Delancey St. (6 acts, split; Al Guterman, mgr.)—B. M. T. local to Canal street; change for Broadway car to door.

Fairmount (5 acts, split; Gratty, mgr.)—I. R. T. (Bronx Park) express to 145th street; change for car to Tremont avenue; two blocks east.

Grand (5 acts, split; H. C. Rogers, mgr.)—I. R. T. shuttle to Grand Central, then uptown (Jerome avenue) express to Fordham road.

Uptown (Jerome avenue) express to Fordham road.

Orpheum (5 acts, split; Ken Burt, mgr.)—I. R. T. local to 66th street, or Broadway car to door.

National (5 acts, split; Henry Loew, mgr.)—I. R. T. (Bronx Park) express to 145th street; one block east, half north.

Orpheum (5 acts, split; Barrecca, mgr.)—I. R. T. shuttle to Grand Central, then uptown express to 58th street; one block east, one north.

Uptown (Jerome avenue) express to Fordham road.

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BURLESQUE

Burlesque has narrowed its range on the stage and at the box office, until its remaining margin appears to be a very slight rim between it and extinction. Never a substantial division of amusement, always fearing the police, burlesque within this year, taking in the opposite ends of the two seasons involved, has been getting its bumps.

These bumps are in the general estimation of the public, where Burlesque, as raised considerably in public opinion of a kind by the Columbia Burlesque wheel, has been kicked to the very bottom by the present single wheel's, Mutual, usual type of performance, and the terrifying sort of "entertainment" spilled over any stage by the stock burlesque groups.

The Mutual wheel at present includes around 40 shows and as many theatres. There are about that number of stock burlesque troupes. Stock often plays in opposition to regular burlesque, with the Mutual shows called regular burlesque to more properly identify them as at least operated by an organization.

In the very nature of a Mutual wheel burlesque show a good performance is precluded. No Mutual manager or producer receives a sufficient income from his Mutual wheel route to produce even a good burlesque show. The exceptions on the wheel are not five.

While there are not 10 performers in burlesque who could be rightfully billed as an attraction with their troupe, meaning that not over 10 performers on the wheel own any rightful stage talent, the number rises through the producer being limited on income.

The producer is allowed a guaranteed amount weekly from the theatre. It is fixed below \$1,700. For that amount the producer must furnish a production, usually seven principals and a chorus of 12 girls, besides his stage crew and transportation. About 30 people in all compromise a Mutual burlesque troupe. This is an average of \$55 per person, or \$50, if the producer's permissible profit of \$200 weekly is deducted from the total.

Shows Look That Way

Mutual shows look as though they were operating under this salary handicap. Talent is so meagre in the companies that it is detected within the first 15 minutes of almost any performance. At the first entrance of the "comedians" they resort to suggestive scenes or dialog. That is always the indicator of a witless and humorless evening. While the women principals either do a cooch dance or sing in a vetted that may have been pleasing 20 years ago, or take part in the off side bits of business with the comedians.

Meanwhile the dependence of the Mutual show is on its chorus girls. The burlesque as ever is a "leg show." It existed for years on that reputation, in the days when light-colored legs could only be seen in a burlesque theatre. With the skin display extending into the musicals and other shows containing girls, burlesque had to seek a substitute. It hit upon the cooch dance. The cooch dance was not new to burlesque. Millie DeLeon, "The Girl in Blue," deceased, was a sensational draw in burlesque 15 years ago with her cooch dancing. Police of many cities stopped her exhibition.

With the general advent of the cooch dance, instead of having but one principal or dancer perform this body control contortional stepping nearly all of the women principals, and all of the chorus girls did it, singly or in unison. Little tricks of dressing or undressing accompanied it. When that extra attraction commenced to fade, some of the burlesque houses put in a runway, in order that the subroter and the choristers could get closer to the audience, with the Mutual wheel theatres slowly, but surely, as they are at present, drawing nearly entire stag audiences, day or night.

The Limit

Stock burlesque follows about the same formula, according to local conditions. Where local conditions permit, and this goes also for the wheel shows, with fixing or for other reasons, the burlesque performance now goes on under the limit in a burlesque performance is about the most disgusting stage show ever publicly presented. Through lack of talent and no creative powers in a Mutual wheel

troupe, each is a repetition. Week by week the same things by from faces. As burlesque draws but from a limited clientele, it must hold what audience it has, trying meanwhile to acquire additional patrons, to stand off its weekly losses in attendance. This is the Mutual's problem at present. To hold up its patronage from a surely willing audience that naturally grows tired of the same thing, even legs, week in and out.

No Money

As a money maker, burlesque is about washed up. Its profit at most is slight in any town. With the actors getting their salaries and the stage salary in burlesque, now seldom over \$75, and the producer's \$200 or more weekly profit, no Mutual wheel show can boast of its season's profit. If anyone on the Mutual wheel is making any real money, it probably is the Mutual booking office in New York. That and the Mutual's interest in some of the houses played.

Stock burlesque may thrive for a while in a new and fresh stand, but the records fail to reveal that any stock burlesque, other than in an exceptional instance or so, has long survived the bored feeling its performance gives. The stock burlesque owner, as a rule, wants to do a hideaway to keep himself in the background. While the fear of the police and the staking necessary to keep the stag performance going are sufficient to eat up most of any stock burlesque net.

Pictures have been injurious to burlesque. A large and clean theatre with a combination policy of film and stage shows at a scale beneath that burlesque charges have proven too strong for even the moronic males who support the burlesque shows. As the picture house stage usually has a girl act or entertainment, that equalizes on the leg portion, and is another set-back for the burlesque theatre.

Sam Scribner

How far burlesque can go is problematical. In the days when Sam Scribner ran the Columbia Burlesque wheel, he did much to advance the standing of that entertainment. Scribner also placed burlesque upon a better financial basis than it ever before had enjoyed. With the oncoming picture theatre, the opposition of the then arising Mutual wheel and the stock burlesque, Columbia was badly hit. Scribner did not want to compete with the dirt show promoted by the remainder of burlesque. He finally agreed that the Columbia should be merged into the Mutual, and Scribner retired from burlesque, after making a most commendable fight for many years.

Now with burlesque as it is, the Scribner way will likely be decided in time to arrive to have been the only way—the only savior of burlesque if it were or could be saved. At present the outlook for its future is quite slim and dim, for the dirt show can not live and burlesque at present is a dirt show.

Philly's Censor Stops "Young Love" Locally

Philadelphia, Dec. 29.

Frederick Poole, chief of the local theatre censor board, looked over the "Greenwich Village Follies" last week. He found nothing for deletion in the show but took exception to the lobby display frames. The censor ordered eight photos of the nude out of the frames, stating there were no such posings in the performance nor were they the same girls.

Gish-Rennie

"Young Love" booked here for next week, cancelled after Poole witnessed a performance at the Masque, New York. His attention was attracted to the billing which read: "A nice clean comedy about adultery." The line was quoted from Robert Benchley's review.

JAMAICA'S LEGIT STARTS

Hurtig & Seamon's new legit house, seating 1,800, at Jamaica, Long Island, opened New Year's Eve.

"Just a Minute," musical, the opening house becomes part of the subway circuit. Shubert's booking list without holding a piece of the house, as reported.



HELEN KANE

Extends Season's Greetings to the Entire World
"GOOD BOY!"
Hammerstein's Theatre, New York

A Boy, Laemmle and Sound—20 Years Ago

By D. D. H.
(David S. Hall)

Saranac, Dec. 15.

With sound!

How Carl Laemmle must laugh when he sees these words in electric light over a theatre. Why?

Turn back the pages some 20 years or more when Mr. Laemmle, head of Universal, conducted a film rental exchange on Lake street in Chicago. One day there arrived with numerous crates, boxes, etc., a boy with long, pointed shoes, from Germany. He went to work in Mr. Laemmle's basement and set up a picture machine and a talking machine. There was a little disk on the picture machine that had a little red hand connected by electric cable to the talking machine. When the talking machine was started this little hand started to move around the disk. Directly above and over this hand was another little black hand. When the crank of the picture machine was turned this hand was synchronized with the machine and the black hand turned so that all the operator had to do was to keep the two hands together.

In that basement, 20 years ago, was the first picture with sound. The first subject, as I recall it, was an orchestra, now known as a band. They played the "Blue Danube Waltz."

A couple of weeks ago I went into one of Broadway's picture theatres with "sound." The show started, the curtains parted, the picture commenced and the band played a symphony. "Blue Danube."

The boy with the pointed shoes, surely, no, it couldn't be. I must be back in Mr. Laemmle's basement. But no, I was wrong. It was just one of the latest pictures with noise—or sound.

Boy Went Home

The enterprising Mr. Laemmle's pictures 20 years previous were not acclaimed with hushhahs, hurrahs or cheers, alas and also alas. A few Halsted street nickelodeons played them, and that was about all. The boy with the pointed shoes packed his crates and returned home.

Maybe this had something to do with war. Who knows?

Not long after we were startled by the announcement that Thomas Edison had invented a talking picture. I went to the Palace theatre, Chicago, to see it. The subject was a comedy sketch. At times the dialog was only a couple of minutes behind the picture.

I might add that these (Edison's) didn't compare with those of the boy with the pointed shoes.

I may be wrong. But the most ornate picture theatre in New York advertised recently—

Pictures With Sound

Singer's Midgets

ARTS IN LABORATORY

Theatre Arts Institute, latest of the subscription art theatre groups, has taken over the Laboratory, New York, for three months, during which three productions will be given each in for a month.

The first will be "Cervantes" "A Jealous Old Man," relighting the house Jan. 27. Remaining two are "Sicilian Limer" by Phandello, and Shakespeare's "Coriolanus."

YEAR IN MUSIC

This year in the field of music has seen the sudden elevation of the value or musical copyrights into new importance, more than ever before, due to sound pictures. The picture talkers' effect, as with almost every other branch of the show business, bore directly on music.

It proved that song hits weren't everything. Good thespians played an important part in the rating of music publishers' standing. Several of the heretofore lesser firms came more and more to attention on the strength of this. That takes in Robbins, Sam Fox and Helwin, among the lesser publishers who, with no professional departments to speak of, never figured importantly in the former popular music field. The picture themes and the value of their original compositions did for them what pop song hits did for the others.

The picture theme song, as an individual song hit enterprise, is more fully covered elsewhere. Some of the firms strictly associated with pop song production themselves catapulted into the theme song field because they had the writers and the picture companies wanted the benefit of their creative ability. In this wise it gave Felst a smash hit seller like "Ramona" and "Jeannine" and DeSylva, Brown and Henderson, the current musical mop, "Sonny Boy."

As with pictures, the growth of the mechanical vogue, paved the way for the full realization of the authors, composers and publishers' ambitions as to the value of their copyrights. The current trend, but radio and the various other mechanical devices, found themselves dependent on individual bargaining arrangements with the music interests for the continuation of their enterprises.

Wire Companies

Wired Radio Inc. went far and fast to fortify itself with an amalgamated catalog culled from Vienna, Berlin and Budapest publishers, after making individual bids to some of the American publishers. It had to compromise on a licensing arrangement with the American Society of Composers, Authors and Publishers such as exists with kindred amusement enterprises where copyrighted music is performed for a profit.

The Western Electric Co., the RCA Photophone and Sonora-Dischord are licensed. Their seat taxes are surcharges on the regular tolls from exhibitors and other public admission entrepreneurs.

With all this increase in income, the mechanization seemed to have had a similar effect on some of the song creations this year. For a time, they were few far between, not counting the picture theme hits. One or two of these rearranged the standing of the various publishers almost over night because a theme song hit proved an immediate and big seller at a minimum of expense.

The so-called "popular" firms which, if they acquired a theme hit, refused to accept classification as picture music exploiters, decrying the sound film's influence on pop music. Its longevity is alleged to be very limited although the picture sources firmly picture business progress anywhere to stay. Whatever question about the talking screen that exists revolves about the dialog picture.

The close alliance between screen and music makes the latter more or less dependent on the outcome of the picture business. It is conceded that the talker is the more dominating of the two branches and since the music interests derive their income directly from the picture producers (who in turn go to the public via the exhibitors' box-office), the development of the talking picture will be the direct determining factor in the field of popular music for next season.

Money

Much that is favorable and optimistic—and drastic—is expected. Revision is anticipated on the knowledge that the electrical companies are now paying out such sums as \$20,000,000 which a pool of the 40 leading music publishers asked from the Radio Corp. of America for a lay-out.

This mechanical domination of the field of popular music by the electricals, when reported as a straight news story, set off an incredible hue and cry from several of the pop publishers who wanted to know if Variety was putting them out of business through sheer misadventure, such facts as Paramount's alliance

with Harms or Mervin's with Robbins Music Corp. (among the two notable tie-ups of two leading picture producers and distributors). What the music men couldn't or wouldn't understand was that Variety was making no disposition of anything; it was merely reporting a trade news event.

Changes and Additions

Aside from the picture phase, the past year in music differed only from other seasons through the entrance of new firms or alliances in the business.

Jerome Kelt bought out Jerome H. Remick, for instance, retaining the firm name as the Remick Music Corp., with Kelt as president, and Max and Louis Dreyfuss (Harms heads) as backers. Dreyfusses are said to have a piece of Walter Donaldson's firm (Donaldson, Douglas & Gumble, Inc.), which the latter deny. If the arrangement exists it is bound to give very sub rosa and not as openly aired as the Remick hook-up.

Similarly, the Dreyfusses are in on a third popular music firm, Bobby Crawford's DeSylva, Brown & Henderson, with that stellar writing trio giving DeS-B-H a quick look-in on production scores. Spier & Coslow was a new firm which came to attention with "Was It a Dream?" the waltz later taken over by Harms. Gene Austin, the Victor recording star and the Victor's best vocal selling artist (his "My Blue Heaven" disk went over 1,000,000 in sales, phenomenal), also incorporated himself to publish music and started off nicely.

Another new firm, Green & Stept, songwriting-publishing combo, got notice with their "That's My Weakness Now," which they sold back to Louis Bernstein, president of Shapiro, Bernstein & Co., Inc., for a fancy figure, after the latter had first turned it down in Mrs. The songwriters were formerly staff tunesmiths with S-B. Since "Weakness" they have not, as yet, repeated.

Another new composer-publisher is Vincent Youmans, who has Ray Long, the Hearst editor, associated.

Witmark's Strong Comeback

Witmark's veteran firm, after some adjustment of its affairs, is doing a strong comeback. E. B. Maris, another pioneer music man, has a valuable catalog of world-famous copyrights, and moves into his new building on West 46th street shortly.

There have been the notable highlights among the metropolitan music firms, not forgetting the current prominence of the former Jack Mills, Inc., firm, now known as Mills Music, Inc., and its success with the sensational "Blackbirds" revue. The Mills firm's popularity is attested to by the general good-will regarding the firm's elixir with something really big.

For the main, however, the year in music has been distinguished by the mechanical developments.

Unity

This concern by Big Business (pictures, bankers and the electrical) in pop music at least has produced one notable result, something which could not come of its own accord from within the music interests—unity. The invasion of Big Business compelled some community of interest among the rival publishers—and just how radical a departure in the music business such cordiality is can best be appreciated only by those in the music business.

It is doubtful whether in any other field there is so much similarity, double-crossing, double-dealing, duplicity and hokey, a condition that comes about not so much because of economical jealousy but a petty business of "landing a plug."

Abel

Marc MacDermott Critical

Los Angeles, Dec. 29.

Marc MacDermott, screen actor, is at the Windsor Hospital, Glendale, dangerously ill from stomach and liver disorders.

Physicians report his condition critical.

PICTURE IN WOODS

Chicago, Dec. 29.

With "Redemption" out of the Woods at the end of this week, house was dark, to probably report with "Night Ark." Winter picture, at \$2 top House is wired.

Colored Show Field

A year ago was more hope in Negro theatrical circles for the future than now. Many of the big things that indicated a hopefulness busted. But the Negro professional is still hopeful.

Individually some of the colored producers and players are better off financially than they were a year ago but that fortunate bunch is quite limited. In most cases where the Negro professionals have anything to show for their work it is the cold, clammy truth that the ofays (whites) are the potential reason behind the productions.

The road did not take kindly to the Negro outfits this year. Even the man who has yeasted production from one to five all colored outfits and who is colored himself found the travelling so rickety he pulled in all of his troupes but one. That lonely company isn't breaking any records. So it is that kind of a season!

An active producer like Irvin C. Miller for instance, referred to in a previous paragraph as a budding producer against bad odds on the road, recently remarked he is thinking of getting out of show biz altogether.

Among the bigger road ventures which flopped are Ethel Waters in a subsequent strand in Chicago; Miller and Lyles' sudden stop in the same berg in "Shuffle Along"; Ed. Daley's (white) unsuccessful attempt to revive a former Miller and Lyles outfit, "Rang Tang." There are more. The road sure dealt dandy poison and took the starch out of further immediate road tours.

White Producers Hit

The amazing b. o. click of (white) Lew Leslie's "Blackbirds," an all-Negro show in New York, resulted in the show's producer, Leslie, reported having other ofay backing, sending out a second and third company for the road. Just how the road will accept other shows without Bill (Bojangles) Robinson and Johnny Huggins is something else again. If it goes along to put the then Broadway wisdom in the colored show section will be the most foolish.

Colored show biz took a heart blow when one of its favorites, Florence Mills, passed away. It is doubtful if show business will ever produce another colored girl like Mills.

Colored Pictures

The Negro in American theatrics holds a niche and while the colored player hasn't done much in the way of joining the film stars of fame, 1929 may give him a better break. This all depends upon the success of "Hallelujah," which King Vidor made for Metro-Goldwyn-Mayer. A series of all-Negro films by some of the big picture producers is promised.

Among colored actors in a dramatic way a number of white-produced shows have given some of them a chance to acquire fame, yet the outsiders continue to be men who have been unquestionable leaders for several years. The list taken in Charles Gilpin and Paul Robeson.

Created Dances

To the colored show biz goes undisturbed credit for the George Whites may claim notwithstanding, for the Charleston and Blackbottom vogue of stage dancing. A colored girl named Ethel Ridley first did the Charleston in a show styled "Liza," while the b. b. bobbed up in "Dinah." Alberta Hunter had tried to do the b. b. in trend, with the Keith bookers forcing her to cut it because it was ascribed as being vulgar in movement.

Colored stocks are not so many. A few have survived, but have been crushed low, so much so that their presentments are generally done on the miniature style. This is a short-timed musical revue sandwiched in between a stock piece and a feature film. This seemed a pity when the fame of such a company as the Lafayette Players had established itself as about the class of the Negro stocks. The first colored stock of any note appeared in 1907 when Ted Green stepped out and held sway for some time in Negro theatres.

The T. O. B. A., where many a colored act has lived, died and passed out of the picture as far as landing on Broadway as stars, has given coffee and—many a colored combo that otherwise would have never played anything but the streets or the gin parlors.

Overnight Show

Yet the T. O. B. A. failed to give the producers the proper support. One by one they gave up the ship,

June's Song Savior

When "Polly," Arthur Hammerstein's new musical show was brought back to New York for fixing, June, the English ingenue, told the manager that unless she was given a stand-out song she would sail back. Business of digging up a number for interpolation. Hammer called in composers and put it to them.

"Sing a Song in the Rain," which the firm has had as an ace in the hole for several years was suggested. It went into the show and is the hit of "Polly," which reopened out of town and is due on Broadway next week.

The number was composed by Harry Rosenthal, lyric by Irving Caesar, and originally sung in "Bamboula," a London flop. It was in two show shows over here—Geraldine Farrar operetta that stranded in Hartford a year or so back, and in "Betsey," a Ziegfeld flopper.

With the T. O. B. A. operators forced to take whatever was thrown their way in the matter of shows. Most of these were thrown together overnight. A few acts would be assembled, a few numbers staged and the T. O. B. A. would have a show.

Then came what appeared the salvation. A Negro circuit which would produce shows complete and then rotating along as the bigger burlesque circuits did in the old days. Everything to start on a systematic basis. It worked out on paper, but when the time came to wheel along a cog or two slipped and things didn't seem so rosy. Some of the shows disbanded; owing to lack of b. o. returns, while others found themselves floundering where they were favorites and the cities sadly in need of some sort of colored entertainment.

The proposed circuit has hopes; it may land some day, but this season put a crimp in the aspirations of the white men who launched it.

Depend on Ofays

If it weren't for the white producers with their "Show Boat," "Lulu Belle," "Goin' Home" and "Porgy" productions the theatrical season would be mighty lean pickings for the private Negro players. There are other shows put on by ofays that employ Negroes, but these four show what the colored people must depend upon to get anywhere.

The stage has done well by the Negro, although he has yet to assert his producing right in it. The screen has just started to give him a break. The concert field is only productive in a real way with a few Negro attractions getting anywhere. This includes the Ufa Jubilee Singers, Roland Haynes and such stages as Robeson, Jules Blodson and Daniel Haynes when not otherwise stage engaged.

Radio is an in-and-out. Some of the colored bands get plenty of air work. A few hours during the stage workers for a song or dance. Yet an ofay hour like Moran and Mack gives such composers and writers as E. Luecke Roberts and Alex. Rogers some weekly pay that they deserve, as they supply the ofay comics with their material and accompaniments.

And the Rogers and Roberts company, which long has been prominent in show writing, starts the new year with perhaps better prospects of getting more money and more prestige. Other colored writers are getting a fling here and there, but the R. & R. team has been the only one to stand and stick together.

Tap Dancing

Little is heard these days of what the Negro has done for the shows in the way of tap dancing. So necessary has it become that most of the big dancing professionals are devoting their outside time to teaching the ofays tap stepping.

Heading the list is the Billy Pierce studio, where the Pierce and Buddy Bradley combination has shown the intricacies of the Negro style of syncopated steps that all musicals demand.

When December, 1929, presents itself the race is confident, despite setbacks and disasters, that the greatest strides ever will be made on stage, screen and radio.

Mark



A New "Find" in Songland
ELINOR CHARIER
The Youthful, Sugar-Coated Singing Comedian
Now touring the Stanley Theatres.
Direction: LYONS & LYONS

Ziegfeld's Reason for Roof

The reopening of the Midnight Frolic, designed as the class play among New York's night retreats, has caused some speculation as to why Ziegfeld spent \$75,000 remodeling the once famous roof at a time when he is in the most active producing streak in his career. It may be a hunch that Ziegfeld wants his own place to hang out at night, and that may go for Billie Burke, Hastings-on-the-Hudson is far from the bright lights.

The Midnight Frolic formerly was a great meeting place for newspaper people and showmen. Everybody in the know along Broadway seemed to drift to Ziegfeld's unusual cabaret atop the New Amsterdam.

What with the Frolic reduced in capacity and the back floor virtually shut off from the floor (slightly terraced) the demand for parking space should be greater than in the old days. Ziegfeld blew out on the Frolic when prohibition came. It has since been demonstrated that class night places may be profitable without selling.

'SQUEALER' TALKING FOR FOX

"The Squealer," current at the Forrest, New York, has been acquired by Fox for a talker.

Clarke Silvernail will direct the talker for Fox as his first assignment on the Fox directorial staff.

Booze, Dames and Headaches

Times Square, from Square to Circle, still holds its own as Racketeer's Paradise. At night a few sharpies have always liked the Square for easy picking. Before it was more or less under cover, handled with finesse, but now brazenly.

It doesn't take an old timer to make a safe guess that the new, crooked Square is a crystallization of the old Bowery and Tenderloin. Every gimmick imaginable goes on the Big Street, from fake auction rooms to shell game, dancin'-baited speakeasies operating openly, creepers and badger workers with improved methods, undercover rendezvous of intermediate sex, luring Freudian students, and everything else the former vice belts ever had.

Neither the Better Business Men's nor Broadway Merchants' Association has been able to stem the tide of the downtown gentry who moved up, and all agree the take in the Square is better than it ever was downtown.

In the past year the auction racket has grown to such proportions that it will soon be necessary to establish a circuit for auctioneers and guarantee writers. It's been so good that a number of actors have gone into it.

Landmarks Remain

Architecturally the Square has seen few changes, a new hotel or two, a new theatre now and then, and the usual flipping up of the streets. Landmarks standing a year ago are still there and will probably remain for a while. More bus terminals through increased operation of Interurban lines to pilot home the after-theatre mob missing trains, and most miss. Traffic worse than ever and no solution.

Also Huber's freak show on 42d street, giving that alley a 14th streetish atmosphere that once was Huber's.

Crowds, plenty of crowds, prom-

9 B'way Shows in Cut Rates for New Year's Eve Last Week; Biz Very Bad

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: "Poppa"—Bad. "Potiphar's Wife"—Bad. "Falstaff"—Bad. "Hello Daddy"—Good.

Glandular Comedy Toned Down by Producer

"Daylight Saving," glandular comedy by Thomas Robinson, reported undergoing a purifying process in rehearsal, to avoid the dirt show axe figured to swipe it down if brought in in its original shape or sooner.

Theme of the piece has grandmother and granddaughter in competition to land a young scientist with grandma epping after under- going a glandular rejuvenation process.

Richard Herndon, producer, has been more or less leary of the semi-clinical opus and ordered the toning down process with consent of author. The theme stays but the dialog will be considerably dumfuzzed before it starts at Albany, N. Y., Jan. 7, prior to its New York entrance.

Cast includes Aline McMahon, John Milner, Romney Brent, John L. Shine, Mary Stills, Edward Bradley and others.

Theo. Roberts' Will

Los Angeles, Dec. 29. The will of Theodore Roberts, veteran screen actor, disposing of an estate valued at "more than \$10,000," was filed for probate, naming Edward R. Higgins, a commercial illustrator of New York and nephew of the actor, as sole legatee.

In his will the actor stated that he was bequeathing everything to Higgins because the nephew, like himself, had made his own headway in the world without the assistance or encouragement of the remaining relatives.

enading the slated boardwalk from 34th to 69th street night and day. A motley throng. At 34th, shoppers, sandwich men, window shoppers and idlers. Further up, the Garment Exchange with its models, arguing; business men settling deals on the curb while holding up pedestrian traffic.

Everybody

From Square to Circle, sightseers, theatre patrons, unemployed actors and actresses making the rounds seeking employment; street fakers offering their wares and watching for cops; handbook men, three-card monte boys, touts, tipsters and steers for speakeasies.

All of this by day. And at night another mob more or less of the same gentry. At night a blaze of Mazda lamp, emblazons a beacon for the chump and his money. It's a toss whether the gyp night club, the speak or what, gets him.

Plenty of competition among the speakeasies with male and female steers not nightly to grab the newcomer to their respective joints. If he looks good and hasn't fallen arches. With the dame angle working for the Square the speak thing is as good as over, for the old Tenderloin joints mostly are employing the racket.

Booze Main Industry

The speakeasies are the main industry of the Square after dark. Few of the usual prop conversation of the talk 'em girls who probably the same remain for a while. More bus terminals through increased operation of Interurban lines to pilot home the after-theatre mob missing trains, and most miss. Traffic worse than ever and no solution.

Also Huber's freak show on 42d street, giving that alley a 14th streetish atmosphere that once was Huber's.

Crowds, plenty of crowds, prom-

snapped out of the pre-Christmas slump on Dec. 25, but it didn't. Holiday night trade was bad. Wednesday night was worse.

Thursday Broadway realized that this is a terrible season. It was admitted that legit grosses for the first half of the week were worse than the week before Christmas. That has never been heard of before.

Matinee and night business on Thursday and for the balance of the week perked up enough to hearten most of the showmen. Yet there was little sustenance nor comfort for the producers who were still struggling in the box, hoping for a holiday harvest.

It is a fact that the New Year's separation from Christmas is not a good break. It is also true that the day before Christmas, in fact that day itself, and the next day are generally off. Managers seemed to have forgotten that and because of the feeling that is akin to panic.

There are enough poor shows on the board. But in past holiday seasons there may have been as many. Yet never has there been a time that one week before New Year's eve there have been tickets for nine attractions available in cut rates. Indications were that more than double as many attractions would be represented in the bargain marts before the populace invaded the Big Street to celebrate the coming of 1929.

Legit managers pretend to sense the coming of talking pictures, either in musical comedy or dramatic form. Some are wiring houses "just to be ready." That is not quite understandable to the picture people themselves.

No Talking Smashes

Here is Broadway with several talking picture specials priced at \$2 top, but those attractions have not been able to land as smashes, other than Johnson's. The picture crowd is speculating whether such talkers are the thing at a time when legitimate house operators talk about "getting ready."

During last week there were committee meetings of managers with the expressed idea of easing up the situation. Managers are meeting with Equity and the authors, apparently finally frightened into action. That sort of co-operation was slated to have started last summer. Something may come of these conferences, that is, if the three outstanding factors (producers, actors, authors) establish a real functioning organization. They may call the laboring allies in consultation.

Four shows were suddenly added to the outgoing list Saturday. At least five more will leave this week but more than that are likely to stop. "The Grey Fox" will make way for "Street Scene," opening next week at the Playhouse; "A Play Without a Name" vacates the Booth which gets "The Marriage Bed"; "Bible" will leave the Edenland, dark next week; "Good News" goes to the road from Chanin's 46th Street which will offer "Follow Thru" next Monday; "Night Hostess" closed at the Vanderbilt Saturday at which time "The Lady of the Orchids" stopped at the Miller and "Exceeding Small" withdrawn from the Garrick and "The Street Walk" this week. "Sakura" was withdrawn from the Belmont after one week, "The Royal Box" resuming there.

Other new shows for next week are "Gypsy," Klaw; "Polly," Lyric; "The Vermont," "Skyrocket," Miller; "The Doctor's Wench" (first called "The Lady of Newgate") was slated next week at the Hudson but was reported cancelled. That might give "Tonight at 12" a lease of life, instead of passing out. "One Mile Up" may also reach town next week.

"HELLO" GOING OUT

Two weeks' notice has been posted at the Casino, New York, taking "Hello Yourself" with its band-stars, Waring's Pennsylvanians, out on Jan. 12. Show goes to Chi for a run.

Bernard DeVitt, Waring's high-powered publicist, leaves today for Chi to lobby the Waring Pennsylvanians in advance.

Edie

The Trade Papers

A consolidation of two picture trade weeklies and the virtual abandonment of theatricals by another sheet have been the outstanding of the year among the trade papers of the show business.

This does not comprehend the regional film trade papers throughout the country, which print bi-monthly or so. They are wholly local and some are now in strings. Eventually the regionals may find themselves in a financial corporation, much like the Motion Picture News as one film trade paper among many others in a holding and banker-backed corporation.

Moving Picture World and Exhibitors Herald were the weeklies to merge. Both names remain in the title of the joined weekly. From accounts the merger did not work out as Martin J. Quinn, publisher of the Herald and the promoter of the combine, had anticipated. He thought the Herald, his own paper, was sufficiently entrenched in small town channels, and wanted the World to carry the Herald higher up, into the deluxe papers and executive offices. Trade reports are that this has not been accomplished; that the combined Herald-World presents no more strength collectively than either of the papers had individually before the merger.

The New York Morning Telegraph, under a new ownership, practically abandoned its show departments by casting out the vaudeville and burlesque, with a limitation on legit and pictures, but still carrying a department on the latter two. Formerly the Telegraph had gotten out a Sunday amusement tabloid section with the standard size issue of that day. It was such an apparent imitation of Variety's make-up that one advertising chief in a picture office informed a soliciting Telegraph man that if the Telegraph thought Variety was worth copying in that acute manner, why should he not take that hint and advertise in the original instead of the imitation?

For 30 Years

The Telegraph for over 30 years had maintained it was a theatrical authority and divided its space between sports, mostly racing, and theatricals. Either 20 or 25 cents the annual income for the Telegraph from vaudeville alone was \$150,000. When it recently abandoned vaudeville, its yearly income from that field did not reach \$25,000. Telegraph also for many years was subservient to E. F. Albee and A. L. Erlanger. Either one of these circuit heads could tell the daily what to do over the phone, and it did it. Under the present direction of the Telegraph it is mainly sports, with a new and English-looking type and make-up that has brought conflicting opinions.

With the abolishment of the vaudeville and burlesque, together with the Impression the Telegraph is out to be a class sports daily only, its theatrical circulation completely melted away. That never had shown any strength, however, during the past five years, with the Telegraph losing nearly all of its once considerable circulation outside of New York. As a racing daily with charts, the Telegraph must find its racing circulation outside of New York within 12 hours.

The Picture News

The Motion Picture News, at one time and for quite a while the leader among the picture trade papers, appears to be doing that doubtful honor at present for the weeklies with the Exhibitor-World. Under the leadership of William Johnson, the News ran into first place, but of late months seemed to be dropping off. It is said that since the News became "financed" by a group of miscellaneous trade papers there has been pressure behind for more ginger. The latest report has been that Earl Hudson, former picture director and who recently assumed charge of the News' coast office, will become its general manager in New York. Freddie Schaefer, formerly with Variety and more lately with coast picture concerns, is also said to be in an executive editorial position on the News.

The Film Daily with Jack Allin-co and Maurice Kahn as its conductors, is almost alone in its field as a trade paper of this title. An opposing sheet, shortly taken over by Arthur James, is called the Exhibitors Daily Review, but without influence, having fallen quite low before James took it over. James' other trade paper, Pictures Today, is a weekly.

It has seemed for years the strictly picture trade papers were

so far under the dominance of their largest advertisers their actual value to the picture trade reading public must necessarily have been materially lessened. Too much "politics" in the news and editorials.

Also the picture papers appear to have their own peculiar method of contradicting one another's stories. If the scheme is to "show up" the other paper, the balance looks to be even.

Business Gone

A grave error of the picture trade papers was in permitting the Hays office to intervene in their business. Whether the film papers believed they had the strength to resist or whether again the advertising influence exerted itself there as it has so many other times of course is not known.

The picture trade with its mergers, chains and combinations, all narrowing the field, has never again present the rosy prospects to its trade papers as of years ago, when the Motion Picture World was flooded with so much business its yearly net seldom ran under \$300,000 and later the Motion Picture News nearly duplicated that profit.

Those and other picture trade papers should never blame anyone but themselves. They were bullied, kidded and threatened, and each got over in its turn, for the publicity and advertising men of the distributors and exhibitors were the trade paper publishers. And that is agreeing that the coin thing if it entered at all was merely by way of the payroll in individual instances the rest looked like "advertising" exclusively.

Stage Papers

With the Telegraph out as a stage trade paper, there is little change amongst the weeklies of that field. Stage trade papers for some reason have never been on a friendly basis with one another. From the Variety point of view, it's difficult to even consider in any sort of a friendly spirit a stage paper over here. It's much different with the film papers. In all of its serious fights with influential show managements, Variety, besides handling its fights in such manner as it deemed best, has been beset from the underside by the other show papers. Most of them have proven to be journalistic scavengers. With Variety battling for its existence and independence, kicking the fight as well for all of the trade press, if Variety could be successful, that same stage press in every way and action attempts to aid the managements in beating down this paper.

It has been the same for over 15 years. In its every management fight Variety would feel underneath the attempts of its competitors to help tear it down. The managers in those fights intended to destroy Variety. They wanted to and said they would. And the stage trade press, other than the Billboard in Variety's fight recently quoted with Keith's, always tried to aid them in that attempt.

Bad Methods

Another vicious angle of the stage trade press is their business killing tactics. Variety suffers to thousands of dollars yearly through the follow-up methods of the other papers with professional (show) advertisers. Many show people are indifferent to the appeals of the stage press when following up a Variety advertiser. They merely refuse to listen or talk to their solicitors. Others figure the cost of a Variety ad is too high, if they must place the same ad in the other show papers. The music publishers have solved the advertising angle by advertising in the papers selected and refusing to even talk it over with any paper they do not care for as a medium.

Billboard Outdoors

The Billboard retains its same position as the sole trade paper for the outdoor show business. Early in the fall it decided to go more extensively into the stage end, including pictures, and made extravagant promises of what it expected to do. Nothing came of it. The outdoor business is precarious at present and growing more so. But the Billboard is supreme in it.

A house organ, Vaudeville News, of the N. Y. A. doesn't know its future. It has only a few subscribers and a prepared list of about 400 names outside of the show business. E. F. Albee wants the News sent to weekly. Chances are that as a giveaway or especially a house organ, it usually finds the waste basket. The fact that free list evil is also active with some of the



Season's Greetings from AUSTRALIA
CHARLEY SYLBER
COMEDIAN
and outstanding hit of "Rio Rita's" sensational success

MALEVINSKY A WOW AMONG THE LAWYERS

The \$3,000,000 "Able's Irish Rose" plagiarism suit by Anne Nichols against Universal Pictures Corp. was continued Monday and will probably last the rest of this week, before Judge Henry W. Goddard in the Federal district court for New York.

M. L. Malevinsky of O'Brien, Malevinsky & Driscoll, counsel for Miss Nichols, garnered plenty of attention and newspaper space for himself through his erudite handling of the Nichols' prosecution. Former Secretary of State Charles Evans Hughes, who is the legal ace-in-the-hole for the prosecution, will not enter the scene until the summation. Former Governor Nathan L. Miller for Universal is proceeding along the lines of Shakespeare and the "Romeo and Juliet" parable of inter-marriage.

Malevinsky topped that by going back to Aristotle and, as an expert witness, on the witness stand, the barrister went into the history and construction of the drama in a manner that wowed the legal light on the scene. Malevinsky, it was disclosed, is the author of a profound dramaturgical work which Brentanos published two years ago.

Miss Nichols was a poor witness for herself. She admitted that she got the idea for "Able" from a life story, had never read Shakespeare and just barely heard of the Bard of Avon.

Universal's "Cohens and Kellys," the first of the subsequent series, is alleged to be the infringing work. U. contends that the late Aaron Hoffman's play, "The Blockade," was the foundation for "Cohens and Kellys."

If Miss Nichols can prove an infringement or plagiarism, her \$3,000,000 damage claim is predicated on the subsequent poor financial returns from the Paramount imitation of her "Able" money-maker.

film trade papers, and also the basket.

Zit's Weekly still alleges a theatrical coloring. It has toned down of late in its scandal end, probably in fear of the district attorneys, either U. S. or local. Zit's publisher, C. F. Zittel, was formerly an ad solicitor before publishing, and he is still soliciting, in person, mostly by phone. His whining gets him something now and then, in business and reputation.

Variety

Variety probably remains about the same, a mixed sheet trying to cover all of the show business, and the fact that it is making a bum of itself trying. Its hook-up is very heavy, and though selling at 25c on the stands, this paper is far less prosperous than it looks some weeks.

Variety's sloppy way of writing and printing is likely to laugh at those who know, but no way has been discovered to rectify its faults. The latter must be plenty to newspaper men if they ever read Variety, for those in Variety's offices can see 100 holes in the sheet every time it comes out. So this paper continues to be the same terrible exhibit of newspaper work it always has been.

RADIO

Not much stirring in the other field that wasn't a natural development of radio's natural growth.

The most startling outstanding program features occurred in the very first week of 1928 and repeated again some months later by the Dodge Brothers in an automotive exploitation ballyhoo to plug the Dodge product.

It was generally conceded that the employment of the outstanding names of the stage, screen and musical fields gave Dodge more valuable exploitation than if it paid ten times as much more for its equivalent in regulation printer's ink and billboard advertising.

From that radio, under the complacent supervision of the National Broadcasting Co., set itself to the task of maintaining a consistently high standard on the air. Regular weekly hours by commercial accounts were given more and more special "special radio products" were payrolled almost consistently by all advertisers to insure the quality of the programs.

The matter of names was gradually relegated in secondary importance to the problem of well-balanced weekly other programs at a medium of expense but with a plenitude of kneaded diversification. It had long since been proved that the names were too sharply contrasted to the general mediocrity of the surrounding show, and that by this very contrast the bills were generally unsatisfactory.

Those regular hours requiring names aligned themselves with some representative booking agent as a source for the change of features, dovetailed into the continuity.

On the matter of continuity, the names of the radio author asserted itself more and more. Plot, scenario and construction are essential to the success of a good commercial hour as is the talent.

Columbia System

The NBC's success brought the Columbia Broadcasting system into the field as its second most important contender with two or three other giant networks reading themselves to similarly invade the commercial broadcasting ether area.

NBC's interlocked affiliation with the American Telephone & Telegraph Co. gives that chain the advantage over all for the leasing of land wire facilities.

Radio proved its worth anew later in the year as a disseminator of

news events, particularly in the political campaign, sports such as football and other topics of the moment. The stations are still trying to build up a newspaper of its own through announced summaries of news events, its arrangement with news service, a stock market quotations, daily baseball or football scores.

Educational

Radio as an educational factor was also stressed. Its importance to everyday entertainment is taken for granted, but the idea of service is a current important development. That takes in weather reports, market conditions, food quotations, correct time, talks on dieting and food (usually tied up commercially with cereal or food manufacturers), and kindred appeals for the feminine "household."

The after-dinner stuff is, of course, chiefly entertaining, with the musical motif predominating, via bands and vocals, although occasional talks of educational, topical or general interest, along with other services, other playlets and the like.

Wired radio made a bid anew for public interest with information of its practical invasion of the wired entertainment field by next spring.

The new wave-lengths played havoc for a time, but are being adjusted. Some of the heretofore popular stations found themselves suffering on the matter of reception and range.

The lesser stations, overwhelmed by the chain links in the giant networks, have been forced to accept anything and everything that will pay a fee for the use of their facilities. That includes phoney stock salesmen, radio-ballyhoo medicine men, furniture and household commodity peddlers and every type of merchandizing, including that of bootlegging. This was caught once with price quotations for the "white stuff" (gin) and a phone number were plugged after midnight from an outlying station.

Radio, quite the center of discussion for some years, somehow has been displaced in the public eye for the moment or longer by the movie talker craze. But radio, unlike the indefinite outlook on the matter of the talkers, is here to stay, as much a part of contemporary interest as baseball, the weather and prognostications on Where IS This Jazz Age Leading Us To?

Abel.

Chicago Nearly Vaude Barren

Chicago, Dec. 23.

Turning back the pages of the year just past finds the vaudeville situation in Chicago anything but bright and shiny and facing the new year with a haggard and forlorn outlook. A year ago, and before the year was over, it was generally opinioned that the bottom had dropped out of vaude in this town, while it was conceded conditions were disastrous.

Developments in the course of 1928 have more than borne out predictions. On the horizon of 1929 there appears no immediate or future relief. The rapid and revolutionary strides show business have made during the past year all over the country have left its impression and result here as elsewhere.

The final blow against vaude was struck by the sound and talking films which hit this town with a bang and are now firmly entrenched. There are over 40 picture houses now wired in Chicago, of which 14 are deluxe theatres in and out of the loop. These are pitted against one two-a-day; one continuous and three split-week vaude stands in this city which at one time supported from 8 to 10 weeks of vaude.

Of the heavy load shifts and changes during the year nothing has been more outstanding, in example than the decline of the Ass'n (Keith-Orpheum), and with it the demise of Sam "Kut" Kahl and his tyrannical regime. The W. V. M. A. (Ass'n), for many years a strong-sold force, though the industry's worst, suffered the severest blow of all. That once powerful leading medium slowly dwindled and is now but a faded memory of a tradition that has passed away.

In a comparatively short time the W. V. M. A. lost over 20 houses in Chicago alone. The picture and standing practically alone on opposite sides of town, there is left but two houses that still cling to

the tradition and are playing 10 acts a week each on a split policy.

Actors who in years gone by made this town their favorite stamping ground are now stamping out to a different tune. Their field here is now practically barren. All that is actually left right in town is the two split up weeks from the Ass'n, about four days from the Carrell office, same number from the Billy Diamond-Carrell office, two days from Bert Levey and about a week from Johnny Jones-Lewis Western. Pantages formerly had one week at a time around here, but now has nothing.

The plentiful days of way back when—Are no more. Production acts can't even get two weeks' break in time around here. Agents now look at these turns cold at the Belmont or Englewood or take a showing date for nothing.

Still there are these hundreds of actors around, waiting for a break. When it will come from no better they nor anyone else can tell.

Bronx O. H. Out

So far as legitimate attractions are concerned the Bronx opera house will be locked up Saturday. It has been of the subway circuit for years but registered the lowest grosses of all the neighborhood houses.

'Macbeth' in Auditoriums

George C. Tyler's "Macbeth" leaves its road tour at the Masonic Auditorium, Detroit, Jan. 15, for two weeks and opens at the Auditorium, Chicago, Jan. 16.

Tyler is founding up bookings of "Macbeth" in auditoriums as possible for "Macbeth," giving them preference over theatres where large capacity obtains.

Hollywood's Contracted Talent

Los Angeles, Dec. 20.

Though many changes have been brought about this year by sound pictures, Hollywood studios have not decreased their total number of contract people. While some occupations have been eliminated from contracts, others have been increased or added, making a total of 760 staff people under contract today, as against 759 at this time last year.

A survey of all people under term contracts of six months to five years comparison to the number of people on contract last year shows the executive list to be most affected in reduction. The executive group shows a total of 130 last year, as against 97 now.

Directors also show a small reduction of five with 147 in 1927, against 142 today. Writers have an increase with 139 last year, against 135 this year, mostly attributed to producers seeking and tying up new material for the talkers also accountable for a reduction in number of contract players.

Players show a total of 290 for last year, with 271 accounted for this year. This latter figure was due to decrease during the ensuing year as the talking pictures will demand experienced stage players and a larger variety of screen personalities. With this condition to face, the producers are already

mark. Men writers with stage experience are Al Bousberg, James Gleason, Stuart Patton, E. R. Schayer, Ralph Spence, Norman Houston, L. Lipton, E. J. Mayer, Byron Morgan, R. L. Schrock, Waldemar Youn, A. P. Younger, F. Hugh Herbert, Joe Farnham, and Robert Hopkirk. Without stage experience are Morton Blumenstock, K. Bohm, Frank Butler, H. S. Drago, Robert Harris, Brown Holmes, J. H. Lawson, J. Neville, F. Niblo, Jr., H. Rideout, M. Ruthven, Dale Van Every, Lt.-Com. Wood, E. Baldwin, and E. B. Pagano.

Among the players are six women with stage experience. They are Madeline Davis, Greta Garbo, Renee Adoree, Josephine Dunn, Joan Crawford, Mary Doran, Dorothy Sebastian, Lella Hyams, and Polly Moran. Without are Norma Shearer, Dorothy Janis, Gwen Lee, Anita Page, Elaine Furlong, Reuel Torres, and Fay Webb. Men players with stage experience are Lon Chaney, John Gilbert, Buster Keaton, Ramon Novarro, George K. Arthur, Nils Asther, Lionel Barrymore, Conrad Nagel, Edward Nugent, Bert Roach, and Lewis Stone. Without are William Haines, John Mack Brown, Karl Dane, and James Murray.

Sound technicians under contract here are D. Shearer, W. C. Miller, O. C. Ceccerini, A. N. Fenton, O. L. Dupp, G. A. Burns, J. R. Franks, J. K. Brock, Wm. Beyer, LeRoy

Sylvia Field, and Helen Twelvetrees. Without are: Janet Gaylor, Mary Astor, June Collier, Sally Phipps, Maria Alba, Lola Salvi, Lita Tor, Ada Williams, Betty Collins, Lapita Tovar and Della Magana.

Men players with stage experience are: Edmund Lowe, Charles Morice, Harry Norton, Marie Foxe, Victor McLaglen, Farrell Macdonald, Paul Vincent, Arthur Stone, Paul Page, Bobby Clark, Clifford Dempsey, Charles Eaton, Gilbert Emery, Paul McCullough, Frank Graham, Lumsden Hare, Arnold Lucy, Paul Muni, Donald Galla and Robert Edison. Without are: Charles Farrell, George O'Brien, Nick Stuart, David Rollins, Don Terry, Rex Bell, Gino Coni, A. Camellas, O. Gulherme, Ivan Linow, Juan Sedillo and Warren Hymer.

Contract cameramen are: D. Clark, G. MacWilliam, L. W. O'Connell, J. August, C. Wells, E. Palmer, S. Wagner, C. Van Enger, C. Clark, C. Lyons, G. Eastman, G. Schmitz, L. Andriot, S. Halprin, B. Kiene, G. Meehan and A. Edeson.

Paramount has a total of 125 people under contract as compared with 99 last year. Executives are: J. L. Lasky, B. P. Schulberg, A. A. Kaufman, H. M. Goetz, J. J. Gahn, D. O. Seznick, B. P. Fineman, H. Turnbull, L. D. Lighton, J. G. Bachman, V. Voyda, B. F. Zeldman, E. L. Shelton, F. Dalig, T. Banton, G. N. Bates, J. Wilkinson and A. Reeve. Directors with stage experience are: Clarence Badger, Louis Gasnier, L. Berger, J. Cromwell, E. Knopf, E. Lubitsch, Lother Mendez, Victor Schertzinger and R. Milton With-

cameramen are: E. Cronjager, H. Fischbeck, H. Gerrard, A. Gilks, V. Milner, and W. Rand. Other technicians are: O. W. Roberts, F. Berler, H. Drler, A. Smith and S. Vorkapitch.

Universal Studios have a total of 57 contract people this year as against 47 last year. Their executives are: Robert Welch, M. Pivar, H. Decker, C. R. Hunter, P. Kohner, E. Montagne, W. L. Wright, J. Cherniavsky and Johnna Matheson. Directors with stage experience are: William Craft, Paul Fajos, Paul Lonj, H. Pollard, W. Ruggles and Edward Sloman. Without are: R. H. Smith, E. Laemmle, F. Neubauer and W. Wyler. Writers with stage experience are: Walter Anthony and Paul Snell. Without are: A. DeMond and T. Reed.

Women players with stage experience are: Kathryn Crawford, Beth Laemmle, Mary Nolan, L. Rayne Duval and Fritz Felt. Without are: Elene Aristi, Dorothy Gulliver, Barbara Kent, Laura La Plante, Mary Philbin, Elsie Allen, Peggy Howard, and Merna Kennedy. Men players with stage experience are: Reginald Denny, Otis Harlan, Jean Hersholt, Arthur Lake, Eddie Phillips, Glenn Tryon, Conrad Veldt, John Boles, Tom Dugan, Benny Rubin and Joseph Schildkraut. Without are: George Lewis, Fred MacKay, and Churchill Ross. Contract cameramen are: A. Jones, H. Moore, F. Booth, W. Cline, G. Robinson, C. Stumar and G. Warrenton.

Warners Warner Brothers have a total of

Murphy, P. Gendron, N. Brant, J. Kraft, S. Littleton, William Counsellman and Jack Jungmeyer.

Women players with stage experience are: Carol Lombard and Margaretta Tuttle. Without are: Jeanette Loff, Gladys McConnell and Marlon Nkoo. Men players with stage experience are: Robert Arlin, strong, Alan Hale, Eddie Quinn, Stanley Smith and Russell Glenn. Without are: William Boyd, Junior Coghlan and Lou Ayres.

Contract cameramen are: D. Abel, J. Mescall and Faverell Marley.

United Artists United Artists report a total of 38 people under contract as compared to 33 last year. Their executives are: Jos. M. Schneek, M. C. Leves, J. W. Considine, Jr., and Samuel Goldwyn. Directors with stage experience are: D. W. Griffith, A. Dwan, R. West, E. Carewe, H. Brenon, A. Crossland and H. King. Without are: Sam Taylor and Al Santell.

Writers with stage experience are: I. Berlin, Hans Kraly, C. Gardner Sullivan and George Scarborough. Without are: W. J. Locke, Joseph Conrad and J. G. Lloyd. Women players with stage experience are: Mona Roca, Camilla Horn, Lily Damit and Mary Pickford. Without are: Gloria Swanson, Dolores Del Rio, Norma Talmadge, Constance Talmadge and Vilma Banky. Men players with stage experience are: Harry Rignall, Walter Byron, Ronald Colman, Douglas Fairbanks and Charles Chaplin. Without are: Gilbert Roland and Don Alvarado.

First National First National studios have re-

THIS TABLE SHOWS OCCUPATIONS OF VARIOUS CONTRACT PEOPLE EMPLOYED AT 15 MAJOR STUDIOS ON THE COAST AND AN ESTIMATE OF THOSE UNDER CONTRACT TO INDEPENDENT PRODUCERS. IT ALSO SHOWS A COMPARISON OF PEOPLE UNDER CONTRACT AT THE SAME STUDIOS LAST YEAR. A DIVISION IS MADE TO DISTINGUISH DIRECTORS, WRITERS AND PLAYERS NOW UNDER CONTRACT WHO AT ONE TIME OR ANOTHER HAS HAD STAGE EXPERIENCE

| UNDER CONTRACT CLASSIFICATIONS | STUDIOS— | M.G.M. | William Fox | Paramount | Universal | Warners | Pathe | United Artists | First National | Hal Roach | Christie | P.B.O. | Tiffany-Shall | Educational | Cade | Columbia | Estimated for Independent Group | TOTALS |
|---|----------|--------|-------------|-----------|-----------|---------|-------|----------------|----------------|-----------|----------|--------|---------------|-------------|------|----------|---------------------------------|--------|
| Producers, executives and heads of departments in 1927..... | | 6 | 14 | 7 | 5 | 6 | 7 | 11 | 24 | 5 | .. | 10 | 4 | 3 | 1 | 2 | 25 | 130 |
| Total number this year..... | | 7 | 11 | 22 | 9 | 5 | 4 | 4 | 5 | 5 | .. | 4 | .. | 2 | 1 | .. | 20 | 97 |
| Directors in 1927..... | | 16 | 20 | 17 | 15 | 6 | 6 | 2 | 9 | 6 | 6 | 8 | 6 | 4 | 1 | 3 | 25 | 147 |
| Directors with stage exp. this year..... | | 10 | 9 | 9 | 5 | 5 | 5 | 7 | 6 | 2 | 2 | 1 | .. | 3 | .. | .. | 10 | 72 |
| Directors without stage exp. this year..... | | 10 | 14 | 8 | 5 | 2 | 3 | 2 | .. | 4 | 4 | 4 | 3 | .. | .. | 1 | 10 | 70 |
| Total number of directors this year..... | | 20 | 23 | 17 | 10 | 7 | 8 | 9 | 6 | 5 | 4 | 5 | 3 | 3 | 1 | 1 | 20 | 142 |
| Writers in 1927..... | | 20 | 38 | 29 | 6 | 5 | 9 | 2 | 6 | .. | .. | 3 | 4 | .. | .. | 6 | 10 | 139 |
| Women writers with stage exp. this year..... | | 5 | 2 | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | 7 |
| Men writers with stage exp. this year..... | | 11 | 1 | .. | .. | .. | 4 | 6 | 3 | .. | .. | .. | .. | .. | .. | .. | .. | 26 |
| Men writers without stage exp. this year..... | | 15 | 7 | 10 | 2 | 6 | 12 | 4 | .. | .. | .. | .. | 1 | .. | .. | .. | 5 | 62 |
| Total writers this year..... | | 46 | 22 | 32 | 4 | 10 | 17 | 9 | 3 | .. | .. | 3 | 3 | .. | .. | .. | 10 | 156 |
| Players in 1927..... | | 34 | 29 | 27 | 21 | 17 | 12 | 14 | 22 | 15 | 18 | 6 | 15 | 9 | 6 | 10 | 25 | 290 |
| Women players with stage exp. this year..... | | 9 | 12 | 7 | 6 | 4 | 4 | 2 | 3 | 3 | .. | 4 | 1 | .. | .. | .. | 51 | 91 |
| Women players without stage exp. this year..... | | 7 | 11 | 6 | 7 | 2 | 5 | 5 | 5 | 3 | 5 | 1 | .. | .. | .. | 1 | 10 | 102 |
| Men players with stage exp. this year..... | | 10 | 20 | 18 | 12 | 6 | 5 | 5 | 3 | 8 | 5 | 1 | 2 | 4 | 6 | 2 | .. | 163 |
| Men players without stage exp. this year..... | | 5 | 12 | 6 | 3 | 4 | 3 | 2 | 1 | .. | .. | 4 | 1 | .. | .. | .. | 10 | 86 |
| Total number of players this year..... | | 31 | 55 | 37 | 27 | 16 | 13 | 16 | 11 | 11 | 9 | 6 | 7 | 8 | 3 | 1 | 20 | 271 |
| Technicians in 1927..... | | 9 | 6 | 9 | 2 | 4 | .. | 4 | 6 | .. | 8 | .. | 1 | .. | 3 | 2 | .. | 53 |
| Technicians in sound work this year..... | | 13 | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 19 | 66 |
| Cameramen in sound work this year..... | | 18 | 17 | 6 | 7 | 9 | 3 | .. | .. | .. | 6 | .. | .. | .. | .. | .. | 9 | 94 |
| Other studio technicians this year..... | | 2 | .. | 5 | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| Total technicians this year..... | | 33 | 17 | 17 | 7 | 9 | 3 | .. | 2 | .. | 6 | .. | .. | .. | .. | .. | .. | 74 |
| Total number people on contract in 1927..... | | 85 | 107 | 99 | 47 | 38 | 34 | 33 | 66 | 26 | 32 | 27 | 29 | 16 | 12 | 23 | 85 | 759 |
| Total number people on contract this year..... | | 137 | 128 | 125 | 67 | 47 | 46 | 38 | 27 | 21 | 19 | 15 | 13 | 13 | 5 | 2 | 70 | 760 |

inclined to engage actors by the picture and not on a term.

The technicians' branch of studio workers on contract have increased almost 100 per cent over last year with figures showing 63 against 94. Sound technicians have 19 with balance of the increase taken up by placing additional cameramen under contract.

Since talking pictures have opened a new field for people with stage experience, an effort has been made to distinguish those under contract now, who have had stage experience at one time or another.

AT M-G-M

Among the 15 major studios heads into this survey M-G-M heads the list for the most people under contract with 137, as against 85 for the same period last year. Their contract executives are: Louis B. Mayer, Irving G. Thalberg, Harry Rapf, E. J. Mannix, Hunt Stromberg, Bernard Hyman, Lawrence Welgertgen. Directors with stage experience are: C. B. DeMille, William Desmond, E. Z. Leonard, Fred Niblo, Victor Searstrom, Willard Mack, Tod Browning, Jack Conway, Rupert Julian and Sam Wood. Without stage experience are: Harry Beaumont, Charles Brabin, Clarence Brown, Al Green, Nick Grinde, George Hill, William Nigh, Edward Sedgwick, S. Van Dyke, and King Vidor. Women writers with stage experience are: Dorothy Parker, Becky Gardner, Josephine Lovett, Frances Marion, Bess Meredyth. Without are: Clara Beranger, Lenore Coffee, Dorothy Farnum, Bradley King, Sarah Y. Mason, A. Price, H. Parsons, Sylvia Thalberg, D. Yost, Marlon Ainslie, Ruth Cummings, and Lucille New-

Brian, D. T. Whitmer, A. T. Taylor and James L. Burke. Contract cameramen are: J. Arnold, G. Avil, R. Blinger, W. Daniels, C. DeVinne, P. Engler, M. Fabian, M. Gerstad, R. Lanning, A. Lane, O. Marsh, I. Morgan, G. Nogle, A. Reed, H. Sharp and L. Smith.

Fox

William Fox studios come next for number of people under contract, showing a total of 128 now, as against 107 last year. Executives are: W. R. Sheehan, S. M. Wurtzel, J. Ryan, E. Butcher, C. Sprague, M. S. Boylan, J. J. McCarthy, Kenneth Hawks, Philip Klein, J. K. McGuinness and Ben Jackson. Directors with stage experience are: D. Butler, I. Cummings, W. K. Howard, Henry Lehman, C. Klein, F. W. Murnau, R. Walsh, Marcel Silver, and Paul Sloane. Without are: John Blystone, F. Borzage, R. Cannon, J. Ford, H. Hawks, Lou Selzer, Ben Stoltz, N. Taurog, N. McLeod, Wm. Beaudine, R. J. Flaherty, H. Sweet, and J. Parrott.

Women writers with stage experience are: Maude Fulton and Marion Spitzer. Without are: Marion Orth. Men writers with stage experience are: D. G. Tomlinson, B. Viertel, S. Landfield, W. Halligan, D. Z. Doty, T. Tupper, Tom Barry, Arthur Caesar, Herman Thompson, E. Walter, Robert Benchley. Without are: H. Brand, D. Cummins, A. Ben- nison, F. H. Brennan, J. Stone, and P. G. Smith.

Women players with stage experience are: Mary Duncan, Louise Dressler, Marjorie Beebe, Madge Bellamy, Nancy Drew, Lois Moran, Florence Lake, Sharon Lynn, Lola Lane, Marguerite Churchill,

out are: D. Arzner, V. Fleming, J. von Sternberg, F. Tuttle, R. Wallace, W. Wellman, M. Cooper and E. Schoedsack.

Women writers are all without stage experience and include Dorothy Anderson, Ethel Doherty, Ellnor Glyn, Louise Long, Dorothy Ryserson and Viola Brothers Shore. Men writers with stage experience are: L. Corrigan, Owen Davis, J. Farrow, O. H. P. Garrett, P. Heath, T. Kearney, L. B. Pridle, W. N. Robson, J. M. Saunders, E. Valda, George Manker Watters, Howard Estabrook, Julian Johnson, George Marion, Jr., Samuel Ornitz, J. V. A. Weaver and H. Maniewicz. Without are: T. J. Ahearn, Wells Root, N. Burnstine, J. A. Clark, R. H. Diggs, J. Furthman, Z. Grey, G. Jones, B. G. Kohn, W. U. Ruben, K. Thompson and S. S. Van Dine.

Men players with stage experience are: Bacalanova, Evelyn Brent, Nancy Carroll, Ruth Chatterton, Doris Hill, Esther Rialson and Ruth Taylor. Without are: Clara Bow, Jean Arthur, Mary Brian, Leone Lane, Florence Vidor and Fay Wray. Men players with stage experience are: G. Bancroft, Richard Dix, Emil Jannings, Adolphe Menjou, William Austin, Wallace Beery, Clive Brook, Maurice Chevalier, Chester Conklin, James Hall, Neil Hamilton, P. R. Holmes, Paul Lukas, Gary Cooper, Jack Oakie, Oliver Guy and William Powell. Without are: Charles Rogers, Richard Arlen, Robert Castile, Lane Chandler, Paul Guertman and Jack Loden.

Sound technicians are: R. J. Pomeroy, A. DeSart, F. Hansen, J. R. Hunt, S. Twining and F. Edouart.

47 people under contract as against 33 last year. Their executives are: J. Warner, A. Coldeway, D. Zanuck, H. Wallis and Wm. Koenig. Directors with stage experience are: L. Bacon, M. Curtiz, A. Mayo, Bryan Foy and John Adolf. Without are: J. Del Ruth and H. Bretherton. Writers with stage experience are: H. Gates, J. G. Alexander, J. Jackson and F. Howard. Without are: G. Baker, R. Lord, J. Starr, L. G. Rigby, H. Thew and M. Pollock.

Women players with stage experience are: Audrey Ferris, Lois Wilson, Pauline Frederick and Sophie Tucker. Without are: Dolores Costello and May McAvoy. Men players with stage experience are: Al Jolson, John Barrymore, Thomas Melgan, Arthur Everett Horton, George Arliss and Conrad Nagel. Without are: Monte Blue, Rin Tin Tin (dog), Grant Withers and David Lee.

Contract cameramen are: F. Kesson, J. Stumar, E. Du Par, B. Haskin, B. McGill, V. Walker, N. Reynolds, W. Reese and W. Van Enger.

Pathe Pathe shows an increase in total of contract people with 45 against 34 last year. Their executives are: Wm. Slatton, Benjamin Glazer, Ralph Block and Paul Bern. Directors with stage experience are: Spencer Bennett, Howard Higgin, Paul Steln and Edmund Goulding. Without are: Tay Garnett, W. Goldbeck, W. C. Cowan and Casey Robinson.

Writers with stage experience are: Paul Gargelin, Scott Darling, A. Brown, M. Reeves and F. Feld. Without are: H. Jackson, G. Dromgold, P. Prior, E. Clawson, D.

duced their contract list more in the past year than any other studio. They report a total of 27 against a total of 66 for last year. Their executives are: Al Rockett, Ray Rockett, John McCormick, Ned Martin and Ed Gunning. All directors here have stage experience, including W. A. Selzer, Frank Lloyd, J. F. Dillon and Mervyn Le Roy, George Fitzmaurice and A. Korda.

Writers with stage experience are: Tom Geraghty, Gene Towne and Monte Katterjohn. Women players with stage experience are: Billie Dove and Dorothy Mackall. Without are: Corinne Griffith, Alice White, Loretta Young and Doris Dawson. Men players with stage experience are: Richard Barthelmess, Milton Sills and Jack Mulhall. Without: James Ford.

Hal Roach studios report a total of 21 people on contract against 26 last year. Their executives are: Warren Doane, H. M. Walker, E. W. Shipman, Richard Currier, Leo McCarey and L. A. French. Directors with stage experience are: R. McGowan and J. Horn. Without are: A. Mack, H. Yates and L. Foster. All their players have had stage experience, including Stan Laurel, Oliver Hardy, Charles Chase, Ed Kennedy and Marion Byron. The "Our Gang" kids include Joe Cobb, Mary Ann Jackson, Harry Spear, Farina and Wheeler.

Christie Studios report a total of 19 people against 32 for last year. Directors without stage experience are: William Holland, Ed Baker, Walter Graham and W. Pearce.

(Continued on page 26)

The Flash Act

Some here and sometimes when they get out on the road
And here, come along to lessen the load,
Other friends, other places, perhaps, they shall see,
But not like the mounds around Joe's Sinner tree.
And the one's with a route or a bousy last half
Will still put the "B" on and wait for the laugh,
So go out and stop shows, hold parades up for block
But just try and stop that old note in the box,
So here, to them all, and to you, Joe, no gag
"The Somerset Caddy," still holding the bag.

Film Acting Ranks Turned Over

Los Angeles, Dec. 29.

Spectacular turnover of Hollywood's screen player ranks as a result of talking pictures is no longer a future prospect. The cold facts in the talker records to date show that it has already happened.

Actors who have ruled the film world for years in many instances have seen themselves relegated to the background. Choice parts which, in the silents, would have gone to some of these stars, have been taken by draftees from the stage who have never appeared before a camera. Screen players who have sagged from their former prominence have made sudden comebacks and today are in continual demand because their voices register. Other film unknowns who would have had to wait years to climb in the silents are finding themselves cast in important roles for the same reason.

The actual figures reveal as nothing else the strides that have been made in the 10 months since talking films arose as the most revolutionary force that has thrust itself into the picture business since the tintypes first began galloping across a sheet of white canvas.

The all-talking picture has become the status quo of the industry. In the past 10 months, the eight big line producing companies which are concentrating on talkers, Warner Brothers, Paramount, Fox, Metro-Goldwyn-Mayer, Universal, United Artists, Pathe and First National, have completed or in production at the present time, a total of 31 all-talking films, including in this list "The Barker, First National's picture, practically 75 per cent. dialog. The other 30 are all dialog. These pictures are:

Warner Brothers—"Lights of New York," "The Home Towners," "The Desert Song," "The Terror," "Stark Mad," "Conquest," "On Trial," "Queen of the Night Club." Paramount—"Interference," "The Doctor's Secret," "The Dummy," "The Canary Murder Case," "Four Feathers," "The Wolf of Wall Street," "A Genius Is Born," "Innocents of Paris," "The Woman Who Needed Killing."

Metro-Goldwyn-Mayer—"Hunted," "Broadway Melody," "The Trial of Mary Dugan."

Fox—"In Old Arizona," "Speak Easy," "Hearts of Dixie," "The Ghost Talks," "The Valiant," "Through Different Eyes."

Universal—"Melody of Love," "Broadway."

United Artists—"Nightstick," Pathe—"The Missing Man."

First National—"The Barker."

In addition to the above, Christie has made four talking short comedies: "When Caesar Ran a Newspaper," "Dear Vivian," "The Melancholy Dame" and "A Bird in Hand." Fox has made several Clark and McCullough shorts, several Chic Sale shorts and three short specials, "Napoleon's Barber," "Friendship," "Forget-Me-Not," and Warner Brothers have made many talking shorts.

Excluding the vaude shorts, the Clark and McCullough and the Chic Sale series, several all-talking features and the short specials have given 220 players the chance to record their voices in actual productions.

These 220 players are today the envy of the entire film colony because they have already "shown" in the phase of picture which completely dominates the industry. And in the record of these 220 is found the startling revelation of how talking pictures are completely re-classifying the status of Hollywood's actors. Most impressive is the vital invasion made into the talking pictures by stage actors.

27 Per Cent. From Stage

Of the 220 players who have appeared in all-talkers, or 27 per cent. of the total, 60 were drafted directly from the stage for the talking film engagements. Of even more significance is that in the 31 features all-talking films made to date, stage actors drafted for the purpose played the leading parts in 14, or nearly half, of them. This proportion would probably have been greater, were it not that seven of the 31 features were made primarily as silent pictures and given the customary silent film casts, and the decision to make all-talking versions was not made until after they were either completed or well under way as silents.

Second only to the importance of the stage actor invasion has been the change in status among the film actors themselves. In addition to the 14 pictures with stage personalities in the outstanding parts, six other of the all-talkers had, in the leading parts, film actors who had lost most of their prominence on the silent screen, but have now made a tremendous comeback because they proved their talking abilities.

In the list of 220 talker players are 29 such actors, or 13 per cent. of the total, to whom the talkers have brought new opportunity. It is curious that the three outstanding talker players, the trio who have either done the greatest amount of talking picture work or are contracted to do more than any others are in this classification.

Veteran John Miljan

The veteran of the talkers is John Miljan, who has leaped into extraordinary prominence through the excellence of his vocal registration. To date, Miljan has been heard in 11 talking pictures, four all-talking features, and seven in which there were dialog sequences.

In point of actual experience, Lois Wilson ranks second only to Miljan. She has spoken in three all-talking features and two all-talking shorts. A year or so ago, Miss Wilson's film fortunes were at low tide. Today she is on the crest.

Edward Everett Horton had had a certain amount of fair, but not outstanding, success, in intermittent picture engagements before talkers came along. He had returned to the stage apparently for good and all when Warners called him for "The Terror." He followed that with another talking picture and then was signed to three contracts for talking picture work, one calling for three features to be made in 1929 by Warner Brothers, another for six two-reel comedy shorts to be made during the year for Educational, and a third for one and possibly two shorts for Christie.

Many Others

Others of the film colony who have either won quick recognition through talkers, or who have been brought back from a decline in their film popularity include Holmes Herbert, Eugene Pallette, Tom Dugan, Gladys Brockwell, Robert Edison, May Marley, Alec B. Francis, H. B. Warner, Claude Gillingwater, Edmund Breese, Pauline Frederick, Bert Lytell, Richard Tucker, Johnny Arthur, Edward Martindel, Franklin Pangborn, Brandon Hurst, Conrad Nagel, Pat O'Malley, Mae Busch, Otto Matinee, Warner Baxter, Earle Fox, Henry Sedley and Oscar Apfel.

The case of Apfel is unique. On the stage years ago, he quit to become one of the pioneer film directors. A year ago, he abandoned direction to become a character actor. Then came an important role in the coast city production of "The Royal Family." His voice won the attention of talker producers and he has now made two talkers. Pat O'Malley and Mae Busch had both quit the screen for stage work, when talking pictures brought them back.

The drafters from the stage who have stepped into the parts in talkers that, under ordinary silent circumstances, would have gone to regular members of the film colony include Richard Bennett, Doris Kenyon, Edward Horton, Pauline Frederick, Jason Roberts, Johnny Arthur, John Boles, Carlotta King, Maria Welly, Robert Guzman, Ruth Chatterton, Frederic March, John Cromwell, O. P. Heggie, Sylvia Beecher, Maurice Chevalier, Eleanor Griffith, June Nash, Lee Patrick, Dorothy Burgess, Lola Lane, Paul Muni, Margaret Churchill, Willard Mack, Sylvia Fields, Kathryn Crawford, Raymond Hackett, Myra Hampton, Louis John Bartels and Florence Eldridge.

Many commentators have noted that the male voice registers far better than the feminine in talking pictures—it is of significance that of the 219 players who have appeared in 31 all-talking films to date, only 64 are women, about 29 per cent. of the total.

More than the 220 players, possibly, have had their voices recorded in actual productions, but the above figures do not include those who played in films which were only partially dialog. They are based entirely on the new standard of the film business, the all-talker.



ALBERT CONTI

Believes 1929 was the most important in his motion picture career. He appreciates the faith Harry D'Abadie D'Arrast had in his ability to entrust him with the lead opposite Florence Vidor in "The Magnificent Flirt" and also for casting him in "Dry Martini." As a result of his work in the former production D. W. Griffith cast him for "Lady of the Pavements." For the success he had, Conti gratefully thanks those who generously helped him climb a step higher.

HOLLYWOOD'S TALENT

(Continued from page 24)

Players with stage experience are: Douglas MacLean, Billy Dooley, Bobby Vernon, Neal Burns and Jack Duffy. Without are: Billy Engel, Edgy Barry, Frances Lee and Vera Steadman. The contract camera men are: A. Nagy, A. Phillips, G. Peterson, W. Wheeler, J. Bremer and E. Lyons.

F.B.O.

F.B.O. studios report a total of 15 people under contract against 27 last year. Their executives are: William Le Baron, Louis Serecky, Robert N. Bradbury and Charles E. Sullivan. Directors, with exception of Ralph Ince, have no stage experience. These are: B. Glennon, L. Shores, R. DeLacey and E. Ford. Players are: Tom Mix, with stage experience, others are: Buzz Barton, Bob Steele, Martha Sleeper and Tom Tyler.

Tiffany-Stahl

Tiffany-Stahl reports 15 people as against 27 for last year. Their executives are part owners of the organization and not under contract. Directors without stage experience are: George Archainbaud, James Flood and Reginald Barker. Players with stage experience are: Vatsy Ruth Miller, Belle Bennett, Claire Windsor, John Harron, Buster Collier and Eve Southern. Without: Ricardo Cortez. Writers are: Jack Natteford, Frances Hyland and Frances Guinan.

Educational

Educational reports a total of 13 as against an approximate 16 last year. Their executives are: E. H. Allen and Jack White. Directors with stage experience are: C. Lamont, J. White and S. Roberts. All players, with exception of Big Boy, had stage experience; these are: Lupino Lane, Dorothy Devore, George Davis, Monte Collins, Al St. John, Robert Graves and Wallace Lupino.

Caddo

Caddo Productions report a total of five against 12 for last year. J. W. Engel, executive, and Lewis Milestone, director. Players with stage experience are Lucien Prival and Louis Wolheim. Without: John Darrow.

Columbia

Columbia have but two people under contract as against 23 last year. They are: Dorothy Revier, actress and Frank Capra, director. This studio engages all its people by the picture, and have had 15 high as eight directors and 20 players signed up for one or more pictures at a time.

KEITH'S, ROCHESTER, OPENS

Rochester, Dec. 29. Keith's Palace opened Wednesday with six acts and "Scarlet Seas." Bill had Kikita Japs, Sylvia Clark, Clifford and Marion, "Fourteen Dricktops" orchestra, Edna Miller in spectacular dance turn called "The Devil's Circus." Joseph Raymond, tenor, and Gayne Sisters, dancers.

Earl McCoy conducts a six-piece orchestra and Thomas Grieron is at the organ.

House manager E. A. Lake had everything running smoothly for the first performance.

THE OUTDOOR RACKET

Nothing new in the outdoor amusement field in past year—not even the rides.

With tent show business a near bust for all but the handful of large circus outfits, and carnivals practically washed up, it looks as though there's nothing left for the racket but the parks.

The yoked gentry that used to save up all year round to give to the carnivals until it hurt, and looked forward to the day or week each year, are smarting up on having been on the short end of a sucker racket. The carnival guys will tell you that.

Fewer carnivals were in operation in past season than the previous ones. If the comments of the blues singing mob that had carnivals out last year is any harbinger there'll be even less next season.

The carnival racket has been shot for some time with operators themselves entirely responsible. They wanted to take 'em quick instead of building up for their shows and consequently embalmed further prospects.

There remain a few carnivals of reputation that operate on the up and up, very few. These may survive and may also enhance previous earnings by taking up new territory now virgin through the demise of the gyms. The larger carnivals also get a break on the fairs where most make their main cleanup with early season business if there is any figured Jake and the fair coup velvet.

Added Opposish

Increased number of amusement parks and theatre enterprises in sections previously virgin for entertainment of any sort has also walloped carnivals, good and bad. The small outfits with their three prop rides as a stall to cover up gambling concessions have now marked many a soft spot poison through invasion of either of the above mentioned.

The having outlived its usefulness of the auspices gag was another tough belt to the carnivals. The gag was employed in strict towns as the cover for grafting local officials for okaying the carnivals coming in and a perfect alibi when they had left. Squawks on thievery and other infractions began pouring into official circles. This consequently led to local ordinances in most towns.

Ethel Shutta Leaving "Whoopie"; Salzer Out

Eddie Cantor as peacemaker, in the Florenz Ziegfeld imbroglio with the George Olsen was instrumental in effecting the release of Ethel Shutta (Mrs. Olsen) from the leading femme role in "Whoopie." Olsen with his hand had previously walked out of the musical.

His Country is being considered for Miss Shutta's part, to step in within two weeks. The latter will not leave until her successor is picked. It may mean that at least one of the more difficult songs, the western number, will be switched to Frances Upton or another voice capable of handling it.

The Olsen-Ziggy feud came to a head two weeks ago Monday when Olsen held the curtain until 9, refusing to permit his boys to respond to Gus Salzer's baton. The latter was the musical conductor put in the pit with Olsen at \$350 a week, which was deducted from Olsen's \$4,250 salary for the entire season. Olsen had held out for Eddie Kilfeather, his arranger and conductor, who, he felt, was better capable of directing the men.

Ziegfeld was for Salzer, who conducted from the opening until that Monday. The curtain didn't rise until Kilfeather took the baton, finishing out the week with him in the pit.

Salzer Removed

Last Wednesday Ziegfeld removed Salzer and stuck in Victor Baravala as the pit conductor. A new pit ensemble necessitated a change of orchestration for the primary reason that the arrangements made for the Olsen band with its ultra-modern jazz modulations are not of the type that the average lay ensemble of union musicians could handle.

With the elimination of the Olsen band, the ballroom finale, with the

fixing prohibitive license fees when not prohibiting the shows entirely.

The Soft End

Depression in the amusement branch of the carnival racket since its heyday of a past decade has been prominent. Ride men and show operators needed but a season or two watching the wheels clean up to convince they were in the wrong end of the business. Their argument is, why carry a lot of equipment when these guys traveling in a suit case are getting the away. It was natural that this mob hooked their rides and also went into the concession end of it. Many now wished they hadn't but it's too late, the game's shot, rides or no rides.

Amusement parks, excepting the larger ones, seem galled pretty much the same way unless they wake up and provide something better than the stereotyped list of attractions. They'll have to do it if they want their racket to last. Ride manufacturers will alibi to venture on new rides with the plaint that the park men or most won't go for them. They claim the parks are satisfied with the routine formula of carousel, public bus, dip ride, tunnels of love and let it go at that. Consequently, according to ride manufacturers, there is no incentive to experiment with new planned rides at hand with no encouragement on possible market for the new stuff.

The park guys had better watch their racket or else they'll find themselves in the same boat as the carnival mugs. It takes more than thriller or snuggle rides to make an amusement park a go. When some of the alleged showmen in this field wake up to the fact the more secure will be their investments.

The amusement park may develop into a picnic ground for basket parties that will never pay the rent. Even those operating with swimming-pools when not having other bathing facilities to bait them in, have found this out.

The outdoor show racket needs jacking up around to survive. The entrepreneurs with real shows will always be with us, real carnivals with diversified entertainment should survive as will the large amusement parks operated or supervised by showmen that are showmen.

Show business, whatever the branch, must have showmen. It cost the Sesqui-Centennial at Philadelphia \$50,000 to find that out.

Edna.

Petrillo's Advice Wanted

Chicago, Dec. 29.

Several musicians with the Chicago Federation of Musicians asking that James C. Petrillo, president of the Chicago local, be loaned to them to assist in their attempts to combat the imbrods of sound pictures.

Petrillo and the Chicago local so far have turned down requests as the situation here requires constant attention. Nevertheless it's quite a tribute to Petrillo's leadership. He is probably the only union leader in the country given full power to act without a vote-from his board.

One local offered him \$20,000 yearly on a three-year contract.

Legits as Fox Leads

Los Angeles, Dec. 29.

Helene Twelvetrees and Marceline Day have been assigned to play the two feminine leads in "Nobody's Children."

Al Werker will direct it for Fox.

moving platform which comes down to the footlights, is devoid of a feature. Ziegfeld wanted Paul White-man for that spot and may book a band name for the berth.

Cantor interceded for the release of Miss Shutta as a friendly gesture because of the latter's displeasure at staying in the show without her husband. The same decision a professional comeback after retiring three years ago to become Mrs. Olsen was primarily for the purpose of being with her husband and also with their professional sponsor, Eddie Cantor.

Victor Baravala, the new pit conductor, came over from "Show Boat."

Trouble between the Olsens and Ziegfeld brewed ever since the Pittsburgh premiere, when Ziggy objected to Olsen's attitude and Mrs. Olsen "bawled" the producer.

AMUSEMENT STOCKS

On the turn of the year the amusement stocks generally make a good group showing under one basis of examination that for the moment is in vogue. This is the coming of the list for issues that have substantial background of earnings and prospects and that have not already been over-exploited by clique operations, discounting future prosperity for many years.

The whole group apparently were the better for the brutal shake out the market got early in December. The good ones stood up and the weak sisters broke. On the basis of their market showing under the acid test they have prospered market-wise since the middle of the month. Likewise their immediate future on the ticker is broadly forecast by their performance under pressure of the break, and their behavior since then.

Referring back to prices at this season in 1927, it comes as a distinct surprise that several of the best of the amusements were within a few points of their current level. Loew was around 60 a year ago compared to its present price of 63-65 with a 25 per cent. stock dividend in between, and Fox a stock was quoted around 90 compared to its current range near par. Paramount was near 110 in the early stages of its swift climb to a high of 150 just before the split three-for-one. It is now moving around prices representing about 160 for the old stock.

Compared to these moderate movements it is the extreme advance of Warner Bros. from last year's 23 to its present altitude above 130, due, of course, to the special considerations that apply to that issue from its position in the talking picture development.

Realignment

Apart from price movements, it has been a year of radical realignment, heavy financial readjustment and striking new combinations. The reorganizing of capital structure appears to have been completed by the bigger companies such as Loew and Paramount, but the tendency to new combinations and mergers is still in the air and the coming year probably will see the further concentration of the industry into fewer and stronger hands.

In the year covered by these comments, Keith's has been concerned in two complete revampings of capital, once when the Keith-Albee-Orpheum merger was made and again by the very recent reorganization of Keith-Orpheum into Radio-Keith-Orpheum, each transfer involving the exchange of stock. Keith-Orpheum was not listed a year ago, but perhaps the trading estimate of Orpheum common furnishes some index of a market price idea. A year ago Orpheum was selling at 21.

Water and Keith

How much water went into the Keith-Orpheum combination is a matter of opinion. It went to 15 for the common last summer, indicating that its position had not been particularly improved. Then came the Kennedy-Radio deal by which the old Keith-Orpheum was swapped share for share for Radio-Keith-Orpheum. In that transaction outstanding shares increased by a good deal, from 981,281 to 1,185,292, to be exact. In this exchange the new company acquired some 200,000 shares of the PBO picture producer, share for share. This applies to an issue known as "A" stock. In addition there is created a new class of shares called "B" stock and 500,000 shares of that were presented to the Radio Corp. of America in consideration of certain contracts as between R-K-O and RCA, RCA Phonophone and National Broadcasting.

Benefits of these two reorganizations remain in the future. The Keith circuit goes into the new year with no special advantage over its lamentable boxoffice condition at its low ebb of last summer, reflected in a semi-annual income report showing a net loss for the eight months up to September of more than \$1,000,000. Sponsors of the stock are making a push of the Radio associate and on that basis the common stock was pushed up from an autumn low of 30 to 51½, believed in many quarters to have been a pure market manipulation. The spectacular performance of Radio, itself, going from the year's low under 100 to more than 420 early in December, aided the Keith bull campaign greatly at least in

attracting a speculative play from the public.

The slump in RKK in the early December crash was pretty severe. At the bottom of the initial drop it was 34½, or about 18 under its best.

Warner Bros. Rise

Developments in Warner Bros. crowded one on the heels of another throughout the year. Warner had sunk from a 1926 top of 69 inspired by its first Vitaphone talker picture, the John Barrymore-Dolores Costello feature, "Don Juan," which wasn't a talker at all, but a synchronized feature. The effect of this success had worn off and the stock had slid back to 22 when sensational reports began to trickle in of takings from Al Jolson's "Jazz Singer." Bulls in Warner took heart and the issue revived.

It moved up to 50 and then in wild trading, accompanied by further favorable developments in the sound picture business, climbed to 130 last summer. From the bottom of the summer of 1926, when the company reported a deficit of considerably more than \$1,000,000, its last income statement, Warner has come out of the red handsomely, and its profits for the current fiscal year are estimated at around \$10,000,000. Sound pictures in the year have developed from the three minutes of dialog in "The Jazz Singer" to full dialog stories, and Warner's prosperity has grown tremendously.

Fox Expansion

Fox has done a good deal of new financing during the year in the form of new stock to pay for enormous expansion. Three big operations indicate the scale of the company's campaign. First Fox took over the whole West Coast chain; then it acquired the Poli Circuit; and lately has taken over operation of something like 150 independent theatres in its metropolitan area. Acquisition of the Roxy was another major undertaking and there is still pending many deals for other houses.

Until about a year ago Fox had no satisfactory market sponsor to handle its market fortunes. But about the first of the year the stock was taken under strong auspices. Because of its rapid expansion the bull element has not tried to do anything extreme and the sponsorship is understood to be satisfied to let the stock hold its own until developments justify new levels. Fox has failed to reach movie prices shot up from 78 to 90 and then pushed to 119, but the understanding is that that operation was carried through by an outside professional clique downtown.

Pathe had for several years been slowly depressed first by loss of its contract with Harold Lloyd and retirement from feature distribution and then by the invasion of the big companies into the short subject and news reel fields. During the spring Wall street heard the company had failed to reach amortization requirements of its bonds and under severe pressure the Pathe stocks did a nose dive. Bonds went to 50, "A" stock to 8 and common to 2.

On announcement bond redemption quota had been made good there was a minor recovery, especially in the bonds which got to 80. From time to time market operations have been undertaken. One put the "A" stock to 34 from which it slipped to 23 again. Another was undertaken late in November and the common up to 15. Just outside campaign, apparently, although the company is much improved in position from last spring. Future may bring almost anything, good or ill. Jos. P. Kennedy is still in control, the company's best asset.

Of such small outside issues as American Supply and National Theatre Supply, the tendency of the producers, distributors and theatre operators to combine in bigger and stronger units, worked a good deal of hardship. It was evident that big combines for instance would not be likely to do business with jobbers and distributors of supplies like Theatre Supply, but would do bulk business direct with the manufacturers.

Consolidated Film Industries seemed to be an exception. The first fear that it might lose its position as laboratory worker for the whole industry cost it heavily, but from early November on its market fortunes improved and late that month it got into new high. It is well thought of.



MERLE JOHNSTON
Featured Saxophone Soloist

Over National Broadcasting Co. and its Affiliated Networks.
Mr. Johnston is popular with the radio audience as a regular featured member of Roxy's Gang. Faldovine Hour, RCA Demonstration Group, Hour, Troubadours, Maxwell Hour, Lucky Strike Dance Hour, A. & P. Gypsies, et al.
Studio: 151 W. 46th St., N. Y. City

Delaware In

Chicago, Dec. 29.
Rumored here that Delaware is ready to line up with the Allied States Ass'n of Motion Picture Exhibitors, now that A. F. Myers is at the helm.

Delaware, among other states, had refused to join the indie organization unless Myers accepted the leadership.

Fischer's Other Sites

Chicago, Dec. 29.
In selling the Fischer-Paramount circuit of theatres to L. K. Brin, of Milwaukee, Frank Fischer withheld five Wisconsin sites which he had acquired for building.
Fischer is now negotiating with Brin for the sale of these sites apart from the main deal.

WEAVER BROS. UNIT

Weaver Bros. will be the nucleus of an 18-people ruble unit to be formed for a tour of the Interstate circuit, opening Feb. 17. The Weavers draw their men from the mountains and rate as the foremost name act in the Interstate territory.
Charlie Freeman has commissioned the pair to form their own company.

Jeff McCarthy Finds Out

Last July W. R. Sheehan invited me to join him in his work for Fox in California. For 15 years I had served in an executive capacity in the moving picture business and in New York, during which time I believe I participated in a small way in the upbuilding of this industry. Over this period of years I was under the impression that all the soft executive berths were in Hollywood. Hence, my decision to accept Sheehan's offer and improve my golf.

I arrived in Los Angeles early in August. My first night in Hollywood was spent in a projection room reviewing some 20,000 feet of film. Imagine my thoughts when at the conclusion of the running of a 10-reel picture Sol Wurtzel, supervisor of production for Fox, and Sheehan entered into a complete resume and analysis of every scene, character, lighting, photography and continuity of action of the film we had just viewed without having jotted down a note.

On the way back to my hotel I couldn't recover from the shock in the ability of these men to so completely discuss and sum up this production after one full viewing. All I could think of was, where do I fit? Little comfort in the thought that my 30 years in the theatre should give me some place in the scheme of things. Only thing I could figure was that in addition to my long association with the theatre and pictures I would have to add hours to my day, which I did. Five days later I unpacked my trunk.

There is opportunity in Hollywood for those connected with the theatre in the east. The reward will be great for those of ability,

Joe Kennedy Is on Fence for Future

Joseph P. Kennedy, with Mrs. Kennedy, expects to leave the end of this week for a stay at Palm Beach.

It's understood Kennedy is still indefinite regarding his tenure as head of Pathe. He was approached last week, report says, to lead another trade concern, but passed it up, again giving the impression he is not over-anxious to interest himself in either the show business or banking for two or three months, anyway.

Continuous reports say that Kennedy will ally himself with a banking firm downtown, with two mentioned, Blair and Company and Hayden Stone and Company. Each is reported to have proffered the showman-banker an invitation, but he is as yet undecided on this as on any other subject brought up.

His friends say "Joe is not going back to the banking business just yet." One authenticated story is that Kennedy has already turned down the presidency of a new bank those same show friends want to found in New York.
Joe Kennedy is a curious figure right now in the show business. He has a duplex mind, that runs equally smart in the show business as it does in banking methods and figures. That with his acquired knowledge in each field makes him unique. With the chances through the more color the show business holds, Kennedy, when finally choosing, will stick with the show boys.

U's Berlin 8

Los Angeles, Dec. 29.
Universal will make eight features at its studio in Berlin during 1929. James Craft will direct "Phantom of the Opera," "The Phantom of the Opera," "The Phantom of the Opera," "The Phantom of the Opera," "The Phantom of the Opera," "The Phantom of the Opera," "The Phantom of the Opera," "The Phantom of the Opera."

Josef Lebigard, recently sent abroad by U. will make "House of Glass," "Fallen Angels," "Diplomacy" and "Polish Blood." Eighth film is unfiled.

\$10,000 EXPLOSION

Los Angeles, Dec. 29.
An explosion, caused by internal combustion in the cutting rooms of the Charles R. Rogers Company, Universal City, resulted in the loss of a working print of "The California Limited," starring Ken Maynard.

Other damage to nearby buildings is estimated at around \$10,000.

8 SHOWS OUT

Eight shows are off Broadway's list, including a couple which closed suddenly Saturday. Before the end of this week additions to the exit list were likely.
"Exceeding Small," presented by the Actors' Theatre, closed at the Garrick, where it moved from the Comedy. Nine weeks to small grosses.

EXCEEDING SMALL

Opened Oct. 22. Garland (Telegram) panned as "synthetic 'Saturday's Children'." Mostly dense stringers caught it.

Variety (Ibex) stated: "Well done but has no chance to reap profits."

"A Play Without a Name," presented at the Booth by Frank C. Kelly, closed Saturday. Won favorable notices but trade slipped instead of improving. Six weeks.
"Billie," presented by George M. Cohan, will leave for the road after playing 11 weeks at Eldorado's.

BILLIE

Opened Oct. 1. Critics sent their underdresses.
Variety said: "Moderately scaled musical aimed for popularity."

"Good News," presented by Schwab & Mather, will tour from Chicago 14th Street after an excellent run of 69 weeks. Smash last season and among the musical leaders for long period.

GOOD NEWS

Opened Sept. 6, 1927. Anderson (Post) called it "Fresh and frisky." Variety and Atkinson (Times) voted it "solid pleasure." Notices uniformly favorable.
Variety (Abel) predicted: "Will stay on Broadway the major portion, if not all, of the season."

"Night Hostess," presented by John Golden, closed at Vanderbilt, where recently moved from the Beck. Never exceptional grosses.

NIGHT HOSTESS

Opened Sept. 12. Division on this one.
Anderson (Journal) labeled it "empty huge and ponderous melodrama." Littell (Post) considered it "Good fun." St. John Evans (World) did a two column rave.
Variety (Ibex) called: "Money play."

but made money. Started around \$14,000 and averaged over \$10,000 until lately.

"The Lady of the Orchids," presented by E. Ray Goetz, taken off at Henry Miller's Saturday, playing three weeks and half to tepid business.

The Joyce show could not even find a demand in the cut rates, making it doubtful for road travel. It therefore fled to the flopping show place. Ray Goetz, the producer, is in for about \$35,000.

LADY OF THE ORCHIDS

Opened Dec. 13. St. John Ervine (World) rated it "a silly play" although the scribes in general were kindly and Littell (Post) found "civilized, deft and entertaining story."
Variety (Abel) said: "Too handicapped, dramatically, to warrant an extended sojourn."

"The Grey Fox," presented by W. A. Brady, Jr., and Dwight D. Wiman, will close after 11 weeks.

THE GREY FOX

Opened Oct. 22. Winchell (Graphic) opined "It doesn't quite come off." So-so rating in general.
Variety (Lait) pegged it an in-between.

BIRTHS

Mrs. and Mrs. Carol Chilton, son, Dec. 20, at Providence Hospital, 1000 G St. Parents are the cabaret team, Chilton and Thomas.

The Theme Song

The all-enveloping influence of the picture talkers—or the synchronized sound cinema—has had a most vital bearing on popular music this past year. From it developed the theme song, that musical motif of a picture production which predominated the musical setting and, through reprise and plugging, became an outstanding song hit.

Akin to the popular influence on musical comedy's success, through one or two outstanding song hits (even as indirect exploitation for the show, the same principle was effectively proven for the picture and just as beneficial for the popularity of the song.

"Charmaine" and "Diane" were the pioneering latter-day instances of theme song hitdom, although the theme song as a plugging idea is not new. It was tried many years ago in "Peggy," "Little Orphan Annie," "Mizzoua" and other pictures, and also in connection with straight dramatic plays, where an enterprising songwriter would develop a song around such well-known titles as "Rose," "Daddies," et al., and rely on the producer's (Delacoe) or star's likeness on the titlepage to carry weight on behalf of the song.

In the former picture theme song idea, in a haphazard manner—it was opined that the picture house orchestras would play the theme song, that the enterprising house manager could spend a few nickels for a song plunger to ballyhoo the ditty a week prior to the picture's advent coincidentally.

In time, the importance of filmed musical settings for the big picture flickers became manifest. Restricted and original agitators, mysterious, andantes, furiosos, allegros, passionatos, scherzos and kindred copyrighted moods and movements were incorporated into the scores, with the lighter andantes predominating. From these developments the theme song and thence the song, with suitable lyrics. The andantes were composed with an eye to four-four (foxtrot) or three-quarter (waltz) instrumental rendition on the dance floors, independent of the rest of the score.

First Big Sellers

"Charmaine" from "The Big Parade" and "Diane" from "Seventeen" (both Lew Pollack) and Erno Rapee compositions, which earned small fortunes for the small east coast publisher, Sherman-Clay, drew the music men's attention to the vast potentialities of such theme song sales. Both have gone well past 1,000,000 copies each, and are still selling and will continue to sell as long as the pictures are released. The longevity of the screen productions insures the continued popularity of the respective themes which, because of their lyric association, make both almost indispensable.

What is the more notable is that both of these themes were tied up before the advent of the sound films. In the same category, "Ramona," a far better song than the picture of that name, proved the biggest seller and money-maker in the history of Leo Feist, the publisher.

From these, the music men and picture people, because of the talkers and the musical recordings, became even more theme song-minded. The disk recording process and its suggestion of the phonograph record and the popular song, inspired the thought of permanently synchronizing a theme into the picture, as part of the screen action or continuity. As far as possible, actual lyric rendition off the screen by one of the characters was secured as with the "Angela Mia" ("My Angel"), ballad in "The Street Angel." And, of course, the notable Al Jolson hits, later on, of "Sonny Boy" and "Rainbow" from "The Singing Fool" were the millennium of the pan alley plugging.

As an instance of quick song hit making, "Sonny Boy" is the top-notch example. In less than three months DeSylva, Brown & Henderson, Inc., the publishers, sold over 1,000,000 copies of the song.

Swamped

The huge sales possibilities through the magic of the screen's popularity resulted in the market being swamped with theme songs, the current condition. Something radical to curtail this over-production of thematics is bound to come into existence. It will, most likely, come from the phonograph recorders, like Victor, which complains that it is flooded with theme songs for recording purposes.

The publishers figure that a song, once it is cued into a talker, will

ride to popularity with the picture. In a measure, such is the case, and has proven itself in at least one notable instance where the mediocre Berlin, Inc. publication, "I Loved You Then As I Love You Now," reminiscent and uninspired air, topped Irving Berlin's own plug ballad, "Roses of Yesterday," because of the unusual box-office success of the M-G-M feature, "Our Dancing Daughters," with which it is allied.

Song Must Be There

But for the main, if the song isn't there the picture can't help it, although it has been proved more often the other way round. As is mentioned, "Ramona," at one time the pop song rage of the country, inspired interest in the Dolores del Rio picture, with attendant disappointment expressed.

William Fox was one producer who took the value of theme songs with more than passing interest. Perhaps it was the influence of Erno Rapee that accounted for this, particularly in view of the relationship of "Diane" to "The Heavens." Anyway, and also with Rapee as co-author of these songs and others, Fox's pictures gave rise to "Angela Mia," "Somebody Where," from "Red Dance," "Sally of My Dreams" from "Mother Knows Best," "Marion and Destiny" from "4 Devils," "Judy" from "Romance of the Underworld," et al.

As a result of this intensive thematic activity, Fox tied up with DeSylva, Brown & Henderson for exclusive publication of Fox picture themes. Robert Crawford, on behalf of his DeS-B-H firm, placed Erno Rapee in charge of a subsidiary standard music company, the Crawford Music Corp., specializing in sound music.

Hook-Ups

Metro-Goldwyn-Mayer went further than that and bought on the Robbin's Egg agent, taking control of Jack Robbins' business, with the latter retained at a fancy salary as general manager and chief executive in charge of everything musically. Paramount effected a similar alliance with Harms, through organizing the Famous Music Corp., and having Harms as its sole vice agent. Henry Spitzer for Harms has that department in charge.

Thought of additional revenue from mechanical royalties, sheet music sales, records, rolls, synchronizations, etc., interested the picture people as a business objective. This led them to pass the picture houses are going into competition with the music dealers as outlets for sheet music sales, peddling the current themes of their Movietone and Vitaphone lobbies. Hundreds of copies are disposed of daily. The average daily attendance on a grand old Broadway house is 10,000 admissions, sometimes more with strong features, and depending on the day of the week.

Dealers Resentful

The music dealers resent this untoward competition. Those publishers of theme songs argue that a production, i. e., musical comedy or an operetta, also vends the song hits in the theatre lobby, as argument is nullified that there is only one production or possibly two companies of a hit show (one on Broadway and the other in Chicago or en tour), whereas the numerous prints of the same feature, distributed simultaneously in the key cities with each theatre lobby, as music counter for the theatrics, cuts too deeply into their business.

Still, with it all, the retailers find that the hit theme songs are probably their biggest sellers. This has been true particularly in the last two months with the "Singing Fool" songs and "Jeannine, I Dream of You" from "Rainbow Time." The practice right now is to rush the theme songs out on the records in the hope they will be already marketed to meet a public demand. Since the success of the picture is an important factor, the phonograph recorders are now waiting for the film to prove itself in the key cities and to give a chance on a belated release of the mechanically recorded themes rather than glut the market with unproven song material.

Fittest Survival

Cliff Cairns, the Victor recording chief, is impatient with the raft of theme songs, like the rest of the music men, to quote that you can fool the executives of the allied music industries only once. The



EMIL VELAZCO

Widespread interest has been aroused by the announcement that Emil Velazco, celebrated organist, WOR broadcaster and exclusive Columbia recording artist, has been engaged as solo organist at the Roxy theatre.

It was Velazco who was brought from the west to preside at the grand organ when the theatre was opened, so he will feel at home when he returns, this month, as solo organist.

Dealers' Liquor Prices

Though the booze prices for the consumer ran high before the holidays, the liquor dealers were enabled to purchase at even lower quotations than before. Champagne that cost the consumer \$125 per case could be purchased by the dealer with a minimum of 10 cases at \$65 each.

Two brands of good Scotch sold at \$48 per case under similar conditions, while secondary (cut) case of either cost \$42.

Rye was reported holding its price and cut.

Lineup Plan of U. A. To Release Thru M-G

Los Angeles, Dec. 29.

Nathan Burkan, attorney for Charlie Chaplin, has arrived here and is keeping under cover.

It is understood that Capt. O'Brien, O'Brien, Malevinsky & Driscoll, will be here next week and conferences will start regarding the interlocking of U. A. and M-G-M distribution forces. Burkan is here to do the preliminary work with Chaplin.

If the deal, reported to have been set while Nicholas M. Schenck, head of Loew, Inc., was here last month, goes through the release operation of U. A. through M-G-M will begin with the distribution of the 1929-30 program in September.

May McAvoy Leaving

Los Angeles, Dec. 29.

After serving three years as a star with Warner Brothers, Max McAvoy's contract expires Jan. 6 and will not be renewed.

A clause in Miss McAvoy's contract prevents her from negotiating with any other producer until after date of expiration.

conclusions are that it will be a survival of the fittest song, just as with the average type of Tin Pan Alley composition.

Cairns thinks that the DeSylva-Brown-Henderson firm is handling the theme song most intelligently through going after the exploitation right and creating a demand. This, of course, always goes for the Feist firm, but outside of "Ramona," "Jeannine" and one or two others, Feist's hasn't been concentrating on thematics like some of the others.

It will simmer down to the old saw about "it's all in the song"—if the song and the picture click, the mechanical by-products will come of their own accord in the usual manner.

As an offshoot from the theme song, the talkers have skinned songwriters to work on the lot in Hollywood and create special songs material for the screen. Several writers are established in California, working on musical comedies for the talking screen. Abel

Two New and Cheaper Devices For Talkers at \$2,500 and \$4,000; Warners Have One, Out Feb. 1

Two cheaper talkers, with big financial backing, which are confident they will not be stopped by the electricians, will make their bow within two weeks. Both are disc almost immediately after Western installations before the end of January.

The first is Warner's cheaper device. It is being manufactured by the Pacent interests with factories in New York and Connecticut. Louis Gerard, electrical engineer, retained at different times as an expert by the Warners in their controversy with Western Electric over price and equipment, is the head. George E. Quigley, head of Warners' Vitaphone, has quietly informed exhibitors that the Pacent device is ready for installation at a cost of \$2,500 for houses of 2,000 seats and under.

The second, filing its certificate of incorporation in Delaware as the Dulcephone Corporation, is backed by Irving Bonbright, of the Wall Street firm of Bonbright & Co., by Elhiel Root, Jr., and by Morris Lockhart, Frank Wilson, of the Motion Picture Capital Corporation is its acting head. The device sells for approximately \$4,000. Four local factories are being used to expedite a turnout which is scheduled for 150 equipments weekly by Feb. 1. Ten equipments with 100 in the works are claimed by Jan. 12.

Warners ignored Western Electric in their dealings with Pacent, under way for the past four months. They figure that the electric was not to be consulted on the cheaper proposition in that George E. Quigley, who had drawn up for W. E. while in the electric's employ, the Vitaphone contract which the Electric has termed iron clad, had discovered a loophole.

The other three regard the talker relations as a business beyond their expert aide as beyond the bounds of their contractual relations. They admit no affiliation with Pacent. They concede only that Pacent will make the announcement and include them only insofar as the Warners' giving it is concerned. At this time they admit no participation in its financing or that they will realize from its installations the royalties they receive from Western every

time a Vitaphone is installed.

It has been reported for some time the Warners were active in laying plans for the cheaper device, propaganda for which was started almost immediately after Western began to assert a superior stand and after Westernites came out flatly with the declaration that if there were to be a device cheaper than their \$20,000 instrument, they would be the first to make it.

Recent, which is said to supply the electricians with the necessary turned out in the Seymour Manufacturing Plant, Seymour, Conn., as well as through his New York headquarters at 91 7th avenue, is handling a talker device hitherto unknown or discussed. It is said to comprise a number of patents which Pacent has been at to accumulate as well as some ideas of his own.

Dulcephone

The Bonbright apparatus, Dulcephone, is a new name for Coriellaphone as it was called when L. J. Schenck tried to float it last spring. When purchased by the Wall Street interests in a movement handled by Frank Wilson, it was known as Picturetone.

Under the present negotiation it is understood that its inventor, Coriell, is assured of \$500,000 and royalties. It is retained in a scientific capacity by the new interests.

The Dulcephone backers are already said to have subscribed \$500,000 for initial manufacturing purposes. These are in stock blocks of \$50,000 each. The public will not be approached until the device has been marketed and success is assured, several of the principals declare.

The four factories in Manhattan and Brooklyn, said to be under contract to manufacture Dulcephone parts, are underfoot in the regular machine shops. To rush production one of these turns out castings, another gears and so forth until the last is reached where the assembly is made.

It was admitted that the Dulcephone plant in order to provide accommodations for sound on film are negotiating with Pat Powers for a buy-in or take-over of his cinephone.

Publix Units Back in Seattle and Portland

Chicago, Dec. 29.

Starting next week Publix units go back into Portland and Seattle. Two B & K units were sent on from here to fill in the time left open by the switch in Denver. From the latter point the local units will continue on a seven weeks' route including Omaha, Des Moines and four weeks through the south.

Both Publix houses in Portland and Seattle originally started with their own units, later going over to West Coast Theatres and Faneon and Marco bookings.

Robertson and Academy

Los Angeles, Jan. 1.

Academy of Motion Picture Arts and Sciences accepted the resignation of Sidney Oloff as a member of the executive committee, owing to his departure for England.

Vacancy was filled by John S. Robertson.

\$750,000 FOR SIX

Los Angeles, Dec. 29.

Corrine Griffith's contract with First National was abrogated and the new agreement calls for six pictures over a period of three years.

Miss Griffith gets a considerable advance in salary, receiving \$750,000 for the six pictures. First to be made starts Jan. 3, and will be "Prisoners," William A. Seiter directing.

11 HOURS DAILY

Los Angeles, Dec. 29.

Owing to many delays encountered in production, Samuel Goldwyn's "Childs—Fifth Avenue" unit has been put on an 11-hour day schedule.

Cast, headed by Vilma Banky, is slated to work from nine a. m. to eight p. m. daily until the picture is finished.

50 TALK ROLES

Los Angeles, Dec. 29.

There are 50 dialog parts in Maurice Chevalier's first picture for Paramount, "Innocents of Paris."

In addition to the conversation of the nine principals, 41 actors and actresses will have lines to speak.

Richard Wallace will direct from the script by Ernest Vajda, based on a story by C. E. Andrews.

The First Theatre Organist

By Frank Gallagher

(Mr. Gallagher, as he here relates, was the first to play an organ in a theatre. He is now the organist at Loew's Allen theatre, Cleveland, O.)

Away back in 1908—in the days of money panic—following the memorable presidential letter on "Malefactors of Great Wealth," the writer, a vaudeville pianist, walked the sidewalks of New York in quest of a job! Not much of a market for a pianist and his wares at that time. Only a few store-shows that offered \$12 or \$15 a week from 11 a. m. to closing!

A year later, at the old 14th Street theatre, the germ of the theatre organ was incubated. I had been playing the piano alone for the run of movies and the regular bill of vaudeville, and as an orchestra was out of the question (on account of the expense) a thought came to me that a pipe organ might be the thing for the picture accompaniment.

The late J. Wesley Rosenquest, long time lessee and manager of the 14th Street, received my suggestion favorably, though for a time he was doubtful. I got in touch with C. Seibert Losh, then a representative of M. P. Moller. Together we worked out a specification. He as the organ architect worked out the plan outlined by me in anything but a technical vocabulary. A specification was decided on and the contract signed. Losh got the unheard-of amount of \$1,000 on account.

While the organ was being built I was busy practicing two hours a day, four days a week, on a large three-manual Roosevelt tracker organ in St. Bartholomew's Chapel in East 42d street.

The organ at the 14th Street theatre was the occasion of much comment. Not much favorable comment was received from the many church organists who came to hear it. "Prostitution of the organ," "Fakir," "Terrible," were the only encouragement I heard! I stuck it out, however, and with many a pat on the back from Mr. Rosenquest I weathered the storm.

I received much encouragement from "Jack" (John A.) Driscoll, the illustrated ballad singer of the house, for many a time he said, "Great, Old Top!" after he had had a "vicious" accompaniment on the organ!

The First Notice

The first printed word of praise for a theatre organ was in Variety in 1909, when as a prelude to the criticism of the show the critic wrote:

"Hist, gentle reader! Any old time that you want a lump to rise in your throat and make you feel that it's good to be a man after all with red blood corpuscles, dip down in your pocketbook, fish out a lonely dime, and zip it into the box office of the 14th Street theatre. Then go inside and sit down and wait until that pipe organ lets loose some melody which has always had a grip on your innards. You will never regret it, and will make it a point to go back again in the near future."

Though no names were mentioned, this has been considered by me as the outstanding press notice of my career, and you may be sure has a prominent place in my scrapbook.

From this lowly beginning the advance was made in theatre organ building up to the present organ. After the 14th Street theatre organ was installed an era of big business dawned on the organ builders' horizon and things started. The organ in the New York Hippodrome (since replaced), Gordon Bros.' theatre at Rochester and Boston and any number of theatre organs were sold from demonstration of the organ at the 14th Street theatre.

Remembrances

The ideas of Hope Jones, not so well received 20 years ago, are now rampant. Jones died and did not see his triumph. I always thought he had a great front name—"Hope" for one who was for the side-walks, day in and day out, trying to put over an idea!

Mr. Losh is now president of Midmer-Losh, organ builders, of Merrick, Long Island, N. Y. His work of building the Atlantic City municipal organ indicates he is still years ahead in the organ building realm.

Mr. Rosenquest has passed be-

Rice Gets Four Years

George Graham Rice has been given a sentence in Federal Court, New York, of four years for using the mails to defraud.

Rice is well known to Times Square. He has engaged in almost all kinds of promotion, usually for easy money, during several years. Once before he got a year for stock irregularities.

In the latest trial it was shown that Rice had been seen through the mail weekly a small sheet published by himself. It plugged mining stocks owned by Rice, which he wanted to and did sell.

This house organ on stock advice and tips started with a circulation of 5,000 from some list Rice secured. It increased to 600,000 weekly, costing Rice around \$75,000 each week to print and mail.

The paper went into the mails at regular postage. It was a giveaway.

Coldway, Ass't Producer; Other F. N. Changes

Los Angeles, Dec. 29. Anthony Coldway, scenario editor for Warner Bros., has been transferred to First National as associate producer with Al Rockett. Coldway will also have supervision of the F. N. story department in addition to his other duties.

Other changes in the F. N. studios include the dismissal of 25 men in the miniature and research departments. Ralph Hammers, in charge of these departments, has been retained to work under the supervision of Fred Jackman, of W. B., who will be in charge of this work for both companies.

WILDE'S ORDERED REST

Los Angeles, Dec. 29. Acting under instructions of his physician, Ted Wilde has resigned as director for Harold Lloyd. Following the holidays he will go to a health resort to rest and prepare for a possible operation. Wilde has never fully recovered from a leg injury received at St. Mihiel during the war.

No successor has been selected by Lloyd. Production on "T.N.T." was 10 weeks under way when Wilde withdrew.

MRS. CUMMINGS' DIVORCE

Los Angeles, Dec. 29. Mrs. Irene Cummings has been granted in the Superior Court the divorce applied for against Roy Cummings, in vaudeville. Infidelity and cruelty were the charges.

P. S. BAXTER DIES

Carrollton, O., Dec. 29. P. S. Baxter, 80, died here after a lingering illness. The deceased was a circus musician for many years, with his circus time dating back to an acquaintance with P. T. Barnum and Adam Forepaugh.

UNKNOWN'S CONTRACT

Los Angeles, Dec. 29. Violet Morgan, unknown, has been given a five-year contract by Pathe.

9 TITLING BISHOPS

Los Angeles, Dec. 29. Joseph Jackson, title writer for Warner Bros., was elected into the Titular Bishop organization which raises the membership of this exclusive club to nine assumingly top-notch creators of screen captions.

yond, and I for one still cherish his memory. Jack Driscoll is in the bookkeeping business, and hardly a day passes but I take his name, and not in vain.

The path of the theatre organist is not all roses! Many of the younger ones choose to make it a path of "hot air"! But when they start "shooting the gas" I just say, "Yes, Yes!" and smile.

A smile is so comforting!



"B. B. B."
Presents His Yearly Frolic with a Happy New Year at the "One Best Cellar"
COFFEE DAN'S
LOS ANGELES, CAL.

Shuberts Unable to Place Their Contracted Players

Shuberts have a flock of people under contract who are filling in vaude and elsewhere and will not be called on until the actual contractually guaranteed periods fall due. These are usually 30 and 35-week periods guaranteed certain players.

For the present the producers have nothing in view to take up this surplus talent.

FRANCES WHITE HAS FLU

Minneapolis, Dec. 29. While at the Hennepin here Frances White was stricken with flu the day before Christmas and compelled to withdraw from the bill for the week.

Clare Howard was sent here from Chicago to replace Miss White. Miss White went to a local hospital.

Broadway Sandwiches

Sardi's

Sardi's is lousy with newspapermen, which helps explain why so many press agents find it irresistible. But it does not wholly explain the fascination. After all, some press agents have souls, and there are decent limits to the sacrifice of one's God-given personality on the altar of publicity contacts.

Many of the p. a.'s are quite unruffled by any cynical thought arising out of the propinquity. These boys figure they are trading even, inasmuch as many of the smart newspapermen conduct their love affairs, the haberdashery accounts, their little misunderstandings with landlords, and even policemen, on a basis of theatre tickets donated by their luncheon pals, the press agents.

Sardi's is a clearing house for passes, also the curb market for blarney and gossip, commodities in which both press agents and the editorial reporters deal. To the confirmed Sardi-goer, or Sardinie, it is this esoteric glamour of inside stuff that constitutes the real appeal of the place. Here they find nourishment for their yen to be in on the know. Heads bowed in solemn rumormongering, they drink in the lowdown on who's in and who's out of being above the common rabble.

Gags by or about the semi-celebs with which the mob is familiar are particularly prized. Gags have short careers, sometimes born and dying between the sandwich and coffee. Yesterday's gag is very Victorian, yet within certain limits the mob is extremely meticulous in according proper credit to the original springer of a gag. It is the essence of competition. Every man shall be granted his bow.

The Sardi type of public relations counsel is never taciturn nor inarticulate. His philosophy is quite different. He feels that great men should be quotable and quoted. They are not, mind you, ordinary press agents, these chappies. They write back quasi-scholarly articles from Paris in the summer, carry eight accounts simultaneously, wear canes, get a percentage and are otherwise distinguished.

Well-dressed actors and well-heeled men of the world order their

2-a-Day Vaude at Davis, Pittsburgh, If Going Over May Have Followers

Pirates!

Play piracy continues to bob up in remote sections of the country with the busiest sector as usual, Canada, where the American copyright is held in less respect by the bootlegger.

Piracy cases of pirated plays came from around the Winnipeg section where a number of plays were produced without the authors receiving a single cent of royalty.

Among the most noted recent piracies affected such plays as "Two Many Husbands," "The Virginians" and "The Prince Chap."

Standard play brokers who have done all in their power to check up on the pirates have been at a complete loss to account for the manner in which several agencies in the country have been enabled to obtain the manuscripts of plays supposed to be innumerate from any attempted piracy. Yet the stealing of manuscript continues on a colossal basis according to a last week checkup in New York.

Out After 14 Years

Los Angeles, Dec. 29.

Charles Rosher, cameraman exclusively for Mary Pickford for the past 14 years, was taken off after two weeks shooting on "Coquette."

During that period Rosher has not done any work for anyone except Miss Pickford.

No reason was given for the change.

sandwiches with whipped cream on the herring.

If you wear frock coat, striped trousers, spats and a black jacket you must be somebody.

Dave's

In this rendezvous of the night-owl one may pay the supreme tribute to a columnist by ordering sandwiches named for Walter Winchell, Mark Hellinger and Robert Coleman.

Not supposed to be any symbolism in the ingredients going in to the sandwiches. This Coleman is hamburger with relishes, Hellinger is plain turkey with lot of gravy, while Winchell is several strips of bacon imbedded in a layer of peanut butter on toasted rye.

Actors have their epicurean honors at Dave's. In their wildest flights of fancy the hinterland could hardly conceive of one sandwich costing \$2, yet in such fashion does Manhattan celebrate its Thespian. Prices range down to a plebeian 85c morsel, probably carrying less honor but more sales.

St. Regis

Location plays the dominant part in this restaurant's history. There are other St. Regis restaurants, but when a vaudeville actor mentions the name he refers to the grub shop on the site where once stood Wolpin's and in the shadow of the Palace theatre.

That theatre and the office building above it loomed large in the vaudeville actor's life of yore. It was the centre of his hopes and his fears; he clustered about it like moths about a light. Thus he ate at the St. Regis and swapped actor talk with song and dance men, weeping sinners, trampolining acts and turns just in from Sun time.

Vaudeville politics, with its train of insincerity, double-dealing, fake evangelism, company unions, black-listing, favoritism and plain-and-fancy killing made it for a long time indeliberate to speak too frankly over a table. So there was a blanket of restraint out of fear of the microphone who pored as a friend and carried tales to archrival ears.

This comprehensive attitude has largely evaporated. The sandwich-eater now speaks his mind. He speaks it in a loud, clear and carrying voice.

All eyes are on the Davis, Pittsburgh, which last week returned to two-a-day straight vaudeville with an eight-act bill, as an experiment. House is operated by Stanley, and books its vaude through Keith's (New York), at present.

For years one of the best two-a-day theatres in the country, the Davis resorted to vaudeville and a grand two seasons back when business began to slip. In reverting to straight vaude, the Stanley house is attempting to revive an exclusive deal to draw from.

It is believed the combination policies at two other downtown houses, Loew's and Stanley's second stand, have created a one-way public, and that a try with individuality by the Davis might bring results.

If favorable at the Davis, it may mean the logical vaude theatres in other key cities with nothing at the present time, but vaudeville will follow Stanley's example and stand trial with two-a-day reserved-seat vaude to determine whether that form of entertainment is as strong as it looks.

Among theatres mentioned as awaiting results at the Davis are the R-K-O locations in several of the large towns.

It is generally believed in some quarters that the radio exploitation within reach of Keith's through R-K-O would be an important factor in the revival of two-a-day. Also that straight vaude might aid in the development of names necessary to the parent company's other branches of amusement. Since straight vaude has become a thing of the past, with very few exceptions, no stage names of any great importance have emerged from vaudeville.

The revival of two-a-day, if revived as contemplated, will likely bring about the elimination of full-length film features by the returning theatre, but not the deletion of the screen altogether.

Straight vaude, if and when returning, may be forced to share time with talking shorts.

Joyce Murray with Films

Los Angeles, Jan. 1. Joyce Murray, vaude dancer, has been signed to a six months' contract by M-G-M.

MARRIAGES

David Love, musical director of Proctor's 58th St., and Ruth Weinberg, secretary to Milton Schwarzwald, are engaged.

Winifred Dunn, picture scenarist, to Harold Swartz, sculptor, at San Diego, Cal., Dec. 18.

James Young, film director, to Countess Julie de Valera, Polish, in Prince George county, Maryland, Aug. 26. Marriage had been secret until Dec. 24. Young's fourth marriage. Two of his previous wives were Clara Kimball Young and Clara Whipple Young, both screen actresses.

Kathryn O'Brien, private secretary, A. J. Balaban, to Malcolm Kennedy (non-pro), Dec. 26 in Chicago.

Eleanor Strong, dancer, to Robert Stead (non-pro), at New Britain, Conn., Dec. 21.

William Meltzer, treasurer of Irving Place, New York, to Dot Carter, non-professional, at Brooklyn, N. Y., Dec. 20.

Henry Cogert (Cogert and Mott) and Helen Lakes, non-pro, have announced their engagement.

ILL AND INJURED

Mike Gilboos, Mutual burlesque, out of cast in Syracuse, N. Y., with his wife, Peggy Reynolds, chorister, released.

Rose Noble, drummer in stage band at the Strand, Syracuse, N. Y., and in airplane crash which killed orchestra leader, out of hospital.

Nat Kalemkin, Chicago William Morris office, ill with flu.

Jack Powell confined in New York with influenza attended by his wife. Powell left his Public time short because of illness.

Reno Fleming at Cook's Hospital, Fairmont, W. Va., recovering from an operation. Fleming is manager of the Dixie film house, there.

Frances, 12, and Ramona Hoxie, 15, daughters of Jack Hoxie (actor) living in Brown Cal., injured in a Christmas day auto crash.

England and American Acts

London, Dec. 15. Vaudeville is making a big comeback. Not that it ever died, but it did get very feeble. Only the existence of the Stoll Tour kept it from going into the discard.

All the once-vaude houses except Stoll's were playing revue, touring drama or musical comedy. And most of the routine vaude artists kept going on the same old, being able to live on the dozen or so weeks of variety, all that could be gotten.

It is not any use arguing it all over again—the thing which came so near putting vaudeville out was the lack of novelty; the going round and round of the same old troupers with the same old acts. Till the folk in the peanut stands used to bawl at many an act: "Build yerself a cottage on the stage an' live 'ere."

And the stalls used to stay home and listen to the radio or go to the pictures.

But where there was vaude, at the Alhambra, Victoria Palace and Coliseum in particular, there was generally a full house. It proved the public taste had not changed; merely been satiated with too much repetition.

Back of the revivification is the fact there is now more variety because more foreign—which same goes for American—acts coming here. Vaude-goers are getting what they want; what is the essential of that end of the show business: variety and novelty.

But the old timers here, the real old shellbacks of the profession, want to keep out the foreigner. They assert he is taking the bread out of their mouths and that any imported act could be replaced by a native one and not be missed.

Missed Their Chance

These old 'uns had their chance. They took it by going round and round with the same old business, the same old songs, the same old hoofing and even the same old salary. And the public got tired of them. For old sakes' sake it still stands for them—when they are in a bill well seasoned with new acts by new folk who keep changing their material . . . and these are mostly "foreigners."

Whatever the official position of the V. A. F., the late Monte Bayley, under its instructions, told most of the agents this importation of foreign acts must stop. But Bayley's personal attitude was just the reverse. He was, as an individual, a believer in the principle of "Let 'em all come." On the idea the bigger the supply of new acts coming and going, the more vaude would be staged and the more chance there would be for the native artists to get dates. Which was and still is true.

What is the biggest difficulty at any of the four principal vaude houses in town?

To get headliners. There are few

of them here, and those few repeated like they used to do on the L. T. V. without putting Vaude way back—perhaps far good. The only alternative is to find headliners abroad, especially in America, from whence any but dumb acts are not likely to be so alien to audiences here.

It operates in favor of the native act, not claims it, this business of importation. Any representative week's bill at the Palladium or the Coliseum or the Alhambra or the Victoria Palace may contain two, three or even four "foreign" acts, but it also contains nine, eight or seven native acts, many of whom would not be working if it were not for the "foreign" headliners having enough novelty and box office value to stand the overheads and leave a little jack for the theatre owners.

Need Intelligence

For it is mighty doubtful if the native artists could do it alone. Anyway, they have not so good a record this way they need squawk. It is around the greybeards in the V. A. F. took a shot of intelligence and did some thinking outside the confines of Charing Cross Road. Try to figure out how many weeks' vaude there'd be if there were none but native acts to play it. They've come pretty close to that position once and have forgotten it already.

The ministry of labor, the government department which issues permits to work here, seems to have an unwritten rule to let in without argument acts whose salary is over \$50 a week for single acts or the average equivalent for acts carrying more than one performer.

In actual fact, the ministry, though it works in conjunction or rather consultation with the actors' association; V. A. F. and the Stage Guild, does not consult these bodies unless it is the case of an act or an artist whose salary does not come up to this unofficial level.

Over the business of the expected "deportation" under Equity's rule of around 200 British players, no protest has been received by the ministry at this writing from either the Stage Guild or the actors' association here, and nothing will happen until some complaint is received.

But although the attitude of Equity is in the nature of a trade union move and is not "official" in a government sense, there is little doubt there will be a strong tightening up on permits and a much greater tendency to scrutinize very closely all applications to bring in American acts and vaude acts not in a sense of retaliation by the ministry, but because they would not be likely to leave an open door to importations from America when a large number of English artists were being sent home and thrown onto the market here.



HELLO!
A Happy New Year to Everybody
BILLY DIAMOND, JR.

ACE OUTPOINTS DE VOS IN SLASHING BOUT Society Out in Force at Garden—Decision Boomed

By JACK PULASKI

There were more shirt fronts in the Garden Friday night than for a year. Society was attracted to see young Tony Biddle's boxer, Rene De Vos, in action. Rene was favored in the betting eight to five over Ace Hudkins, called the Nebraska Wildcat, but it was Ace who caught the attention of the judges and was given the decision. Many present disagreed with the result, and the bird sounded loudly as the crowd eased out.

Anthony Drexel Biddle, patron of sports, has always liked boxing. Young Tony, who inherits dad's inclination in that direction, recently took over De Vos's contract. Biddle, the younger, can handle himself and used to box with Gene Tunney down in Florida. That's one reason he got stuck on the pro boxing racket. What with the Park avenue angle, the gate was raised to \$10. There was a sellout. It was the first capacity house for an ordinary card the Garden has had since it opened. Had the final bout been less interesting the gate would have been the more disgruntled. Dangerous thing this boosting of prices for no special reason. At \$5.49 the Garden has been doing very well this season.

On cleaner hitting ability the Belgian deserved the award or, at least, a draw. There is no doubt about Hudkins' battling ability and willingness to always mix. The Ace got the edge about midway of the 10 rounds and was on his way to a real win. De Vos snapped out of it, however, in the eighth and plastered the wild-swinging westerner plenty. Looked then that if Rene copped the last two rounds he would win. He won the ninth. They might have called the last frame even, hence Hudkins by a shade. His map was considerably muddled up, whereas De Vos looked little the worse for his tough evening.

It was in the eighth that young Biddle got steamed up over his boy's showing. Tony bobbed up from his chair, then remembered he was with Tony's friends and subsided. Joe Humphries had introduced him just before the match, Biddle climbing through the ropes and speaking a word in the radio mike before leaving.

Hudkins fought as a middleweight, which title Mickey Walker possesses. He was about four pounds lighter than De Vos, who was 159½ pounds. The match was that of leading contenders for Walker's laurels.

Ace fought Mickey last summer, but the judges said Walker was best, other opinions to the contrary. Hudkins may be asked to fight George Courtney, whom Rene licked in Philly last summer, or K. O. Phil Kaplan, another victim of De Vos.

Here Rene let Ace back him up to the ropes too often. That's the Ace's meat. Always crouching, he can the more easily sock 'em in.

Tony Vaccarelli and William "Goat" Jones, a colored middleweight of Akron, fought the semi-final. It was declared a draw. In the first 10-rounder Jack McVoy, also colored, boxed Vincent Forgnone, the former winning. Both bouts were mediocre. Had the Garden not had so many polite people present the old raspberry would have rung out more often and more crudely. They were waiting for the Hudkins-De Vos affair, and had a note bunch bubbling despite the absence of anything sensational about it.

Brown Talks to Keith Bookers, with Loyalty Keynote of His Remarks

"V. V." Card Won

Chicago, Dec. 29.

"I phoned bottle of sheep dip awarded annually to the guy thinking up the punkiest Christmas card was thrown this season at Bill Jacobs, agent."

Bill used a photograph of a long bread line, supposedly agents and vaude performers, and nicknamed them "V. V.'s." Meaning "Victims of Vitaphone."

Hiram S. Brown, president of R-K-O, called the Keith bookers and booking heads together for a 10-minute introductory talk in the Palace building last week. His speech was brief and to the point.

According to those present it was the most impressive session the booking force has attended for EKO, a similar meeting with Joseph Kennedy last summer, shortly after Kennedy secured control of the circuit.

The keynote of Mr. Brown's talk was loyalty. He said he expects loyalty or nothing from bookers as well as agents and all others connected with Keith's. If existing conditions call for disloyalty in any way they will be rectified, he stated.

He asked co-operation of everyone, again commenting on his meagre knowledge of the theatrical end of show business, but stating, in other words, that he is willing to learn.

No personalities entered the discussion. When the bookers were requested to ask questions, all remained silent.

Brown closed with a statement that he desires to establish familiar contact with the bookers and in time to be in a position to call them by their first names.

Mix Retiring

Los Angeles, Dec. 29.

Tom Mix, after almost 20 years on the screen, will shortly announce his intention of retiring. Mix is now finishing his final picture for EKO, in which he contemplates beginning a tour of picture houses.

Brennan and Stuver

Alleged Embezzlers

St. Louis, Dec. 29.

James P. Brennan, former manager, and Lawrence C. Stuver, former treasurer, of the Grand opera house, Keith vaudeville, are under arrest charged with embezzlement of \$6,530 from theatre funds during a period of six months. They are held in bail to answer the charges preferred by the Maryland Casualty Co., which bonded all house employees.

Brennan and Stuver are said to have confessed to Mort Singer, investigating for the Keith people, that they took the money to play the races.

Mutual Back in Montreal
Mutual shows in again at the Gayety, Montreal, last week. House has a new runway to bring the wiggling nearer the customers.

A Hostess in a Creep Joint

"Things ain't what they used to be," the Variety hoofing addict's favorite taxidancer confided at the Broadway creep-joint he was taking in a loose moment. "Us girls used to knock out 50 bucks a week without a struggle, but it's gotten so the Boss don't bother to count up on us. Y'know we gotta turn in eight dance tickets an hour or 24 a night from 9-12, when we blow, but try and do it these nights!"

"Us hostesses" collects 25 of the 35c the chump pays for his dance tickets. That entitles him to three frolics. If we sit it out, it's extra. The umphay's gotta give up at least \$2.30 for eight tickets at 35c a throw, which covers me for an hour, anyway.

"And, of course, the stuff at the tables is extra. That's a sweet concession the Boss is got! What he gets for the soft drinks would stake us to a good stein in any soup parlor."

"Figure it out for yourself on what the gross used to be. A chump would dance with me for an hour, and that meant he had to buy eight 35c tickets. For three hours' hoofing I gotta turn in at least 24 tickets or \$8.40. Well, the old gees and the five dames with pal off in dimes. That meant \$10 to \$15, and even with the 10c kick-back to the house on each duck I'd be an awful oil can if I couldn't click off 50 or 60 smackers on the week. For only five nights; that's all I hadda come in on, and none or these matinee teardrains."

The Tango Tangles

"Yeh, that's the pay-off—these afternoon tango struggles. I wouldn't have a chance, anyway, with about five dames with suppressed desires attacking one of our male hostesses' staff. Then gigolos are the pay-off. You should see the graft those disappointed wives and old moids give up for a kind word."

"See that egg there giving the girls a treat? If he lived 1,000 years he'd never use up the fancy pajamas he's grafted. Don't get me wrong, but he's just the tripe, y'know; burns us girls up showin' his latest swing from the dizzy dazes."

"We used to have a swell racket in the joints. I'll bet you thought me an awful burglar when you used to see me around in the cafes, huh? Well, I was. If them yaps wanted to make whoopee it was oke by me. I used to make plenty pennies sellin' those dolls and fancy cigaret holders. And don't forget my time was valuable. It cost them bozos 20

ash if they wanted the pleasure of our company—and nothing else, you know."

Nice Girls

"Us nice girls got those prices because we was nice, and after I told an ambitious bird that my sleep was worth something and he asked how much, we nonchalantly with 20 and they were glad to give up. What's more, in advance. None of that outbumping us business. Not after one of 'em tried it and got too hard to manage and I gave the Guinan walter the office I was gonna scream."

"Geez, I wish I wasn't a sap for Tex's joint though; I coulda collected 10 per cent. from the Slipper any time and the Parody also on all the checks I steered into the joint, but Texas was my weakness then and since I had a full guy I made up my mind to enjoy myself."

"But none of the regular guys come up any more. Those bozos were great. They'd pay me 25 bucks and so long as I turned in \$8.40 worth of tickets for the three hours the Boss didn't care if I phoned my stuff over, so of course we breezed; that is I sneaked and the boy friend met me outside."

"That's a rule you know; no walk-in' out together with a guy. I say that for the Boss, he didn't stand for no funny business; not while he knew it. You know us girls are all supposed to be over 21; he won't take on any younger. Of course I'm only 20, you know, but so long as you say you're over 21 he doesn't ask for no birth certificate."

"But now, who do I get? I gotta dance for my own pleasure now with the nifty steppers just to keep awake. The mob's getting to be lousy and I don't blame the girls for peeping things up. See that dame there; that's her husband I introduced you to just before. Yeh, the male host. Yeh, they're both workin' here. See that old bozo she's with; that's her 200 bucks a week Mr. Fisher. That's what she gets just because daddy is interested in her. I don't know how her husband stands for it. He says she's doing it for her kid—she got a three-year-old little girl—and her headache believes it's platonic if that word's still working."

"Well, scam now, I gotta take on a few live ones. You come in on an Oakley and you're cramping my style besides."

Variety's hoover took the hint, paid off with a pass to the party and scurried.

ITALY'S FRAME

(Continued from page 1)

of Ente, by an agreement previously reached.

Ente waited until it had found a reason which would arouse sufficient feeling to lick the populace. After "Street Angel" had been showing a while and enough propaganda had been worked up against the film, the coup was sprung. Result was a cinch as Mussolini will only allow his people to be pictured as hard working and industrious.

As a matter of fact, Ente is about to throw another wrench into the American film motor. Restriction laws pertaining to next year's film quota are said to be the most fantastic rules created by any country to date. One, currently receiving the most attention, is that the best foreign make-up which means American) will have their titles dropped into a hat for drawing. This is done, they say, for an even distribution but actually it is to draw the fire of the Yanks.

Ente says that 20 per cent of the income will be divided equally between the distributor and the Italian government, very generous when considered that the Americans now get from 25 to 40 per cent. After the best pictures have been withdrawn from the hat, the remaining features will be returned to their distributors who will release in the usual way.

Word from Italy says that this is a test and that if the United States for it, the next condition will sever.

New Names and Faces

In FBO Directorate

Following a meeting of the FBO directorate, subsidiary of RKO, J. P. Kennedy men were weeded out and appointees of combine were placed in their executive jobs.

C. J. Seollard and Thomas Delahanty, treasurer and secretary, respectively, were replaced by E. B. Kahane, who will be assisted by Herman Johbel. For 24 years Johbel had been auditor in Hill Brothers' U. S. Leather Corporation.

Lee Marcus, sales chief, was given the title of vice-president, making the third in the new line-up, with Gardner Sullivan and Bill LeBaron. Charles Rosenzweig was promoted from eastern division sales head to general sales manager.

It is said Seollard and Delahanty will receive berths in the Pathe organization while Kennedy is in charge. Both are termed Kennedy followers, especially Seollard, the personal representative of Kennedy.

Didn't Open

St. Louis, Dec. 29.

Plans for opening the new 5,500-seat Fox theatre here Christmas night were abandoned when it was found that numerous interior details could not be finished in time.

Changes in the plans for the organ were a deterring factor. It is now expected the opening will take place about Feb. 1.

Gersons Married to Keep Decent

~~CONFIDENTIAL~~

Schulman-Goldberg Theatrical Corp.; Mfrs. Trust Co.; \$2,213.
Arthur J. Peebles; N. A. Karr, et al.; \$275.
Michael Glynn; C. J. Winsteln; \$173.
Ephraim Armstrong and Homer H. Smith; M-G-M Dist. Corp.; \$398.
Ben Lew Armus. Corp.; Commonwealth Film Corp.; \$1,583.
Satisfied Judgment
Harry S. Hochheimer; Yona Vard Realty Corp.; \$115; Oct. 7, 1957.

Obituary

FRED THOMSON

Fred Thomson, 27, star of western films and husband of Frances Marion, scenarist, died Dec. 23 following an operation for gall stones at Queen of Angels Hospital, Los Angeles. He was graduated from Pasadena high school, then attended Occidental College and later took a post graduate course at Princeton. During his last year at Princeton he won the decathlon at the outdoor intercollegiate track meet.

Thomson entered the ministry upon leaving Princeton and obtained a Parish in Nevada which he held until the outbreak of the War when he was appointed chaplain of the 143rd Field Artillery, Nov. 2, 1919, he married Miss Marion in New York and went to the Coast where he entered pictures as a double and stunt specialist. His wife got him his first job on the screen, the part of a heavy in "Love Light" starring Mary Pickford in 1920. This picture was directed by Miss Marion. Thomson then went to Universal to play in the serial "The Eagle's Talons." Then Harry Joe Brown made him a western star, his first picture "The Mask of Lopez" being made in 1923. A year later he signed with FBO and made fourteen pictures for Paramount. "Jesse James" and "Pioneer Scout." His Paramount contract expired about six months ago.

His widow and son, Fred, Jr., 3, survive.

MME. L. BERLINI (Mrs. Joseph Frear)

Mme. L. Berlini, 45, former grand opera star and vaudeville, died Dec. 23 at Kattskill Bay, N. Y. Mme. Berlini in private life was the wife of Joseph Frear, formerly of Frear, Baggett and Frear.

Mme. Berlini was a Boston girl and at an early year displayed a contralto voice of exceptional range. In time she was engaged by the Metropolitan Opera and sang in many New York productions. She had twice married. Mme. Berlini retired from opera six years ago, appearing in vaudeville with her husband (Joe Frear).

About a year ago she deceased

became ill and last summer when going to Lake George, too ill to stand up, declared if she were going to die she wanted to pass her last hours on Lake George.

Her husband quit the stage to be with her in the Adirondack mountain home. For a time his wife showed improvement, but a relapse last week resulted in death.

Besides the husband, her parents, two brothers and a sister, Charlotte Woodruff, actress, survive. Interment in Sleepy Cemetery, Lake George, N. Y.

FRED WRIGHT

Fred Wright, comedian, 57, who died in New York Dec. 12, came of old acting stock and was practically born on the stage and had been playing ever since. Most of his successes were at the Gaiety, London, including "La Poupée," "The Runaway Girl," "The Orchid," "The Pink Lady." He was a good linguist and appeared years ago in Berlin in "Our Miss Gibbs."

Deceased was the brother of Haldee Wright, Marie Wright, Bertie Wright and Huntley, all stage favorites. He had been in America since April last.

ETHEL P. BONNER

Ethel Penning Bonner, 45, actress, died in St. Joseph's Hospital Dec. 28, where she had been under the care of the Actors' Fund. In private life she was the wife of C. Lin Bonner, publicity man.

Miss Bonner had appeared in both legitimate and stock productions, her last engagement being with the Denham Players, Denver.

Besides her husband, her mother and two sisters survive. Interment in Actors' Fund plot, Kensico cemetery.

HARRY A. EMERSON

Harry A. Emerson, 53, died Dec. 10 of heart failure in Philadelphia.

In 1910 Mr. Emerson married Grayce Coleste and they appeared together until four years ago when Mrs. Emerson retired. Mr. Emerson continued as a single. His widow, four sisters and two brothers survive.

The deceased was born in Olean, N. Y., July 11, 1859.

Interment in Lutheran cemetery, Philadelphia.

HARRISON HOY

Harrison Hoy, 60, died of pneumonia in Concord, N. H., Dec. 24. Mr. Hoy was with a stock company there at the time of his death.

Mr. Hoy was of the old school of acting. His most notable engagement was in support of Maude Adams in "The Little Minister." He served 40 years on the stage.

Interment in Hudson, N. Y.

"POP" FOSTER

"Pop" Foster, veteran Ohio film salesman and one of the best known figures in the Cleveland trade, died Dec. 7 in Cleveland from bronchial pneumonia.

Mr. Foster started out with the old General Film Co. in 1913. Deceased was buried in Cincinnati, his former home. His widow and three sons, living in Cleveland, survive him.

OTTO F. BRECKRENTZ

Otto F. Breckrentz ("Big Otto"), 62, animal trainer, died Dec. 25 in Los Angeles. He was formerly (Continued on page 33)

Deaths Abroad

S. H. Dahan, 65, French vaudeville agent, died in Paris of heart disease.

Karl Vorlander, 69, German author, died at Munich, Bavaria.

C. C. Coleman, 87, American painter, died at Capri, Italy.

Tancredi Martel, 74, French dramatic critic.

LETTERS

When sending for Mail to VARIETY, address Mail Clerk. POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

Bainstair K
Butler, Adele

Conroy John F
Corbett Selma

Edwards J & D

Ferguson Mae

Fetter Jose G

Fitzgibbon Low

Germaine Mark

Harcourt Daisy
Harris Joseph

Howard Clara

Hyde Alex

Irwin Chas

Jackson Warren R

Kelly Walter C

Kessler Frank

Kroenke Karl F

LeClair John

LePetro & Dolly

Mason Lois

McKitterick G B

Moore Ray

Morrison Harry

Morrone Rocky

Moses Amelia

Niagara

Norworth Jack

Quintrell Fred

Randell M & M

Alexander & Belle

Andrews Cecil

Bainstair F E

Balmuin Ray

Barton & Young

Berg Witt

Burke Minnie

Cathro J L

Chase Billy

Chamberlain Harold

Churehill Ben

Coffey Jay

Cortez Arthur

Crook Edward

Dean Sid

DeFrankie Sylvia

Dezono Wm

DeWayne Dolly

Duncan Ella

Duponts The

Dye Ruth

Edwards Gus

Fields Muriel

Fisher & Gilmore

Foley Bernice

Folliss Girls

Folsom Bobbie

Ford Wallie

Frohman Bert

Gaynor Boso

Gifford Wm

Gilbert Bert

Gordon Claire

Gould Adele

Hammond Al

Hardy Jay

Harris Oliver

Herman Lewis

Hertz Lillian

Hogan & Stanley

Holway B A

Housh Jack

Howard Myrtle

Irving Rose

Johnson Winifred

Jones Davy

Kay Shirley

King Catherine

Kinslow Roy

CHICAGO

Kulth Frank

Lange Howard

Leslie & Vidgriff

Lee Irving

Leslie Hille

Lester H & C

Loomis 2

Lopez Bobbie

MacK Harvey

Mario Myrtle

Marshall George

McKlin Owen

Mendelson Jess

Mignon Helene

Moore Carl

Morgan Chas

Morena & Mona

Murphy James

North Bobby

Owen Dick

Palmer Henry

Perry Harry

Purell Chas

Pym Fred & P

Raines & Avery

Reno Edith

Reynolds Vera

Riley Joe

Ritchie Joe

Rogers Arthur

Rogers Wilson

Rogers & King

Rome & Dunn

Rosita Mile

Scott Isobel

Siggle

Smek Roy

Smek Roy

Smith Thomas

Steinbeck Bruno

Sylvester & Vance

Verobell Mme

Wales Ethel

Walters & Babette

White Bob

White Mabel

White Fierre

Winifred Babette

Wright Geo M

Wynn Ray

Younger Jack

Yuga R

Zukor Dave

In Talkers

Los Angeles, Jan. 1.

Alberta and Ada Mae Vaughn en route to New York, where they will be assigned parts to act in Tiffany Stahl sound pictures now being recorded at the R. C. A. Laboratories.

Burlesque Routes

Weeks of Dec. 31 and Jan. 7.

Bare Facts-Mutual, Indianapolis; 7, Garlick, St. Louis.

Best Show in Town-Irving Pl., N. Y. C.; 7, Empire, Providence.

Schomberg-Hudson, Union City; 7, Irving Pl., N. Y. C.

Bowery Burlesques-Gaiety, Louisville; 7, Mutual, Indianapolis.

Burlesque Review-Gaiety, Wilkes-Barre; 7, 10, Lyrice, Allentown; 10-12, Palace, Trenton.

Chicken Trust-Orpheum, Paterson; 7, Hudson, Union City.

Dainty Dolls-Grand, Akron; 7, Gaiety, Buffalo.

Dimpled Darlings-Academy, Pittsburgh; 7, Lyeum, Columbus.

Edna's Big Review-Columbia, Cleveland; 7, Alhambra, Cleveland.

Flapper Follies-L. O.; 7, Lyrice, Bridgeport.

French Models-Temple, Syracuse; 7-9, Geneva; 10-12, Schenectady.

Frivolites-Grand, Hartford; 7, L. O., Singer Girls-Statia, Springfield; 7, Grand, Hartford.

Girls From Happyland-Gaiety, Milwaukee; 7, Empire, Chicago.

Girls From the Follies-Trocadero, Philadelphia; 7, Gaiety, Baltimore.

Girls in Blue-Gaiety, Montreal; 7, Howland, Boston.

Girls of the U. S. A.-Gaiety, Kansas City; 7, Crystal, St. Joe.

Hale Fares-7, Buffalo; 7, Temple, Syracuse.

High Flyers-Empress, Chicago; 7, Cadillac, Detroit.

Hindu Belles-Howard, Boston; 7, Columbia, N. Y. C.

Jazztime Revue-Lyrice, Bridgeport; 7, H. & S. Apollo, N. Y. C.

Kudding Kutties-Garlick, St. Louis; 7, Gaiety, Kansas City.

Lafayette Plaza, Worcester; 7, State, Springfield.

Madame Whirl-Gaiety, Brooklyn; 7, Gaiety, Seranton.

Mischief Makers-Lyrice, Dayton; 7, Empress, Cincinnati.

Moonlight Maids-Gaiety, Seranton; 7, Gaiety, Wilkes-Barre.

Moulin Rouge Girls-Empire, Toledo; 7, Columbia, Cleveland.

Naughty Nitties-Colonial, Utica; 7, Gaiety, Montreal.

Nite Club Girls-Empress, Cincinnati; 7, Gaiety, Louisville.

Nite Life in Paris-Star, Brooklyn; 7, Orpheum, Paterson.

Parisian Flappers-Strand, Washington; 7, Academy, Pittsburgh.

Puss Puss-Empire, Providence; 7, Gaiety, Boston.

Radium Queens-31-2, Lyrice, Allentown; 3-5, Palace, Trenton; 7, Empire, Newark.

Record Breakers-Lyeum, Columbus; 7, Lyrice, Dayton.

Red Hots-Empire, Newark; 7, Star, Brooklyn.

Round the Town-Cadillac, Detroit; 7, Empire, Toledo.

Social Maids-Crystal, St. Joe; 7, Gaiety, Milwaukee.

Speed Girls-Gaiety, Boston; 7, Plaza, Worcester.

Sporty Widows-Majestic, Albany; 7, Colonial, Utica.

Step Along-Gaiety, Baltimore; 7, Strand, Washington.

Step Lively Girls-Columbia, N. Y. C.; 7, Gaiety, Brooklyn.

Step On It-31-2, Geneva; 3-5, Schenectady; 7, Majestic, Albany.

Stolen Sweets-Empire, Brooklyn; 7, Trocadero, Philadelphia.

Sugar Babies-Alhambra, Cleveland; 7, Grand, Akron.

Wine, Woman and Song-H. & S. Apollo, N. Y. C.; 7, Empire, Brooklyn.

IN MEMORY

OF

AVERY HOPWOOD

Died July 1, 1928.

Juan Les Pins

FRANCE

MOTHER

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over \$3.

"A Most Immoral Lady," Cort (6th week) (CD-1,094-\$3.50). Business Christmas week away under other seasons; matinees in and out; one extra performance here; around \$11,000.

"Angela," Century (5th week) (M-2,890-\$4.40). Moved here from Century after tepid start at Ambassador; switch indicative of cutting and limited engagement.

"Animal Crackers," 44th St. (11th week) (M-1,323-\$6.60). No additional matinee last week; business came back strongly; Wednesday afternoon capacity; on week \$40,000 estimated.

"A Play Without a Name," Booth (6th week) (O-1,702-\$3). Final week; good idea that did not click; too much mechanical stuff; started fair; dropped to about \$6,000, though better last week; "Marriage Bed" next week.

"Back Seat Drivers," Wallack's (2d week) (C-770-\$3). Dozen shows came last week; all rated good; with one exception "Drivers" one of pack, with small chance.

"Billie," Erlanger (14th week) (M-1,520-\$3.85). Final week; did well during early weeks, then tapered off; figures to be good thing on road.

"Blackbirds," Eltinge (35th week) (R-392-\$3). One of best shows that stood up last week; virtual capacity for colored revue, with over \$20,000 claimed.

"Brothers," 48th St. (2d week) (CD-969-\$3). Coming in with flock of new shows Christmas night, somewhat lost sight of; moderate indications.

"Caprice," Guild (1st week) (C-914-\$3.85). Presented by Theatre Guild; opened in Boston, where there was some doubt about its merit; opened Monday with Alfred Lunt and Lynn Fontanne.

"Gongali," Sam H. Harris (6th week) (D-1,507-\$3.85). While matinees last week not as big as expected for holiday going, gross satisfactory around \$18,000.

"Courage," Ritz (13th week) (D-945-\$3.85). Under new management this show going excellently, has shown strength and should stick; last week \$12,000.

"Diamond Lil," 48th St. (1st week) (CD-1,117-\$3). Little change in pace; holiday trade little or no better than previous going; same for many others; under \$30,000 and indefinite.

"Exceeding Small," (CD-637-\$3). Closed Saturday; off previous week and moved to Comedy from Comedy; nine weeks to small takings; "The Street Wolf."

"Front Page," Times Square (21st week) (C-1,057-\$3.85). Did its come back as expected, but that goes for most of others; last week \$15,000 profitable.

"Good Boy," Hammerstein's (18th week) (M-1,400-\$6.00). Still remain here instead of moving; off but came back somewhat last week; "Polly" appears at Lyric next week.

"Good News," Chaslin's 46th St. (69th week) (M-1,413-\$5.50). Final week; goes to subway circuit and then road; "Good News" next season; "Follow Thru," highly rated out of town, next week.

"High Road," Fulton (18th week) (C-914-\$3.85). After other earlier successes, affected by "Thanks," giving, this one slipped and did not return to former normal pace; last week \$14,000 estimated.

"Hello Daddy," Mansfield (2d week) (M-1,050-\$5.50). One of few shows opening last week given run chance; notices favorable.

"Hello, Yours," Cohan's (10th week) (M-1,477-\$5.50). Showed flash of fairly good business, then eased off; estimated around \$20,000.

"Hold Everything," Broadhurst (13th week) (M-1,477-\$5.50). Stepped up smartly to over \$36,000 (new mark) in last week; matinees; one of season's standout musicals.

"Holiday," Plymouth (6th week) (D-1,301-\$3.85). Leads season's comedies; affected since opening and commands strong agency demand; one extra show last week for new high of \$24,000.

"Jarnegan," Longacre (1st week) (CD-1,019-\$3.85). Good lower floor attendance with profitable business; high at \$13,000; around \$11,000 last week; flirting with "stop limit."

"Jealousy," Maxine Elliott (11th week) (D-924-\$3). Suffered like rest but for affected since opening; exceptionally well; \$8,000.

"Lady Dedlock," Ambassador (D-1,200-\$3). Presented by Murray Phillips and J. J. Leventhal; Margaret Anglin starred; opened Monday.

"Little Accident," Morosco (13th week) (C-898-\$3). Out in front; developed quite profitable business, especially downstairs; slipped but did well last week at \$12,000.

"Mama," Belasco (4th week) (D-1,000-\$5.50). Agency report demand not nearly what it should be; box office sale direct is strong; however, \$26,000, virtual capacity; but gross drama.

"Night Hostess," Vanderbilt (CD-771-\$3). Closed Saturday; played 15 weeks to moderately good grosses; profitable; house full several weeks, then "Lady Fingers."

"On Call Girl," Waldorf (9th week) (CD-1,043-\$3). Good, and showed under same management; looked up to operate at small grosses; cut rating and getting \$4,500 or less.

"One Way Street," George M. Cohan (2d week) (D-1,371-\$3). Among holiday flock and one of those not figured to land; cut rated from start; \$6,000 to \$7,000.

"Paris," Music Box (13th week) (C-1,000-\$4.40). Business last week not what expected; same with other attractions which started with rush; nine performances; about \$17,000.

"Patihara's Wife," Craig (2d week) (CD-1,434-\$3). Claims to be getting some trade on lower floor; English piece not rated any more than other holiday shows.

"Poppa," Biltmore (2d week) (C-1,000-\$3). First nighters thought this one pretty good fun but business poor; lowered rates with other doubtful holiday attractions.

"Sakura," Belmont. Taken off Saturday; first season (D-1) among Christmas week entrants; one week.

"Scandals," Apollo (27th week) (R-1,051-\$5.50). Smacked down last month or so; last week's estimated gross under \$30,000 is ordinary for this one.

"Show Boat," 54th St. (54th week) (M-1,150-\$6.60). Started second season last week and expected to go through balance of season; gross dropped and got about \$33,000 for holiday week; better than all other run musicals.

"Skidding," Bayes (33d week) (D-945-\$3). Hooked up to get by with small gross; cut rates of various kinds principal avenue for tickets; \$4,000 to \$5,000 average.

"Strange Interlude," John Golden (49th week) (D-900-\$4.40). Since act drama an exception since opening nearly year ago; eased off week before Christmas but last week came back to over \$16,000.

"Street Wolf," Garrick (1st week) (D-537-\$3). Opened in Bronx last week. Doubtful of holiday openings; independently presented; opened Monday.

"That Ferguson Family," Little (2d week) (C-500-\$3). Doubtful of lasting after this week although notice requirements may mean another week; just holiday bubble.

"The Age of Innocence," Empire (6th week) (C-1,099-\$4.40). Since extra matinee; business last three days of week much better than first; ending \$17,000.

"The Great Fox," Playhouse (11th week) (CD-1,776-\$3). Final week; in between show; "Street Scene" due next week.

"The Jealous Moon," Majestic (7th week) (CD-1,776-\$3). Due to tour after another week; around \$11,000 last week.

"The Houseboat on the Styx," Liberty (2d week) (M-1,202-\$5.50). Received with mixed opinions; hardly stands out among present attractions.

"The Lady of the Orchids," Henry Miller's (C-946-\$3.85). Closed Saturday; played three and one-half weeks to lean business; house mentions to get "Skyrocket" or "Vermont."

"The New Moon," Imperial (16th week) (D-1,105-\$5.50). Off for two weeks before Christmas; not as good as before last week, but came back to big money; got \$39,000.

"The Red Robe," Shubert (2d week) (C-395-\$5.50). Among holiday week card this musical got best notices; with conditions sub-normal, better line next week.

"The Sign of the Leopard," National (4th week) (D-1,164-\$3). English mystery play must do better to stick; with cut rates estimated takings last week \$7,000.

"The Squealer," Forrest (8th week) (D-1,015-\$3). May stay another week, but must jump materially to continue thereafter; business estimated around \$7,000 last week.

"This Thing Called Love," Bijou (16th week) (C-658-\$3.85). Fairly did fairly well; lower floor show; last week estimated around \$8,000.

"This Year of Grace," Selwyn (9th week) (R-1,167-\$6.60). English

revue held up excellently, going off comparatively little; one extra performance last week when over \$40,000 again grossed.

"Tomorrow," Lyceum (2d week) (D-571-\$3). Presented by John Ashely, Ltd.; after several postponements opened Friday, Dec. 28.

"Tonight at Twelve," Hudson (5th week) (C-1,304-\$3). Started fairly well, going over \$10,000, but slipped downward; "The Gaiety of the West," first called "The Lady of Newgate," listed to follow, rescheduled postponed; "Tonight" may move, however.

"Treasure Girl," Alvin (8th week) (M-1,400-\$6.60). Some doubt whether engagement continues after this week; business fair last week, around \$23,000.

"Three Cheers," Globe (12th week) (M-1,416-\$6.60). One of big money musicals; averaging over \$40,000 and should easily go through season.

"Vanities," Earl Carroll (21st week) (H-968-\$7.70). Resumed last week after laying off week before Christmas; business disappointing; came back at week-end; estimated \$28,000.

"White Lilacs," Tolson's (16th week) (O-1,716-\$5.50). Extended one more week, then to road; never got big grosses; "Chauve-Souris," Jan. 21.

"Wings Over Europe," Martin Beck (4th week) (D-1,189-\$3). Subscriptions will carry this Guild show along for six weeks, with business thereafter indicating run chances; rated over \$16,000 last week.

"Whoops," New Amsterdam (5th week) (M-1,702-\$6.60). Capacity not what expected; same might have been stuck because holding tickets for high prices, but new Ziegfeld show a smash, leading Broadway with gross over \$49,000.

"Young Love," Masque (10th week) (CD-700-\$6.60). Routed out, but slated to stay another week or two; matinees last week good, although gross of \$7,000, mediocre. Special Attractions—Little Theatres.

"Major Barbara," Republic (7th week) (C-914-\$3.85). Revival moved here Monday for expected run; over \$14,000 at Guild last week.

"The Perfect Alibi," Hopkins (6th week); capacity in 300-seater.

"The Guinea Pig," President (was Totten); open this week.

"Falstaff," Coburn (2d week); some favorable comment.

"Cyrano De Bergerac," Hampden's (2d week); revival.

"Macbeth," Knickerbocker (7th week); revival.

"The Wild Duck," 49th Street (7th week); revival.

"Sun-Up," La Verne; revival. Civic Repertory, 14th Street; Eva Le Gallienne.

Burt Draper, monologs; Comedy.

"Singing," Laibson; revival; due off this week; may move uptown.

OBITUARY

(Continued from page 32)
Lead trainer at the Selig Zoo at Lincoln Park.

He is survived by his widow and two daughters.

Lee Springer, 67, doorman at the Biltmore, Los Angeles, committed suicide Dec. 27, the reason being given as ill health. He will be buried by the I. A. T. S. E. local 35.

The father of Lee Tracy, of "The Front Page," New York, died Dec. 23 in Wilkes-Barre, Pa.

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and Screen Vanities
JOE COOK

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in ZIEGFELD WHOOPEE
KERNATION
with ETHEL SHUTTA and "Whoops"
If You're Not in Your Seat by 8:30

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GLOBE THEATRE THE AMERICAN GIRL

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Broadway—Eves. 8:30
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in "PARIS"
A MUSICAL COMEDY
with Irving Aaronson's
"THE COMMANDERS"

Theatre Guild Productions
CAPRICE
Guild Theatre, W. 52d, Eves. 8:30
Mat. Thurs. & Sat., 2:40

Wings Over Europe
By Robert Nichols & Maurice Browne
Martin Beck Theatre, 45 W. 8th St. Eves. 8:30
Mat. Thurs. & Sat.

Major Barbara
REPUBLIC Theatre, W. 42d, Eves. 8:30
Mat. Wed. and Sat.

EUGENE O'NEILL'S
Strange Interlude
JOHN THEATRE, 20th Street, East of Broadway
GOLDEN

DAVID BELASCO Presents
LENORE
as MIMA

Belasco Theatre, W. 44th St. Eves. 8:20
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Earl Carroll Vanities
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Nightlight Pictures
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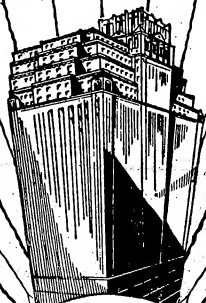
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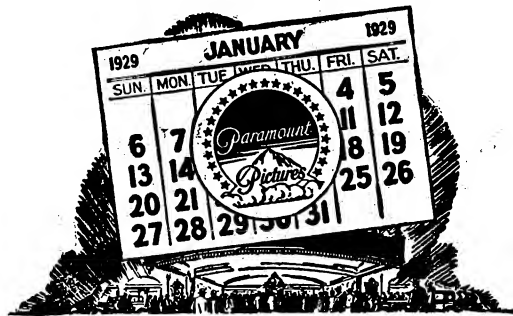


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Wishes You
A
Happy New Year





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"INTERFERENCE"

and all-talking unit. Evelyn Brent, Clive Brook, William Powell, Doris Kenyon. Directed by Roy J. Pomeroy, based on Mendes Prod. Plus EDDIE CANTOR. Plus RUTH ETTING. Feature picture "Interference" also available silent.



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and all-talking unit. With Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson. Directed by William de Mille. Plus BORRAH MINNEVITCH and his Musical Rascals. Plus novelty playlet "ONE WORD". Sound only.



Anne Nichols'

"ABIE'S IRISH ROSE"

With Jean Hersholt talking. Nancy Carroll singing and dancing. Charles Rogers playing the piano. Also available silent.



"THE

CASE OF LENA SMITH"

With Esther Ralston and James Hall. Directed by Josef von Sternberg, producer of "Underworld", "Drag Net", etc. Silent picture only.



"THE

SHOPWORN ANGEL"

With Nancy Carroll and Gary Cooper. Richard Wallace Production. Synchronized with music score and sound effects. One reel all-talking. Also available silent.



"BEHIND

THE GERMAN LINES"

Direct from successful long run at Rialto, New York. Ufa Production. Synchronized with music score and effects. Also available silent.

SHORT FEATURES: Bobby Vernon "Why Gorillas Leave Home". Billy Dooley in "Happy Heels". Paramount-Christie Comedies. KRAZY KAT and INKWELL IMPS cartoons. Two issues weekly, PARAMOUNT NEWS.

PARAMOUNT 1929 Motion Picture Headquarters

FACTS

About Metro-Goldwyn-Mayer's
Epic production of the Klondike Gold Rush

THE TRAIL OF '98

- 1—**WHAT "THE BIRTH** of a Nation" meant as an epic of the South, what "Way Down East" was to the Eastern states, what "The Covered Wagon" was to the West—that's what "The Trail of '98" is to the Klondike.
- 2—**"THE TRAIL OF '98"** is based on Robert W. Service's famous novel, which also ran as a serial in hundreds of newspapers all over America.
- 3—**THE COST** of the production runs over two millions of dollars. It is scrupulously faithful to the period of the Gold Rush of '98 and years of research are represented in the reconstruction of historic sites.
- 4—**CLARENCE BROWN** is the director. He also made "Flesh and the Devil", "Kiki", "The Eagle" and most recently "A Woman of Affairs".
- 5—**DOLORES DEL RIO** heads a brilliant cast of names which include Ralph Forbes, Karl Dane, Harry Carey, Tully Marshall, Tenen Holtz and many more. Fifteen thousand "extra" players appear in the picture, the greatest number of any production yet made, exceeding even the colossal "Ben-Hur".
- 6—**THE PICTURE PLAYED** to capacity business for five months at \$2 admission at the Astor Theatre on Broadway. It played for months at Grauman's Chinese Theatre, Los Angeles, at \$2 admission.
- 7—**IN LONDON** it played for three months at the Tivoli, and owing to continued public demand it was moved to the Marble Arch Cinema where it is still playing, establishing a precedent in the motion picture annals of England.
- 8—**"THE TRAIL OF '98"** has more individual spectacular scenes than any production ever made. Among them are:
 - (a) **THE GIGANTIC SNOW SLIDE**, engulfing a pioneer city of thousands of inhabitants, a scene as breath-taking as the dividing of the Red Sea in "The Ten Commandments".
 - (b) **THE CHILKOOT PASS**, showing an endless army of adventurers scaling the ice-sheeted mountain made historic by the loss of thousands of fearless gold-seekers, a spectacle that will be remembered as one remembers the endless line of heroes winding into the distance for grim battle in "The Big Parade".
 - (c) **THE WHITE HORSE RAPIDS**, revealing for the first time on any screen the famed spot where countless boats rushing to be first at the gold fields were tossed to doom in the seething caldron of treacherous waters. This scene has been ranked for sheer thrill and spectacle with the chariot race in "Ben-Hur".
 - (d) **THE BURNING OF DAWSON CITY** in which the world's most spectacular pioneer gold camp, re-built at tremendous cost is reduced to ashes. The disaster originates during a death battle between Harry Carey and Ralph Forbes, when Forbes hurls an oil lamp at Carey, igniting the latter's clothing and Carey rushing frantically to smother his burning clothes starts the tinder-box Gambling Casino to flames which spread through Dawson City.
- 9—**"THE TRAIL OF '98"** has received critical acclaim seldom, if ever, accorded any motion picture. A few comments are reproduced herewith:

"The first great picture since 'The Big Parade'. Thrilling, breath-taking, its direction a matter of sheer genius, a picture that made its hard-boiled first night audience break out in riotous applause fully half a dozen thrilling times. See it if you have to barter the family jewels. What a picture."
—*Brooklyn Daily Eagle*

"The Trail of '98' is one of the most powerful pictures ever made."—*N. Y. Daily News*

"One of the finest films ever made. In 'The Trail of '98', Clarence Brown's splendidly impressive dramatization of the Klondike Gold Rush, Metro-Goldwyn-Mayer has a box-office gold mine."—*N. Y. Graphic*

"A masterpiece of film history is the only adequate description. The world's film industry has produced nothing so tremendous."—*London Daily Sketch*

"The Trail of '98' must be the answer to the prayer for a successor to 'Ben-Hur'. In my opinion it outclasses that classic and illustrates the finest work that America has ever put into motion pictures. The thrills are the greatest I have seen on the screen."
—*London Chronicle*
- 10—**"THE TRAIL OF '98"** which, in its silent form is one of the greatest achievements of screen history, has the added importance of Sound for theatres so equipped, a synchronization with music and sound effects that is the most thrilling accomplishment thus far in the field.

METRO-GOLDWYN-MAYER

Looking Backward at 1928

A FOX YEAR as proved by the RECORDS

WILLIAM FOX
wishes you a prosperous

1929

One More Year of FOX SUPREMACY

1929

Off with the Old!

On with the New Fox Movietone
Talking Programs of Features, Shorts
and Newsreels for the New Year!

SIX big all-talking features now
ready or in production at Movietone
City — IN OLD ARIZONA, THE
GHOST TALKS, HEARTS IN DIXIE,
THE VALIANT, SPEAKEASY, and
THRU DIFFERENT EYES.

FOUR issues weekly of FOX MOVIE-
TONEWS starting February 2nd, with
additional releases until by September
a schedule of SEVEN ISSUES WEEK-
LY will be maintained.

**For Greater Prosperity
in 1929, Play
100% Programs from**

FOX

JANUARY-1928

William Fox acquires entire
West Coast circuit of 307
theatres, including Mid-
westco; also Ascher circuit
in Chicago, stimulating
production of greater Fox
pictures.

FEBRUARY-1928

FOUR SONS, John Ford's
dramatic masterpiece,
opens \$2 top long run at
Gaiety Theatre, New York,
and is acclaimed by press
and public one of outstand-
ing successes of past ten
years.

MARCH-1928

MOTHER MACHREE, an-
other Fox winner from
John Ford, opens at Globe
Theatre, New York, giving
Fox three \$2 top hits run-
ning on Broadway at same
time.

APRIL-1928

STREET ANGEL, Frank
Borzage's record-wrecker,
joins the Fox parade of \$2
top specials on Broadway,
and is an overnight smash.

MAY-1928

Fox bombardment of
Broadway \$2 top successes
continues with opening of
FAZIL at Gaiety Theatre,
New York.

JUNE-1928

THE RED DANCE, Raoul
Walsh special, opens at the
Globe, New York, and on
the same program George
Bernard Shaw is seen and
heard in America for the
first time through Fox
Movietone.

JULY-1928

Tidal wave of record-wreck-
ing by Fox pictures begins
to sweep the country.
STREET ANGEL nets half
million dollars in 28 days
at Roxy Theatre, New York.
William Fox acquires Poli
circuit in New England.

AUGUST-1928

In eight weeks, during hot-
test weather of year, more
than one million dollars
netted at Roxy Theatre
with three Fox pictures
(STREET ANGEL, FOUR
SONS, FAZIL), world's
record!

SEPTEMBER-1928

THE AIR CIRCUS and
MOTHER KNOWS BEST
with Fox Movietone dialog,
open \$2 top engagements
on Broadway. MOTHER
KNOWS BEST at Palace
Theatre, Montreal, breaks
records for every theatre in
Canada.

OCTOBER-1928

4 DEVILS, F. W. Murnau
production, opens \$2 top
run at Gaiety Theatre, New
York, and is instantaneous
hit. FOX MOVIE-TONEWS
releases two issues weekly
to meet public demand.
MOVIE-TONE CITY, world's
largest sound studios, offi-
cially opened at Fox Hills,
California.

NOVEMBER-1928

7th HEAVEN, Frank Bor-
zage's production for Fox,
wins Photoplay Magazine
gold medal awarded for
best picture of 1927, after
nation-wide balloting by
public.

DECEMBER-1928

IN OLD ARIZONA, Fox
Movietone all-talking out-
door feature, is sensational
success at Criterion, Los
Angeles. King George of
England and King George of
Spain are heard by
America through Fox
Movietone news,
now releasing
three issues
weekly.

a **GRAND** opening

FIRST ALL-TALKING OUTDOOR FEATURE

"Christmas day was the anniversary day of the founding of Fox Films, and that hardy organization earned double felicitations by giving to the amusement world a remarkable proof of its high standing in the realm of picture drama. 'In Old Arizona' gives by far the best demonstration of the speaking screen ever put forth. Clear, vibrant, unforced, the speech of the characters came startlingly close to that which had behind it the breath of life. 'In Old Arizona' is nothing short of triumphant. It advances the art of the talkies distinctly ahead of any rival attempt."

Monroe Lathrop,
Los Angeles Express

"'In Old Arizona' is the first big outdoor talkie and a surprising disclosure of what can be done with a microphone in the open air. It presents a sort of 'What Price Glory' story with western trimmings. One thing that it absolutely assures is a different sort of show than has ever been seen at any time before. For this reason 'In Old Arizona' will perhaps in days to come be reckoned as epochal. The voice of Warner Baxter registers notably well. Dorothy Burgess finds herself quite acclimated to this siren role. Edmund Lowe amuses with his portrayal of a hard-boiled soldier."

Edwin Schallert,
Los Angeles Times

IN OLD ARIZONA

wrecks
house record

WORLD PREMIERE
CRITERION
Theatre
Los Angeles

— just the start!

5 more 100%
F All-Talking
MOVIETONE
X Features

now ready or in production:

THE GHOST TALKS HEARTS IN DIXIE
THE VALIANT SPEAKEASY
THRU DIFFERENT EYES

"'In Old Arizona' is not only infinitely better than the usual crop of films, but it is significant because it is the first outdoor talkie and really the first one to combine the technique of the screen and the stage, and the first one to make me forget the mechanical sound device. It has all the gentle satire and irony of that great short story writer, O. Henry, and the stretch of desert country is so gorgeous and the mountainous country so effective that you would be content just to look at some of the magnificent scenic effects. Warner Baxter as the bandit has never been seen in a portrayal that is presented with so much feeling. Edmund Lowe is again a hardboiled sergeant—the same kind that won him plaudits in 'What Price Glory.' Dorothy Burgess' performance of Tonia Maria is a classic. There is credit enough for both Raoul Walsh and Irving Cummings for the direction of the picture. Take my advice and see 'In Old Arizona.'"

Louella Parsons,
Los Angeles Examiner

"This production is of unusual merit. Expertly cast with the speaking principals all boasting of past stage experience has insured the talking perfection of the drama."

Harry Mines,
Los Angeles Daily News

WILLIAM FOX presents

IN OLD ARIZONA

with **EDMUND LOWE DOROTHY BURGESS WARNER BAXTER**

Directed in Dialog by **RAOUL WALSH** and **IRVING CUMMINGS**

Story and Dialog by **TOM BARRY**

"....and on the INSIDE, La-dees and GENTlemen, you'll See and Hear the

FIRST FIRST NATIONAL VITAPHONE PICTURE!



THE BARKER

with

MILTON SILLS, DOROTHY MACKAIL

BETTY COMPSON and DOUGLAS FAIRBANKS JR.

GEORGE FITZMAURICE Production

Presented by Richard A. Rowland... From Play by Kenyon Nicholson...
Stage Production by Charles L. Wagner... Adaptation by Benjamin Glazer.

Knocking 'em horizontal

In New York at \$2.50 top

"Just saw 'The Barker' at Broadway roadshowing in New York. It's made for the box-office of every theatre, every town, every state in the U.S.A."

—Stanley Sumner, University Theatre, Cambridge, Mass.

In Detroit—

"'Barker' opened Madison to bigger receipts than biggest previous special. Detroit News and Free Press acclaim 'Barker' one of best talking pictures yet produced."

—Fred E. North.

In Los Angeles at \$2.00 top

"'The Barker' at the Carhay Circle got great breaks in the dailies and the town is raving about it."—Variety.

In Toledo—

"'Barker' Saturday before Christmas opening tremendous. Greatest talking picture released to date. Holdouts for hours on opening day. Compelled to give extra show. Picture good for two weeks and probably three."

—John F. Kumler,
Pantheon Theatre.

Are you prepared for the BEST? Watch for
CORINNE GRIFFITH in "THE DIVINE LADY!"



COLUMBIA'S SIX 'TALKIES'

**Big Hit Stage Shows and Ace Stars
Feature Smashing Box-Office Line-Up**

Columbia launches one of the greatest talking-picture programs offered the industry with the announcement that six "talkies," adapted from celebrated stage plays, world-famous novels and specially written stories, are to be produced in the current season's program.

It is understood these six talking pictures will be in addition to "Submarine," which has already been released in synchronized form and is making a sensational record for itself as a money-getter.

As announced by Harry Cohn, who is in charge of all production activities for Columbia on the West Coast, the six talkies are "The Lone Wolf's Daughter," "The Younger Generation," "The Donovan Affair," "The Fall of Eve," "Father Love" and "A Broadway Hooper."

Several productions in Columbia's "talkie" group have already been completed. The remainder are either in the shooting stage or in various stages of preparation.

"The Lone Wolf's Daughter," one of the first talking pictures of the six promised by Columbia, stars Bert Lytell. Lytell, a well-known stage star before coming to the screen, has established himself as one of the best bets of the new constellation of talking stars with his work in "On Trial." He was especially commended by the critics for his perfect voice reproduction. In addition to Lytell, this "Lone Wolf" special boasts of the following supporting cast: Gertrude Olmstead, Lilyan Tashman, Charles Gerrard, Ruth Cherrington, Donald Keith and Florence Allen. Al Rogell handled the megaphone.

"The Younger Generation," now nearing completion under the direction of Frank R. Capra, famous director of "Submarine," is a vehicle especially suited to dialogue. It is a talking picture adaptation of Fannie Hurst's well-known stage play, "It Is to Laugh." The cast includes names equally famous on stage and screen. Jean Hersholt is starred. In the supporting cast are Ricardo Cortez, Lina Basquette, Rex Lease and Rosa Rosanova. Sonya Levien is responsible for the screen adaptation.

"The Donovan Affair," by Owen Davis, well-known playwright, is another vehicle ideally suited to reproduction as a talking picture. As a stage play it was the sensation of its season on Broadway. The story has an undertone of mystery and drama that lends itself admirably to "talkie" treatment. Jack Holt is the featured star, and it is the first time this popular favorite will be heard on the screen. Frank R. Capra will direct.

"The Fall of Eve," also a stage play that had a run on Broadway, is the work of John Emerson and Anita Loos, two of the greatest screen writers of the present day.

It is to be produced with an outstanding cast under a great director. "Father Love," a powerful drama of paternal devotion, is now in course of preparation. It will feature two popular male stars and a prominent woman lead.

"A Broadway Hooper," the sixth

Western Electric

Columbia is recording its "talkies" over Western Electric apparatus. The only other licensees authorized by W. E. for the making of sound pictures over its equipment are Warner Bros., Fox, Paramount, United Artists, First National, M-G-M, Christie, Universal and Hal Roach. Columbia is the only independent in the group.

talking picture announced by Columbia, is to be a story of the two-day and will introduce many novelties in dialogue, music and effects.

The entire line-up looks like great box-office all the way through. Columbia is certainly clicking.

**Columbia Speeding New Sound Stages
To Be on Par with Industry's Best**

In order to take care of the elaborate "talkie" plans which it has outlined for the coming season, Columbia has started on the erection of two sound stages at its Hollywood studios. No expense is being spared to furnish and equip the new stages with the best technical

machinery. The latest discoveries and innovations in sound equipment are to be installed. Columbia will model its new stages, so far as practicable, on the Victor Studios in Camden, New Jersey, which is Western Electric's own model plant in the East.

GREAT TALKING PICTURES

from
COLUMBIA

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ATTRACTIONS**


-- Every One of Them

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Columbia Talkies Booked By Leading First-Runs

Columbia "talkies" are being booked by the leading big key-run circuits for important theatres all over the country. Pantages, Butterfield, Publix, Comerford, Saenger, Fox, Stanley-Grandall are among those that have already booked and played "Submarine," the first sound picture released by Columbia. It seems assured from the contracts already approved by the home office that Columbia's talking picture program will get a representative "break" in playing time from all the wired houses that are looking for quality material.

Sonora



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J. E. OTTERSON, Pres.
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WE point with pride to the satisfaction of exhibitors who have played Paramount, Metro - Goldwyn - Mayer, United Artists and First National pictures over the Sonora-Bristolphone reproducing system. With the deepest appreciation of the splendid support which greeted the advent of this instrument in the theatres, we extend our wishes for a bright and prosperous New Year to all members of the industry.

Bristolphone

The Great American Picture—Breaking All American Records!

The *Capitol Theatre*, Dallas, Tex., wires: "'Uncle Tom' good for ten days more. Expect to make up all Summer losses with it." From *Charles F. Smith*, of the *Uptown Theatre*, Kansas City, comes: "Just completed week of tremendous business on 'Uncle Tom.' All records smashed." Then *R. D. Hutchinson* wires from the *Liberty Theatre*, Oklahoma City, Okla.: "Very happy advise necessary hold over 'Uncle Tom' for second week. Did tremendous business." *Vogel Gettier*, of the *Capitol Theatre*, Grand Island, Neb., has this to say: "'Uncle Tom' has broken all records in its first three-day showing, topping year's best supers." From Kane, Pa.—the *Chase Street Theatre*—comes: "'Uncle Tom' is Universal's screen masterpiece. Opened to record-breaking business despite heavy opposition." "Had plenty of competition, but they couldn't lick 'Uncle Tom's Cabin,'" says *L. S. Braun*, of the *New Square Theatre*, Ottumwa, Ia. "Now we know Universal has the big ones." *Frank C. Reinecke*, of the *Paramount Theatre*, Akron, Ohio, declares: "I have seen a lot of big pictures and I have played a lot of big pictures, but beyond any question of doubt 'Uncle Tom' is the biggest and best box-office sensation that has ever been released by any distributor." From White, S. D., comes the message, signed by *K. Cummings*, of the *Opera House*: "Wonderful picture in every respect. Better than I thought it could be or would be. I wish all the so-called specials were as good." *R. W. Mussleman*, of the *Princess Theatre*, Lincoln, Kansas, writes: "'Uncle Tom's Cabin' is a wonderful drawing card and a really big picture. Drew in people that I had never seen in town before." while *Harold E.* of the *Palm Theatre*, Pueblo, Colo., says: "Just completed sensational week on 'Uncle Tom.' Business phenomenal. Biggest seven days ever done." the *Keith Theatre*, North Platte, Neb., writes: "I wish to say I want more comment from patrons than any picture ever played by any exhibitor anywhere that I believe 'Uncle Tom's Cabin' to be one of all the so-called specials, and that their patrons all will be satisfied." *Barney's Theatre*, Point Marruon, Penn., says: "This my first tell you 'Uncle Tom's Cabin' just established a record and beyond all conception." A wire from *Charles F. Smith*, of the *Theatre*, Wichita, Kansas, states: "Just closing week on 'Uncle Tom's Cabin.' All records smashed. Despite change of policy for daily and special performance at nine thirty, this morning have been a real crowd." "Handle the crowds."

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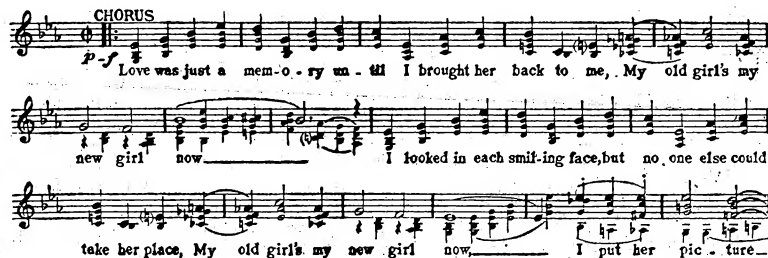
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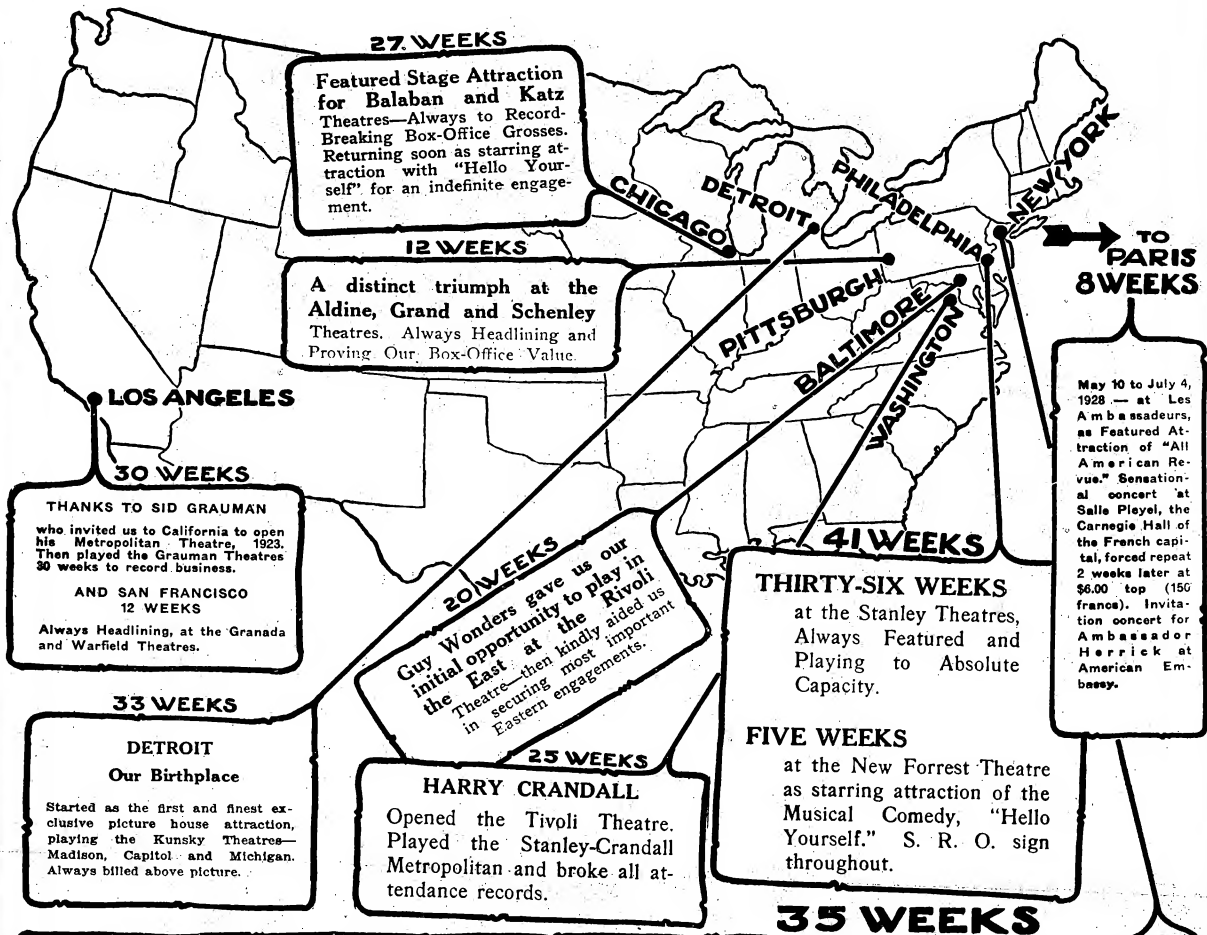
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TED LEDFORD

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Featured in Fanchon and Marco's "Flip Flop Idea"

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ZILLA SIMPSON

Featured in Fanchon and Marco's "Boudoir Idea"

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BECKY GARDINER

Current Assignment
"THE TRIAL OF MARY DUGAN"

For
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Season's Greetings



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CHARLIE

MR. and MRS. CHARLIE MELSON

To HARRY CRULL, S. H. FABIAN, my managers
FANCHON and MARCO, and my personal representa-
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and future years, the same happiness you have given me
during my association with you for the seasons of 1927-1928.

CHARLIE
(ME, TOO, IRMANETTE)

FRANK REICHER

Title Role in

"NAPOLEON'S BARBER"

John Ford Movietone Production—Fox

Feature Roles in

"THE MISSING MAN"

Benjamin Glazer Production—Pathe

"FOG"

— Marshall Neilan Production
For British and Dominion Film Corp., Ltd.

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United Artists Theatre
Los Angeles

PAUL WHITEMAN

And His Greater Orchestra
For Two Weeks Only
ZIEGFELD MIDNITE FROLIC
WEEK OF DEC. 30
KEITH'S PALACE, NEW YORK
Personal Direction,
JAMES F. GILLESPIE

Chaney's Spring Vacation
Los Angeles, Dec. 29.
Lon Chaney will take a vacation
in the spring, visiting England and
the Continent. He will do no work
while away.

Greetings of the Year

PAUL MUNI

Fox West Coast Studios

"Barbed Wire"
"The Way of All Flesh"

"Hotel Imperial"
"Abie's Irish Rose"

JULES FURTHMAN

SCENARIST

Paramount Famous Lasky Corp.

"The Dragnet"
"The Case of Lena Smith"

"Docks of New York"
"The Night Court"
(100% Talker)

MICHEL and BILLIE

The Juvenile Dancing Xylophonist

LOEW'S STATE, LOS ANGELES, THIS WEEK

Greeting of the Season to My Friends All Over the World

EMIL JANNINGS

SEASON'S GREETINGS

PAUL LENI

DIRECTOR

"The Last Warning"
"Cat and Canary"

"The Man Who Laughs"
"Chinese Parrot"

Wishing You All a
Happy New Year

Gollene Moore



Richard Dix

SEASON'S GREETINGS!

RALPH SPENCE

WILLIAM HAINES

IRVING
AARONSON
and His
COMMANDERS

AMERICA'S PREMIER ENTERTAINERS

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with

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SENSATIONALLY DRAMATIC NEW YORK STAGE PLAY

"TEMPEST," with JOHN BARRYMORE

"MY BEST GIRL," with MARY PICKFORD

"THE WOMAN DISPUTED," with NORMA TALMADGE

TOTO

TOURING KEITH-ORPHEUM CIRCUIT

Personal Management—MAX E. HAYES

*To every one who looks upon
This little verse of mine
I wish success and happiness
For Nineteen Twenty-nine.*

GEORGE SIDNEY

SEASON'S GREETINGS

H. LEOPOLD SPITALNY

BALABAN & KATZ

CHICAGO THEATRE

CHICAGO, ILL.

SEASON'S GREETINGS

JOHN GART

FEATURE ORGANIST
LOEW'S MET, BROOKLYN, N. Y.

Harold Lloyd

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Now filming his first sound and dialogue picture for release by Paramount in 1929

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directed

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“A Woman of Affairs”

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COMPLIMENTS OF THE SEASON TO EVERYBODY!

FROM

A NEW YORKER IN CALIFORNIA

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OF THE SEASON

William Fox

CIRCUIT OF
THEATRES

A Happy New Year



**Harry
Langdon**

SEASON'S GREETINGS

**FITZPATRICK
&
McELROY CO.**

202 South State Street

CHICAGO, ILL.



**Aalbu Sisters
and Bob Carter**

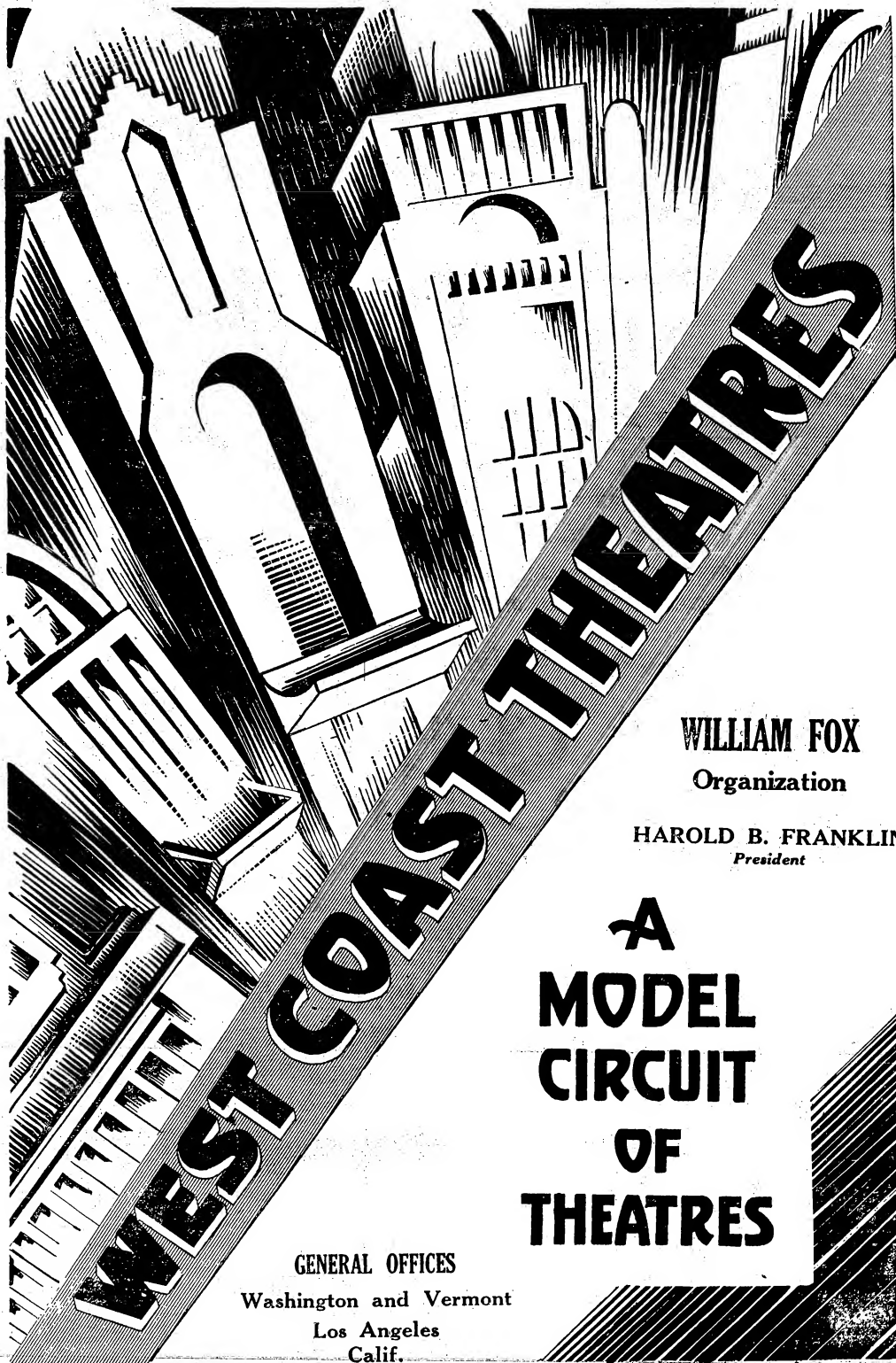
L. A. NEWS SAYS:
"The Aalbu Sisters and Bob Carter offer another splendid act. Carter has an exceptionally bright personality, as well as a pair of dancing feet that just can't keep still when the orchestra begins to play. What's more, he knows how to get the laughs. The sisters are versatile, young and beautiful. They can wear hair ribbons and sing in baby voices, or execute the hushest rhythms of a sophisticated tap dance with equal skill. Then, too, they play the piano and violin and give impersonations. Taking it by and large this is an act of youth and effervescence, and how it does get over!"
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and his company, including

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MARGIE GREENE
SENORITA CARITA

DUDLEY WILKINSON
JIMMY MCCARTHY RAY KULZ

JACKIE HELLER
ROY LOOMIS
GERTRUDE GREENE
JIMMY NOEL

and ORCHESTRA

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P. S.—MRS. BENNY DAVIS says: "ME, TOO!"

The Screen's First 100% Dialogue Comedy-Drama, "THE GHOST TALKS," Was Directed by

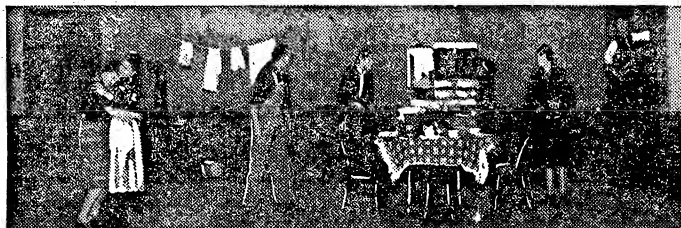
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Palace Theatre
New York
Week of
January 13th

SEASON'S GREETINGS
5 THE ORIGINAL MOUNTERS 5

TOURING KEITH-ORPHEUM CIRCUIT

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LEO FORBSTEIN
WARNER BROS. THEATRE HOLLYWOOD, CALIF.

SEASON'S GREETINGS

MAUDE FULTON

AUTHOR

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"HUMMING BIRD"
"SONNY"

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"DON JUAN"
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GEORGE and IRA

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On 1929 Find Your
Hearts Full of Gladness
And May Peace and
Contentment Long
Reign Therein.**

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A Play of a Country new to the Theatre by
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Production Directed by ROUBEN MAMOULIAN, Who Staged
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In Association with FELIX YOUNG
ERNEST PASCAL'S dramatization of his novel
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Christmas and New Year's Weeks

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To All My Friends

Edward I. Luddy

Wishing You A Happy New Year



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Management, LOUIS SHURR*Season's Greetings***HOOT GIBSON***Season's Greetings!***ROBERT LORD**

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HOLLYWOOD, CALIF.

FRED de GRESACUNITED ARTISTS
INSPIRATION PICTURES

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IN "PLEASE KEEP OUT"

Orpheum Rep.—CHARLES ALLEN

TOURING KEITH-ALBEE-ORPHEUM CIRCUIT

Loew Rep.—ALEX HANLON

Harry USHER Frances

IN "50 YEARS FROM NOW"

Touring KEITH-ALBEE-ORPHEUM CIRCUIT. Direction: HARRY WEBER

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DOROTHEA SUMMERS

Gee, how she sings G above high C

NORMAN THOMAS QUINTETTE

MR. THOMAS AT THE PIANO

Featuring FREDDIE GRUMP, America's Greatest Jazz Drummer—
BROWN and KENNEDY, Tap Dancers De Luxe—JOSEPH P. JONES Silvertone TenorBooked Solid R-K-O Circuit
Direction, CHAS. BIERBAUER

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To Our Many Friends in the Theatrical Profession

Village Grove

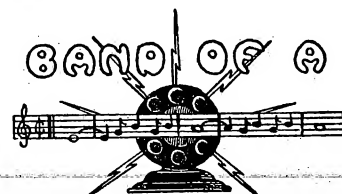
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JOHN G. ADOLFI

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LYONS & LYONS

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I Wish Everybody

A HAPPY NEW YEAR

And especially to BRYAN FOY for that dandy Vitaphone, and even to "SWAFF"

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THE MUSICAL EQUIVALENT OF SANTA CLAUS

SPREADING GOOD CHEER AND HAPPINESS

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Paul Bern

(PATHE)

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JOINS ME

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We called ourselves Tiffany Productions
We were successful distributors, but not so strong as producers
I knew we needed the biggest, ablest production man in the industry
So John M. Stahl came into Tiffany
And Tiffany became Tiffany-Stahl Productions

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Tiffany-Stahl made the biggest, most rash, most daring promises—
Bigger pictures, pictures with dynamic drawing power, packed with
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The Better Entertainment

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QUEEN OF BURLESQUE
THE MIRACLE
REPUTATION
LOVES OF SAPHO
THE YELLOW PASSPORT
MARCH OF HUMANITY
LIFE
THE GIRL WHO CAME BACK

Now You Know

JOHN M. STAHL MORE THAN MADE GOOD ALL OUR PROMISES

W. H. Hoffmann

Vice-President and General Manager

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Producer of

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NEW \$2,000,000 OAKLAND THEATRE, OAKLAND*EXTENDS SEASON'S GREETINGS
and Wishes His Friends
A HAPPY NEW YEAR**SEASON'S GREETINGS FROM***OWEN SWEETEN**Musical Director
Master of Ceremonies

THANKS TO HAROLD B. FRANKLIN

SENATOR THEATRE, SACRAMENTO, CALIFORNIA
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A Very Happy New Year
to
Everyone

Rae Samuels

The Blue Streak of Vaudeville



BOOKED SOLID R-K-O

GREETINGS

A. H. WOODS

Season's
Greetings!

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JUVENILE BARITONE
With JOHN MURRAY ANDERSON'S "PARISIAN NIGHTS,"
A Public Unit

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Emil M. Umann

3rd Big Year
Director of Publicity
PANTAGES THEATRE
San Francisco

Personal Direction
RODNEY PANTAGES
General Manager
PANTAGES CIRCUIT

SEASON'S GREETINGS
DON CUMMINGS

World's Champion Boy Lariat Spinner
PAT CASEY, Eastern Rep. AIMEE McLEAN, Western Rep.

MONTAGU LOVE



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EXCLUSIVE BRUNSWICK ARTIST

SOLE ORGAN RADIO FEATURE VIA THE NBC STATIONS

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DETROIT, MICH.

CONEY HOLMES

Associate

GRACE & IRISH, TOO

Compliments of the Season

Miss LOUISE BROWN

"RAINBOW"

GALLO THEATRE, NEW YORK

SEASON'S GREETINGS

ROSCO **ATES and DARLING** DOROTHY

IN "WHO—ME?"

Touring KEITH-ORPHEUM CIRCUIT.

Direction: HARRY ROMM

GREETINGS TO ALL

Hugh **WILSON AND DOBSON** Charlotte

BOOKED SOLID UNTIL 1930

In "SUBURBAN KNIGHTS"
TOURING KEITH-ORPHEUM CIRCUIT

DIRECTION: PETE MACK

BABE KANE HAPPY NEW YEAR

Direction: FANCHON & MARCO

THE
MARX BROTHERS

"ANIMAL CRACKERS" 44th St. Theatre,
NEW YORK

SEASON'S GREETINGS!



ERNST LUBITSCH

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FROM
**OSCAR
HAMMERSTEIN, II**

"There's certainly no happier 'Holiday' in town."
—Gilbert W. Gabriel, "AMERICAN."

ARTHUR HOPKINS presents

The Last Word in Smart Comedies

"HOLIDAY"

By **PHILIP BARRY**

Plymouth Theatre, West 45th Street
Reg. Mats. Thurs. and Sat.

**JESSE CRAWFORD
ORGAN CONCERT**
**PARAMOUNT THEATRE
NEW YORK**

WEEK OF DEC. 29th
"HOW ABOUT ME"
(Irving Berlin, Inc.)

"I FAW DOWN AN' GO BOOM"
(Donaldson, Douglas & Gumble)

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After Two Years Co-Starring and Starring

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Now

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"TAKE A PEEK"

Oh, Yes! Happy New Year Everybody

SEASON'S GREETINGS

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The SPRINGFIELD (MASS.) "DAILY NEWS," Dec. 17, Said About
Our Keith Appearance:

SOUND PICTURE AND PAUL SPECHT SCORE

The Broadway theatre was launched into the sound picture world yesterday with "Shadows in the South Sea" as the opening feature in that line, and this innovation, together with the appearance in person, and not in moving pictures, of Paul Specht and his band, was responsible for the house being besieged from early afternoon to late at night with crowds that kept the overflow constant and large.

As for Paul Specht and his merry men, they fairly took the audience by storm. They play a series of selections as they were never played before and never will be again by others. Mr. Specht has a style and method all his own, and it is pleasing to announce that he is not one of those wise-cracking leaders who have become such pests in stage orchestras of late. He lets his men do their stuff with the briefest possible announcement—and how they will do it! The old-time airs include everything from "Sweet Adeline" to "Hail, Hail, the Gang's All Here!" In one number, and the solos in "Henry's Made a Lady Out of Lizzie" show much talent in the orchestra. The variations of "Sleep, Baby, Sleep" are wonderful, and his selections from "The Show Boat" are better played than they are in the show itself. Of course, the only possible criticism of the act is that it is all too short, but several hours of it wouldn't be enough to satisfy everybody.

ELECTED, TOO!

POSTAL TELEGRAPH

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PAUL SPECHT

1585 BWAY NEWYORK NY

THIS IS TO INFORM YOU THAT YOUR ORCHESTRA HAS BEEN DEFINITELY CHOSEN AND HONORED TO PLAY FOR THE INAUGURAL CHARITY BALL MARCH 4TH 1929 PLEASE WIRE CONFIRMATION TO MRS JOHN ALLEN DAUGHERTY CARE MY OFFICE HERE MATTHEW QUAY GLASER PRESIDENT HOOVER-CURTIS CLUB

And This Happened During the "BAD WEEK" Before Xmas—READ!
SPRINGFIELD "DAILY NEWS" SPRINGFIELD "DAILY
PAUL SPECHT'S BAND REPUBLICAN"

IN CAPITAL PROGRAM

Lovers of up-to-date music flocked to the Broadway theatre yesterday to see and hear Paul Specht and his band in a program that contains something to please everyone. Many are often heard to observe that they like a good band so well they could stand an entire show of it. Their chance is here, for the band divides time with the big talking picture feature, "Shadows in the South Sea," with Monte Blue and Raquel Torres. Every second of the band is a gem in the way of music and comedy features, to say nothing of dances and other novelties.

There isn't a member of the troupe led by Specht who cannot do something besides merely playing his instrument smartly and well. Some of them dash forward and toss in comedy songs, others break into dance, and the tricks they do with their instruments are wonderful. Johnnie Morris the drummer has as many talents as he has traps. Others in this remarkable aggregation, all of them clever, are Sammy Prager, piano; Frank Victor, banjo and guitar; Joe Lindworn, Charles Spivak, trumpet; Harold Diamond and Robert Chester, saxophone and reeds; Charles Michaels, tuba, and last but far from being last, Paul Specht, violinist. The selections were enthusiastically applauded yesterday, and there are prolonged protests at the final ending of the act, but such has to be the case, for even a Paul Specht concert, wonderful as it is, cannot go on forever.

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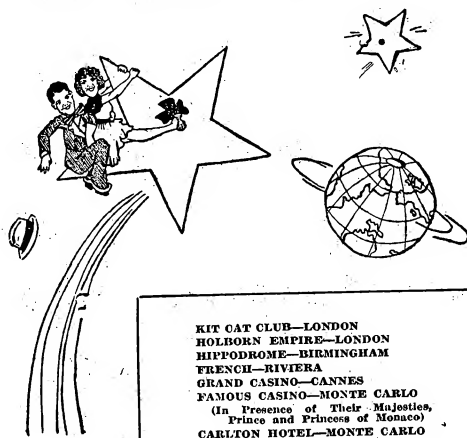
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THE LIDO—PARIS
THE PALLADIUM—LONDON
HOLBORN EMPIRE—LONDON (Return)
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KURSAAL CASINO—OSTENDE, BEL-
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I Can Be Reached at the Following Addresses the Coming Year:

- Dec. 10, 1928—Holborn Empire
 " 17, " —Palladium, London
 " 24, " —Hippodrome, Brighton
 " 31, " —Holborn Empire (Return)
 Jan. 7, 1929—Hippodrome, Newcastle
 " 14, " —Palladium, London (Return)
 " 21, " —Hippodrome, Birmingham

For the Whole Month at Komiker Cabaret,
 Berlin, Germany

- Mar. 4, 1929—Alhambra, London
 " 11, " —Alhambra, London
 " 18, " —Victoria Palace, London
 " 25, " —Hippodrome, Manchester

Apr. 1, 1929—Hippodrome, Bristol

- " 8, " —London Coliseum
 " 15, " —Empire, Wood Green, London
 " 22, " —Empire, Hackney, London
 " 29, " —Vacant so Far
 May 6, " —Empire, Chiswick, London

MORE ADDRESSES LATER



PAGO PAGO

THE STAGE

THE HOLBORN EMPIRE

The return of Joe Termini from a world's tour is a cause for satisfaction among Holborn Empire visitors this week, the "Somnolent Melodist" finding a particularly cordial welcome awaiting him. It is a tribute to the quality of his work that Mr. Termini's act can be witnessed many times without any diminution of interest.

THE PERFORMER

Joe Termini, playing his first date in town since returning from a world's tour, closed, and held them in. He had a great ovation and had to respond to a double encore.

THE ERA

Joe Termini, just returned from a world tour, and better than ever, showed extraordinary versatility in the number of instruments he played well, and his charming smile and clever exchanges with the members of the orchestra won all hearts.

THE ENCORE

TERMINI BACK TOPPING AT HOLBORN

Joe Termini was accorded a fine reception on his reappearance. His show of instrumental playing was very much appreciated, and his grin, always so amusing, was even more "grinny" than ever. His comedy stunts are really funny and evoked lots of laughter.

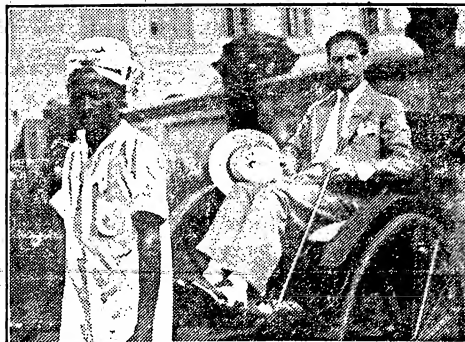
Joe Termini

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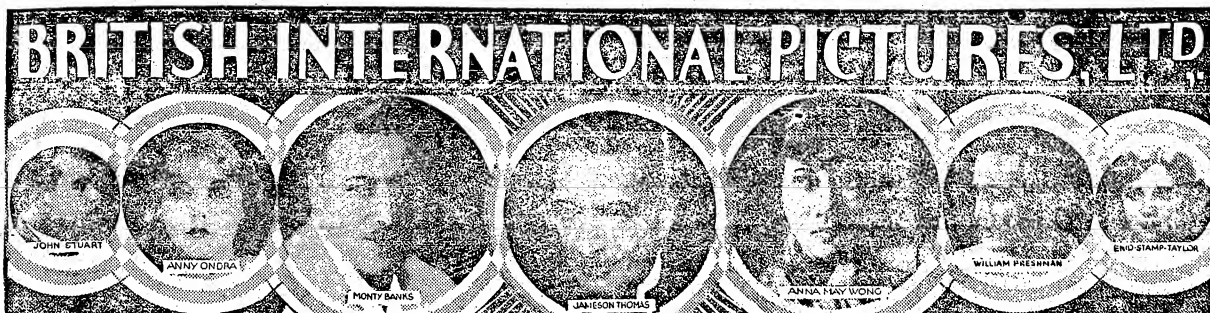
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HAVE THE BIGGEST ARRAY OF POPULAR STARS, AUTHORS OF REPUTE AND DIRECTORS WHO HAVE PROVED THEIR WORTH.

Pictures Completed

"THE RING," directed by Alfred Hitchcock, starring Carl Brisson and Lillian Hall-Davis. "The greatest production ever made in this country."—"Daily Mail," London.

"POPPIES OF FLANDERS," directed by Arthur Maule, with Jameson Thomas and Eric Gray. "One of the most beautiful pictures yet made."—"Daily Chronicle," London.

"CAUGHT BY THE RIFLES," directed by Percy Butler, starring Jameson Thomas, Lillian Hall-Davis and Warwick Ward. "Really beautiful picture, scenes, the acting, too, is good."—"Daily Herald," London.

"NOT QUITE A LADY," directed by Thomas Powell, featuring Nabil Foadon and Maurice Bruchet. "One of the most entertaining of the new crop of British films."—"Daily Telegraph," London.

"ADAM'S APPLE," directed by Tim Whelan, featuring Monty Banks and Gillian Dean. "This is one of the very few films produced in this country to which praise can unreservedly be given."—"Daily Telegraph," London.

"CHAMPAGNE," featuring Betty Balfour, directed by Alfred Hitchcock. "Should be seen the whole world over."—"Manchester Dispatch."

"SHOW LIFE," featuring Anna May Wong, Henry George and Mary Kidd. "A Richard Eichberg production. 'Nothing surpassing it in impressiveness ever been shown on the screen.'"—"Daily Telegraph," London.

Schedule of Forthcoming Productions

"WEEK-END WIVES," directed by Harry Lachman, featuring Nabil Foadon, Estelle Brody and Jameson Thomas.

"COCKTAILS," featuring Pat and Patachon as "Gin and It," directed by Monty Banks. "The laugh hit of the season."

"EMERALD OF THE EAST," directed by Jean de Kulkarski, featuring Joshua Keen and Mary Odette.

"THE MANXMAN," Sir Hall Caine's famous novel, directed by Alfred Hitchcock, featuring Carl Brisson and Anny Ondra.

"WIDECOMBE FAIR," from the novel by Eden Phillpotts, featuring Marguerite Allen and William Frelshoven, directed by Captain Norman Walker.

"PICCADILLY," an E. A. Dupont production, from an original story by Arnold Bennett, featuring Gilda Gray, Jameson Thomas and Anna May Wong.

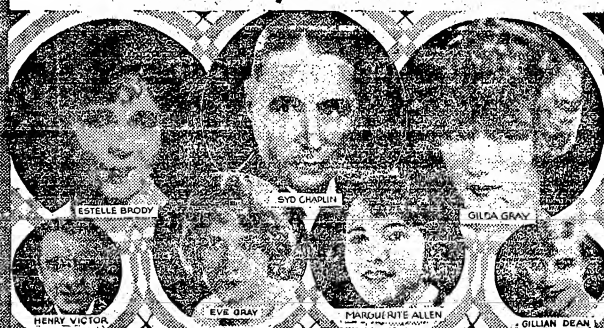
"THE SILVER ROSARY," specially written for the screen by Monckton Hoffa, famous author of "The Pathful Heart," featuring Lillian Rich.

"THE SWITCHBACK," Richard Eichberg's super novel, featuring Louis Lerech, Fee Maden and Dietrich Loege.

"DAUGHTER OF THE REGIMENT," from the celebrated opera, with Betty Balfour and Alexandre D'Amey, directed by Hans Rothmund.



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BRISTOL HIPPODROME

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Two Performances Nightly at 8:20 and 8:30. Rehearsals every Monday at 12:30 p. m.

CHISWICK EMPIRE

CHISWICK HIGH ROAD, W.
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BAND PARTS REQUIRED.—14 different parts for English Orchestration and 17 for Foreign Orchestration. Bristol Hippodrome requires 20 parts, including three first violins, and piano part for harp.

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted and special

stage requirements stated, in letters marked "Stage Department" by artistes three weeks before opening.

ADVERTISING MATTER.—Bills, books, photographs and specimens of pictorials really representing the act should be forwarded three weeks before opening.

COARSENESS, VULGARITY, etc., is not allowed.

ARTISTES' BEHAVIOUR AND PROPRIETIES must be safeguarded or they cannot be brought into the theatre. This is by order of the Licensing Authorities.

THE SISTERS-DUNCAN

Wish You All A Jolly
NEW YEAR

[AND HOW!]



TOOPSIE and EVAH

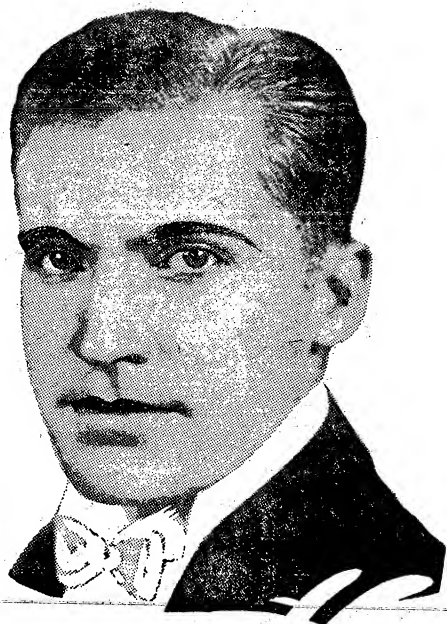
The Bad, Bad Woman



Dora Maughan

Greetings To All

Henry Sherek, England



Walter Fehl

The Good, Good Boy

Jennie Jacobs, America

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BRAMWELL FLETCHER, TRILBY CLARKE, Chili Bouchier and Edward O'Neill

STEWART ROME, BETTY FAIRE, James Raglan, Ben Field

LILLIAN RICH, WINTER HALL, James Raglan, Nigel Barrie and Mathilde Comont

DOROTHY BARTLAM, JOHN LONGDEN, Wyndham Standing, Henry Vibart, Donald Calthrop

EDGAR WALLACE is acknowledged to be the greatest mystery and thrill novelist and playwright of the present time. Warner Bros. have made "THE TERROR," one of his best, into a "talkie," and they will distribute

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Now Playing at the Queen's Theatre, London, England

SOME COMMENTS FROM THE ENGLISH PRESS ON "BURLESQUE"

"DAILY NEWS"

AMERICAN ACTRESS SUCCEEDS

Claire Luce, an American actress new to London, made a great success at the Queen's Theatre last night in "Burlesque." She has a charming personality and acts with uncommon sincerity.

"BIRMINGHAM DISPATCH"

Claire Luce is such a fine actress that she never seems to be acting. England will not be slow to appreciate her. Her versatility is amazing. In her straight part in the first two acts, and as a revue star in the third, she is superb.

"EVENING STANDARD"

Miss Claire Luce proved not only a blonde of alluring shapeliness, but a first-rate actress. Hers was a very genuine success.

"DAILY TELEGRAPH"

Miss Claire Luce gets some sincere emotion into the part of Bonny.

"BIRMINGHAM DAILY MAIL"

Even then, it is a question whether higher honors should not be accorded Miss Claire Luce, for her vivid, warm-hearted performance of the indomitable Bonny, one of the most pleasing pieces of acting one has ever seen.

"THE STAGE"

Miss Claire Luce, who plays Bonny, invests her part with an appealing charm and pathos, which quite won the hearts of Monday's audience, and secured for her warm and sympathetic applause. She works hard throughout, both as actress and dancer, and the effectiveness of her performance was reflected in the numerous curtains that she had to take.

"THE FINANCIAL NEWS" Queen's

There are certainly three good reasons for seeing "Burlesque." The first is the vivid, yet entirely sincere acting of Miss Claire Luce.

LONDON "CALLING"

It introduces, in Claire Luce, the most charming actress who has come to us from the other side.

"DAILY HERALD"

Miss Claire Luce is a most accomplished young lady, who can both act and dance.

M. E.

"ERA"

Mr. Keys is fortunate in his leading lady. Miss Claire Luce, as Bonny, made a big success. She seems to have so many qualifications for the part. She sings charmingly, is a delightful dancer, and can play a scene with quiet power that might easily have dropped to "sob-stuff" level had it been less capably handled. She is a decided find.

M. B.

"DAILY EXPRESS"

Claire Luce was the great success last night. She danced very cleverly. She sang well "in the character," and she has dramatic ability much greater than that possessed by most imported American actresses.

H. S.

"THE DAILY MIRROR"

Claire Luce is a clever and attractive leading lady who manages the sentimentalities of the play with admirable discretion.

"THE TIMES"

As the comedian's wife, Miss Claire Luce renders her vulgarity and her sympathy with charming art.

"BIRMINGHAM POST"

As for Miss Claire Luce as Bonny—well, the "serious" acting of the light stage has ceased to be an English accomplishment. It has gone over to New York. Miss Luce is perfect—humorous, sympathetic, ironical, gay, sad.

CLAIRE LUCE

Personally Represented by

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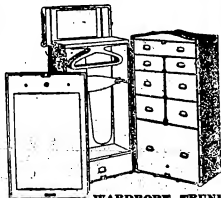
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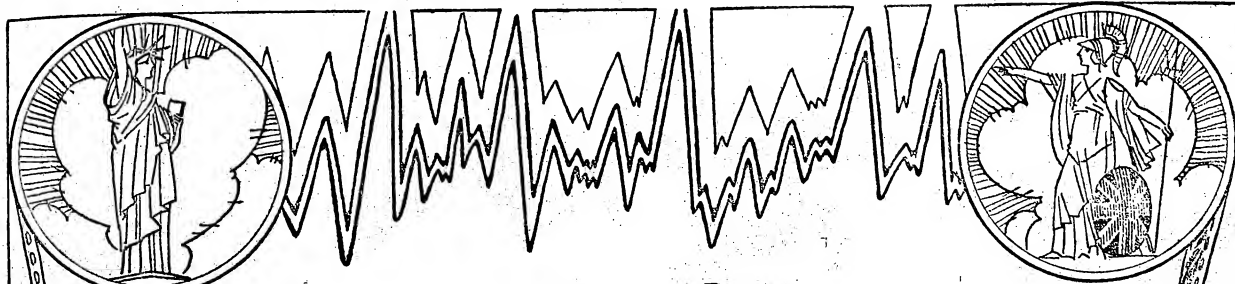
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P. S.—Richy Craig, Jr., Does Not Use "I FAW DOWN"

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SEASON'S GREETINGS

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But I do wish you all A PROSPEROUS NEW YEAR

RICHY CRAIG, Jr.

COLONY

(Wired)
Montreal Tourist Bureau estimates
that \$75,000,000 in this city was spent by
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of the good time Charles came from the
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It represents the local top season in
the history of booze.

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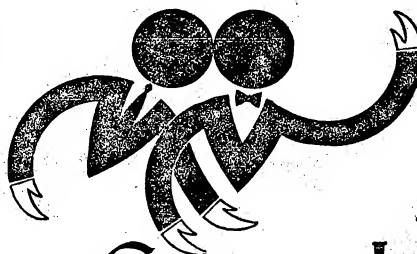
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As "TOMOTHY SLOANE"

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"WHOOPEE" FOLKS

A HAPPY NEW YEAR

ALBERT HACKETT

WITH

ZIEGFELD'S "WHOOPEE"

HOLIDAY GREETINGS

SPENCER CHARTERS

as "JEROME UNDERWOOD"

in Ziegfeld's "WHOOPEE"

IN ACKNOWLEDGMENT AND APPRECIATION
OF YOUR SUPERIOR SKILL
FROM THE PUPIL
SEYMOUR FELIX
TO THE MASTER

FLORENZ ZIEGFELD

Personal Manager, M. S. BENTHAM



SEASON'S GREETINGS

RUTH ETTING

Ziegfeld's "Whoopee"

GUS KAHN

Deems It a Privilege to Be Associated With That Master Showman

FLORENZ ZIEGFELD

in the Authoring of the Lyrics for "Whoopee"

:

SEASON'S GREETINGS

LESTER ALLEN

TO BE STARRED SHORTLY BY

FLORENZ ZIEGFELD

IN

"SIX-CYLINDER LOVE"

HOLIDAY GREETINGS

HARRIET HOCTOR

ZIEGFELD'S "THREE MUSKETEERS"

SEASON'S GREETINGS

FROM

REGINALD OWEN

TO BE STARRED BY FLORENZ ZIEGFELD IN

"THE STAG"

By BEVERLEY NICHOLS

BEGINNING IN THE NEW YEAR

GREETINGS FROM

JOHN CLARKE

LATE LEADING MAN FEATURED IN "PRINCESS CHARMING" AT PALACE, LONDON

NOW appearing as Duke of Buckingham with Florenz Ziegfeld's

"THE THREE MUSKETEERS"

YVONNE D'ARLE

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"THREE MUSKETEERS"

All of the sensational
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were conceived and staged by

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This is just another proof of
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incomparable dance director

"RIO RITA"

Outstanding hits have been and still are
the "MOONLIGHT BALLET" and
the "BLACK AND WHITE," also
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**THE
THREE
MUSKETEERS**

**DETMAR POPPEN
DOUGLASS R. DUMBRILLE
JOSEPH MACAULAY**

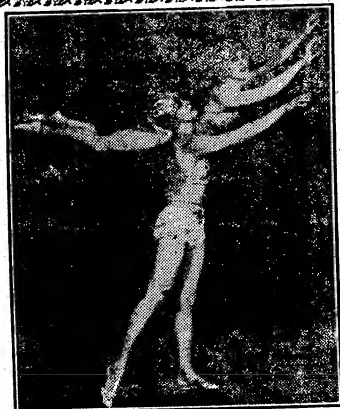
**PORTHOS
ATHOS
ARAMIS**

IN FLORENZ ZIEGFELD'S "THE THREE MUSKETEERS"

GREETINGS

DRESSING ROOM F-3

"SHOW BOAT," ZIEGFELD THEATRE, NEW YORK

HELEN MORGAN**AUNT JEMIMA**

SEASON'S GREETINGS

PIERRE

and

BILLIE

SIDELL SISTERS

2nd SEASON WITH

ZIEGFELD'S "SHOWBOAT"*Season's Greetings to My Friends***NORMA TERRIS**

AS

"MAGNOLIA"

IN

**ZIEGFELD'S
"SHOW BOAT"**

2nd SEASON

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continued success.**We are proud of our connections
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to be of service.***I. WEISS & SONS**CURTAINS—DRAPERIES—FURNITURE
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PUCK and WHITE

2nd Year with "SHOWBOAT"

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OUR COMPLIMENTS
AND A HAPPY NEW YEAR
TO
MR. ZIEGFELD

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VINCENT SERRANO
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JOYCE WHITE
BERT WHEELER
ALF. P. JAMES
JUAN VILLASANA
MARIE LAMBERT

EUNICE HOLMES
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HARRY RATCLIFF
JACK PHILLIPS
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"RIO RITA" COMPANY

SEASON'S GREETINGS

BETTY GARST

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Miss CARYL BERGMAN

With ZIEGFELD'S "ROSALIE" CO.

Understudy to MISS MARILYN MILLER

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to

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who started all this talk

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"YOU CHANGED THE WHOLE WORLD FOR ME"

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and Wish Everybody a
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Music by JOSEPH MEYER
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At Luigi's Cafe, Detroit

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MUSICAL DIRECTOR

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FRANKIE HEATH

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THE HAPPIEST NEW YEAR'S OF MY LIFE

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Ralph E. Crabill . . . Pacific Coast Division Manager
Charles E. Kurtzman . . . San Francisco City Manager
Al Short . . . Coast Musical Director
Boris Morris . . . General Musical Director
The Managers on the Coast who have been so helpful

AND

To Paul Whiteman . . . my lifelong friend and pal . . .
and Bernie Miller . . . my attorney and friend

Henry Busse

SEASON'S GREETINGS

ROSE PERFECT



MANY THANKS TO MY TEACHER AND COACH

MR. HENRI BARRON

ALSO

MR. GEORGE WHITE

WHO MADE IT POSSIBLE FOR ME TO ACHIEVE
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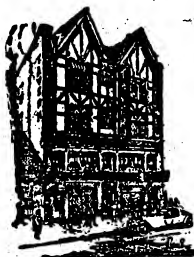
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"The ten curtain calls for the star and cast at the end of the second act had a genuine ring, not always present in the applause of a first night assemblage."—*New York Times*.

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Featuring MAYO METHOT

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A MYSTERY THRILLER

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Staged by VINCENT MORLEY

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To the ENTIRE PROFESSION

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LEASH

DIRECTOR OF STAGE PROCEEDINGS

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 "TAXI, TAXI" Edward Everett Horton
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Cdn 178 68 DL Los Angeles, Calif. December 15 1928 3:15pm

SIME SILVERMAN
 EDITOR, VARIETY
 NEW YORK CITY

DEAR SIME:

UNDERSTAND YOU HAVE BEEN WITH VARIETY TWENTY-THREE YEARS THIS WEEK. WHAT OF IT? NOW IF YOU WERE BOASTING OF YOUTH THAT WOULD BE ANOTHER MATTER. TAKE ME FOR INSTANCE. I'M THE YOUNGEST PICTURE DIRECTOR IN THE BUSINESS. BEFORE I ENTERED THE CINEMA, I WAS ON THE STAGE FOR 59 YEARS, PLAYED IN BURLESQUE FOR 19 YEARS, TROUPE WITH A CARNIVAL TWO MONTHS AND HAVE BEEN PUTTING COMEDY ONTO CELLULOID FOR THE PAST 30 YEARS, INCIDENTALLY I DIRECTED MY FIRST "TALKIE" IN 1902.

AND SPEAKING OF ANNIVERSARIES, I AM HAVING MY TWENTY-FIFTH BIRTHDAY PARTY NEXT WEEK. IF YOU WANT TO MAKE SURE OF VARIETY'S SUCCESS HERE DURING THE NEXT TWELVE MONTHS, I WOULD ADVISE YOU SENDING ME A CHECK FOR \$210 AS A BIRTHDAY PRESENT.

BITTERLY YOURS,,

EDDIE CLINE

P. S. REGINALD DENNY IS MAKING "HIS LUCKY DAY" AS A TALKER.
 I'M THE SOUND EFFECT.
 OH YES, MYRON SELZNICK; TAFT BUILDING IS MY EXCLUSIVE REPRESENTATIVE.

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HAPPY NEW YEAR to everybody in the world!

Alfred E. Green

NOW DIRECTING

MARION DAVIES

IN

"FIVE O'CLOCK GIRL"

FOR

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By EDGAR ALLAN WOLF

Produced Under the Personal Direction of NICK GRINDE

Now in Production a Two-Reel Feature Entitled "TRUTH"

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LILLIAN

FLO

BERNARD and HENRIE**"THE FEMALE VAN AND SCHENCK"**

BOOKED CONSECUTIVELY

Direction WILLIAM MORRIS (JOHNNY HYDE, Rep.)

Our playing has not only been consecutive but pleasant with many thanks to LOUIS K. SIDNEY, JACK PARTINGTON,
WILL HARRIS, MAX SILVER and JOE LaROSE

SEASON'S GREETINGS

FROM

"BURLINGTON BERTIE"**ELLA SHIELDS**

M-G-M MOVIE TONE ARTIST

Kindest Regards to LOUIS K. SIDNEY

HAPPY NEW YEAR

METRO-GOLDWYN-MAYER

HAPPY NEW YEAR

presents

JOE-- **MORRIS and CAMPBELL** --FLO

Supported by FLO TALBOT and PHIL SILVERS

THE "TALK" OF VAUDEVILLE

HAPPY NEW YEAR

Direction LYONS & LYONS

HAPPY NEW YEAR

SEASON'S GREETINGS

SIDNEY ALGIERS

PRODUCTION MANAGER

TIFFANY-STAHN COMPANY

"THE SINGING FOOL"**JOSEPH JACKSON****"THE BARKER"****"THE TERROR"**

WROTE THE DIALOG

"MY PLAN"



PHIL SPITALNY'S MUSIC

IN THE

*HOTEL PENNSYLVANIA GRILL ROOM
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To Be Released Shortly*

Many Thanks to Mr. Louis K. Sidney

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Louis Oliver
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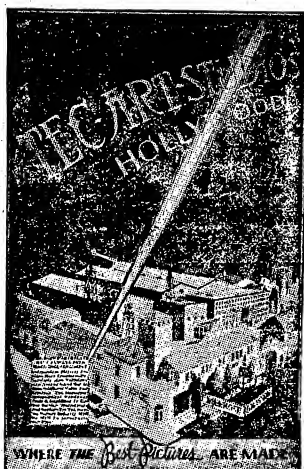
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NEW YORK, WEDNESDAY, JANUARY 9, 1929

72 PAGES

LEADERS AMONG CRITICS

Dramatic Critics' Box Score

SCORE AS OF DECEMBER 29, 1928

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

| | SR. | R. | W. | O. | Pct. |
|--------------------------|-----|----|----|----|------|
| ERVINE (World*) | 43 | 34 | 9 | .. | .790 |
| ATKINSON (Times) | 51 | 39 | 10 | 2 | .764 |
| LITTELL (Post) | 51 | 37 | 13 | 1 | .725 |
| WINCHELL (Graphic) | 40 | 29 | 11 | .. | .725 |
| GABRIEL (American) | 54 | 39 | 15 | .. | .723 |
| ANDERSON (Journal) | 57 | 41 | 15 | 1 | .719 |
| COLEMAN (Mirror) | 56 | 41 | 17 | 2 | .683 |
| HAMMOND (Herald Tribune) | 51 | 33 | 18 | .. | .647 |
| GARLAND (Telegram) | 51 | 19 | 12 | .. | .613 |
| MANTLE (News) | 58 | 34 | 21 | 3 | .583 |
| OSBORN (Eve. World) | 60 | 26 | 26 | 8 | .433 |
| LOCKRIDGE (Sun) | 16 | 13 | 3 | .. | .812 |

* Visiting guest critic.

† Recently appointed.

Variety's Own Score

| | SR. | R. | W. | O. | Pct. |
|--------------------|-----|----|----|----|------|
| VARIETY (combined) | 99 | 80 | 19 | .. | .808 |
| Ibse (Pulaski) | 34 | 31 | 3 | .. | .902 |
| Rush (Reason) | 10 | 8 | 2 | .. | .800 |
| Abel (Green) | 19 | 15 | 4 | .. | .789 |
| Lait | 16 | 11 | 5 | .. | .688 |

ERVINE--DRAMA; ARDEN--PICTURES

Mid-Season Box Scores for Drama and Films—English Guest Critic on World Tops Drama Reviewers—Doris Arden, on Chicago Journal, Leads All Picture Critics—Irene Thirer, of News, First of New York's Film List

GOOD PERCENTAGES

An English drama reviewer guesting temporarily on the New York Morning World, is to the forefront of the critics in Variety's box score for the midseason rating.

In pictures, with Los Angeles eliminated through the peculiar complexion of its newspaper reviewing field, Doris Arden of the Chicago Journal leads all. On top in the New York division is Irene Thirer. Miss Thirer held the same position in Variety's previous box score.

 (Film Story on Page 4)
(Drama Story on Page 58)

R. R.'s Noises Ruined Mohawk Hotel's Trade

Scheriedtady, N. Y., Jan. 8. Mohawk Hotel, in this city, where many actors have lived while playing local dates and where their night's slumber was jarred by locomotives running in and out of their rooms, has started suit against the New York Central and the Delaware and Hudson roads because of that.

The Mohawk was the city's leading hotel before the building of the Hotel Van Curler but the roar of the hotel about the D. & H. property and the N. Y. C., running parallel and adjacent to the D. & H. tracks. The suit is for \$200,000.

Offenses specifically complained of are abnormal and continuous steam exhaust, puffing of locomotives, slap and clank of loose driving shafts, slipping of wheels, bell ringing, steam whistles, shouting of orders and crashing together of cars and trains of cars, most of which is alleged to be done at night. Ask any actor who has stayed there? He knows!

The plaintiff also alleges that the N. Y. C. burns bituminous coal which produces unhealthy smoke that endangers health and quickly fouls paint, paper and things in the hotel.

The complaint against the D. & H. is that its trains are excessively loud.

Complaints against the D. & H. of too hotel, especially members of the acting fraternity, have been frequent and the hotel claims much business was lost by it as a result of the alleged nuisance.

Film Critics' Box Score

SCORE AS OF DECEMBER 29, 1928

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

| | PC. | R. | W. | O. | Pct. |
|-------------------------------------|-----|----|----|----|------|
| Irene Thirer (News) | 92 | 71 | 18 | 3 | .772 |
| John S. Cohen, Jr. (Sun) | 67 | 47 | 17 | 3 | .701 |
| Katherine Zimmerman (Telegram) | 48 | 33 | 12 | 3 | .658 |
| George Gerhardt (Eve. World) | 72 | 49 | 21 | 2 | .680 |
| Blond Johanson (Mirror) | 93 | 60 | 31 | 2 | .645 |
| Regina Cannon (American) | 88 | 56 | 26 | 6 | .636 |
| Quinn Martin (World) | 45 | 28 | 13 | 4 | .620 |
| Betty Colfax* (Graphic) | 75 | 46 | 26 | 4 | .613 |
| Rose Pelwick (Journal) | 74 | 43 | 18 | 13 | .587 |
| Richard Watts, Jr. (Herald Tribune) | 64 | 33 | 24 | 7 | .516 |
| Mordaunt Hall (Times) | 66 | 30 | 29 | 7 | .455 |
| Margaret Tazelaar (Herald Tribune) | 25 | 9 | 12 | 2 | .360 |

* Julia Shawell.

CHICAGO

| | PC. | R. | W. | O. | Pct. |
|-------------------------|-----|----|----|----|------|
| Doris Arden (Journal) | 49 | 38 | 7 | 3 | .791 |
| Mae Tinsel* (Tribune) | 69 | 54 | 11 | 4 | .783 |
| Genevieve Harris (Post) | 67 | 51 | 12 | 4 | .761 |
| Clark Rodenback (News) | 69 | 50 | 12 | 1 | .725 |
| Carol Frink (Examiner) | 71 | 51 | 13 | 7 | .718 |
| Rob Reel* (American) | 66 | 45 | 19 | 2 | .682 |

† Murial Vernon. * Frances Kurner. † Hazel Flynn.

TRADE PAPERS

| | PC. | R. | W. | O. | Pct. |
|--------------------|-----|----|----|----|------|
| Variety | 123 | 94 | 25 | .. | .798 |
| M. P. Today | 76 | 57 | 16 | 3 | .744 |
| M. P. News | 55 | 39 | 16 | .. | .709 |
| Film Daily | 79 | 55 | 24 | .. | .696 |
| Harrison's Reports | 98 | 65 | 30 | 3 | .663 |

\$500,000 Show Loss for Young Kahn And Worth It in B'way Experience

Roger Wolfe Kahn's financial loss in the five years that he has been active in the show business grosses \$500,000, or about \$100,000 a year, which his banker-father, Otto H. Kahn, probably considers cheap in view of the invaluable experience the youth has enjoyed. Young Kahn, still active in the show biz, with himself and his band (the Detrolers) slated for Keith's Palace, New York, next week, states that the half million loss will probably be the stop limit for his financial setbacks, so far as he can make it.

The two signal losses were the recent \$210,000 debt on the "American" leave production and \$200,000 on the Le Perroquet de Paris, the first \$5 nite club in America.

Young Kahn may have sustained other losses through guaranteeing his crack band some fancy salaries for 52-out-of-52 week contracts, although he has also made money from band bookings, an exclusive Victor recording contract and from song royalties. Taking it by and large, young Kahn perhaps netted \$15,000 annual profit some years but the big items grossing a half million dollar loss represent the cost of his show experience on Broadway.

That 500 grand is well high a

distance alongside of the Kahn family fortune and is regarded as a reasonable price for such experience. Many another young and fabulously rich young man with perhaps more years of experience and age will be "taken" and have been the chumps for dimes, the universal Waterloo for humankind, so it may be a cheap enough chance-off on the Kahn equality to let that 500 thou roll off the knife as a good buy.

EXPECT 2,000,000

Montreal, Jan. 8. Town expects around 2,000,000 transients from the States during 1929. This is calculated on a basis of 675,000 automobiles coming across the border. During the past year 575,000 cars visited here according to the local Tourist and Convention Bureau.

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Hotels in Times Sq. Make Things Tougher for Lay-Off Actor-Guests

Hotels in the Times Square district are bearing down on the actor, especially the newer hostilities operated on the chain system. These hotels are making the actor "lay it on the line" with a week's board in advance before accepting him as a guest, permanent or transient.

Unless the actor is known to be working steadily or can produce contracts as proof to that effect, his trade is discouraged.

One of the chain systems insists that bills be settled every three days unless the actor can show bank references to its credit manager. Failing in this, the hotel seals the room and seizes the baggage without standing on ceremony.

Located most conveniently along the main stem, this hotel's management admits that it prefers to cater to transients rather than the professional.

Last week less than five per cent. of those registered on a week-to-week basis at this particular hotel were actors, and those mainly in nearby left the coming into New York without any immediate work in sight are the hardest hit by these stringent regulations. They are bluntly informed their trade is not wanted, no matter how much

baggage they check in with. The baggage is the tip-off in most cases that the accommodation seeker is an actor.

The unknown unemployed actor is also meeting with opposition in the long-established theatrical hotel, these already being overburdened with long-past-due accounts of actors known to the owner-manager over a period of years.

(Continued on page 49)

Nicest Speaks Feel Whalen's Crusade Effect

The nicer type speaks are in a panic over the new Police Commissioner Grove A. Whalen. The front page publicity with its arbitrary clean-up drive is hurting their trade, particularly on the afternoons when the femme cocktail patronage was no small source of income.

Whalen is generally feared and respected. It is generally appreciated his personal affluence and social position make his attitude in the matter above reproach, with nothing but political glory and a possible mayoralty nomination. The nicer cases, with their kitchen facilities and genuinely congenial atmosphere, are not the targets of the new crusade, but along with the more vicious speaks these establishments are taking it terribly on the chin through the severe publicity keeping the cautious away. Whalen's creed for the cops seems to be to crown 'em first and ask questions after and the careful citizenry don't care for any night-time in any unforeseen barroom raid.

See Pages 28-29 This Issue
for Your Invitation to
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London As It Looks

By Hannen Swaffer

Let me tell you the truth about American plays in London during 1928. When all the tumult and the shouting has died, you will find that nearly all of them were not only failures but grotesque failures, that almost generally speaking the managers who have relied upon America so that they could import their wares and then call themselves managers have failed utterly and completely.

The Luckiest Manager

The only really lucky importer has been Sir Alfred Butt, who has done big business at Drury Lane, chiefly, according to his own statement in court, because of Paul Robeson. "Show Boat" was ruthlessly cut after the first night. Sir Alfred's other strokes of fortune were "The Trial of Mary Dugan," one of the successes of the year.

"Punny Face," although a few weeks after its production, when it was playing to enormous money there was a gas explosion outside the theatre which caused the building to be shut down. It is still closed.

The Astaires Are Indiscreet

Although scores of people were rendered homeless, and in Christmas week, too, a young man who writes gossip for the Daily Mail was foolish (Continued on page 61)

\$12,500,000 in Gambling Casinos in France

Paris, Jan. 8. The gambling racket which comprises 164 authorized casinos in France had its banner year in 1928. Figures just available show an increase of \$1,000,000 in revenue over 1927.

More than \$12,500,000 changed hands over the tables and something in excess of half of it goes into government coffers.

Le Touquet was the biggest winner with \$2,400,000 to the good. Cannes and Deauville ran close second and third.

Biarritz, Nice and Vichy follow in that order and from that point on the figures drop rapidly.

Josie Baker Barred

Paris, Jan. 8. Josephine Baker, about to start for Poland, found she was barred from that country under a recent law which prohibits employment of any but performers of Polish nationality within the jurisdiction of that government.

This makes it fairly complete. Josie already being frowned upon by nearly all the Continental governments. To make it worse she hates the idea of going back to the States.

Evelyn Laye in "Moon"

London, Jan. 8. Evelyn Laye will be the femme lead in "New Moon" when it is produced here at the Drury Lane some time in April.

Miss Laye will sail for New York early in March to view the New York presentation of this operetta.

DOUBLE OPERATION

London, Jan. 8. A Paris wire from Eddie Douley to a friend here states that he and his sister, Jenny, are both undergoing operations there today (Tuesday).

Further inquiry developed that Jenny is under the knife for appendicitis.

SHAYNE'S PARIS CLICK

Paris, Jan. 8. Al Shayne clicked again here, this time at the new high hat club called Chez Victor, which formerly operated in London.

Shayne says he is about to be up under a year's agreement of exclusive management of T. D. Kern, Jr. (American).

LIKE "WHISPERING JACK"

Paris, Jan. 8. "Whispering Jack" Smith opened at the Palace Jan. 4 and did well. He is spotted in the last act of the current revue.

Date is for 30 days under original booking, subject to extension.

REVUE BEAUTY TO WED

London, Jan. 8. Ethel Stamp Taylor, revue beauty, will wed Sydney Colton, business man, Jan. 10.

At one time Miss Taylor was engaged to Count Bosardi, Tullulah Bankhead's prospective husband.

CHINESE GIRL IN "CHALK"

London, Jan. 8. Anna May Wong, Chinese film actress, has been signed for "The Circle of Chalk" which goes into rehearsal Feb. 17.

It is due to open exactly one month later, probably at the Savoy.

Vaude Dates

London, Jan. 8. Last minute booking at the Holborn Empire (vaudeville) brought on Jones and Keyes, colored dancers, who got over nicely.

Another colored dancing act is at the Palladium (vaudeville), the Five Spillers. Act is okay but too long. Jerry Blanchard, femm single due at this house this week, was switched to provincial dates until her routine is set. Boys caught her at Brighton.

Veteran Scribe Dies

London, Jan. 8. James Marix, veteran American journalist, died in London Jan. 5, aged 87.

Marix had served the New York Herald here for many years. He was that paper's war correspondent during the Civil War together with Sir Charles Wyndham. He was in the audience at Ford's theatre in Washington when President Lincoln was assassinated.

"News" Sheffield 3 Wks.

London, Jan. 8. "Good News" played Sheffield last Saturday to 3,500 people with Bobby Jarvis a tremendous hit. Show will stick there three weeks.

DOING CLARKE'S "RELATIONS"

London, Jan. 8. Eddie Clarke is coming over here to play in his "Relations."

Show is under the management of MacFarlane and Allen and will open at Blackpool, Feb. 11. It will stay out six weeks and then come to the West End.

COL. WERNHER'S HOUSE

London, Jan. 8. Colonel Wernher, husband of the daughter of Grand Duke Michael, of Russia, has made application for the erection of a theatre in the Seven Dials district.

House is designed for both legit and film exhibitions.

BUY 'CHEE CHEE' AND 'ARMS'

London, Jan. 8. London will see both "Chee Chee" and "Present Arms" next fall. Paul Murray and Jack Hulbert have purchased these shows from Louis Dreyfuss. Books will be rewritten by English writers.

KINNEY-ROPER SIGNED

London, Jan. 8. Kinney and Roper, who dissolved stage partnership some time ago and recently resumed as a team, have been signed for the new C. B. Cochran show.

VAUDE MATS FLOP

London, Jan. 8. Experiment of the Holborn Empire (vaudeville) in trying two matinees weekly has proved a failure.

Idea has been abandoned.

"BURLESQUE" THRU JAN. 26

London, Jan. 8. "Burlesque" will terminate at the Queen's on Jan. 26. Show will have had a run of eight weeks.

Bookings in France

Paris, Jan. 8. Patricia Storm has gone to fill an engagement at the Perroquet, Cairo, Egypt, popular winter resort for southern Europe.

Burns and Johnson, colored dancers, have been booked for the Empire in May.



WILL MAHONEY

The St. Louis "Times" said, "Will Mahoney, the Charlie Chaplin of vaudeville, was a riot of fun yesterday at the Orpheum. He kept his audience in a continuous roar of laughter. He sings, dances and tells jokes in a manner all his own and his offering from start to finish is a real delight."

Direction

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London Shows Shifting At Turn of the Year

London, Jan. 8. The turn of the new year finds a general shakeup in the show alignment as usual. Among the shifts are the following:

Jan. 19 is definitely given as the closing date of Billy Merson in "The Lad" Edgar Wallace, author of the piece, is heavily interested financially.

At the Vaudeville Clara Gibbings is closing Jan. 12, to be followed by "He Walked in Her Sleep."

"Jealousy" quits at the Fortune theatre Jan. 26, giving way to "Craig's Wife," starring Phyllis Neilson Terry. This brings the whole Terry clan together in the West End at one time after long absence. Fred Terry and Julia Neilson (parents) are at the Strand in "The Scarlet Pimpernel" and Dennis Neilson is at the St. James in "No Other Tiger."

On the other hand, "The Patsy" seems to have grown into a promise of stability for some time. A provincial tour is being arranged for the piece with another cast, the present troupe remaining in the West End indefinitely.

"Jazz Singer" Australian Riot—Talkers on Boom

Sydney, Jan. 1. A riot of favor greeted the opening of Warner Brothers' "Jazz Singer," with Al Jolson.

Now the boom is on for the talkers. This country had been somewhat lukewarm toward the American innovation in sound pictures prior to the Jolson song outburst.

Australia has no native talking picture production and is sparse of its own silent films. It is near barren in wired houses, with the cable mentioning a boom, evidently referring to a demand now by the theatres for wire equipment and talking subjects.

Australia in percentage is one of the largest foreign users of American pictures.

Race Tickets 40% Up

Paris, Jan. 8. Admission prices for the great French race tracks have been raised about 40 per cent.

New scale affects the tracks both at Auteuil and Longchamps, where the classics of the Continental turf are run.

BROWN TAKES SAVOY

London, Jan. 8. Maurice Brown is taking over the Savoy theatre on a long term lease until the house is torn down for rebuilding.

Brown assumes his tenancy at the conclusion of the run of "Young Woodley" and will inaugurate his stand with "Journey's End."

MOULIN REVUE CLOSING

Paris, Jan. 8. The last performances are announced of the present Moulin Rouge show with the added report that "Mistiguetto" its star, is to go to Berlin for a long engagement.

"MERRY MERRY" FEB. 20

Claudia Dell as Lead—Peggy O'Neill and Arthur Baskcomb

London, Jan. 8. Clayton and Waller have started casting for "Merry Merry," which is due at the Carlton Feb. 20 after one week out of town.

Among those engaged are Peggy O'Neill, Arthur Baskcomb and Claudia Dell. Miss Dell sails from New York Jan. 11 on the "Mauretania" to play the lead.

Negotiations have been closed to secure Cecil Cunningham for an interpolated role.

Vaude Openings

London, Jan. 8. Playing a return visit to the Holborn Empire Dec. 31, Dora Maughan and Walter Feil appeared as single acts, with Miss Maughan on during Feil's turn.

Joe Termini, also a quick return at this house, did very well.

At the Alhambra the Connor Twins, doubling from the Mayfair Hotel, did fairly, handicapped by their choice of songs.

Palladium's bill for the week of Dec. 31 was the best playing lineup thus far staged by the present management. Show, and its running order ran, Grix Gregory's risley troupe; Gillie Potter, monologist; Marian and Martinez Randall; Billy Bennett, monologist; Sonnie Hale and Jessie Matthews doing bits from Cochran's recent revue; Joe Thomas Saxotet; Moss and Frye; Lillian Leitzel; Phil Rich and Lafayette's Dogs.

Gregorys did splendidly, but the Randalls were impeded by a shortened ending time which did not permit their full act. Moss and Frye were enthusiastically greeted but won't draw a dollar until they are better known.

Phil Rich, assisted by Alice Adair, were well received although hardly being strong enough for next to closing. Lafayette's Dogs closed smartly.

Upon making various changes in routine the Connors impressed favorably enough to be given two weeks at the Coliseum, after the Alhambra date, with Stoll route to follow.

Duncans Back for Zieggy Roof and Palace Dates

London, Jan. 8. Duncan Sisters were on the Ile de France when it left here Jan. 2. Understanding is that the team, upon arriving in New York, will open on the Ziegfeld Roof and double into the Palace starting Jan. 21.

MERSONS "LAD" CLOSING

London, Jan. 8. Edward Wallace's "The Lad" with Billy Merson, just can't make the grade.

Show will be withdrawn from the Shaftsbury the middle of this month.

FOR AUSTRALIAN REVUE

London, Jan. 8. Molly O'Doherty, imported by Bertie Meyer for "Lucky Girl," and Pat and Terry Kendall sail Feb. 2 for Australia to do Cochran's revue for Williamson-Tate.

They are due in Sydney April 1.

NEW FOLIES SHOW

Paris, Jan. 8. A new show is in preparation for the Folies Bergere, due some time in February. It will have a preliminary showing among the Riviera resorts before Paris sees it.

Tallulah's Hubby Bankrolling

London, Jan. 8. Upon the conclusion of "The Cardboard Lover," Tallulah Bankhead will be presented and financed in future plays by her husband, Count Dehordari.

New "Broadway" Heroine

Paris, Jan. 8. Janette Flynn is replacing Meg Lemonnier as Billie in the French version of "Broadway," which is still running satisfactorily at the Theatre Madoleine.

New Acts Away from Home

London, Jan. 8. Duffenne, Varne and Oudiffred, dancers of the Empire and Palace, Paris music-halls are in town securing the field for new vaude acts.

CONCERNING THE NEW ATTRACTIONS IN PARIS

Paris, Jan. 8. At the small Theatre Michel, which has been making frequent changes of late, M. Trebor offers a new comedy by Jacques Natanson entitled "Le tateandere" ("I Waited for You"), a typical bit of French fancy skating on literary thin ice. It is entirely without plot, but bristles with smart lines through its three acts and four tableaux.

The subject is equally typical, having to do with the complacency with which unmarried couples contemplate the infidelities of their partners. Effort was received with a minimum of enthusiasm. In the cast are Signoret, Pierre Fresnaye, Jean Wall, Robert Clermont and Mmes. Alice Cöce and Gabrielle Dorzat.

Post Card Criticisms of Film Help London Trade

London, Jan. 8. Intense cold and fog the past week haven't helped show business.

Annual holiday revivals are doing well as also the legit successes.

Big attendance at the picture houses is probably due to the exceptionally good films on display plus the Evening Standard's \$500 competition for the best film criticism written on a post card by an amateur. Contest proved so successful last week prizes have been doubled this week.

Another factor is that the cinema theatres are comfortably heated.

Paris, Jan. 8. Snow has been falling the past three days for the first time this winter. Temperature ranged as low as 20, resulting in a layer of ice all over town.

Paris Strike Ends

Paris, Jan. 8. Peace once again rests on the Odeon and Opera Comique, where the stage hands will receive an increase of four francs (about 16 cents) instead of the 7 francs (about 28 cents) which was sought on a strike backstage Christmas.

Matinees were interrupted at the Opera but now are resumed.

"CINDERS" REOPENING

London, Jan. 8. "Mister Cinders," musical produced by Julian Willmott with Ernest Edelman also in it, is being re-organized. It is breaking in out of town.

Edelman is turning over his interest in the show to Williamson-Tate, Australian firm, who will partially recast. West End opening is scheduled for the Adelphi Jan. 22.

Herb Williams 4th

London, Jan. 8. A daughter was born to Mr. and Mrs. Herb Williams Jan. 4 in London. This is their fourth child.

SAILINGS

Jan. 31 (San Francisco to Sydney) Bob McQuestin (Sonoma).
Jan. 11 (New York to London) Claudia Den (Mauretania).
Jan. 11 (New York to London), Allan K. Foster and family (Metagame).
Jan. 9 (London to New York) Francis Mangin, Grace Doro (Majestic).
Jan. 9 (Paris to New York) Nikita Baileff and "Chauve Souris" troupe (Majestic).
Jan. 6 (New York to London), Fowler and Tamara, Roy Mack (Berenegaria).
Jan. 5 (New York to London) T. Elder Hearn (Baltic).
Jan. 4 (New York to London) Harry Howard (Berenegaria).
Jan. 4 (San Francisco to Yokohama) La Argentina (President Lincoln).
Jan. 3 (London to New York) Mrs. Percy Burton (Ascunia).
Jan. 2 (London to New York) Duncan Sisters (Ile de France).

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PAR-FOX STUDIO LEADERS

RADIO'S CONTINUED STORIES WIN KIDS FROM OLD MOVIE SERIALS

The continued or serial programs over the radio are taking the place in juvenile affections once held for the old-time serial movie. On certain nights the radio audience just must stay home to listen to a regular program to which they have become addicted. Most of these regular programs are dramatic productions, playlets and sketches, which from week to week depict the adventures of the same characters who have become familiar and beloved by the radio audience. In fact, the radio audience has become so interested in and familiar with the joys and troubles of the characters in the radio playlets that hundreds of letters offering solutions for their problems and condolences for their misfortunes, are received by stations following this program of continued entertainment.

An idea of the fanish interest can be gleaned from one incident occurring to a station that offered a continued program. The characters in the radio playlet were distressed over the fact that they had lost their baby pig (it was a farm sketch), and after having conveyed their bereavement to their fond audience, the following few days four live and any number of imitation pigs were received by the station. Incidents such as this occur frequently.

WOR has its "Main Street" playlets continued from week to week; WABC, its "Show Boat"; WJZ and WEAF, a number of continued playlets that include "Real Folks," "Wayside Inn" and "Great Moments in History," "Biblical Dramas," "Blue Danube Nights," "Neapolitan Nights" and others which are inclined to the educational. School teachers are constantly urging their pupils to watch for such and such a program which touches upon their school curriculum.

Only difference between the serial radio program and the old-time serial movie is the fact that each playlet is a complete story in itself. The characters remain the same but the continuation develops further adventures. Broadcasting stations soon discovered that their audience disliked remaining in prolonged suspense.

Dramatic productions over the radio have gained immensely in popularity since the inauguration of radio productions. Now all plays and sketches used on the air are written for the radio and regular stage directors are hired to cast for type of voice needed, direct and rehearse the production.

Gerald D. Stopp, who has a long dramatic career behind him in the theatre, and who is the director of the production department of the National Broadcasting Company, William S. Rainey, formerly with the Cherry Lane Theatre, is associated with the department, also Henry Fliske Carlton, former member of the English department of N. Y. U. and author of the Harvard prize play, "Up the Line," which was produced at the Morosco theatre, November, 1926.

But in spite of its dramatic trend, the radio has not opened up the gateway for legitimate actresses and actors as it was expected to do. Most of the production departments of stations have what might be termed a radio stock company. That is a group of versatile performers who can be used for any type of production that is to be sent on the air. And so, although the stations are besieged by performers seeking employment, there are few openings for them in radio-playlets.

Alberta's Remorse

Alberta Vaughn, tight-laced queen of FBO's earlier hotel shorts, tells a sad story. "That's all I have to offer," she says of symmetry, claiming that with the stronghold of electricies, dresses which sold her commodity in the past are now ordered for a seam stretching by her new wire bosses.

W. B.'S NEW IDEA FOR CONTRACTS

No Exclusives, Actors Can Work Outside

Los Angeles, Jan. 8. With talking pictures in, Warners have set a new style in picture contracts. Instead of signing players for their exclusive services over a stated period, Warners get signatures which simply guarantee that the player will appear in a specified number of pictures for them within a fixed time. This contract does not bar the actor from getting jobs in pictures for other companies between times.

Another contract provides that the actors will be at Warners beck and call for a specified period without stating the number of pictures. Also the actor is permitted to take other engagements when not needed by Warners.

Edward Everett Horton was the first to get the latter type of contract and took advantage of it to sign contingent agreements to make talking shorts for Christie and Educational. Next came H. B. Warner, who was signed for five pictures to be made in 1929, although he is already cast for M-G-M's "Trial of Mary Dugan."

Latest to sign such a contract with Warners is Betty Compson, who has a term agreement with provisions for making four pictures she is to make for FBO, and that also allows her to work for other concerns when not needed by Warners.

Tiffany-Stahl is the first firm to follow the Warner lead in contracts of this type. Company has given its first one to Belle Bennett, which calls for five pictures with permission to do outside work.

Columbia-Fox; Warm

Fox is said to be flirting with Columbia. Reported warm. Columbia is the inde producer.

Wilk in Charge of W. B. And F. N. Scenario Depts.

Jake Wilk, long a play broker, is now in charge of the scenario departments at Warner Brothers and First National. New affiliation became effective Monday (Jan. 7) with Wilk to have a desk in both New York offices. He goes over on a contract and will mostly deal in the purchase of material.

Wilk's former office now becomes the Manhattan Play-Company with Miss Marion Cohen in charge.

6 at \$75,000 Each

Los Angeles, Jan. 8. George Fitzmaurice, who goes to United Artists when leaving First National in February, will make six pictures for the Schenck company within a two-year period. His salary is set at \$75,000 a picture. The first production will star Lupe Velez.

CHECK ON UNITS IN WORK FOR '28

Par. Only Studio Above Normal—Had 17 Units Going One Week, Coast Record—Fox Maintains Average—W. B. Ranks 3rd, M-G. 4th—U. A. Closed for 2 Mos.—F. N. Drops 50%—Ownership Changes and Sound Factors in Production Slump

31% LESS THAN '27

Los Angeles, Jan. 8. A complete check on studio activity for 1928 as compared with 1927 shows a decrease of 31 per cent. for the past year. Drop in production is attributed to many factors, mainly the introduction of sound and the changes in ownership of the various producing organizations. Within the next few months all studios equipped with sound-recording facilities will resume their normal state of production and possibly surpass any previous production record.

Paramount is the only studio which operated above normal the past year. Average shows close to nine units working at all times, Par's dullest week being the one ending April 11 when but four units worked, while the top registered 17 units of Oct. 10. Latter is a record achieved by no other studio on the Coast in the history of West Coast production.

Fox studio's average was normal for the year at eight units weekly. Record low here was four units working week of Aug. 21, while top was 12 units week of October 10.

Warner's early activity in sound pictures places them in third position for activity with an average of close to seven units throughout the year. This average would top Fox had the studio not been closed down during the early and latter parts of the year. Record low was two units week of Sept. 5, while high was 12 units week of July 17.

M-G-M Fourth

For many reasons M-G-M takes fourth position with an average of little over six units for the year, as compared to eight units for previous years. Curtailment of production here did not take place until mid-year when sound pictures commanded all attention and they immediately set work to acquiring facilities to cope with this condition. Meanwhile production was held up, accounting for the low average. Record low was two units week of Oct. 2 and high was eight units repeated for several weeks during May and June.

First National has changed ownership twice during the year, partly to blame for only a six-unit average on the year. Low was two units during October and highest point came week of April 4 with nine units, followed by three weeks in May and one in June with similar activity.

Universal had several dull periods. There were times when the studio was officially closed, but during these periods space was rented to independents, which helped to retain an average of five units on the year. Lowest periods were during March and November when but one unit worked through the former and no production whatever was made during November. Record top for the year was 13 units, weeks of May 22 and Aug. 7.

T-S, FBO and Pathe

Tiffany-Stahl was organized during the latter part of 1927 and for the balance of that year averaged six units in operation. But 1928 cut this average down to three units, considered normal here. Low was one unit and high five. FBO, like First National, also twice experienced a change in ownership.

(Continued on page 12)

Universal's Talkers Held Up By Many Opinions Secured From Lay Letter Writers

Deals!

Deals were reported hot and cold for the past 10 days.

The reported negotiations started between Radio and Paramount before Adolph Zukor returned to New York from the coast are said to have been declared off by Zukor upon his arrival.

Fox-Loew reported quite warm again. Loew end reported insisting on cash, with Fox bankers rebelling against reported price of \$71 for Loew's stock.

Paramount-Loew amalgamation possibility received a renewed interest spurt through Wall-Street rumors and a sharp rise in Loew's stock. That is thought possible as everything else is, reported or secret.

Again rumors about Radio and Warners. Not much faith. Paramount and Warners. Maybe. It's the bankers here.

Radio also linked up with Universal. Strictly denied by Universal.

Somewhat similarly Radio coupled up with a possible Pathe buy. Just an unverified rumor.

Some of the best reports coming from the best sources turn out to be the worst rumors.

Everybody dreaming.

Of all the film companies confused by the future of talkers, Universal is the furthest at sea. In the home office doubt is expressed whether the 18 talkers announced for '29-'30 will all be made. Only two so far are nearing finishing touches.

Talk of eastern production is abandoned, with the reason laid to the demand to confine such work to Universal City.

On top of this, with responsible Universites admitting a talker haze for their company, there have come over 700 letters from New Yorkers, slightly over 60 per cent. of whom put thumbs down on canned music and chatter.

These letters, originating from a gag contest to put over a Laemmle talker in the Colony, New York, will be forwarded to Carl Laemmle. Together with a similar request for reactions of fans nationally, tried in the Saturday Evening Post, with the returns 50-50 on talker sentiment, Universal will get a further lowdown on things talker. An announcement to home office executives, at least, is expected from the Laemmle cabinet.

In connection with the Colony, which, U hoped, would work up 10,000 writers, a three-column ad credited Laemmle was inserted in the theatrical pages of New York dailies. It came out with this bald statement, which certain home offices are now inclined to minimize:

"The Universal Film Company is preparing to invest more than \$5,000,000 in the making of talking-motion pictures during the coming season. Before taking this step, we would like the opinion of those who make this investment and potential profit possible."

Reasons Pro and Con

Thereafter followed the conditions with an inducement for thought by: "We will pay \$250, divided among the writers of the five best letters giving preference and reason therefor."

Although the contest was up Jan. 1, letters were still pouring into the home office, but not in the quantity expected. No decisions had been made at this writing.

One of the contestants figures that half of the average audience is deaf and that therefore sound has little meaning.

Another likes talkers to personal appearance of stars, calling them a "great disillusionment." This writer says that he was a great admirer of Lionel Barrymore, but since his canned debut never wants to see him again. "To think that such a voice can emanate from such a good little actress," says this gentleman of May McAvoy.

Others claim talkers prevent the relaxation which silent versions afford; that they are a strain on nervous systems; that the reproduction of "so-called human voices are weird."

Of some of those who are for the talkers, one man gives this reason: That talkers prevent the typographical errors which he finds in subtitles.

Another counters with the relief that talkers kill the chances of annoyance from title reading fans in silent houses.

Others argue that talkers get films out of the conventional rut. One even says that "films reached their peak a year ago and sound is giving them the opportunity for re-orientation."

Sets for Amateurs

Los Angeles, Jan. 8. Amateurs have made further encroachment on premises hitherto reserved to the professional film makers.

A Glendale, Cal., concern is marketing sets and reflectors for the use of amateur photoplay makers and photographers.

WAMPAS ELECTS BABY STARS '29

Los Angeles, Jan. 8.

Without an official count of ballots, recorded for this report, the following have been elected by the WAMPAS as its Baby Stars of 1929: Jean Arthur and Doris Hill, both of Paramount; Anita Page and Josephine Dunn, both of M-G-M; Loretta Young and Doris Dawson, both of First National; Sally Blaine, FBO; Betty Boyd, Educational; Helen Twelvetrees, Fox; Mona Rico, United Artists; Ethlyn Clark and Caryl Lincoln, both freelancing; Helen Foster, Broughton.

Miss Twelvetrees is from the legit, having come from Broadway to Hollywood about three months ago, under engagement for Fox talkers.

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Film's Dual Talk Roles

Milton Sills will have a double talking role in "Pat and Mike," forthcoming First National production.

He will have to assume two speaking parts, the first time this has been attempted in talking pictures.

FILM CRITICS' STORY

With a chance to sit in on 123 pictures which have played Broadway's major league since June 1, '28, Irene Thirer, of the News, maintains her leadership among the Manhattan group of reviewers by having tagged 71 of the 92 films she has caught on the button. Miss Thirer jumped out in front on the current season's first score, in November, at .785 and although currently 12 points behind that mark this tab chronicler has widened the gap between herself and the runner-up, now John S. Cohen, Jr., of the Sun. Cohen can show an in-

plained by the pressure of the mounting number of reviews.

Cohen's big hop is understandable in that he is one of the "litterary" mob who also possesses a sense of boxoffice. Not so with Dick Watts, Herald Tribune, who continues to like very few pictures and who persists in selecting details and flaws to dwell upon. Watts and Quinn Martin, World, are both consistent in striving for lefthanded phraseology in their reviews, the result being Watts at .516 because of but 24 bulls'eyes out of 64 shots and Martin's .620 due to 38 rights in 45 chances. Watts is stationary at No. 10 but it's a dive to seventh from third place for Martin. Freddie

in this score. His successor, Creighton Peet, will be included in the next table.

The Chicago contingent has become shuffled a bit, Genevieve Harris, Post, changing places with Clark Rodenbach, News, as also Carol Frink, Examiner, with Rob Reel, American. The latter now trails her field.

Among this faction Miss Arden is a newcomer, having an almost unbroken string of consistently favorable reviews. This seems to be the outcome of an enthusiastic attitude, and, like most of the Chicago reviewers, she appears to actually enjoy moving pictures. This sense of willing to be and having been entertained is noticeably lacking among the Manhattanites.

In the trade field Variety has fallen off a point from the prior score due to having dubbed five of 34 more screen problems. This papers' total now stands at .796 on a basis of 123 pictures. Motion Pictures Today is now in second place with a percentage loss of two points for .744.

The change in standing is between M. P. Today and the Motion Picture News, the latter sheet be- rated at .709, a 41-point slide. Of the two M. P. Today has passed on the greater number of pictures, 76, to the News' 55. The News, Film Daily and Variety remain the only trade papers clear of a no opinion review. Film Daily retains its lead over Harrison's Reports, although Peet has cut that lead squarely in half. Just 33 points now separate the two where before 66 was the Film Daily's margin.

Next to Variety Harrison has caught the most pictures, 98, and has picked up another no opinion in his latest batch of 27 writings.

M. P. News Reports

Denied by Johnson

Reports are current to the effect that changes in the editorial direction of Motion Picture News are likely to go into effect shortly. William Johnson, founder-publisher of the News, is leaving for the Coast for three months. He may give way to a new editorial management from reports.

Johnson, credited for the progress of the News since its inception, is among the best liked trade paper men in the picture field. Until last year the News was a self-contained and operating unit, financed by its private backers. In April it became a link in a trade paper chain covering several industries and downtown financial.

Rumors are that Earl Hudson, general manager and associate publisher of the News, may assume complete charge, with Fred Schader, recently taken on by the News, as editorial head.

Schader, formerly of Variety, West Coast, and Fox, went with the News on his arrival from the Coast several weeks ago in a reportorial capacity.

Johnson denies knowledge of any proposed changes.

Dozen Sound Stages

Los Angeles, Jan. 8. First National will have 12 stages available for sound at Burbank by the end of the month.

Two of these stages were especially constructed under Western Electric specifications. Remaining 10 are being sound proofed with Vitaphone equipment installed.

WARNERS' CURRENT TRIO

Los Angeles, Jan. 8. Warners has started three pictures this week. These are "The Gamblers," Michael Curtiz, director; "Honky Tonk," Lloyd Bacon directing, and "Time, Place and the Girl," Howard Bretherton directing.

L. G. Rigby is adapting "Skin Deep" for Monte Blue.

E. J. ROSENTHAL ILL

While playing cards at the Friars Saturday evening Edward J. Rosenthal was stricken and after removal to the Mount Sinai hospital the diagnosis was cerebral hemorrhage. His condition was reported as favorable on Tuesday.

He was associated with the World Film offices as a representative of Land-nberg and Thalheim.

"B'way Bound's" Start

Los Angeles, Jan. 8. Production on "Broadway Bound," starring Eddie Dowling, starts Jan. 14 at Metropolitan studios. Some-At Corporation is producing with Fred Newmeyer to direct.

Radio's Times Sq. Bldg. to House All Branches, with Victor, and Theatre

A Broad's Broad "A"

Los Angeles, Jan. 8. One of the younger picture stars, identified and advertised as "God's gift to tired business men," has taken talking pictures so seriously she wishes to inform the world, as she quotes "her audience," that she will endeavor to steer clear of a Bostonese or British accent when talking through the mike. Gal claims the latter is ok for the stage, but when you're playing for "dese, dem and doze girls" you got to talk their language.

Since it will be no effort to talk this lingo, she sees no reason to cultivate the Pica-dilly or Cambridge accent which all the other picture stars in Hollywood are going nuts over.

Official closing of the Radio, Keith-Orpheum-Victor Talking Machine company deal may result in the most complete and largest theatrical structure in the world. Reported plans are for a Times Square location.

According to current and authentic reports, the combination talking picture and vaudeville theatre announced as proposed for New York by R-K-O will be only a unit in the greatest edifice ever known to show business.

In addition to housing all executive offices of the Victor and R-K-O corporations and the latter's numerous screen, stage and other subsidiaries, the center will hold floors for the booking of vaudeville acts, engaging of talent for sound and silent films, the radio and the phonograph, studios for silent and sound film production, phonograph recording rooms, floors for distribution and purchase of pictures and the world's largest radio broadcasting station.

Question of an R-K-O theatre of the large picture house type and as an outlet for the company's talking pictures arose at a recent board meeting and though temporarily set aside was favorably received. It now appears that the proposed theatre itself will be a mere part of the many departments included under the one roof.

No site has been selected, nor has a method of procedure been decided on.

The tremendous wealth represented by R-K-O and its tentacles, doubtlessly greater than in any theatrical organization and rivaling most of the important commercials in the way of combined financial strength, makes the building project the more plausible.

The plans needed only the proper impetus, and that was provided by the Radio-Victor merger, it is reported.

Weather Forecast

Washington, Jan. 8.

The weather bureau at the request of Variety furnished the following outlook for the country east of the Mississippi for the week beginning tomorrow.

Rain or snow will set in Wednesday (9) continuing Thursday and ending by Thursday night or Friday morning, followed by fair weather for two or three days.

Warmer Wednesday; colder Thursday or Friday night from Chicago to Pittsburgh.

Colder Friday in Atlantic States. Continued cold Saturday. Rising temperatures about Sunday (11).

Par Will Release Five

Fitzpatrick Sound Shorts

James A. Fitzpatrick, independent producer and distributor of short subjects, has made a deal to release through Paramount. Latter company has accepted five "Famous Composer" subjects already completed. They will be synchronized by Victor.

Fitzpatrick is to make an extended trip through Spain, France and Italy in the spring for the purpose of making additional shorts against European backgrounds. All will be made around lives of composers or historical incidents concerning famous songs.

Fitzpatrick moves into the Paramount Building Feb. 1.

Wm. Fox In and Out

William Fox, absent from the city for about 10 days, returned, to be with his family over New Year's. He is said to have immediately left again, following.

New Orleans is reported Fox's objective, with the Sangers if they see him down there probably rounding up the secret service.

BRILL'S AFFILIATED FILMS

David Brill, franchise holder for Ufa in eastern territory, has accepted five picture from Affiliated European producers to handle on a percentage basis. Because of the American release angle on Ufa pictures, with Wide World involved, Brill is short on pictures.

Affiliated is also a distributor but without a national sales organization as yet.

Film Critics' Box Score

Score as of Nov. 10, 1928

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 | 61 | 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 Johnsonson (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 Gerhardt (Eve, World) | 49 | 32 | 16 | 1 | .652 |
| Betty Colfax* (Graphic) | 50 | 30 | 16 | 4 | .600 |
| Richard Watts, Jr. (Tribune) | 44 | 25 | 17 | 2 | .568 |
| Mordaunt Hall (Times) | 38 | 18 | 16 | 4 | .474 |
| Jeffery Holmesdale (World) | 13 | 6 | 5 | 2 | .461 |
| John K. Hutchens (Post) | 57 | 26 | 24 | 7 | .456 |
| Margaret Tazelaar (Tribune) | 18 | 7 | 9 | 2 | .388 |

* Julia Showell.

CHICAGO

| | PC. | R. | W. | O. | Pct. |
|-------------------------|-----|----|----|----|------|
| Mac Tinee* (Tribune) | 28 | 23 | 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 Reel† (American) | 45 | 34 | 10 | 1 | .756 |
| Carol Frink (Examiner) | 51 | 39 | 10 | 3 | .745 |

* Frances Kurner. † Muriel Vernon. ‡ Hazel Flynn.

TRADE PAPERS

| | PC. | R. | W. | O. | Pct. |
|--------------------|-----|----|----|----|------|
| Variety | 89 | 69 | 20 | .. | .797 |
| M. P. News | 32 | 24 | 8 | .. | .750 |
| M. P. Today | 59 | 44 | 13 | 2 | .746 |
| Film Daily | 56 | 41 | 15 | .. | .732 |
| Harrison's Reports | 71 | 43 | 26 | 2 | .656 |

crease in accuracy of 35 points since the last score which explains his upstream drive of from sixth to second place.

Those who want to be sectional, and there's been a lot of that around all fall, can again see supremacy in the west where Doris Arden, of the Journal, breaks trail for the Chicago film clinic at a high of .791. This is offset somewhat on the basis that Miss Arden has only set in judgment 49 times against the New York pacemakers' 92. However, the present tabulation marks a change in the Loop's running order, Miss

Hall's reviews (Times) continue to be the most ponderous, the longest and the wrongest, or .455 as a result of only being right in 30 of 66 cases.

Rose Pelwick, New York Journal, displays a plunge of 113 points mainly due to a heavy attack of indecisiveness during which of 24 new pictures she failed to align herself six times and has been wrong in six of her remaining opportunities. It makes Miss Pelwick the group leader in no opinions at 13, her nearest competitor for this undesirable honor, of whom there are four.

Analysis of Trade Paper Opinions

Key to abbreviations: PC (pictures caught), F (favored), P (panned), O (no opinion expressed).

| | PC. | F. | P. | O. |
|--------------------|-----|----|----|----|
| Variety | 123 | 90 | 33 | .. |
| Harrison's Reports | 93 | 68 | 22 | 3 |
| Film Daily | 79 | 59 | 20 | .. |
| M. P. Today | 75 | 61 | 11 | 3 |
| M. P. News | 55 | 45 | 10 | .. |

Arden supplanting Mac Tinee, Tribune, as head gal.

Star System

Coming east again, Miss Thirer's rise and ability to stay there is attributed to her star-grading system which, if nothing else, has eliminated her former no opinion habit. Out in Chi-Miss Thirer has also adopted the plan, both papers falling under the same ownership, but it couldn't hold first place for her.

On this fall six months' summation it is noted that the leaders in both areas have dropped in percentage totals. Whereas .772 would only have been good enough for third place in New York in November, now tops, while Miss Arden's .791 would have placed her in the last half of the November Windy City outfit. General drop is ex-

all being rated at seven apiece. There is now not a daily paper critic left who has not written at least two reviews to which there has neither been head nor tail.

Further statistics on this line show Bland Johnsonson, New York Mirror, to have the most wrongs of the entire list, 31, and Miss Thirer the highest rights at 71.

Low East and West

George Gerhardt, Evening World, is among the few to reveal an increase in percentage. In so doing he has advanced to fourth from eighth place. This is the outcome of a 27-point leap. On the other hand Margaret Tazelaar has been right nine times.

John K. Hutchens, who left the New York Post for a berth on Theatre Arts Monthly, is not included

Wednesday, January 9, 1929

Couple of Variety's Muggs Mix In With Chatterers, But Don't Mix Well

Two of Variety's mooching reporters caught one of those chatterers' parties soon after Christmas, tipped off that the p. a. who was giving the shindig in her home for Alberta Vaughn, former F. B. O. comedienne, was noted for the quality of the refreshment.

Busting in like a couple of bulls the two muggs were nevertheless cordially greeted by the p. a.-hostess with one of those "of course you all know these boys" introductions following. Given a quick chill by the assemblage of male and female chatterers, someone "had cracked. Be careful what you say with these Variety guys around," the two boys sent out a chill in return.

Being muggs but no chumps the two Varieties immediately made for a window seat where a looker with a pair of glasses that commanded a second look any time was cooling her heels, she also evidently having been given the ice by the elique of chatterers. Much to their surprise the dame proved to be none other than Miss Vaughn.

Talking motion pictures and displaying their Christmas gifts from various movie stars and picture companies it seems the mob of New York and Brooklyn newspaper film writers had no time for little Alberta, who had come to New York for the first time via Hollywood, besides some small burg on the outskirts of Lexington, Ky.

Getting on conversational terms with Alberta the two Variety boys were warming up, to the occasion, aided and abetted by the refreshments.

Getting Info

Alberta, it was learned, is now making a talker in New York for Pathe; Alberta dresses that showed up her these, them and those figure to best advantage. It was all she had to sell, she admitted.

Listening in, the chatterers began to edge over and soon about a dozen of 'em were grouped about the guest of honor.

"What's the conversation?" said one of the syndicate service movie critics who came to the party wearing all his Christmas gifts from the picture firms, "are you guys trying to scoop my 235 papers?"

This guy, the only one present wearing the old cap and fish, brought along his Warner Bros. cane, his Universal cigarettes, his Roxy lighter with its encased watch that failed to tick, a cigaret case sent by a movie star and a flask given him by another picture turn-inary which contained the quart of hooch, also sent him.

At this point one of the chatterers stepped right out of the room for a minute and returned wearing a gayly colored Xmas scarf. That was the burnup for the other 'dames who had not been so favored by that film actor.

The Routine

Another chatterer then felt called upon to ask the stereotyped questions put to movie people, just in from Hollywood.

Among these were:
 "How do you like New York?"
 "How do you like our skyline?"
 "How tall are you?"
 "How much do you weigh?"
 "Do you know Soandso, I think he's marvelous."

And following up the answers with such comments as:
 "You'll get a great kick out of your first snowstorm."
 "You look taller than that."
 "I wish I had your figure."

More general conversation about Christmas gifts received, with those who had sent gifts the subject of warm praise.

Tiring of the parlor talk trend and turned down in an offer to show Miss Vaughn and her sister a slice of New York life as viewed from one of the better type of speak-easies, the two Variety boys took their departure. Staggering out into the cool, crisp West End avenue atmosphere, they hailed a passing taxi and made for their favorite Times Square whisperlow to try and forget chatterers and Xmas.

JULIAN JOHNSON'S 7 YRS.

Los Angeles, Jan. 8.
 Julian Johnson will complete seven years as a title editor with Paramount Jan. 22.
 It approaches a record as staff executive in a studio.

Katz's Gold Passes

Close show friends of Sam Katz have received gold passes to the Public theatres for 1929. The passes are in the form of a medal or watch fob, neat but not gaudy—and gold!

LON CHANEY FOR SILENCE, ONLY

Los Angeles, Jan. 8.
 Lon Chaney flatly refuses to appear in talking pictures. He issued his decision when M-G-M officials tried to persuade him to appear in a talking short with other stars of the company.

Chaney says he made his reputation and holds his following as an interpreter of mysterious characters, that he has only one voice and it can't be changed as he changes his make-up or character. Talking pictures might possibly ruin his screen career, he thinks.

No amount of argument has been able to convince him that his reasons are not valid and wise.

Object to Alma Rubens' Prowling; Complaint Filed

Los Angeles, Jan. 8.
 Alma Rubens has not been behaving to the satisfaction of her neighbors who are prominent in the screen colony. A number of them had her summoned before Municipal Court Judge Georgia Bullock on a charge of disturbing the peace. Miss Rubens pleaded not guilty and goes to trial this week.

It appears Miss Rubens had a habit of prowling at all hours with a flashlight looking for something she never seemed to find. Anyway, it annoyed Mr. and Mrs. Finis Fox, LeRoy Mason and his wife, Rita Carowe, who aided Mrs. Mehl, who swore out the complaint.

Complaint also charges boisterous parties.

Lloyd's New Lead Lady

Los Angeles, Jan. 8.
 Harold Lloyd has changed his mind about the leading lady for his next comedy now in production. Jean Arthur is returned to Paramount and Barbara Kent is borrowed from Universal.

At the same time Mal St. Claire replaced Ted Wilde as director.

Damita in Person

Los Angeles, Jan. 8.
 Samuel Goldwyn is sending Lily Damita cast to make a series of personal appearances in connection with showings of "The Rescue."

HARRY BRANDT'S NEW LINE

Harry Brandt, formerly one of the heads of the Brandt Circuit, Brooklyn, will be guest of honor at a dinner to be tendered at the Ritz Carlton Jan. 14.

It is the occasion of his new affiliation with Lauchelin, Glickman & Co., brokers.

The Brandt boys (Bill and Harry) recently sold their circuit to William Fox.

RAOUL WALSH BACK

Los Angeles, Jan. 8.
 Raoul Walsh returns to Fox this week to prepare "The Cockeyed World," sequel to "What Price Glory," which he will begin directing Jan. 15.

Walsh has been a w. l. recovering from an injury sustained when a rabbit jumped through the windshield of his auto.

SHEEHAN IN NEW YORK

W. R. Sheehan, the Fox production chief on the coast, was due in New York yesterday (Tuesday).

Sally Blane Moves

Los Angeles, Jan. 8.
 Sally Blane, formerly featured player with Fox, goes with FBO.

MRS. LEO DWAN DEAD

In Auto Crash in Los Angeles—Husband in Hospital

Los Angeles, Jan. 8.
 As the result of an automobile crash Jan. 2, Mrs. Leo Dwan, 28, died of a broken neck.
 Her husband, business manager for Alan Dwan, the director, is recovering in Santa Barbara Hospital.

Congress Gets Complete Data

Washington, Jan. 8.

The Department of Justice will send to the Senate Judiciary Committee tomorrow or Thursday, it is understood, a complete report of its investigation of the film industry, upon which the committee will decide whether or not to hold a congressional inquiry as called for in the Walsh resolution, which is in its hands for disposition.

The department's answer has taken 18 months to compile, and runs to between 3,000 and 4,000 pages. It is understood Col. William J. Donovan, assistant attorney general, has used modern methods, avoiding snooping, but forcing operation from the industry in the open. It took eight years to investigate the steel trust and seven years to probe the tobacco trust.

Belief here is that the committee will not report the resolution out for the reason that there is evidence enough in this report as well as in the forthcoming report of the Federal Trade Commission to serve all reasonable purposes.

Col. Donovan is said to be proud of his answer to the committee's demand for information. It comprises reports on all film mergers, the department's investigations into film boards of trade and many complaints originating with exhibitor interest to the department and to other agencies.

Photophone's Special Films Supervised by Currier

Production of a special program of acoustic pictures is reported lined up by R.A.C. Photophone, through which General Electric evidently intends to issue its first motion picture presentations. Dick Currier, son of one of the officials of the company, has been placed in charge of Photophone production, it is reported.

Currier, college man, took a four or five weeks' course on the FBO lot before assuming charge of the new Photophone plant. It is said four scripts have already been acquired and that production will be in the new Photophone studios on 25th street.

As a subsidiary of R-K-O, Photophone pictures will obviously be produced in competition with FBO, though sold by two separate organizations.

Thomson's Will

Los Angeles, Jan. 8.

Will of Fred Thomson, husband of Frances Marion, scenarist, filed for probate, disposed of an estate valued in excess of \$25,000 to be shared between the actor's mother, Mrs. Clara Thomson, of Princeton, N. J., and his three-year-old son Fred, Jr.

Miss Marion, who by the terms of the will was made guardian of the estate, was bequeathed nothing at her own request, but in his will the actor said he did this in the knowledge that she was amply provided for. Thomson's adopted son, Richard, two, was stated, however, that the will Thomson said Miss Marion would provide for him.

Thomson died Christmas night following an operation for gall stones.

Zanuck at Warners

Los Angeles, Jan. 8.

With Jack Warner dividing his time between Warners Studio in Hollywood and the First National plant in Burbank, Darryl Zanuck has been placed in charge of production at the Warner studio.

Hays on Coast Jan. 13

Los Angeles, Jan. 8.

Will H. Hays will arrive in Hollywood Jan. 13 for his semi-annual visit.

Murdock-Kennedy Reported Lining Up Vaudfilm Circuit Of Keith-Booked Houses, Etc.

Busting Carl's Records

An operator, in one of Carl Laemmle's newly wired houses, when asked what he was doing, replied:
 "Breaking records for Universal."

KENNEDY WILL LEAVE PATHE NEXT MONTH

Jos. P. Kennedy and his family are in Palm Beach, to remain there until about the middle of February, when Kennedy's contract to operate Pathe for one year is expiring.

It's almost a certainty that Kennedy will not hold charge of Pathe beyond that date. He is said to have notified the Pathe bankers before leaving New York Saturday of his intention to retire. It is expected that an announcement will be made of Kennedy's resignation about the time his contract runs out.

No successor to Kennedy is reported in prospect. J. J. Murdock is president of Pathe and Colvin Brown its executive manager, John C. Filinn is another important Pathe executive.

Kennedy's future intention in a business way is not disclosed. He has been reported in receipt of several proposals, from the banking and show fields. While operating Pathe to date, Kennedy pulled that picture producer and distributor out of a bad hole, from the red to the black ink.

Pathe had been losing around \$70,000 weekly when Kennedy assumed charge. It slowly turned over and in the first six months of Kennedy's direction showed a profit of about \$250,000, considered phenomenal for so short a time for a concern going in the red at the rate of \$350,000 yearly. Pathe's best month with Kennedy in charge was October, when its net reached \$140,000.

Meanwhile during the Kennedy tenancy Pathe's stocks shot up, preferred and common. The common was around 2 when Kennedy stepped in. It was looked upon as hopeless, with no demand. Preferred was about 7. Since then the common has gone as high as 15 and the preferred shot to 28. In between it is said that all of the heavy Pathe stockholders who had stood in fear of a complete loss got out to extremely good profit.

No Jig, So Wampas Cuts Top for Frolic to \$5

Los Angeles, Jan. 8.
 Larry Ceballos has been chosen stage director of the eighth annual Wampas Frolic to be held Feb. 12. Edward Royce will put on two numbers for the show.

With the dance feature of the frolic eliminated, Wampas have cut the admission price to \$5. Affair is to be held in the 6,400-seat Shrine Civic Auditorium.

Instead of the customary take-off personal appearance of the film stars, these luminaries will be seen on the stage scenes from talking pictures in which they have appeared. The 13 baby stars also will be exhibited.

FBO'S EXCHANGE MEETING

Los Angeles, Jan. 8.
 Annual meeting of exchange managers of the western sub-division of FBO was held Jan. 7 at Ambassador hotel. Suba problems affected by the new production lineup of FBO were discussed.

J. Frank Sine, assistant general sales manager in charge of the western division presided. Leo Marcus, vice president of FBO, addressed the managers.

John J. Murdock and Jos. P. Kennedy, along with Pat Casey, the active showman of that trio, are reported having in prospect a circuit of vaudeville and picture houses, mostly now booked through Keith's, that will aggregate from 125 to 200 theatres.

About 100 of the theatres are contained in Keith-booked circuits not owned or controlled by Keith's and which were not included in the Radio Corporation (R-K-O) purchase of Keith-Albee-Orpheum. Among the houses are the Proctor circuit, Wilmer & Vincent, the mid-west Lipson circuit, Interstate circuit of Texas, and numerous other houses, besides many theatres operated by circuits which have applied to Murdock to be put on his chain. It is said that the inner-Keith-booked list, apart from the R-K-O owned and operated theatres, shows a profit last year of nearly \$4,000,000. No valuation of this list is obtainable, but general report places the value at over \$6,000,000, besides the valuation for the other 100 theatres not as yet disclosed by name of either houses, cities or circuits.

The Murdock-Kennedy chain is said to include theatres from coast to coast, north and south.

Perplexes

What appears to perplex the show people in Times Square is why Radio did not purchase the large money-making circuits when taking over Keith's. They are said now to be held by Murdock, who has an interest in most of them, with all placing their holdings with the Murdock-Kennedy combination for such disposition as they may make of them.

There have been rumors that the matter of the Murdock chain has been under consideration by Radio, also Warner Brothers and Public, but the information is meager. Murdock, as usual, declined to comment upon any of the reports.

Murdock formerly was the executive director of Keith's, but from accounts did not take more than cursory interest in the negotiations leading up to the buy by Radio. These negotiations, it was said, were mostly conducted through the Lehman Brothers, bankers. Just who informed the Lehman of Radio of the Keith lineup, or who neglected to inform them of the valuable lot of Keith-booked theatres not considered in that deal remains the unexplained mystery.

Joe Kennedy left Saturday for Palm Beach and was unavailable yesterday; Pat Casey was another who declined to talk, referring to Murdock.

FBO Selling Horses

Los Angeles, Jan. 8.
 Putting the seal on its declaration it was finishing with western productions, FBO has advertised for sale five horses formerly used by the western featured players.

They are "Flashlight" and "King" of Tom Tyler's unit; "Black Beauty" and "Babe" of the Bob Steele stable, and the pinto, "Rags," of Buzz Barton outfit.

N. Y. to L. A.

Paul Bern
 Will H. Hays
 Maurice Mackenzie
 Adelaide Menjou
 Kathryn Carver
 Edward Smith
 Joe Rock
 Pat Rooney family
 George W. Weeks
 Eddie Dowling
 Ray Douglas
 James Hanley
 Jesse Lasky.

L. A. to N. Y.

Raymond Chuna
 Fred Pelton
 Les Patrick
 Wayne Pierson
 W. R. Sheehan
 H. K. Weeks
 J. M. S. Mark
 John W. Conditine, Jr.
 Phyllis Haver
 Sam Jacobson
 Lily Danitta.

N. Y. T. O. C. C. Withdraws from Film Board Arbitration; Couldn't Get Breaks

Starting this month the Chamber of Commerce, harboring the remaining independent exhibitors in Greater New York, will no longer participate in general arbitration proceedings in this territory. This decision was officially adopted following a meeting of the Board of Directors Dec. 20.

Action of this nature has been contemplated by the local independents for several years, and threatened almost weekly at times. Reasons for a break of the alliance with the Film Boards of Trade, as explained by the independents, have been numerous. The annual figures issued by the Hays office showing the number of cases won by independents against the producers-distributors are sufficiently strong to explain the advocacy of such a move.

In appearing before the Film Boards of Trade independents are uncertain of a decision from causes too numerous to mention. Representation of an independent by an independent was in many cases no assurance of a straight decision, the independent perhaps figuring in a buy from the producer-distributors whose case would be up, and all angles figuring against an unbiased judgment.

Recently the inability of the Film Boards of Trade to bring any definite pressure to bear on the electricians in regard to the interchangeability of talking devices may be considered as the final cause to bring the movement to a head. This latter cause, however, is not among the major difficulties, inasmuch as the Film Board of Trade had no authorization in the matter and withdrawal would not ameliorate equipment conditions.

In passing the resolution the T. O. C. C. provided that if any member should have occasion to appear before the Board of Arbitration and not be satisfied with the Board's decision, he should request a member shall have the right to request the T. O. C. C. to designate three exhibitor arbitrators.

Reinhardt Decides to Personally Produce

Los Angeles, Jan. 8. Max Reinhardt, German director, is backing his judgment with cash. His selection of "The Miracle Woman," by Hugo Hofmannstahl not meeting with the approval of Joseph M. Schenck as a starring picture for Lillian Gish and with Schenck withdrawing as financial backer of production, Reinhardt has decided to finance the picture personally.

It will be made at the United Artists studio, and if the United Artists like it, they can have first choice. Otherwise, Reinhardt will secure other distribution.

It will be Reinhardt's first effort as a picture director.

French Writers Want Run Royalties from Films

Washington, Jan. 8. Dramatic Authors' Society, Literary Peoples Society and the Film Authors' Society of France are reported by George Canty, in a communication to the Department of Commerce, to be combining to force a new arrangement for compensation from picture producers.

According to the present plan, the demand will not only be for the usual lump sum, but for a royalty each time a film is shown.

French exhibitors are already voicing their protests under claim that they are now taxed from every angle.

HONOR FILM PIONEER

Paris, Jan. 8. A tablet has been placed on the house, No. 11 Boulevard delessort, Paris, indicating that E. J. Marey, a precursor for moving picture inventions half a century ago, lived in the building.

A group, designated as the Comité Marey, under the patronage of the French government, was ordained some years ago.

French Censors Force Control Over Exports

Paris, Jan. 8. A new boomerang on the French quota deal appears in the case of the much disputed Peyer production, "Nouveaux Messieurs," which is about to receive a visa, conditioned upon certain modifications.

The point here is that the producer is required to send abroad nothing but the version approved for French release.

It should be pointed out that when the French film industry brought about the closed door policy on film imports, it wished censorship upon itself, and ever since it has been hampered and handicapped by governmental supervision.

The censors refused approval of the first version of "Messieurs," but it was again reviewed by the full board a few days ago. On this viewing a visa was recommended on condition of certain changes. Now only the authorized edition can be exported.

German Import Rule Brings On French Squawk

Paris, Jan. 8. Realizing the devastating effect of the new German film contingent law on pictures entering Germany, a number of French producers have formed a wedge to try to get the French film restriction commission, which meets in a few days, to enact a like measure.

Until the German act was passed recently, practically all the French producers and distributors were satisfied with international conditions.

Now they believe that the German contingent will force all other than Germans out of German markets, giving the Teutons complete control in their home market and domination in the domestic industry.

The humor of the situation is that this is exactly what they had in mind for themselves when they first began to think and talk quotas and other methods to force their product into the foreign market on a reciprocity basis. Now they say they never really believed it would be possible "to force such measures as contingents down America's throat."

Otherwise the French producers are happy over their achievements during the past year. They will not confess it, but it is understood every one made money and it is the first time since the war they have been on the profit side.

The French trade produced 96 feature-length subjects in 1928, net gain of 23 over preceding year. It was pointed out to them that when they were working for the quota law they declared that less than 70 pictures would be made here. They smile wry smiles in reply.

Figures compiled by the Chambre Syndicale and others for 1928 show that American pictures released in France have dropped from about 600 in 1924 to 123 last year, and that many pictures were purchased by the French trade from Continental countries, which never before 1923 had supplied anything in this market.

FIRST SKETCH IN FILM HOUSE

London, Jan. 8. Showing of "Abie's Irish Rose" (Hir) was postponed for a fortnight here, so Joe Greenwald did his sketch at Tussaud's Cinema Dec. 31, where it scored strongly.

It marks the first time a native picture house has assumed a sketch and may have a bearing on future bookings.

Alfred Bundy III

London, Jan. 8. Alfred Bundy, head of British Instructional, is seriously ill here with erysipelas.

Paris Film Bills

Paris, Jan. 8. Current film programs at the leading Paris cinemas are as follows:

At the Gaumont, "The Patsy" (M-G-M) with the Goldenwyn Trio, eccentric dancers, and Fernand Wat-son's electrical experiments as stage show.

Paramount, new French production, "Vierge Folle" ("Merry Widow"), also a short, perhaps a clip from one of the sound news reels, showing Chevalier in New York.

"White Shadows" continues successfully at the Madeleine.

At the Aubert Palace "The Man Who Laughed"; Camco, Universal's "Uncle Tom's Cabin."

The Imperial withdrew "Dawn" (British film based on the Nurse Cavell case) and in its place screened a Russian production, "The Prisoners' Song."

British Film Field

By Frank Tilley

Following a hearty slump for the last two or three weeks, caused in part by the King's illness and in part by folk saving for the holiday, there was a near stampede at most box offices Boxing Day, which is still going on.

Chaplin was mainly responsible for this in London. Six of his films, old and new, were put out. The Empire, where business has been very bad since opening week, pulled up and looks like holding its crowds over the holiday season. Two causes have so far kept the American weakness of program and type of audience. The latter is an effect of its location, and can only be killed by strong-handed management. That corner of Leicester Square is the spot where the frills parade and the chee-chees mince and make a noise. To keep these out of the house is a problem.

The Year's Business

Around 510 American feature films have been put out on this market this 1928. This is some 100 down on the previous year, besides which most of the American distributors operating directly in this market have had a thin time.

Out of about 700 features put out here this year, 90 have been British-made and 110 Continental, the bulk of which (82 in number) have been German.

This gives America a 72 per cent. share of this market, or rather better than she at one time looked like having, with 12½ per cent. or 2½ times as much as the quota calls for British and 15½ Continental.

But with the further Continental affiliations made by the larger and more stable companies, most of whom will also increase their own production schedules as the weak starters floated on the past year's boom peter out, the American percentage seems set to fall a bit more in the coming year. Though it is a fact the British exhibitor is beginning to turn to the Americans again for stuff which will counter the effect of some of the poor home-made and Continental stuff he has been bullied into buying this past year.

Gaumont Deal for P. C. T.

To get the rest of the P. C. T. stock the Gaumont-British interests are offering \$8.50 a share for the common—issued at \$2.50—and the offer is open till Jan. 21. This price is about 40 cents above the current Stock Exchange quotation at the moment, and gives Gaumont-British what the dividends and interest after Dec. 21, so the stock is being bought cum dividend, last year's being 15 per cent.

Thus Gaumont are paying rather under 5 per cent more than the stock is fetching in the open market and gets slightly less than this amount back by dividends, assuming the same rate of 15 per cent is paid. Evidently what they have done in offering higher than market price is to discount the dividend for existing stockholders.

Money Matters

The 1928 Picture Theatre Company pays a final dividend of 10 per cent and the preference dividend of 8½ per cent, this week, with a balance to credit on profit and loss account of \$105,928, and redeeming a further \$25,000 of public money.

Much publicity has been given to statements that around \$500,000,000 is now invested in the film business in this country, and this figure has been arrived at this way—by discovery, for by checking closely his own records of flotations and amount of capital issued he can only bring the sum of public money to \$265,713,420. This includes debentures.

Electric Combine to Market \$4,000 Sound Device Throughout Europe

English Whitehall Co. Due for Reorganization

London, Jan. 8. Whitehall Company, the first firm to be floated under the film act, is due for reorganization with the studios being quietly peddled.

Present outlook is that the firm may be absorbed by one of the big concerns through an issue of debentures and the discarding of the present board. No announcement has been made by Whitehall, but the inside is that the executives have resigned with the exception of General Bethune and Adelqui Millar.

Sound Studio in Brighton

Town council of Brighton has okayed plans for the building of sound studios and given a grant for road making and power facilities. Studios will be built by the British and Dominion Company, now making talkers in Hollywood. Herbert Wilcox will control the studio and sound his pictures with the Western Electric process.

1st Sounder at Empire

London, Jan. 8. "Our Dancing Daughters" (M-G-M) is the first sound picture to play the Empire, Loew house, and is doing splendidly.

tures, and is not the totals of the authorized capital of the public companies which are actually issued, a very different thing, and one which may have led some of the computers astray.

There is not, however, as much of the private production in the business as there is of public, and if the figure over all is put at \$450,000,000 it is not likely to err of the side of exaggeration.

Personal

Victor Saville said Dec. 27. He goes over to look over the talkie field and on to Hollywood.

Lella Stewart, press manager for Warner Brothers, threw a dinner party for the picture of the press Dec. 23, following a view of "On Trial."

Says Sir Philip Cunliffe Lister, president of the board of trade, there are 411 licences to exhibit films so far issued under the Films Act. So when you head office guys in New York make up that foreign sales quota allotment for your branch here, you know how many houses they oughta get a break in—maybe.

Charles Whittaker is getting set to start production in the new year.

He has installed himself in the same building on Regent street as that which houses the offices of British International. Betcha, he uses their studios at Elstree and releases through Paramount.

Passing of Fred Wright

By the death in New York of Fred Wright, Jr., one of the strongest links between the stage and the movies here disappears. Wright was one of his most notable appearances, if not his first on the screen, opposite Victor MacLaglen in Stuart Blackton's ill fated "Prizma" ("Glorious Adventure"). His still better known sister, Haldee, also appeared in this film as her screen debut.

Fred, a brother of Huntley Wright, had played in everything there was, and at one time toured the Continent under contract to Herman Feilner in musical comedies. After the war Fred went movie and is now in partnership with Jose Solmo impressario German and Italian pictures.

Wright was married to Madge Greet, a daughter of Ben Greet, who ran musical comedy and other companies and founded a famous London school of acting. He leaves two sons.

Scots Humor

James MacLaglen, a Scottish delegate to the C. E. A., seems to have either a greater naïveté or a stronger sense of humor than most Scots. At a Liverpool exhibitors' conference he took objection to the association having started its own trade paper, and said they would be embarrassed in the "House of Commons" if they were asked to block a bill by which parties outside the picture business were trying to come into the theatre field. Members of Parliament reported care exhibitors had no right to be in trade journalism.

Joe is that MacBride represents one of the existing trade weeklies in the Scottish picture story and has done so for some time.

London, Jan. 8. Seimen's Electrical Trust of Germany and the General Electric Co. are pooling their sound film interests. Combination has two film track systems as well as a disk device all working on the same equipment.

One film edge works parallel and the other at right angles. Disks run up to a 16-inch size.

Agreement is believed to have been signed yesterday to pool these and make a market throughout Europe on a tie-up with British Photophone and several British producers to cover the Colonies and all Latin countries, and a German affiliation to cover Central Europe.

Plan is to sell the installation for \$4,000 on a \$1,000 deposit with the balance to come in by installments until the equipment is paid for with no further rental and no restrictions as to where product may run over it. Interchangeability claim is made for any known method of sound recording.

Venture is believed heavily capitalized with holding companies to be floated here and in Germany in February.

FILM NEWS OVER WORLD

Washington, Jan. 8. Summary of reports received by the motion picture section of the Department of Commerce:

Educational on Comm'c

Directors of the Sovkino have decided to limit the length of their films to 1,700 meters, in order to allow for the showing of an educational film in each program. It is stated that this kind of film is becoming increasingly popular in Russia.

Ufa Pictures in Australia

According to German trade reports, the Australian firm, "Cinema Art Film," is bound to choose 10 out of 18 Ufa features this season, also 26 Ufa educational films for distribution in Australia.

Austrian Contract Perfected

After long negotiations the new hiring contract between renters and exhibitors has been perfected. A neutral court of arbitration will officiate in future to adjust future differences within the industry. Negotiations are going on in respect to the composition of this arbitration court.

Ontario Marking Films for Children

Beginning Jan. 1 the Ontario Board of Censors began classifying films in much the same manner as the British Board of Film Censors. Films approved for universal or family showing will be stamped "Approved," and both movies and talkers will be included.

There is no coercion, it is reported, in the new film labeling regulations, which are designed primarily to direct parents to films that their children may suitably see.

Swiss Holding Company

A new Swiss holding company has been formed at St. Gall by the merger of the Swiss branch of the Tonbild Syndikat A-G of Berlin and the Tri-Ergon Schallplatten Gesellschaft of St. Gall. New corporation, known as the Tri-Ergon Holding A-G, is capitalized at 800,000 Swiss francs.

Its agenda include the participation, at home and abroad, in the exploitation of talking movies, phonograph discs, the radio industry and allied lines.

Losing Popularity in Berne

People of Berne are not visiting the picture theatres as regularly as during 1927. From statistics based upon receipts from the amusement tax, it is stated that during the month of April, May and June there were 20,000 less spectators than during the same period of 1927.

Some alarm is felt, as another theatre of about 1,000 seats is under construction.

England Imports "Tondeleyo"

London, June 8. Gypsy Rhumais is being brought from Paris to play the part of Tondeleyo, the native vamp, in the screen version of "White Cargo." Picture is due to go into production by Neart here.

15 B'way Film Houses Did \$1,100,000 During Two-Week Holiday Period

Christmas week and New Year's week, with extra performances and midnight shows, brought approximately \$1,100,000 to the 15 Broadway picture houses tabulated below. Regarding that down to equal parts on the fortnight will show that the seven days which included Santa Claus totaled \$514,800, while the following holiday week bettered it, reaching about \$37,000, to reach \$551,450. Figures are pretty fair and over this stretch are comparatively superior in all-around pace to that which the picture houses picked off. Compared to the \$380,000 gross for these same film sites the week before Christmas, when houses were told the rise is sharp. But on neither week did business actually cause the loss of their themselves.

Roxy, Capitol, Paramount and Strand benefited most by the holidays, as expected. Paramount had a disappointing Yuletide in that "What a Night" did only \$7,600, but rode a wave into 1929 for \$82,700 on the strength of "The Shopworn Angel," by far the best total this house has counted in a couple of months.

Capitol was uniform on both weeks in doing \$85,400 with "Dream of Love" and "The Awakening," and \$80,000 with "Chancy's" "West of Zanzibar," feature currently holding over.

Strand did pretty well on "Captains Swaggers" at \$37,100 and went beyond that in screening "Scarlet Seas" for \$41,600.

The Roxy staked itself to a house record by doing "Trep and Pep" two weeks and watching the picture run \$1,000 ahead of its first week, the first film to ever accomplish this feat here. Military strategy did not fail in the two weeks. Theatre gets "In Old Arizona" (Fox) Jan. 19.

Other Grinds

Among the other grinds there was some surprise in the manner in which "The Awakening" started off. Doing \$43,000 at the opening at the Roxy, performance Dec. 28, is a considerable leap above the \$22,100 to which "Revenge" closed out. "Abie's Irish Rose" failed to show any power at the Rialto despite the holiday times. Returning just before Xmas much reduced and with sound, the long-distance stage champ took only \$20,000 in its first week added but \$20,000 to that, and will depart to make room for "The Rescue" (UA) this Saturday.

Universal's Colony held "Give and Take," back as a Christmas present, first showing it on that day, and when the house took only \$24,000 the two weeks, holding this film until Jan. 4, it had about \$25,800 in the till. Cameo, over the same period, used two foreign legends for a total of \$11,300, which is not bad.

Two-a-Days

Twice-daily sprocket operas demonstrated a general tendency to lift on New Year's week. "Singing Fool" stayed within an \$800 side sway on both weeks for \$38,000 and \$39,000. "Man" was an exception in dropping back on the second week. Summation for the Brice picture was a \$31,100 first week. Jimmy Valton's "Man" also did a pleasant time of it on the holidays than later, slip here being from \$20,000 to \$19,300. "Interference" the same. Not much of a drop in either case. "The Viking" at the Embassy, is going nowhere at all, with "The Bellamy Trial," its logical successor but no date or performance yet. "The Barker" has a pleasant time of it at the Central over the fortnight at about \$30,000, and had "Interference" right behind in pushing the Criterion to \$29,200. "The River" has been doing well enough at the Gaiety and can show about \$25,700 over the festive 14 days.

Where two figures appear in the following is for Christmas week and the second for the New Year's stanza, unless otherwise specified.

Estimates for Last Week

Astor—"Jimmy Valentine" (M-G) (1,120; \$1-\$2) (9th week). Holding up smartly, but not how far it can go. "The Barker" is over; M-G-M has two or three talkers almost ready, of which the first to come east will probably settle at the Embassy; "Jimmy" did \$20,000 and \$19,300.

Cameo—"Ten Days That Shook the World" (Amkino) (549; 50-55). Russian film. Just air at \$2,200. Preceding week's item, "Mother of Mine" (Zakoro), \$1,100, less than that; not good holiday showing.

Capitol—"The Awakening" (M-G) (4,620; 35-50-75-115-150) (2d week). Swept in on New Year for \$88,900 and holding for second week, preceding film, "Dream of Love" (M-G), also big at \$81,400.

Central—"The Barker," (Fox) (222; \$1-\$2) (6th week). Trilled along with mob, like others, will now have to prove its stamina; Fox presumably has "Divine Lady" lined up to follow:

Happy New Year

Los Angeles, Jan. 8. Between Christmas and New Year's Paramount studio laid off 750 people, including technical men, mechanics and all sorts of production employees. Among these were assistant directors and unit managers. It is expected production will be back on its feet at this studio Feb. 1.

"ANGEL," \$47,800, BOSTON

Bean Town Has Big Week—Keith Memorial, \$38,000—"Awakening," \$25,600

Boston, Jan. 8. (Drawing Population, 860,000) "Business" was big last week for pictures. Met was ahead of the field with \$47,800 for "The Shopworn Angel," and the Keith Memorial was close on its heels at \$38,000, Irene Franklin being credited with the pulling power.

Estimates for Last Week
Metropolitan (4,000; 50-60-75)—"Shopworn Angel" (sound) (Par). Did \$47,800, with holiday business "way up."
Keith-Memorial (vaudeville) (3,000; 50-51)—"Had big week, with Irene Franklin heading vaude and Barthelme film: "Scarlet Seas" (sound) (FN) the picture: \$38,000.

Keith-Memorial (vaudeville) (3,000; 50-60). Last week \$26,000, using "The Spier," a talker; big—"The Awakening" (sound) (UA). Grossed \$25,600; big.

"Barker" around \$30,000 on holiday fortnight.

Colony—"Give and Take" (M-G) (U) (1,080; 50-75-115). Came in on Christmas Day and got off to big start on midnight shows, etc.; stayed until Jan. 4 at which time cash register read in the vicinity of \$25,000; "Last Warning" (U) talker, current.

Criterion—"Interference" (dialog) (Par) (861; \$1-\$2) (8th week). Doing all right; but "The Letter" (Par) will come in during week Jan. 28; class talker slipped itself cash register read in the vicinity of \$14,100; will figure to have had just about enough.

Embassy—"The Viking" (M-G) (2,000; \$1-\$2) (3d week). Continuing to get set for \$2; reported to get sound has yet to get it; simply marking time with "Bellamy Trial" ready successor and soon; grosses extremely well.

Gaiety—"The River," sound (Fox) (808; \$1-\$2) (3d week). No smash, but doing comfortably to date; in location length of stay expected this week; \$12,800 second week.

Paramount—"Shopworn Angel," (Par) (Par) (3,660; 40-65-75-85-115). Crashed through to jump house ahead \$10,000; word spread quickly picture there; and result was \$32,400, and only a \$20,000 second week; preceding film, "What a Night" (Par), not too good at \$12,600.

Rialto—"Abie's Irish Rose" (dialog) (Par) (1,960; 35-50-75-85-115) (3d week). Rated better in present form than when shown for \$2, but only \$24,400 opening week; \$22,100 in third week; "Sins of the Fathers" (Par) here next, first Janin's film to play this spot since Public opening.

Rox—"Trep and Pep" (sound) (Fox) (6,205; 50-75-115-150). Military school feature deemed good for type; light program, fare helped here by big stage show; \$118,000 substantiates booking judgment for time of year and actually better initial total by rebounding \$11th \$11,000; first; this house has over had that climbed in second week; "In Old Arizona" (Fox) here Jan. 19.

Strand—"Scarlet Seas" (sound) (FN) (2,200; 35-50-65-75). Barthelme feature clicked off smart \$41,600; "Captain Swaggers" (Tatle) ahead of it, did \$37,100 through Christmas.

Warners—"My Man," (dialog) (WB) (1,360; \$1-\$2) (3d week). Solid push over week at \$31,100 and claimed \$29,000 on holdover; must now prove worth.

Winter Garden—"Singing Fool" (dialog) (WB) (1,493; \$1-\$2-\$3) (7th week). Only a difference of \$600 over last week; rolled Yule logs for \$43,600 and then welcomed New Year with \$44,400; what does it matter.

BALTO. MOVES AHEAD: \$25,000 FOR SHEARER

Garbo Next at \$18,000—New Garden, \$12,500—"Uncle Tom," \$8,500

Baltimore, Jan. 8. (Drawing Population, 850,000)

Weather: Fair

A new fight to legalize Sunday pictures in Maryland is looming in the biennial session of the Maryland legislature recently convened at Annapolis.

Jack Stanley, late Public m.c. of New Orleans, succeeded Ted Claire at the Century Palace, former burlesque house, and recently a combo, remains dark. Being offered for rent, but not likely to re-enter picture.

Holiday helped last week, but the flu scare, played up in the papers hurt. Business generally up, however. Century again topped the list with \$27,500 for "The Shopworn Angel," business at the Rivoli was exceptionally big, with "The Red Dance" credited.

Estimates for Last Week
Century (Loew). "The Lady of Chance" (M-G) (2,200; 25-60). Good week and Norma Shearer popular; Jack Stanley, m.c. here, made good impression; midnight show brought out record crowd; about \$25,000.

Rivoli (Wilson Amusement Co.). "The Red Dance" (M-G) (2,200; 25-60). Picture received high praise from critics; caught on immediately and big week resulted; exceptional matinee trade and night turnouts.

Stanley (Loew, Stanley-Crandall). "Woman of Affairs" (sound) (M-G) (3,800; 15-60). Garbo and R-K-O vaude (3,200; 25-60). Al White's unit on stage; biggest week in many \$12,500 or better.

Valencia (Loew-VA). "A Single Man" (sound) (1,500; 25-60). Apparently failed to show an outstanding b.o. appeal; in spite of holiday, off and below average; not over \$2,500.

New Garden (Schanberger's). "A Man-Made Woman" and R-K-O vaude (3,200; 25-60). Al White's unit on stage; biggest week in many \$12,500 or better.

Parkway (Loew-VA). "West of Zanzibar" (sound) (M-G) (1,000; 15-35). Chancy a favorite; holiday and New Year's week; about \$4,000, very satisfactory.

New (Whitehurst's). "Uncle Tom's Cabin" (sound) (U) (1,800; 25-50). Started big, but fell off sharply last half and plans for holdover cancelled; about \$8,500.

PORTL'D \$18,000; B'WAY AND PAN TIE, \$17,000

'Someone to Love,' 'Arizona' and 'Ma Macchree' All Do Well

Portland, Ore., Jan. 8. (Drawing Population, 310,000)

"In Old Arizona," outdoor talker, came to the Broadway and looked big. Door lineup greatest in theatre history. Patrons come away enthusiastic; reviewers likewise.

Estimates for Last Week
Portland (Public) (3,500; 35-60). "Someone to Love" (Par). Good at \$18,000.

Broadway (WS) 2,000; 35-60. "In Old Arizona" (dialog) (Fox). Outdoor talker very big at \$17,000.

Musky Box (Hamrick's) (2,000; 35-50). "On Trial," (dialog) (WB). Drew well; \$15,500.

Blue Mouse (Hamrick's) (1,200; 35-50). "The Awakening" (2d week). Still going good; \$4,200.

United Artists (Parker-W.C.) (1,200; 35-60). "Loves of An Actress" (Par). Fair at \$7,000.

Pantage (2,000; 35-50). "Mother Macchree" (Fox) and vaude. Capacity crowds; \$17,000.

Dufwin (Henry Duffy) (1,400; 25-50). "My Man" (WB). No guest star, but good; \$5,100.

Influence of Flu on Business Felt Over Wide Area of Showdom

Flu has made its impress on the grosses in the picture houses for three weeks. With the epidemic lessening during the past 10 days, the grosses are now within that handicap to the large percentage credited against the holidays. It was particularly present in the far west and the south, with the south's condition holding on beyond the return to near-normalcy in other sections.

With the flu arriving right on top of a depressed period for the theatre, before Xmas, and extending into the Xmas-New Year week, the business losses were the more acutely felt.

"My Man" and "Arizona" Okay in L. A.; State \$31,000; Met \$27,000; U. A. \$11,500

Fannie \$34,000 and Western \$19,900—Grid Game Hurt Holiday Mats—"Barker" \$13,500

Los Angeles, Jan. 8. (Drawing Population, 850,000)

Weather: Fair

With most houses doing New Year Eve, midnight, but slowing down for the New Year matinee on account of the Georgia Tech-California football game, trade was exceptionally good. It was considerable improvement over the startling, over the Xmas week take.

Warners stole the edge with "My Man." Trade on the initial week started heavy, with a Fox talker in second with "Lady of Chance." Metropolitan was a couple of grand below with "Case of Lena Smith." This one not so hot for Yuletide period.

Doing three shows New Year's Day, the Clines improved considerably with "Noah's Ark." This is being held beyond ninth week, with Warners guaranteeing house against loss, paying all news, paper and billboard display bills. Criterion showed, way above regular form with "In Old Arizona." Looked though, the Fox talker is in for four or five weeks of healthy trade. Carthy Circle lit almost \$20,000 a day on fourth week of "The Barker" and "Case of Lena Smith." This one not so hot for Yuletide period.

'ABIE,' \$19,500, RECORD AT CAPITOL, MONTREAL

"Wings" Hits \$20,000 at Palace—"Napoleon," French Made, \$15,500, Loew's

Montreal, Jan. 8. (Drawing Population, 600,000)

Weather: Very Cold

Crowds for a couple of blocks outside the two sound theatres opened 1929 well, while the special New Year's Eve shows, at \$1 to \$2, attracted heavy attendance that put some much needed coin across after a poor December. "Wings," at the Palace, has already been here but it went over close to capacity all week. "Abie's Irish Rose," with sound, reaped a harvest at the Capitol. House is also maintaining French translation of titles, an important point in this city which is touchy on any supposed slight to its French-speaking inhabitants. Week saw \$19,500, a record for the house.

Loew's showed M-G's "Napoleon," which attracted on its name with the aid of a good vaude bill. "A Midnight Adventure," at the Imperial, was secondary to the vaude house is rapidly forging ahead, and started the new year at around \$5,500.

Both legit houses, His Majesty's and the Princess, had satisfactory weeks with Bransby Williams and "Trial of Mary Dugan," respectively. Neighborhoods also had good week.

Estimates for Last Week

Palace (FP) (2,700; 40-75). "Wings," sound (Par). Itan capacity first four days and held up thereafter, although shown here previously at \$150; good at around \$20,000.

Capitol (FP) (2,700; 65-75). "Abie's Irish Rose" (dialog) (Par). Old favorite first sound picture at this theatre; went to record; about \$19,500 puts house in front rank of three main stems, from which it was ousted when Palace's "Napoleon" came.

Loew's (FP) (3,200; 40-60). Vaudefilm. "Napoleon" (M-G). Attractive to French-speaking people; of city; "Napoleon" (M-G). Loew's showed M-G's "Napoleon," which attracted on its name with the aid of a good vaude bill. "A Midnight Adventure," at the Imperial, was secondary to the vaude house is rapidly forging ahead, and started the new year at around \$5,500.

Imperial (R-K-O) (1,900; 35-75). Vaudefilm. "A Midnight Adventure" (Par). Picture not much more than filler compared with vaude program; \$9,500 good compared with recent weeks.

"ARK'S" RUN PROLONGED

Los Angeles, Jan. 8. Unable to secure a picture to follow "Noah's Ark" at the Chinese, Sid Grauman has extended the run of this Warner picture to Jan. 16.

Grauman figured on "The Iron Mask," Doug Fairbanks' latest, but it is not ready for release.

Los Angeles, Jan. 8. (Drawing Population, 850,000)

Weather: Fair

With most houses doing New Year Eve, midnight, but slowing down for the New Year matinee on account of the Georgia Tech-California football game, trade was exceptionally good. It was considerable improvement over the startling, over the Xmas week take.

Warners stole the edge with "My Man." Trade on the initial week started heavy, with a Fox talker in second with "Lady of Chance." Metropolitan was a couple of grand below with "Case of Lena Smith." This one not so hot for Yuletide period.

Doing three shows New Year's Day, the Clines improved considerably with "Noah's Ark." This is being held beyond ninth week, with Warners guaranteeing house against loss, paying all news, paper and billboard display bills. Criterion showed, way above regular form with "In Old Arizona." Looked though, the Fox talker is in for four or five weeks of healthy trade. Carthy Circle lit almost \$20,000 a day on fourth week of "The Barker" and "Case of Lena Smith." This one not so hot for Yuletide period.

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Estimates for Xmas Week
Boulevard—"Alley, the Cop" (Fox); \$6,600.

Carthy Circle—"The Barker" (FN) (3d week); \$8,200.

Criterion—"Wind" (M-G) (five days); \$1,950.

Egyptian—"The Awakening" (UA); \$7,550.

Grauman's Chinese—"Noah's Ark" (WB) (1st week); \$13,500.

Loew's State—"Romance of Underworld" (Fox); \$23,500.

Metropolitan—"Someone to Love" (Par); \$28,400.

United Artists—"Trail of '98" (M-G) (1st week); \$11,375.

Warner Bros.—"Home Towners" (WB) (2d week); \$24,800.

Boulevard—"Baby Cyclone" (M-G) (2,164; 25-50). Was no daisy, with stage show, on extra night performance, no help either; \$4,400.

Carthy Circle (WC-Miller). "The Barker" (dialog) (FN) (1,500; \$1-\$2) (4th week). Jumped considerably over previous stanza to \$13,500.

Criterion (U). "Old Arizona," (dialog) (U) (1,600; 25-75) (1st week). Sure-fire material here; \$19,900.

Egyptian (WC-UA). "Variety," sound (U) (1,800; 25-75). With Jenkins and good show on stage, okay at \$10,500.

Grauman's Chinese (UA). "Noah's Ark" (WB) (1,800; 1,948; 50-1150) (9th week). Jumped almost \$4,000 above week before to \$17,000; two more weeks to go.

Loew's State (U-C-Loew). "Lady of Chance," sound (M-G) (2,242; 25-51). Norma Shearer has a b.o. drag; with midnight show at \$3 and \$1.50 a day, grossed about \$31,000.

Metropolitan (DUB). "Case of Lena Smith," sound (Par) (3,895; 25-75). Hard as m.c. good bet here and helped district; \$27,000.

Metropolitan (U). "Trail of '98," sound (M-G) (2,100; 25-51) (2d week). Without midnight show, beat first week a bit; \$11,500.

Warner Bros. (WB). "My Man," (dialog) (WB) (2,756; 25-75). Fanny Brice great in first week; midnight frolic added for around \$31,000.

"ABIE," \$11,000

Providence, Jan. 8. (Drawing Population, 35,000)

After Santa stopped hugging the limelight the movie boys here got right busy and cleaned up on the holiday trade, the New Year blitz.

"Abie's Irish Rose" at the Strand and "A Woman of Affairs" at Loew's State made the week's gelt due to George M. Cohan's appearance in Providence Monday night, also was nice for the week.

Estimates for Last Week
Majestic (WB) (2,400; 15-50). "The Awakening" (UA); \$11,000.

Loew's State (3,800; 15-50). "A Woman of Affairs" (WB); \$11,000.

Strand (Par) (2,200; 15-50). "Abie's Irish Rose" (Par). A clean up with capacity all week. Fine at \$11,000.

Victory (K-O) (1,600; 15-50). "The Spider" (FBO). Not bad. About \$5,500.

Colleen's "Sin," \$55,000, at Chicago; Loop Climbs—"4 Sons," \$29,000 2d Wk

Orpheum Grinds "Till 5 A. M. Jan. 1—Roosevelt, "Fool," \$22,000—"Simba," \$52,500 in Fortnight

Chicago, Jan. 8.
Second week of the annual period of hot biz brought in plenty of juicy figures. All hat, no vaudeville performance New Year's eve, besides the extra day of holiday prices.
Top loop money was at the Chicago, where "Synthetic Sin" and a stage band unit played to \$55,000. Oriental was second with recent figures at \$42,000 with "Mother Macchree," a peculiar booking for this flapper stand. Everything drew last week, peculiar or not.
After more than 11 weeks of sensational business at McVicker's, "Singing Fool" moved to the Roosevelt, smaller house and chalked up a big \$22,000 on its second week there. "Fool" probably duplicated that figure on its first week. "Four Sons" was good for around \$29,000 in its second week at McVicker's.
"Simba" collected nice money for two weeks at United Artists, with personal appearances of the Main Johnsons riding. First week was \$25,000 and second week \$27,500. Second loop appearance for this one. As is previously played, "Four Sons" was good for around \$29,000 on a two-a-day scale. Another second loop showing was "Fazil," at the Monroe, which registered good at \$5,100. State-Lake was several thousand above the Woods for "Sal of Singapore" and vaude.
Orpheum batted out two high scores on first and second weeks of "Conquest," at \$12,500 and \$14,000. On second week this house played continuous New Year's eve until 5 a. m. Orpheum has only 760 seats.
Estimates for Last Week
Chicago (Fox)—"Synthetic Sin" (FN) and "Blue Grass," Public Unit (4,400; 50-75). Colleen Moore featured lead loop with great \$55,000 week. \$13,000 above average.
McVicker's (Public)—"Four Sons" (sound) (Fox) (2,200; 50-75). Very good at \$29,000 in second week; fine notice.
Monroe (Fox)—"Fazil" (sound) (Fox) (975; 50-75). Second loop showing and okeh with \$5,100.
Oriental (Public)—"Mother Macchree" (Fox) and Public Unit (3,200; 50-75). Up to \$42,000 with holiday trade.
Orpheum (Warner)—"Conquest" (sound) (WB) (760; 50). Excellent money first two weeks; \$12,500 first and \$14,000 second.
Roosevelt (Public)—"Singing Fool" (dialog) (Fox) (2,200; 50-75). Drew \$22,000 here in second week after more than 11 weeks at McVicker's; direct house transfer, no time clamping.
State-Lake (Keith)—"Sal of Singapore" (Pathe) and vaude (2,200; 50-75). Up a few thousand to \$4,000; regular money around \$19,000.
United Artists (UA)—"Simba" (Johnson) (1,702; 50-75). First top price loop showing with personal appearances of the Johnsons \$25,000 first week and \$27,500 second; "Rescue" (UA) now in.
Keith's, Syracuse, High At \$22,000; Loew's, \$13,000
Syracuse, N. Y., Jan. 8. (Drawing Population, 220,000)
Weather: Variable
In spite of the flu and not-so-good business conditions, Keith's shattered its record last week with an estimated \$22,000. While the New Year's eve midnight show, with a \$1.50 reserved seat scale, played its part, business throughout the week was exceptionally good. Matinees came back strong.
"Woman of Affairs" (M-G.) at the State, topped the picture grosses, drawing about \$13,000, against the \$9,500 done the preceding week by "A Dream of Love" (M-G.)
Two other top duke houses had \$8,000 weeks. Empire had that figure with "Man Who Laughs" (U.) and the Eckel duplicated it via a split week of "On Trial" (WB), holding over the first and second after a \$10,000 first week. "Butter and Egg Man," with a record set up for synchronization, played the last half and did well, due to the Syracuse "atmosphere" in the picture.
"Conquest," at the Strand, did only \$5,000, about half the preceding week's gross, with "Lilac Time" (FN), brought back after a lapse of weeks for a third week's run.

MIDNITES SAVE WASH.; "ON TRIAL," \$18,000

All-Talker Holding Over—
\$16,000 for "Barker" at Earle

Washington, Jan. 8. (White Population, 450,000)
Weather: Unseasonably warm
Getting back into regular stride, things were slow to get underway. Midnight New Year's performances saved the bacon for all houses.
Real money-getter, capacity considered, was "On Trial," at the Met. Got close to \$18,000 in a 1,500-seat house at 4 cents top, and is being held over. Palace with "West of Zanzibar" and the Fox with "Red Wine," both augmented by stage shows, ran about neck-and-neck.
"Barker" did well at the Earle, but was not up to expectations, while the second week of "Woman of Affairs," at the Capitol, was okay.
Estimates for Last Week
Columbia (Loew)—"Woman of Affairs" (M-G) (sound) (1,232; 35-50). Second week to \$10,350.
Earle (Stanley-Crandall)—"Barker" (FN) (sound) (3,244; 35-50). Not what was expected, but \$16,000 excellent for this house, in view of previous receipts.
Fox (sound)—"Red Wine" (Fox) (sound) (3,434; 35-50-75). Stage show. Conrad Nagel's name helped, as did stage end; about \$22,900.
Met (Stanley-Crandall)—"On Trial" (WB) (dialog) (1,585; 35-50). All-talker to big week and held over; \$18,000.
Palace (Loew)—"West of Zanzibar" (M-G) (sound) (2,372; 35-50) and stage show. Held off from previous rapid repeats of Chaney, and business went up; Wesley Eddy, m. c., enters second year; \$22,500.

"ARIZONA'S" \$26,000 A RECORD IN SEATTLE

Top for 5th Ave.—"Lady of Chance," \$16,000—"Awakening," \$10,000

Seattle, Jan. 8. (Drawing Population, 500,000)
Weather: Warm
Folks staggered into the new year at lively clip. Officials didn't interfere at wet parties, so money loosened up and shows got their share. Managers are smiling again.
Fox's "In Old Arizona" was the big sound. Simple plot, but jazzed up with dialog. Real exploitation campaign waged and lines day and night at start. All theatres had coking good pictures, and that brings out the mob.
Estimates for Last Week
Seattle (Pub-Lit) (3,106; 25-60)—"Lady of Chance" (M-G). Norma Shearer a draw factor; Fanchon & Marco's "Frivols Idea," good week at \$16,000.
Fifth Ave. (WC) (2,500; 25-60)—"In Old Arizona," dialog (Fox). E. Max Bradford, new m. c., off to great start; picture also liked and heavily booked; clicked for \$26,000 and house record; moved to Coliseum for probably two more weeks.
Coliseum (WC) (1,800; 25-35)—"Fazil" and "Barker" (sound) (Fox). First sound picture at this house, and novelty helped; \$5,500.
Columbia (U) (1,000; 25-35)—"Jazz" (dialog) (WB) (2d run). Big good; \$4,800.
Blue Moose (Hannick) (950; 50-75)—"The Awakening," sound (UA). Good biz; \$10,000.
Music Box (Hannick) (1,000; 50-75)—"My Man," dialog (WB). Fannie Price featured and gang lined up; \$13,000.
Winter Garden (U) (650; 25)—"Freedom of Press" (U). Big value in program here; Tarzan serial, news, comedy and six-piece orchestra; \$3,700.
Paragon (1,500; 25-60)—"Melody of Love," sound (U). Second week of wire great; \$10,500.
Orpheum (2,700; 25-35)—"Danger Street" (Pathe). Vaude good; holidays and big matinees helped; \$11,600.
President (Duffy) (1,800; 25-35-125)—"The Sap" (Duffy Players). Big hit; \$5,600.



The Wonders of American Architectural and Entertainment Genius have made WHITEHALL the Magnet for Worldwide Patronage. Meyer Davis is proud of the distinction that one of his orchestras was chosen to entertain WHITEHALL'S guests with music heard in every capital of the globe. Now playing its third consecutive season.

"ABIE'S" \$20,000 LEADS TORONTO; "TERROR" BIG

Latter Town's 1st All-Talker, \$18,000—Loew's Also \$18,000—Pan, \$16,000

Toronto, Jan. 8. (Drawing Population, 700,000)
Weather: Cloudy and cold
Bull market. Everything on the film board showed a jump. Uptown, with "Abie's Irish Rose," led the city at almost \$20,000. Stage show with 38 people was a big help and marked the end of the stage band policy for the present. Band returns to the pit.
"Terror," on its second week at the Tivoli, and "A Woman of Affairs," at Loew's, drew \$18,000 with the help of extra New Year's eve shows. Practically capacity at both houses. "Terror" is the first all-talker shown here, and dailies gave it raves. New Year's eve show this picture not screened and cops had to be called out to quiet some of the stiff-shirted lads who wanted to rough up the house. Advertising had stated "Terror" would not be shown, but couple of news stories said it would.
Hippodrome did \$16,400 for "Red Lips" and Pantages trailed with "Synthetic Sin" (FN) at \$15,500. Dailies unanimous in slaming both of these efforts. "Varsity," daily of the University of Toronto, has been slaming into everything theatrical the past month, ever since the neering students had to go down on their knees to Hippodrome management following a raid they pulled on house.
For the first time since August no legit attraction in town, and closing notices went up at the Victoria, where Helen McKellar has been guest with "The Great Gatsby." Neighborhoods were exceptionally strong. Palace, Alhambra, Parkdale and Capitol, all Famous Players houses, went better than \$9,000. Neighbourhood in Canada, topping \$5,000 with "Man Who Laughs" (U).
Wiring arrangements at Hipp, Pantages and Loew's, supposed to have been completed in February, but not even started by that time, present indications show. Feeling seems to exist for big picture, but one to do it, cost here. Grosses of Uptown and Tivoli have jumped almost a third since houses were wired.
Estimates for Last Week
Uptown (FF) (3,000; 35-65)—"Abie's Irish Rose" (sound) (Par). Opened to line up, fell off midweek, but came on to \$20,000; big agut; led; big show helped; gross near record for house.
Loew's (2,800; 30-60)—"Woman of Affairs" (M-G). Played to absolute capacity all week, getting \$18,000 and excellent notices; no mention of "Green Hat" connection.
Tivoli (FF) (1,400; 35-65)—"Terror" (dialog) (WB). First all-talker in town cleaned up at \$18,000; two extra shows a day in a 1,400-seater where Sunday shows are out; held over; \$18,000.
Hippodrome (FF) (2,600; 30-60)—"Red Lips" (Par). Strong at \$16,500 for three-day grind; first time Buddy Rogers spotted in two main houses same week.
Pantages (3,400; 35-60)—"Synthetic Sin" (FN). Dailies decided Moore standard; about \$16,000, good in this house.

DOING TITLER'S YARN

Los Angeles, Jan. 8.
Warners has purchased "Headlines," an original of newspaper life, by Jimmie Starr, on their payroll a title writer.
It will be made under direction of John Adolf.

Warfield Breaks Own and Frisco Top For 5th Time in Year with \$41,400

Granada Bounds Over \$26,000—"Interference" Up in Second Week, \$19,500—St. Francis, \$12,000

CRITICS PAN BUT MINN. HOUSES STAND UP OKAY

Colleen Moore, \$28,900—
Kiddie Revue, \$17,000,
State; Pan, \$8,000

Minneapolis, Jan. 8. (Drawing Population, 500,000)
Weather: Extremely cold
Screen attractions were not so hot last week. Flu still raging and thermometers as low as 10 below zero. Extra shows on New Year helped to boost business.
Minnesota and State film offerings took severe panning from the critics. Reviewers called "Synthetic Sin" "dreary" and "dated." "Interference," "senseless." Fans, however, found "Synthetic Sin" pleasing at the Minn. "Blossoms," unit, apparently to the customers; likewise, being a very fair intake.
First F. & R. all-professional kiddie revue held things up at the State. Many adults expected the "Haunted House" to be a pretty bad, but it seemed to catch the fancy of the youngsters attracted by the revue. Possibly booked with them in mind.
Lita Grey Chaplin, in person, was a corking card at the Hennepin Orpheum. House, however, played in hard luck when she became ill in mid-week and was compelled to absent herself from several performances.

Estimates for Last Week
Minnesota (F. & R. Public) (4,200; 75)—"Synthetic Sin" (FN) sound. Public unit "Blossoms." Critics roasted picture but indicated house was pleased. It pleased 75 per cent of patrons; program as whole found much favor; with extra midnight show and holiday, \$28,900 just fair; Miss Chaplin having her troubles drawing here.
State (F. & R. Public) (2,500; 60)—"Haunted House" (sound) (FN) and "Kiddie Revue" (sound) (WB). Both handled this picture a lambasting and customers agreed; appropriate booking, however, because of large audience trade, youngsters liking picture; revue went over nicely and pulled practically all the biz done by house; around \$17,000, pretty good.
Strand (F. & R. Public) (1,500; 50)—"Romance of the Underworld" (sound) (Fox). Pleading picture but lacked purely powerful all-sound program with Vitaphone and Movie-tone shorts; about \$3,000.
Lyric (F. & R. Public) (1,300; 35)—"Drums of Love" (U). First D. W. Griffith picture to be shown for first run in pop price house; failed to exhibit any box office strength; around \$2,000, not good.
Hennepin Orpheum (Keith) (2,890; 40-60)—"Sal of Singapore" (Pathe) and vaude. Lita Grey Chaplin drew; except for illness in mid-week, takings probably would have attained sensational proportions; picture ill; about \$13,000.
Blue Moose (Hannick) (1,000; 50)—"Give and Take" (dialog) (U) and "Guilt" (dialog) (WB). Both played up heavily in advertising; nothing in vaude to help; around \$8,000, okay.

TACOMA UP A BIT

"Varsity," \$9,000—Silent "Woman of Affairs" Off at \$3,300
Tacoma, Jan. 8. (Drawing Population, 125,000)
Weather: Cool
Business has picked up nicely. Opening night of "Varsity" (silent), at the Broadway, was the biggest in many a moon. Pantages also in nice pickup, while "On Trial" is going like wildfire at Blue Moose.
In for run.
Monty Salmon, called south by wife's illness, is not returning here, so Al Brake is now manager of the Riato and Colonial and L. J. Williams is managing the Broadway.
Estimates for Last Week
Broadway (WC) (1,500; 25-50)—"Varsity," silent (Par). Now wired, stage show—R. & M. S.
"Nite Club" idea; good at \$9,000.
Pantages (1,500; 25-50). Something better, stepping up to \$7,500.
Blue Moose (Hannick) (1,000; 50-75)—"On Trial," dialog (WB). All-talker over to good start; \$7,250.
Riato (WC) (1,250; 25-35-50)—"Woman of Affairs" (M-G). Wire stage show—R. & M. S.
Colonial (WC) (850; 20)—"Smoke Below" (Col). Power of Silence (C. S.) and "The Cedar Tree" (C. S.). Clara Bow reissue. Split week; oke at \$2,000.

San Francisco, Jan. 8. (Drawing Population, 762,000)
Weather: Clear and Cool (2,672)
Piling up a gross of \$41,400, Loew's Warfield set a new box office record for the town that will probably stand for all time, based on present admission scales. Running five shows daily, and with a New Year's midnight show at advanced prices, the house topped its previous high mark by steady east \$5,000. Gilbert and Garbo in "A Woman of Affairs" on the screen; Will King, heading Fanchon and Marco unit and Babe Wolf stage band leader were sure fire. Figure is record for Coast, with exception of Jolson's personal date at a L. A. house.

A gala week all around. Granada, ace Public house, passed \$26,000 for the first time in months, and the California had another excellent week with "Interference," topping previous (first) week by around \$500. Talker moved Friday to St. Francis for continued run. "Behind the German" (U) slightly off on second and final week at this house, but left a nice profit.
Embassy had a satisfactory second week with "The Home Towners," running several thousand ahead of Xmas week. Orpheum and Golden Gate (Orph. Jr.) played to virtual capacity during week. Neighborhood houses showed new life.

Estimates for Last Week
Warfield (Loew-W.C.) "Woman of Affairs," sound (M-G) (2,672; 50-55-75). House started forming soon after doors opened and mobs kept coming all through week; \$41,400 marks fifth time house has broken own and town record in past year.

Granada (Public) "Synthetic Sin," sound (FN) (2,698; 35-50-60-75). House showing improvement in building and sights holding their own; pleasing show; Henry Busse as m.c.; topped \$26,500.
California (Public) "Interference" (dialog) (Par) (2,200; 35-50-65-90). Second and final week slightly better than \$19,500; moved to St. Francis for continued run of the Pathé.
St. Francis (Public) "Behind the German Lines," sound (Ufa-Par) (1,875; 35-50-75). Wound up two profitable weeks; final \$12,000.
Embassy (Wagon) "Home Towners" (dialog) (WB) (1,867; 50-65-80). Grosses held satisfactory; better over first week; closed to better than \$12,000.

3 K. C. HOUSES UNDER ONE \$2,000 BLANKET

Midland \$19,000 with Gilbert-Garbo—"Interference," \$18,000—Mainstreet, \$17,000

Kansas City, Jan. 8. (Drawing Population, 700,000)
Publicity of some of the first run houses sponsored the thought all had gone big time vaudeville. Newman featured "Eddie Cantor and Ruth Etting," the Midland Van and Schenck, Harry Rose and Johnny Marvin, and even the Mainstreet, with its real vaude bill, exploited Johnny Burke, all in cans.
Houses had strong bills for the new year and extra performances. Newman offered a special preview screening of "My Man" and sold out.
At the Midland, where the synchronized "Woman of Affairs" was the feature, the management cut the canned music off the last six reels and switched in the orchestra. Appreciated by the regulars as a relief from the Victrola stuff and showing up the sound. Reviewers made no bones about stating that the film was "The Green Hat."
Estimates for Last Week
Midland (Public) "Power" (2,200; 25-50-60). Picture and stage show dandy entertainment; \$17,000.
Loew's Midland (W.C.) (2,200; 25-50-60)—"Interference," dialog (Par) (1,920; 25-40-60). Paramount's first all talker plus shorts of Eddie Cantor and Ruth Etting; good entertainment; \$18,000.
Pantages—"Sinner in Love" (2,200; 25-50-60). House building a little weekly; show well liked; \$9,200.

COSTUMES FOR HIRE
PRODUCTIONS
EXPLORATIONS
PRESENTATIONS
BROOKS
125 W. 40th St. N.Y.C.

Comparative Grosses for December

Below is a table of grosses during December (excepting last week's) 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 indicated.

NEW YORK

| | Dec. 1 | Dec. 8 | Dec. 15 |
|-------------------|---------------------------------|--------------------------------|--------------------------------|
| CAPITOL | "Submarine" Stage Show | "White Shadows" Stage Show | "White Shadows" Stage Show |
| High... \$98,200 | \$71,200 | \$74,300 | \$62,800 |
| Low... 30,000 | | | |
| PARAMOUNT | "Someone to Love" Stage Show | "Three Wk. Ends" Stage Show | "Haunted House" Stage Show |
| High... \$81,000 | \$66,700 | \$72,100 | \$68,400 |
| Low... 49,100 | | | |
| ROXY | "Riley the Cop" Stage Show | "St. Petersburg" Stage Show | "St. Petersburg" Stage Show |
| High... \$143,300 | \$51,800 | \$73,500 | \$78,750 |
| Low... 70,000 | | | |
| STRAND | "Caught in Fog" All Sound | "Lilac Time" All Sound | "Lilac Time" All Sound |
| High... \$74,000 | \$39,000 | \$36,200 | \$28,600 |
| Low... 15,000 | | | |

CHICAGO

| | Dec. 1 | Dec. 8 | Dec. 15 |
|-----------------------|---------------------------------|---------------------------------|----------------------------------|
| CHICAGO | "Sins of Fathers" Stage Show | "Haunted House" Stage Show | "West of Zanzibar" Stage Show |
| High... \$71,000 | \$39,000 | \$45,000 | \$38,000 |
| Low... 33,000 | | | |
| McVICKERS | "Singing Fool" All Sound | "Singing Fool" All Sound | "Singing Fool" All Sound |
| High... \$53,000 | \$40,000 | \$34,000 | \$28,000 |
| Low... 13,000 | | | |
| MONROE | "7th Heaven" All Sound | "Texas Ranger" All Sound | "Riley the Cop" All Sound |
| High... \$12,500 | \$5,800 | \$5,100 | \$3,900 |
| Low... 2,700 | | | |
| ORIENTAL | "Show Girls" Stage Show | "Someone to Love" Stage Show | "Adoration" Stage Show |
| High... \$52,000 | \$40,000 | \$36,000 | \$31,000 |
| Low... 29,000 | | | |
| ORPHEUM | "Little Wildcat" All Sound | "Little Wildcat" All Sound | "Little Wildcat" All Sound |
| High... \$16,900 | \$11,000 | \$11,000 | \$9,000 |
| Low... 4,800 | | | |
| ROOSEVELT | "White Shadows" All Sound | "White Shadows" All Sound | "White Shadows" All Sound |
| High... \$31,000 | \$18,000 | \$15,000 | \$12,000 |
| Low... 9,000 | | | |
| STATE-LAKE | "Stolen Love" Vaude | "Manhattan Cocktail" Vaude | "Gang War" Vaude |
| High... \$34,000 | \$20,000 | \$19,000 | \$16,000 (Low) |
| Low... 16,000 | | | |
| UNITED ARTISTS | "The Awakening" All Sound | "The Awakening" All Sound | "Loves Casanova" All Sound |
| High... \$40,000 | \$26,000 | \$18,500 | \$17,500 |
| Low... 11,000 | | | |

BALTIMORE

| | Dec. 1 | Dec. 8 | Dec. 15 |
|------------------|---------------------------------|---------------------------------|-----------------------------------|
| CENTURY | "Show People" Stage Show | "Someone to Love" Stage Show | "Dream of Love" Stage Show |
| High... \$27,000 | \$27,000 | \$21,500 | \$22,000 |
| Low... 15,000 | | | |
| STANLEY | "West of Zanzibar" All Sound | "Outcast" All Sound | "Manhattan Cocktail" All Sound |
| High... \$28,000 | \$16,000 | \$16,000 | \$12,000 |
| Low... 15,000 | | | |
| VALENCIA | All Sound | "Show People" All Sound | "Mating Call" All Sound |
| High... \$7,000 | | \$2,800 (New low) | \$3,000 |
| Low... 2,800 | | | |
| GARDEN | "Honey-moon Flats" Vaude | "Freedom of Press" Vaude | "Honey-moon Flats" Vaude |
| High... \$14,000 | \$12,000 | \$12,000 | \$11,000 |
| Low... 9,000 | | | |

SAN FRANCISCO

| | Dec. 1 | Dec. 8 | Dec. 15 |
|--------------------|--|------------------------------|--------------------------------|
| WARFIELD | "West of Zanzibar" Stage Show | "Hit of Show" Stage Show | "Lady of Chance" Stage Show |
| High... \$36,140 | \$30,000 | \$30,000 | \$28,800 |
| Low... 16,700 | | | |
| GRANADA | "Varsity" Stage Show | "Adoration" Stage Show | "Three Wk Ends" Stage Show |
| High... \$34,100 | \$23,000 | \$12,000 | \$25,400 |
| Low... 6,200 | | | |
| CALIFORNIA | "Abie's Irish Rose" All Sound | "The Awakening" All Sound | "The Awakening" All Sound |
| High... \$34,000 | \$9,000 | \$12,500 | \$9,000 |
| Low... 6,200 | | | |
| ST. FRANCIS | "Lilac Time" (2d week) All Sound | "White Shadows" All Sound | "White Shadows" All Sound |
| High... \$22,200 | \$3,000 (New low) | \$7,500 | \$7,000 |
| Low... 3,000 | | | |
| EMBASSY | "Singing Fool" All Sound | "Singing Fool" All Sound | "Singing Fool" All Sound |
| High... \$24,300 | \$14,800 | \$10,500 | \$12,000 |
| Low... 7,000 | | | |

PORTLAND, ORE.

| | Dec. 1 | Dec. 8 | Dec. 15 |
|-----------------------|--|-------------------------------|------------------------------|
| PORTLAND | "Varsity" Stage Show | "Moran Marines" Stage Show | "Adoration" Stage Show |
| High... \$19,000 | \$16,000 | \$14,400 | \$14,500 |
| Low... 11,000 | | | |
| BROADWAY | "West of Zanzibar" All Sound | "Three Wk Ends" All Sound | "Woman Affairs" All Sound |
| High... \$21,000 | \$12,000 | \$12,000 | \$14,500 |
| Low... 9,000 | | | |
| PANTAGES | "Driftwood" Vaude | "Melody of Love" Vaude | "Lonesome" Vaude |
| High... \$18,000 | \$12,000 | \$10,000 | \$13,000 |
| Low... 6,000 | | | |
| ORIENTAL | "Love Over Night" All Sound | "The Crash" All Sound | "Wise Wife" All Sound |
| High... \$14,000 | \$8,800 | \$7,800 (New low) | \$8,000 |
| Low... 7,800 | | | |
| UNITED ARTISTS | "The Awakening" All Sound | "The Awakening" All Sound | "The Awakening" All Sound |
| High... \$22,000 | \$12,000 | \$9,000 (New low) | \$12,000 |
| Low... 8,000 | | | |
| MUSIC BOX | "The Terror" (3d week) All Sound | "Home Towners" All Sound | "Home Towners" All Sound |
| High... \$20,000 | \$4,000 (New low) | \$12,500 | \$7,500 |
| Low... 4,000 | | | |

KANSAS CITY

| | Dec. 1 | Dec. 8 | Dec. 15 |
|-----------------------|----------------------------------|------------------------------|-----------------------------------|
| MAIN ST. | "Annapolis" Vaude | "Gang War" Vaude | "Show Folks" Vaude |
| High... \$30,000 | \$21,000 | \$13,000 | \$13,000 |
| Low... 8,000 | | | |
| LOEW'S MIDLAND | "West of Zanzibar" All Sound | "The Awakening" All Sound | "Brotherly Love" All Sound |
| High... \$25,000 | \$15,000 | \$11,000 | \$11,000 (New low) |
| Low... 11,000 | | | |
| PANTAGES | "Companionate Marriage" Vaude | "Nothing to Wear" Vaude | "Do Your Duty" Vaude |
| High... \$26,000 | \$9,100 | \$6,100 | \$9,500 |
| Low... 5,000 | | | |
| NEWMAN | "On Trial" All Sound | "Three Wk Ends" All Sound | "Manhattan Cocktail" All Sound |
| High... \$33,000 | \$15,000 | \$13,000 | \$9,500 |
| Low... 8,000 | | | |

LOS ANGELES

| | Dec. 1 | Dec. 8 | Dec. 15 |
|-----------------------|--------------------------------|--------------------------------------|----------------------------------|
| EGYPTIAN | "Woman Disputed" Stage Show | "Show People" Stage Show | "West of Zanzibar" Stage Show |
| High... \$14,000 | \$5,000 | \$2,900 | \$2,000 |
| Low... 6,000 | | | |
| LOEW'S STATE | "Do Your Duty" Stage Show | "Air Circus" Stage Show | "Dream of Love" Stage Show |
| High... \$48,000 | \$25,000 | \$23,900 | \$26,000 |
| Low... 15,000 | | | |
| METRO-POLITAN | "Varsity" All Sound | "Adoration" All Sound | "Three Wk Ends" All Sound |
| High... \$57,800 | \$26,000 | \$18,500 | \$31,000 |
| Low... 15,000 | | | |
| UNITED ARTISTS | "Loves Casanova" Stage Show | "Marriage by Contract" Stage Show | "Little Wildcat" Stage Show |
| High... \$37,380 | \$9,850 | \$9,100 | \$7,600 |
| Low... 6,180 | | | |
| WARNER BROS. | "On Trial" All Sound | "On Trial" All Sound | "Home Towners" All Sound |
| High... \$38,800 | \$16,500 | \$17,600 | \$20,000 |
| Low... 16,000 | | | |

MINNEAPOLIS

| | Dec. 1 | Dec. 8 | Dec. 15 |
|------------------|----------------------------------|------------------------------|-------------------------------|
| MINNESOTA | "White Shadows" Stage Show | "Outcast" Stage Show | "Three Wk Ends" Stage Show |
| High... \$45,200 | \$26,000 | \$22,000 | \$24,000 |
| Low... 20,000 | | | |
| STATE | "Mother Knows Best" All Sound | "King of Kings" All Sound | "Home Towners" All Sound |
| High... \$28,000 | \$17,000 | \$10,000 | \$10,200 |
| Low... 4,500 | | | |
| HANNEPIN | "Power" Vaude | "West of Zanzibar" Vaude | "Show Folks" Vaude |
| High... \$18,500 | \$12,000 | \$12,700 | \$10,000 |
| Low... 5,000 | | | |

(Continued on page 24)

'INTERFERENCE,' \$40,300 AT AMBASSADOR, ST. L.

St. Louis, Jan. 8. (Drawing Population, 1,250,000.)
Weather: Cold and Snow
With the holidays past the big picture palaces, as well as the neighborhood, seemed to take a new lease on life. Good pictures drew.

Estimates for Last Week
Ambassador (Skouras downtown) (3,000; 35-50-65-75) "Interference" dialog (Par). Talker called "mechanically the best of the talking pictures." Ed Lowry still a tonitillitis victim during early part of week; \$40,300.

Loew's State (3,300; 25-35-65-75) "West of Zanzibar" sound (M-G). This Chaney-Lionel Barrymore picture drew \$19,500.

Missouri (Skouras) (3,800; 35-50-65-75) "Little Wildcat" dialog. Part talker got a good break from reviews and public; \$25,500.

Midtown (Skouras) (1,400; 50-75-100) "Singing Fool" dialog (W. B.). Seventh straight week, still pulling; \$15,100.

Grand Central (Skouras) (1,700; 50-75) "Uncle Tom's Cabin" sound (U). Second week; \$12,400.

Grand Opera House—Pop priced downtown vaudeville house, had "Around the Corner," a travesty presented by Billy Chase and Violet La Tour and their company.

Hell Ship Bronson, featuring Noah Beery, the film;

Snow Shuts Off Topeka Records; 'Terror,' \$4,000

Topeka, Jan. 8. (Drawing Population, 30,000.)
Weather: Cold and Storms

Boreas, god of the wind, had a hand in these business and prevented a couple of records. Top hole bills at two theatres started out to capacity and then the weather broke. Only normal grosses were reported where on Wednesday the managers were predicting records.

These were at the Novelties, where a stage bill is going over with a bang and at the Grand where "The Terror" played to \$1,700 Jan. 1 with a big turnaway.

Novelties, recently purchased by the Lawrence Amusement Company, is getting the breaks. Nine piece band, under the direction of Hoyd Shreffler, former Public leader, is being combined with three Kelt acts, booked from Chicago, putting on an hour's performance ahead of the feature picture. Lawrence Amusement, general manager of Lawrence Amusement, signed with the theatrical unions as his first

act after taking over the house and one heads of the town are trying to herd business his way.

Estimates for Last Week
Grand (1,400; 50) (National) "The Terror" dialog (WB). Despite bad weather break managed to pile up one-day record on New Year's with \$1,700; blizzard pulled week's gross down to ordinary; picture called better seen here by newspapers and neither bad as the John films; total, however, just under \$4,000.

Jayhawk (1,500; 40) (Jayhawk). Double stage bill first three days of the week with "West of Zanzibar" (M-G) pulling in almost a record first half business, but "What a Night" (Par), coupled with snow, pulled gross down to \$3,300.

Novelties (1,100; 40) (Lawrence). Start of stage band and Kelt acts elicited heavily: "Girl in Pulman" first half, and "Captain Swaggar" (Pathe) last half; total nearly \$2,500.

Orpheum (1,200; 25) (National). Bert Humphries and tab "Brevities" pulled in more with the assistance of stronger screen bills; "Intimate Romance," first half, and "Brotherly Love" last half; \$1,100.

Cozy (400; 25) (Lawrence). Exploitation act; tie-up for "Air Legion" with local aviation school; "Cirrus Kid," first half, about \$700.

Best (550; 20) (Lawrence). Jack Parley's "Vantiles" suffered with the rest, but managed to stay on right side; slightly over \$700.

"TRIAL," \$24,300, N. O.

State and Tudor Up, \$18,000 and \$3,300—Orpheum, \$10,500

New Orleans, Jan. 8. (Drawing Population, 500,000.)
Weather: Clear and Cold

Local temp needed New Year's to help save in the instance of Saenger which stepped above \$24,000 with "On Trial."

Loew's State has those clicking satellites, Gilbert and Garbo, in "A Woman of Affairs" and topped \$18,000. Orpheum did better than \$10,000 with "The Splendor," but vaude is always something of a factor with the former big timer. Strand did not quite reach \$4,000 in offering "Adoration."

"Manhattan Cocktail" came in for quite some acclaim at the Tudor and went above \$3,000.

Estimates for Last Week
Saenger (2,568; 75) "On Trial" dialog (W.B.). All talker got \$21,300.

Loew's State (3,215; 50) "Woman Affairs" (M-G). Very well at \$18,200.

Orpheum (2,400; 50) "The Splendor" helped by vaude for \$10,500.

Strand (2,200; 50) "Adoration." Rubber stamping, \$3,000.

Tudor (800; 50) "Manhattan Cocktail" (Par). Grossed \$3,200.

PAR'S "IT" GAL, \$38,000, PHILLY; "DEVILS," \$17,500

Fox, \$32,000; 'Abie' Out; 'Interference,' in New House, \$25,500

Philadelphia, Jan. 8. Downstairs picture houses are generally happy last week, especially after the disappointing trade of Christmas week. Results of last few weeks have proved that Philly is not altogether sold on talking pictures.

Last week, for example, outstanding hits were scored by two silent pictures, "Three Week Ends," at the Stanley and "Red Wine," at the Fox. In both cases the films were bolstered by stage bills. Synchronized pictures are not accepted here just because they are such; some are liked, others not. "Abie's Irish Rose" has proved pretty much of a flop, and "Interference," with the benefit of copying new house, is still more or less in the balance.

Stanley, with Paul Trenayne and his Aristocrats to back up the Bow picture, and a group of Albertina Rasch girls as well, reported almost \$38,000 plus the midnight show. Bad weather Tuesday prevented the house topping \$40,000. Fox, with Lillian Gish heading the bill, a surrounding program that also included Nan Blackstone, Six Lucky Boys and Stella Powers, claimed about \$32,000, not much more than a average business as the Stanley's figure.

New Boyd theatre opened Christmas Day and was an outstanding exception to the usually disappointing business at this time. Went along smoothly if not sensationally last week with all-talking program, including "Interference." Eddie Cantor and Ruth Etting on shorts.

New theatre seats about 2,300 and has a regular 60-75 scale, although selling some seats during the day at 40 cents. Reported around \$26,000 last week.

"Abie" was taken off Saturday after three weeks at the Aldine. Its last week was very disappointing, considering holiday conditions, gross being less than \$14,000. "West of Zanzibar" was successful at the Stanton, pulling in around \$15,500 on last week. Held over Jennings' "Sins of the Fathers," although not received with universal enthusiasm by the critics, proved a hit at last week's gross, over \$10,000 in a house whose capacity is just over 1,000.

Fox-Locust at last appears to have a hit with "Our Devils." Opening mildly enough, but has profited by laudatory word-of-mouth. Last week between \$17,000 and \$18,000 and may have bettered that last week. Held over Jennings' "Someone to Love" and the Little had a big week with "The Marriage of the Bear."

Current week varied layout. Stanley is billing Louie Groody far bigger than the film, "Manhattan Cocktail." Fox has "Mother Knows Best" and a new one called "Spotlight." Aldine has "Woman Disputed" and the Arcadia has "Craigslist Wife." For the first time the Stanton and Karlton, which hold over their "Intimate Romance," first half, and "Brotherly Love" last half; \$1,100.

Estimates for Last Week
Stanley (4,000; 35-50-75) "Three Week Ends" sound (M-G) (1st week) following, plus holiday influx combined for nearly \$38,000.

Stanton (1,500; 35-50-75) "West of Zanzibar" sound (M-G) (1st week). Chaney started briskly and reported almost \$18,500; best for house in a long time.

Aldine (1,500; 50-75) "Abie's Irish Rose" dialog (Par) (3d week). Picture taken off Saturday night after sudden decision; business disappointing; last week less than \$14,000.

Boyd (2,300; 40-50-75) "Interference," dialog (Par) (2d week). Interest in new house still helping; trade spotty but good on whole; between \$25,000 and \$26,000 claimed.

Fox (3,000; 50) "Red Wine," sound (Fox). Picture did not mean much, but surrounding bill was good and house interest on steady clientele around \$32,000.

Fox-Locust (1,800; 31) "Four Devils," sound (Fox) (2d week). Nearest thing to a hit in house, but this 25,000 started mildly, but has improved steadily; between \$17,000 and \$18,000.

Arcadia (500; 55) "Sunshine to Love" (Par). Fairly good with \$15,000 reported.

Little (216; 50-75) "Marriage of the Bear." House still a small success with policy of showing a picture last week on exception.

Karlton (1,100; 50-75) "Sins of the Fathers" (Par) (1st week). Critics not overly favorable, but business good; house interest with mounted scale New Year's eve, picture around \$10,000, very good.

File These Reviews

but it's passable and there are conspicuous bromides. Story opened by newsreel stuff showing running of derby at Cheltenham, Downs, England. Then to the paddock with Gaby, the loser, neared dummy, made up as jockey, of being thrown the race. Crossfire a couple of ditties follow. Can be billed and played as genuine novelty because of ventriloquial innovation. *Land*



WARNER
BROS.

VITAPHONE

TALKING
PICTURESONE
WITH
VITAPHONE

NEGATIVES

ONE
WITHOUT
VITAPHONE

18 SPECIAL WARNER WINNERS

STATE STREET SADIE
CONRAD NAGEL, MYRNA LOY

WOMEN THEY TALK ABOUT
IRENE RICH, AUDREY FERRIS,
W.M. COLLIER, JR.

MAY McAVOY, CONRAD NAGEL,
CAUGHT IN THE FOG

THE MIDNIGHT TAXI
ANTONIO MORENO
HELENE COSTELLO

RIN-TIN-TIN
LAND OF THE SILVER FOX

BEWARE OF BACHELORS
AUDREY FERRIS, W.M. COLLIER, JR.

AUDREY FERRIS
THE LITTLE WILDCAT
JAMES MURRAY

HARD BOILED ROSE
MYRNA LOY

MAY McAVOY
STOLEN KISSES

WARNER BROS. EXTENDED

AL JOLSON
THE SINGING FOOL

ON TRIAL
PAULINE FREDERICK
BERT LYTELL, LOIS WILSON

THE TERROR
MAY McAVOY, LOUISE FAZENDA

George M. Cohan's Great Stage Success
THE HOME TOWNERS

DOLORES COSTELLO
MADONNA OF AVENUE A
LOUISE DRESSER

THE DESERT SONG
ALL STAR CAST

AL JOLSON
THE JAZZ SINGER

DOLORES COSTELLO
ALIMONY ANNIE

LIGHTS OF NEW YORK
HELENE COSTELLO, CULLEN LANDIS

DOLORES COSTELLO
GLORIOUS BETSY
CONRAD NAGEL

THE LION AND THE MOUSE
MAY McAVOY, LIONEL BARRYMORE

DOLORES COSTELLO
TENDERLOIN
CONRAD NAGEL

The TIME, The PLACE, The GIRL
with AN ALL STAR CAST

"NOAH'S ARK" TOPS ANY

What Warner Bros. Promise



ONE WITH VITAPHONE
2
ONE WITHOUT VITAPHONE
NEGATIVES

ROAD SHOWS AND RUN PICTURES

FANNIE BRICE
MY MAN

DOLORES COSTELLO
THE REDEEMING SIN
CONRAD NAGEL

MONTE BLUE
CONQUEST
H. B. WARNER, LOIS WILSON

STARK MAD
H. B. WARNER, LOUISE FAZENDA

Watch for:

JOHN BARRYMORE
GENERAL CRACK

GEORGE ARLISS
His First Vitaphone Talking Picture

SOPHIE TUCKER
HONKY TONK

THOMAS MEIGHAN
His First Vitaphone Talking Picture

TEXAS GUINAN
QUEEN OF THE NIGHT CLUBS

TED LEWIS
His First Vitaphone Talking Picture

DAVEY LEE
Starring in a Vitaphone Talking Picture

PICTURE EVER MADE

18 SPECIAL WARNER WINNERS

MONTE BLUE
THE GREYHOUND LIMITED

RIN-TIN-TIN
The MILLION DOLLAR COLLAR

AUDREY FERRIS
FANCY BAGGAGE

MONTE BLUE, MAY McAVOY
NO DEFENSE

ONE STOLEN NIGHT
BETTY BRONSON
WILLIAM COLLIER, Jr.

CONRAD NAGEL
KID GLOVES
LOIS WILSON

RIN-TIN-TIN
FROZEN RIVER
DAVEY LEE

MONTE BLUE
FROM HEADQUARTERS

SHE KNEW MEN
EDWARD EVERETT HORTON
DAVEY LEE
BETTY BRONSON

Warner Bros. Deliver

« BOX-OFFICE STARS »



AL JOLSON



DOLORES COSTELLO



FANNIE BRICE



AUDREY FERRIS



CONRAD NAGEL



MYRNA LOY



DAVID LEE



LOUISE FAZENDA



BETTY BRONSON



WILLIAM RUSSELL



MAY MCAVOY



EDWARD E. HORTON



ANTONIO MORENO



LOIS WILSON



WILLIAM COLLIER, JR.



RICHARD BENNETT



DORIS KENYON



RIN-TIN-TIN



GEORGE ARLISS

WARNER BROS. BOX-OFFICE STARS

Al Jolson
Dolores Costello
George Arliss
Fannie Brice
Conrad Nagel
Audrey Ferris
Rin-Tin-Tin
Myrna Loy
Louise Fazenda
Betty Bronson
William Russell
May McAvoy
Edward E. Horton
Antonio Moreno
Lois Wilson
David Lee
William Collier, Jr.
Richard Bennett
Doris Kenyon

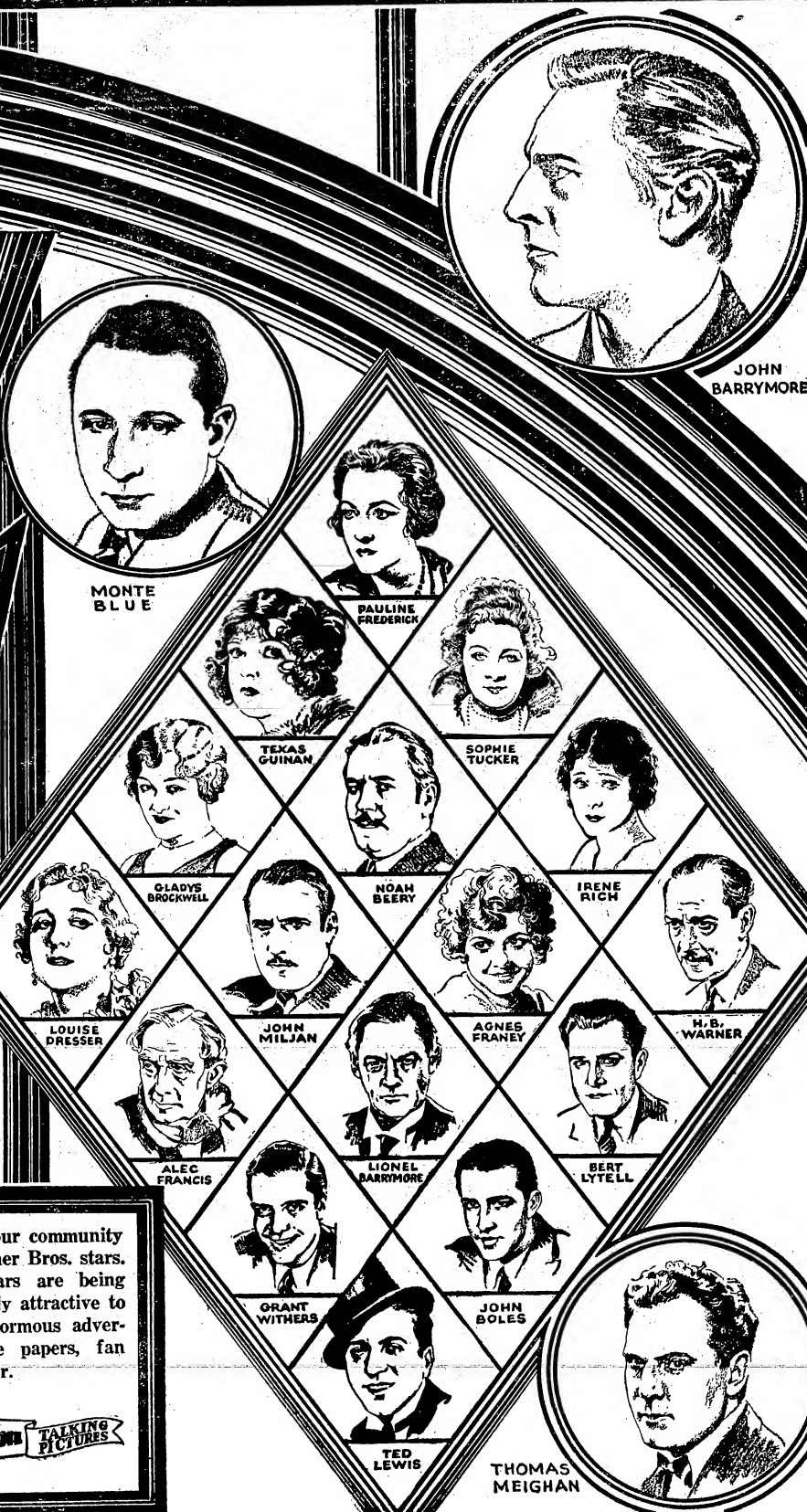
Warner Bros. because of their pre-eminent position in the talking picture field naturally have the choice of stage and screen stars. Look at the galaxy of Warner Bros. stars and see if you can match it in any other assemblage of entertainers on any one pay roll.

WARNER BROS. VITAPHONE TALKING PICTURES

« BOX-OFFICE STARS »

WARNER BROS. BOX-OFFICE STARS

John Barrymore
 Monte Blue
 Thomas Meighan
 Pauline Frederick
 Texas Guinan
 Sophie Tucker
 Ted Lewis
 H. B. Warner
 Alec Francis
 Lionel Barrymore
 Bert Lytell
 Gladys Brockwell
 Noah Beery
 Irene Rich
 Louise Dresser
 John Miljan
 Agnes Franey
 Grant Withers
 John Boles



All the movie fans of your community know all about the Warner Bros. stars. Now Warner Bros. stars are being made the more powerfully attractive to your patrons by the enormous advertising campaign in the papers, fan magazines and on the air.



The Confessions of



Fox Announcing Taking Over 184 Greater N. Y. Houses Involving 38 House Owners

William Fox sent out an announcement yesterday of his annexation of 184 theatres within Greater New York. The deals, pending since Labor Day, will be closed Jan. 21. They involve \$20,000,000 and 38 theatre owners, with an annual purchasing (film) power of \$10,000,000.

Other negotiations under way are expected to send the Fox local list of houses up to 250, exclusive of its own Fox-operated theatres.

Some of the owners selling to Fox will be retained as managers, it is said. It is expected that William Brandt, of the Brandt Brothers, Brooklyn, and who promoted the wholesale selling with William Fox,

will have an important executive position, either in the operation of the acquired houses, or with the Fox theatre organization.

The owners selling, with the number of theatres for each, with approximately a total of 250,000 seats, covering all boroughs and neighborhoods, are:

| OWNER | NUMBER |
|-------------------------|--------|
| Rapf | 3 |
| Siegal | 6 |
| Brandt | 7 |
| Grob-Knobel | 9 |
| Jelson | 10 |
| Hirsch | 1 |
| Schwartz | 3 |
| Greenberg | 1 |
| Stoneman-Embassy | 1 |
| Strausberg | 26 |
| Rosenzweig | 7 |
| O'Reilly | 1 |
| H. Weingarten | 1 |
| Stoneman-Somerset | 9 |
| Delphine | 2 |
| Burroughs & Boas | 13 |
| Fred Ullman, Jr. | 2 |
| J. E. Bernstein | 1 |
| A. & S. Coleman | 1 |
| Chas. Friedmann | 1 |
| Ruckles Bros. | 2 |
| Rachmil-Rinzler | 8 |
| Leo Brecher | 2 |
| Harris | 7 |
| Merck | 1 |
| Calderone | 5 |
| Stillwell | 1 |
| Genesee | 1 |
| Stoneman, Portland, Me. | 3 |
| Robinson | 2 |
| Salkin | 2 |
| Park Lane | 1 |
| Rheben | 6 |
| George Hanny, Jr. | 2 |
| Blinderman-Steiner | 25 |

| | |
|-----------------|----|
| M. & S. Circuit | 1 |
| West End-State | 1 |
| Morris Kutinsky | 10 |

Brulatour's Annex

Los Angeles, Jan. 8. J. E. Brulatour, Inc., distributors of Eastman raw stock film, is erecting a two-story studio building next to its present quarters. It will be occupied by P. E. Conner, Coast representative of Eastman Kodak motion picture division, and staff of technicians.

New lab will be used in conjunction with the pony laboratory which has been in operation in the main building.

Gloria's Studio Suite

Los Angeles, Jan. 8. Having completed her work on "Queen Kelly" at FBO, Gloria Swanson has moved production headquarters to the Pathe studios. She has a de luxe dressing suite of parlor, bedroom and bath on this lot.

Johnny Walker's Talker

Johnny Walker, film actor, is turning director and part-producer with a talker feature he is making at the De Forest studios, New York.

Tests have been made and shooting with an all-legit cast on an original story titled "Black Face" is set for January 3. The cast includes Phoebe Foster, Will Harrigan, Charles Dow Clark, Will Frawley.

More 16mm. Stuff

Los Angeles, Jan. 8. Agfa Ansco Company will put a 16mm. camera and projector on the market this summer.

DuPont-Pathe is awaiting milder weather to enter actively into competition for the growing 16mm. raw stock field.

Begs for "A Ride"

Donald Henderson Clark, of the M-G-M publicity department, is writing a book about the inside stuff of Rothstein and his associates. Clark has said rough things about the underworld and his publisher feared for his life, but has now suggested that Clark buy a bullet proof vest and get shot at for publicity.

Major Studios Off Players Who Have Been Filling in Time With Indies

Many freelance picture players have been classed as undesirable by picture production managers. More than 400 former film players, featured with some nationally known, haven't one chance in 100 of appearing in a high class picture the coming season.

Sales departments and production managers are agreeing on this point, the understanding being that theatre men contend it is inadvisable to put players who have been appearing in independent productions of the lower grade, some even in states righters, in first class pictures meant to play the key runs.

Rather than use what are referred to as "honky-tonk" players, casting is being carried on among younger and newer, though less experienced, people. Elimination of those actors who appeared in minor productions is growing more strict, especially in view of the smaller number of pictures scheduled by each company for next season. One of the major reasons for the elimination of this type of performer is due to the opposition these players furnish against themselves. A picture playing a first run may have a cast which is duplicated in a film playing on a side street.

"Unavailable" list for first grade pictures is lengthy. It is considered that some of the chain theatre executives may have protested as one cause of the list. A number of these film people took to independent time to fill in when not regularly engaged.

Charles Althoff



"Chas. Althoff, with his fiddle and perfect characterization stopped the show." — CHESTER B. BARN. Dramatic critic of the SYRACUSE HERALD.

The "POST-STANDARD" said: "Charles Althoff can and does play a fiddle like nobody's business. After playing 'When You and I Were Young, Maggie' in a way almost to bring tears to your eyes, he snaps into some old time tunes, etc., etc."

Address: Jack Jerry Cargill, 1560 Broadway, N. Y.

GRACE JOHNSTON "Dixie's Duchess"

Now Touring Public
Circuit of Theatres

Week—
Dec. 29—Oriental, Chicago
Jan. 5—Paradise, Chicago
Jan. 12—Harding, Chicago
Jan. 19—Norshore, Chicago
Jan. 26—Tower, Chicago
Feb. 2—Missouri, St. Louis, Mo.
Feb. 16—Capitol, Detroit, Mich.
Feb. 23—Fisher, Detroit, Mich.

Direction—WILLIAM MORRIS Office

Millions of People Heard--
In an American Broadcasting Co.
Hook-up of 44 Stations--

EDDIE CANTOR

Announce the next number as

"My Mother's Eyes"

the Theme Song

GEORGE JESSEL

Sings in the Tiffany-Stahl Production

"Lucky Boy"

Jessel's First Singing and Talking Production

Ruth Etting Sang This Latest
Leo Feist, Inc., Song Hit by
L. Wolfe Gilbert and Abel Baer.
Abel Baer Himself at the Piano

WANTED!

MOVING PICTURE THEATRE MANAGERS

One of the large national theatre circuits is looking for man-power!

They want men of experience, character, ability, initiative, men who are looking for a field in which to advance.

They want the new type of showman—the man who is moving along with the procession—live wires and yet business executives. They want you!

Write in your application, stating your past experience, your present position and salary, your qualifications, your ideas. Sell yourself in a letter!

Make it comprehensive—not rambling. Businesslike—not discursive. Showmanshiplike—not perfunctory.

Address Box 15, Variety, New York

Write Today!

Tiffany-Stahl Productions, Inc.

1540 BROADWAY

NEW YORK CITY



Hanging Up RECORDS

3

**RECORDS SHATTERED
 in
 West Coast Theatres
 with the
 -STAR TALKING SMASH**

CRITERION, Los Angeles—BROADWAY, Portland, Ore.
 FIFTH AVENUE, Seattle, Wash.

WILLIAM FOX
 presents

IN OLD ARIZONA

with EDMUND LOWE DOROTHY BURGESS WARNER BAXTER
 Directed in Dialog by RAOUL WALSH and IRVING CUMMINGS Story and Dialog by TOM BARRY

100% ALL-TALKING OUTDOOR SENSATION!

"Truly the outstanding achievement of William Fox."
 —Seattle Post Intelligencer

"Fox Films have set a standard not only for the rest of the industry but for themselves."
 —Seattle Times

"Nothing excels it in romantic interest, novelty and picturesque appeal."
 —Portland News

"Deserves highest praise. Delight to sit through it all."
 —Portland Journal

"Nothing short of triumphant. Best demonstration of the speaking screen ever put forth."
 —Los Angeles Express

"Really the first talkie to combine the technique of the screen and stage."
 —Los Angeles Examiner

OPENS:

January 19 **ROXY Theatre**
 NEW YORK
Great Lakes Theatre
 BUFFALO, N.Y.

January 20 **Warfield Theatre**
 SAN FRANCISCO
Capitol Theatre
 HARTFORD, Conn.
Palace Theatre
 WORCESTER, Mass.
Palace Theatre
 WATERBURY, Conn.
Palace Theatre
 NEW HAVEN, Conn.
Palace Theatre
 BRIDGEPORT, Conn.

January 25 **Grand Theatre**
 COLUMBUS, Ohio

January 26 **Fox Theatre**
 WASHINGTON, D.C.
Fox Locust
 PHILADELPHIA, Pa.

February 1 **Strand Theatre**
 MILWAUKEE, Wis.

F
MOVIETONE talkers
X
talk RECORDS!

CHAIN OPERATION DRIVING OUT INDEPENDENT EXHIBS; N. J.'S REFLECTED SITUATION

Negotiations for the purchase of the Kotinsky theatres, New Jersey, by Fox are reported scheduled for completion this week. There are approximately nine houses with an estimated valuation of \$4,000,000.

The sale of this independent chain brings to a close the operation of independent theatres in Jersey City. It leaves only one independently operated theatre in Hudson County, owned by Leon Rosenblatt, with the Stanley and Fox circuits as opposition.

Sale of the State, the sole independent theatre in Jersey City in addition to the Kotinsky houses, is also reported scheduled to Fox.

Chain operation, mainly by Stan-

ley-Fabian and Fox, and Loew's in a minor degree, has practically finished independent exhibition in the State of New Jersey. Independent membership, as evidenced in the state exhibitor organization, has decreased largely with each year. Less than 125 independent theatres are now operating in the state, from reports, this number not including all of the shooting galleries but including a considerable number of houses of that type.

In the east the independents foresee a drive similar to that which has been conducted here also taking place in the west, with the chains logically replacing the independently operated houses, mostly old-fashioned, with small seating capacities, and unable to compete in the prices for film obtainable from the modern houses.

Regardless of combinations under any leadership whatsoever, the independents throughout the country are without recourse but to either sell whenever and whatever prices possible or close up. Even though in favor of joining the newly forming Myers association, independents in this district are still ready to admit such a move merely a matter of form without much hope that it will avail against the overwhelming competition of the chains.

Admittedly only those independents are left who cannot find a buyer, most independent exhibitors being ready to sell at any reason-

Home Projection Room

First completely equipped Vitaphone projection room to be installed in a private home will be built in the new house being erected by Colleen Moore in Beverly Hills, Cal.

One or two other stars have Vitaphone home equipment but none with the miniature projection room.

able offer and only ready to join a combination of other independents, as a last means of protection against closing.

Roach Getting One W. E. Unit Sound Apparatus

Los Angeles, Jan. 8.

One recording unit of Western Electric equipment has been shipped from the east to the Hal Roach studio. It will be dual, disk and film records being employed. The installation will be on stage 2, at the back of the lot. The structure, 110 by 200, will provide accommodation for two units of 70 by 110 and 80 by 110, the accessory rooms being placed between.

The Roach studio is the only one on the west coast to have the advantage of tiled walls. On account of an airplane field nearby, a double layer of sound-absorbing material will be laid on the top of the structure, while single layers will serve for the walls. The studio expects to have both units in work before March 1.

VEIDT'S GERMAN SERIES

Los Angeles, Jan. 8.

Conrad Veidt leaves for Germany late in February.

He will be featured there in a series of pictures to be made, by the concern. Veidt has been with U over here.

Reorganizing U's Tech Dept.

Los Angeles, Jan. 8.

Arthur Shadr, formerly with Universal, has been re-engaged to reorganize the technical department.

Casting Troubles

Los Angeles, Jan. 8.

Continued casting troubles has caused another postponement on Fox's all-talker, "Through Different Eyes." New starting date is set as Jan. 10, nearly a month behind the original production time.

Fox began by casting three leading men for the picture, Joseph Schildkraut, Warner Baxter and Edmund Lowe. Schildkraut and Baxter are now out, and it is understood that Mary Duncan, for whom the picture was originally slated as her first starring picture, is also out of the cast. No leading woman has been settled.

SHOWING QUALITONE

Los Angeles, Jan. 8.

Qualitone, an interchangeable talking device belonging to Sam Freedman, local producer, will have its initial showing at the Marcal theatre early this week.

It is a preview.

Another Bow Talker

Los Angeles, Jan. 8.

Clara Bow's "The Saturday Night Kid," for Paramount, goes into production Feb. 25. Clarence Badger directing and B. F. Zeidman supervising. It is Miss Bow's second all-talker.

St. John's Final for Ed

Los Angeles, Jan. 8.

Al St. John starts Jan. 10 on the last of his series of four comedies for Educational.

Estelle Bradley will be opposite and Stephen Roberts is to direct.

Christie's Take Met Studios

Los Angeles, Jan. 8.

The Christie Film Co. has formed a new corporation to take over the Metropolitan studios, to be known as Metropolitan Sound Studios, Inc. Officers of the corporation are: Charles H. Christie, president; Al E. Christie, vice-president; William S. Holman, secretary and treasurer, with Phil L. Ryan, general manager in charge of production.

Metropolitan sound studios is the only plant on the coast leasing space for sound recording at this time, and have such organizations as Harold Lloyd, Caddo, Columbia, British Dominion, Ltd., Sono-Art, Chesterfield, Liberty and Cliff Broughton productions using their sound-recording facilities.

"NIGHT COURT" PUT OFF

Los Angeles, Jan. 8.

Production on "The Night Court," Josef von Sternberg's next for Paramount, has been deferred until later in the year.

Meanwhile, von Sternberg will direct George Bancroft in a picture to be taken from an untitled original by Charles Furthmann and the director.

Carlo De Angelo

Directing Movietone for

M-G-M

ALFRED BROWER

World's Fastest Russian Dancer
Direction WILLIAM MORRIS

Michigan Vaude Mgrs. Ass'n Charlie MACK

Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago
Michigan Theater Bldg.
DETROIT
Standard Acts, Write or Wire

JOE and WILLIE HALE

PUTTING THE LAUGHS IN

FANCHON and MARCO'S "SAXOPHOBIA IDEA"

Direction: WILLIAM PERLBERG
WM. MORRIS AGENCY

AND IN A NEW FIELD

IRENE FRANKLIN

In Talking Pictures

"VARIETY"
Dec. 26, 1928

IRENE FRANKLIN
VITAPHONE NO. 2705
7 Mins.; Comedy Songs
Warners, New York

Corking comedy record by this seasoned character songstress in which she does two numbers, after opening by singing "Red Head" in a small cut-out over the title. Jerry Jarnagin is at the piano.

Miss Franklin is doing "Be Your Age," a flip chorus girl recitation, and "Help, Help, Help," the wail of a fireman's wife. Both are lyrically bright, with Miss Franklin surprisingly adept at timing and laughs during her stop-go talking delivery. In one instance the timing was exactly right on a strong laugh line in the middle of the first song.

Looking well and perfectly at ease, this is an enjoyable seven minutes with Miss Franklin. They'll find that out no matter where it plays. It's as close to the perfect comedy-song combination as the shorts have reached.

Clean and inoffensive, but still funny.

"BILLBOARD"
Jan. 5, 1929

IRENE FRANKLIN
(Vitaphone No. 2705)

Reviewed at the Warner Theatre, New York. Style—Singing. Setting—Drops. Time—Seven Minutes.

A much more than amusing short in which Miss Franklin's personality is to the fore, which, combined with her ability as a songstress, makes her act a thoroughly enjoyable one from every angle.

The routine consists of "Red Head, Red Head," "Be Your Age" and "Help! Help! Help!" The latter two are knockouts, offered in a comedy vein and supported by the Franklin song-selling showmanship. The camera and "mike" fail to scare the character singer, and the photography is at all times A-1.

Great for any house, big or small, in city or country.

R. C.

"ZIT'S"
Dec. 28, 1928

IRENE FRANKLIN
(Vitaphone 2705)

A popular singer in a group of three songs, opening with the familiar "Red Head" sung while the title remains on the screen, only the face showing. This is followed by the "Be Your Age" and "Help! Help! Help!" Miss Franklin is one of the few who to date have been able to give individuality to their songs, and she gets her points over nicely. She is in novice camera conscious and seems entirely at ease with her unseen audience, which is a material aid to a substantial hit. This can be starred on any program of shorts.

"FILM DAILY"
Dec. 30, 1928

IRENE FRANKLIN
Vitaphone No. 2705
Class Will Tell

Type of production. Song Number Personality will out. Irene Franklin, mellowed by years of experience, in vaudeville and musical comedy, stars in a three song Vitaphone hit. The well known exponent of "Red Head! Red Head!" knows how to put her stuff over, whether it be from across footlights or before the sound "mike." As the main title flashes, you see Miss Franklin and hear her sing the red head song, which will awaken a familiar something far and wide throughout the land. Then, with Jerry Jarnagin at the piano, comes "Be Your Age" and finally, "Help! Help! Help!" a character-song study that is a dard. You can't possibly go wrong on this. Time, six mins.

ALL COMMUNICATIONS FOR TALKING PICTURE CONTRACTS:

JERRY JARNAGIN

56 East 89th St., New York City. Tel. Sacramento 7573

**EVERY
FEATURE
A DOUBLE
FEATURE**



John McCormick presents
COLLEEN MOORE
and **VITAPHONE**
in "Why Be Good?"

The best from the greatest femme comedy star in the business. An endless flow of comedy with just a touch of daring, in the best tradition of "Orchids and Ermine" and "Synthetic Sin." Directed by William A. Seiter, who made "Happiness Ahead." A Special.



"THE BARKER"
and **VITAPHONE**

Great Talking Special with Milton Sills, Dorothy Mackaill, Betty Compson and Douglas Fairbanks, Jr. \$2.00 smash in New York and Los Angeles. Greatest review ovation any picture has received in months. Held third week in Toledo.



CORINNE GRIFFITH
and **VITAPHONE**
in "The Divine Lady"

Built to rank as the greatest sea special ever made. Story from E. Barrington's best-seller based on the sensational love affairs of one of the most famous sirens of history. Five stars and thousands in the cast, plus brilliant sound and score. A Frank Lloyd production.



BILLIE DOVE and **VITAPHONE**
in "The Man and the Moment"

With handsome Rod LaRoque and famous Elinor Glyn's name as author for a quadruple draw. Startling modern love angle with a contract marriage that only turns to love when a jealous woman seeks to ruin the wife by reckless dissipation in the fastest smart set this side of life. Startling new recreations of pleasure-mad plutocracy introduced in lavish spectacle.



"CHILDREN OF THE RITZ"
and **VITAPHONE**
with Dorothy Mackaill
and Jack Mulhall

A best-selling prize-winning novel as the sure-fire vehicle for the Vitaphone debut of the screen's most famous comedy-romance team. Riotous revelry in ritz settings, and brand-new love angles. A sensational answer to what's wrong with the younger generation. A John Francis Dillon production.



"SEVEN FOOTPRINTS TO SATAN"
and **VITAPHONE**

It's another "Haunted House", mates — and they don't come any better than that. Same femme lead — Thelma Todd; same director — Benjamin Christensen. Amazing mystery story that is different from all the rest, packed with thrill-gags they've never been seen before.

And Many More Coming



You get
2 GREAT FEATU

A FIRST N VITAPHON

Every picture a Double Feature in itself...

Thousands will come for the entertainment they know they'll find in A First National Picture—

Thousands MORE will come to hear Vitaphone!

Every great First National Star now 2 Stars in 1...

You've drawn capacity just to SEE them

You'll draw twice the business when they can HEAR them!

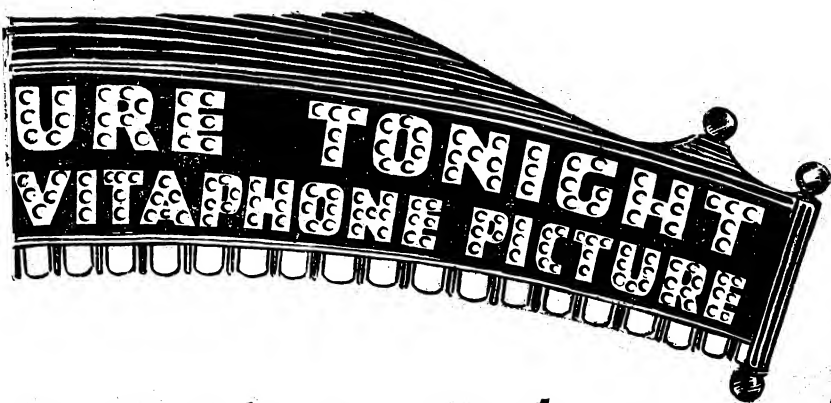
Right when First National production quality is at the peak... Every recent release a standout... Thousands of theatres echoing with praise for

FIRST N



is *Twice as*

VITA



RES IN 1 when you get

NATIONAL E PICTURE

"Lilac Time," "The Barker," "Outcast," "Scarlet Seas," "Show Girl," "Haunted House," "Synthetic Sin," "Companionate Marriage," and a dozen others... Right now, on top of all this, you get this amazing added "break"—the lavish lure of VITAPHONE—the one nationally known and favored sound device—advertised one million dollars worth to these whole United States—in itself a tremendous money magnet!

* * *

No wonder First National Exchanges are showman meccas — besieged by bookings...

The whole industry realizes that —

NATIONAL Great with

PHONE

Member of Motion Picture Producers and Distributors of America, Inc. — Will Hays, President

Think what a Sensation you'll start when you advertise
"NOW THEY CAN BE HEARD..."



RICHARD BARTHELMLESS
and VITAPHONE
in "Weary River"

All of Barthelmess — for the first time! Vitaphone digs up buried treasure in Dick's rich personality voice and adds it to the tremendous screen's greatest male star. Brilliant theme song will be plugged from coast to coast. Betty Compson in the cast.



MILTON SILLS and DOROTHY MACKAILL and VITAPHONE
in "His Captive Woman"

Tremendous success of "The Barker" will prime the public for this follow-up with the same two stars in dramatic TALKING roles, as a New York cop and his murderous captive marooned, half-dead, on a desert island — with the cop apparently compelled to doom to death later. A George Fitzmaurice production.



ALICE WHITE and VITAPHONE
in "Hot Stuff"

Now you'll hear "IT!" — She sounds even better than she looks... The Spirit of Whoopee — multiplied by two! The Box-Office power of her pulsing pep doubled when she sings and dances like Everybody's Business. With Louise Fazenda. Directed by Mervyn LeRoy.



MILTON SILLS and VITAPHONE
in "Love and the Devil"

Sensational TALKING drama of a man who "inherits" the love of a beautiful opera singer, and the amazing consequences when a rival tries to break the "will." With Maria Corda at her gorgeous best. Directed by Alexander Korda.



"THE SQUALL" and VITAPHONE
Romantic drama that was the talk of Broadway for one solid year will be made into a big-scale TALKING Special with an all-star cast now being selected—including Alice Joyce.

And Many More Coming

Play up this new trademark strong in your ads and lobby. It combines two great ticket-selling names.

Write for FREE mats.



Judge Allows \$200,000 in Claims Against Ascher Cir.

Chicago, Jan. 8. At presentation in court of unsecured claims against the Ascher circuit of picture houses, now operated in receivership by the Chicago Title & Trust Co., Federal Judge Evans last week allowed \$200,000 in claims outside of mortgages and bonded indebtedness.

Total unsecured claims against the circuit amount to \$550,000. Judge Evans partially allowed \$150,000 additionally, and withheld judgment on the remaining \$200,000 in dispute.

The judge intimated that settlement of the claims is being broached by a possible purchaser of the circuit.

Fox is generally considered the probable buyer.

All L. & T's Wired

Chicago, Jan. 8. Three more L. & T. houses will open with sound policies Jan. 12. These are the West End, Peishung and Crystal.

It is said that by the end of the month every house on this circuit will be wired.

MARK SANDRICH DIRECTOR

Just Completed a Feature Picture
"RUNAWAY GIRLS"
For Columbia Pictures

NOW IN SECOND YEAR

"B. B. B."

More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

Comparative Grosses for December

Continued from page 9

PROVIDENCE

| | Dec. 1 | Dec. 8 | Dec. 15 |
|------------------|--------------------|----------------------|--------------------|
| STATE | "West of Zanzibar" | "The Awakening" | "Battle of Sexes" |
| High... \$24,500 | \$22,500 | \$22,000 | \$20,000 (New low) |
| Low... 20,000 | All Sound | All Sound | All Sound |
| STRAND | "Lonesome" | "Manhattan Cocktail" | "Someone to Love" |
| High... \$11,500 | \$8,000 (Low) | \$10,000 | \$9,000 |
| Low... 8,000 | All Sound | All Sound | All Sound |
| MAJESTIC | "Varsity" | "The Terror" | "King of Kings" |
| High... \$12,200 | \$11,200 | \$11,000 | \$10,000 |
| Low... 9,500 | All Sound | All Sound | All Sound |

SYRACUSE

| | Dec. 1 | Dec. 8 |
|------------------|----------------------|-------------------------|
| STRAND | "Haunted House" | "Companionate Marriage" |
| High... \$9,000 | \$8,000 | \$9,000 |
| Low... 7,000 | All Sound | All Sound |
| EMPIRE | "Romance Underworld" | "Foreign Legion" |
| High... \$10,000 | \$8,000 | \$5,000 (New low) |
| Low... 6,000 | All Sound | All Sound |
| STATE | "West of Zanzibar" | "The Awakening" |
| High... \$17,000 | \$12,000 | \$10,000 (New Low) |
| Low... 10,000 | All Sound | All Sound |
| ECKEL | "Beggars of Life" | "Three Week Ends" |
| High... \$20,000 | \$8,000 | \$7,900 |
| Low... 7,000 | All Sound | All Sound |

TACOMA (Population 125,000)

| | Dec. 1 | Dec. 8 | Dec. 15 |
|-------------------|---------------------|--------------------|--------------------|
| BROADWAY | "Adoration" | "3 Week Ends" | "Camera Man" |
| High... \$9,200 | \$6,200 | \$6,100 | \$5,400 |
| Low... 4,650 | All Sound | All Sound | All Sound |
| PANTAGES | "Anyone Seen Kelly" | "Red Lips" | "Power of Press" |
| High... \$11,500 | \$6,000 | \$5,500 | \$4,300 |
| Low... 4,200 | Vaude | Vaude | Vaude |
| BLUE MOUSE | "Midnight Taxi" | "Midnight Taxi" | "Midnight Taxi" |
| High... \$8,250 | \$4,000 | \$4,000 | \$1,400 (New low) |
| Low... 1,400 | All Sound | All Sound | All Sound |
| RIALTO | "Show People" | "West of Zanzibar" | "West of Zanzibar" |
| High... \$8,330 | \$3,200 | \$2,900 (New low) | \$2,900 (New low) |
| Low... 2,200 | All Sound | All Sound | All Sound |

ST. LOUIS

| | Dec. 1 | Dec. 8 | Dec. 15 |
|---------------------|-------------------|--------------------|--------------------|
| AMBASSADOR | "Three Wk Ends" | "Scarlet Love" | "Sins of Fathers" |
| High... \$46,850 | \$33,100 | \$27,100 | \$28,100 |
| Low... 24,260 | Stage Show | Stage Show | Stage Show |
| LOEW'S STATE | "Masks of Devil" | "The Awakening" | "Win That Girl" |
| High... \$47,000 | \$13,900 | \$18,000 | \$12,000 (New low) |
| Low... 12,000 | All Sound | All Sound | All Sound |
| MISSOURI | "Someone to Love" | "His Private Life" | "Wedding March" |
| High... \$28,875 | \$24,900 | \$21,400 | \$21,900 |
| Low... 15,500 | Stage Show | Stage Show | Stage Show |

SEATTLE

| | Dec. 1 | Dec. 8 | Dec. 15 |
|-------------------|-------------------------|-------------------|-------------------------|
| SEATTLE | "Adoration" | "Varsity" | "Romance of Underworld" |
| High... \$22,000 | \$15,000 | \$14,000 | \$11,000 (New low) |
| Low... 11,000 | Stage Show | Stage Show | Stage Show |
| FIFTH AVE. | "Show People" | "Three Wk Ends" | "West of Zanzibar" |
| High... \$24,250 | \$15,800 | \$14,900 | \$12,000 |
| Low... 11,000 | All Sound | All Sound | All Sound |
| BLUE MOUSE | "Woman Disputed" | "Battle of Sexes" | "Battle of Sexes" |
| High... \$14,200 | \$7,000 | \$5,500 | \$5,000 |
| Low... 5,000 | All Sound | All Sound | All Sound |
| MUSIC BOX | "On Trial" | "On Trial" | "On Trial" |
| High... \$17,000 | \$10,000 | \$7,500 | \$5,900 (New low) |
| Low... 5,900 | All Sound | All Sound | All Sound |
| GARDEN | "Take Me Home" | "Red Lips" | "Port of Missing Girls" |
| High... \$3,800 | \$2,600 | (New low) | \$2,800 |
| Low... 2,000 | All Sound | All Sound | All Sound |
| PANTAGES | "Companionate Marriage" | "Power of Press" | "Nothing to Wear" |
| High... \$22,500 | \$7,000 | \$5,000 | \$4,800 |
| Low... 4,800 | Vaude | Vaude | Vaude |
| ORPHEUM | "Haunted House" | "Annapolis" | "The Crash" |
| High... \$16,000 | \$11,200 | \$9,200 | \$8,100 |
| Low... 6,500 | Vaude | Vaude | Vaude |

TORONTO

| | Dec. 1 | Dec. 8 | Dec. 15 |
|-------------------|------------------|------------------|----------------|
| SHEA'S HIP | "Man's Past" | "Love Overnight" | "River Pirate" |
| High... \$15,500 | \$12,000 | \$12,200 | \$8,000 (Low) |
| Low... 8,000 | Stage Show | Stage Show | Stage Show |
| LOEW'S | "Masks of Devil" | "Varsity" | "Baby Cyclone" |
| High... \$18,000 | \$12,500 | \$10,500 | \$7,000 (Low) |
| Low... 7,000 | All Sound | All Sound | All Sound |
| UPTOWN | "Wedding March" | "Fazi" | "Air Circus" |
| High... \$20,000 | \$15,000 | \$10,400 | \$8,000 |
| Low... 6,000 | Stage Show | Stage Show | Stage Show |
| PANTAGES | "Mating Call" | "Adoration" | "Adoration" |
| High... \$19,000 | \$10,000 | \$10,000 | \$10,000 |
| Low... 7,100 | Vaude | Vaude | Vaude |
| TIVOLI | "Lilac Time" | "Lilac Time" | "Lilac Time" |
| High... \$16,000 | \$15,000 | \$7,500 | \$7,500 |
| Low... 3,700 | All Sound | All Sound | All Sound |

WASHINGTON

| | Dec. 1 | Dec. 8 | Dec. 15 |
|----------------------|------------------|-----------------|----------------------|
| COLUMBIA | "Woman Disputed" | "Someone Love" | "Brotherly Love" |
| High... \$17,200 | \$13,300 | \$8,500 | \$8,200 |
| Low... 5,500 | All Sound | All Sound | All Sound |
| EARLE | "Outcast" | "Revenge" | "Manhattan Cocktail" |
| High... \$24,000 | \$11,800 | \$11,000 | \$10,000 |
| Low... 6,000 | All Sound | All Sound | All Sound |
| FOX | "Win That Girl" | "Riley the Cop" | "Midnight Taxi" |
| High... \$36,200 | \$20,100 | \$18,000 | \$15,800 |
| Low... 14,500 | Stage Show | Stage Show | Stage Show |
| METRO-POLITAN | "Uncle Tom" | "Uncle Tom" | "Adoration" |
| High... \$20,000 | \$13,000 | \$8,800 | \$11,000 |
| Low... 5,000 | All Sound | All Sound | All Sound |
| PALACE | "Moran Marines" | "Dream of Love" | "Avalanche" |
| High... \$24,100 | \$20,100 | \$23,000 | \$15,700 |
| Low... 11,500 | Stage Show | Stage Show | Stage Show |

KERRY IN BRITISH FILMS

Los Angeles, Jan. 8. Norman Kerry, formerly with Universal, is now en route to England, where he contemplates appearing in three pictures for British National.

Kerry's wife and daughter make their home in England at present.

Max Balaban's Trip

Chicago, Jan. 8. Max Balaban, executive of B&K, has gone to Miami and the West Indies for a month's trip.

Publix's Long Hop

Los Angeles, Jan. 8. With the Portland, Portland, Ore., dropping Fanchon and Marco ideas Jan. 24, and the Seattle, Seattle, Wash., doing the same Jan. 31, Publix units will continue to be routed from Minneapolis direct to Los Angeles. From here they will go to San Francisco, Portland and Seattle and from the latter spot direct to Denver. P. F. & M. ideas in Portland and Seattle will return to the Broadway and Fifth Avenue, respectively.

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Discoverer of modern Girl Shows for modern Picture Theatres

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| TELEGRAM | FULL RATE | | CHECK |
| DAY LETTER | DEFERRED | | TIME FILED |
| NIGHT MESSAGE | CABLE | | |
| NIGHT LETTER | WEEK END LETTER | | |
| NIGHT LETTER | WEEK END LETTER | | |

Send the following message, subject to the terms on back hereof, which are hereby agreed to:

PHILADELPHIA, PENN.
 INTERFERENCE DOING TREMENDOUS BUSINESS AS OPENING ATTRACTION NEW BOYD THEATRE STOP ABSOLUTE CAPACITY EVERY PERFORMANCE STOP AUDIENCES AND CRITICS ENTHUSIASTIC IN PRAISE OF PICTURE STOP WHOLE INTERFERENCE UNIT SHOW GREATEST TALKING PRODUCTION YET OFFERED TO EXHIBITORS CONGRATULATIONS TO PARAMOUNT.
 AL BOYD

Charge to the account of _____

Form 1280A

| | | | |
|--------------------------|-----------------|---|------------------|
| CLASS OF SERVICE DESIRED | | WESTERN UNION <small>NEW YORK: 212-211-1000, 212-211-1001 J. C. WILLY, PRESIDENT J. C. WILLY, PRESIDENT</small> | NO. CASH OR CND. |
| TELEGRAM | FULL RATE | | CHECK |
| DAY LETTER | DEFERRED | | TIME FILED |
| NIGHT MESSAGE | CABLE | | |
| NIGHT LETTER | WEEK END LETTER | | |
| NIGHT LETTER | WEEK END LETTER | | |

Send the following message, subject to the terms on back hereof, which are hereby agreed to:

LIMA, OHIO
 INTERFERENCE OPENS TO GREATEST WEEK DAY BUSINESS WE HAVE EVER EXPERIENCED EXCEPT WINGS WHICH IN OUR OPINION WILL ALWAYS HOLD HOUSE RECORDS STOP CRITICISM EXCELLENT SPEECH UNIFORM AND DISTINCT STOP INTERFERENCE POSITIVE PROOF THAT PARAMOUNT IS CAPABLE OF MAKING QUALITY TALKERS.
 A RITZLER SIGMA THEATRE

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| Night Letter | Week End Letter | | |
| Night Letter | Week End Letter | | |

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to:

KANSAS CITY, MO.
 NEWMAN OPENED TO SIXTY-NINE HUNDRED DOLLARS SATURDAY AND SUNDAY ON INTERFERENCE WHICH IS VERY BIG STOP NEWSPAPER COMMENTS VERY GOOD.
 R. C. LIBEAU



This whiskered gentleman went crazy from lack of sleep. He couldn't decide where to park his beard—

OVER THE SHEETS

or under the sheets?

The Big Porcupine never thought of shaving off his chin-feathers

DON'T BE A BEAVER!

cut off your troubles with shears.



A lot of folks in this business like to create trouble for themselves. They like to **BUILD UP WOODEN SOLDIERS JUST SO THEY CAN KNOCK THEM DOWN!**

TAKE THE RACKET WE'RE IN—we go around schmoosing about **SOUND** and **SILENCE**, **FILM** AND **DISC**, **STAGE BANDS** AND **PRESENTATION**, and a million other long beards and wooden soldiers.

All of this, too, when we know that **ONLY ONE THING COUNTS!**

And that **ONE THING** is
THE SHOW
it doesn't matter whether it's



THIS



OR THIS



OR THIS



OR THIS

AS LONG AS IT'S WHAT GREGORY* N. PUBLIC WANTS**

*He's changed his name from Isidore
**The "N" stands for nothing

as long as it's what makes



THIS



Look Like

THIS

THAT'S WHERE LEO COMES IN



THE TRAIL OF '98

with
DOLORES DEL RIO
RALPH FORBES—KARL DANE—HARRY CAREY—TULLY MARSHALL
Directed by **CLARENCE BROWN**

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M-G-M

METRO-GOLDWYN-MAYER has proven itself to be this industry's **ROCK OF GIBRALTAR**

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LISTEN! There is no company in this entire business that can point to such a line-up of hits! hits! hits! as Metro-Goldwyn-Mayer has brought to your public this year. (And still they come!)



THE BOX-OFFICE BAROMETER!

Week after week Variety's theatre check-up proves M-G-M leadership

OUR DANCING DAUGHTERS (Joan Crawford)

(Fifth Avenue, Seattle) Whoopee, what a party! (Columbia, Washington) Took the three weeks' gross record of this house that plays all the big money getters. (State, Providence) Capacity all week. (Egyptian, Los Angeles) This product just natural h.o. (Capitol, New York) At \$189,750 for two weeks "Daughters" now holds top for any picture that ever lingered here a fortnight.

EXCESS BAGGAGE (William Haines)

(Orpheum, Boston) Very fine week. Put into house silent after being shown uptown with Sound. (Hipp, Buffalo) Rousing week's business with turnstiles clicking through entire period. (Loew's Toronto) Took town leadership. Excellent.

SHOW PEOPLE (Haines-Davies)

(Hennepin, Minneapolis) Second biggest week since opening. Brought them in paying numbers. (Loew's Toronto) Regulars liked inside stuff. House built steadily. (Warfield, Frisco) Rated one of the best entertainments in months. Jumped gross. (Chicago, Chicago) Jumped to \$50,000. (Fifth Ave., Seattle) Best in town. Started off at great clip.

WHITE SHADOWS IN THE SOUTH SEAS

(Stanley, Baltimore) Reception justified another downtown showing, so moved to Valencia. (State, Syracuse) Way out front. Real business. (Roosevelt, Chicago) Started importantly, and bettered it second week.

WHILE THE CITY SLEEPS (Lon Chaney)

(Capitol, N. Y.) Weather didn't boost picture house receipts. In only one case was there real offensive "While The City Sleeps." Leader of street and holding over. (Loew's Toronto) Opened with a rush. Film played silent here, but the Chaney name drew. (Century, Baltimore) Got back in stride with "While The City Sleeps." Chaney a favorite and picture liked. (State, Syracuse) Brought house back into paying class.

MASKS OF THE DEVIL (John Gilbert)

(Warfield, Frisco) Continued to lead town. About ten grand ahead of Granada. (State, Los Angeles) John Gilbert a natural. State was the downtown leader. (Palace, Washington) Big week! (Hennepin, Minneapolis) Gilbert magnet. Second biggest house in year.

A LADY OF CHANCE (Norma Shearer)

Perfect vehicle for the perfect star. It's full of pep and young ideas, the kind they like to see beautiful Norma Shearer in!

ALIAS JIMMY VALENTINE (William Haines)

(Astor, New York) Led the talking arrivals. Excellent.

DREAM OF LOVE (Joan Crawford)

(Oriental, Chicago) Trend of better pictures here helping. Jumped to \$46,500.

THE FLYING FLEET (Ramon Novarro)

The last word in aviation thrills! Plus handsome Ramon Novarro. Directed by George Hill of "Tell it to the Marines." A pippin, gent!

WEST OF ZANZIBAR (Lon Chaney)

(State, New Orleans) Chaney remains corking card. (State, Syracuse) Within few dollars of "Masks of the Devil." Chaney on par with John Gilbert as drawing card here. (State, Providence) One of Chaney's best.

A WOMAN OF AFFAIRS (Gilbert Garbo)

The trio that made "Flesh and the Devil." Gilbert-Garbo and Clarence Brown have made the picture about which you'll hear nothing else but in 1929!

Hit! Hit! Hit! And More Coming!

AND FURTHERMORE WE ANNOUNCE (for release soon)

Warners' Franchise Injunction Held by Epstein, in Tex., Dissolved

San Antonio, Jan. 8. Supreme Court has dissolved the temporary injunction obtained by Epstein, owner of the Aztec, to prevent Paramount from showing Warner Brothers' talkers in this city. Only recourse left Epstein is to ask for a retrial to which he is entitled. Court did not hand down a written opinion.

Court admitted that Epstein held a contract with Warners but he could not prove he was to secure pictures at a reasonable price instead of an agreed price. Point of law makes an agreed price unlawful and not a part of a contract. A reasonable price is legal. All of which proves nothing except that the injunction is dissolved and the case is now back where it started. Epstein will make no statement and no one at the Publix house has the authority to do so.

No announcements have been made by Publix and local newspapers have ignored the entire trial.

This San Antonio exhibitor had been one of the earliest houses to wire, under a Warner Brothers franchise for the city. After playing some of the early Warner talking shorts, he permitted the wiring to go into disuse.

Later the Warners produced "The Jazz Singer." Paramount

rented it for San Antonio. Warners claimed Epstein had lapsed his San Antonio franchise through non-usage. The exhibitor secured an injunction prohibiting Warners from playing its sound product in other than his (Epstein) house. The injunction was made permanent on argument, pending trial.

Loew's Short Singing Service for \$10 Weekly

S. H. Melnhoff of Loew's has in charge a new singing short film service which averages about \$10 weekly rental to an exhibitor. It serves alternate purposes of advance heralds and trailers and can also be hooked up as a makeshift sound film short.

It is merely the hooking up of an ordinary phonograph record with about three minutes of film matter. It makes possible for a McCormack or Jolson record to be mated with the characteristic nature of the song lyrics and become a brief interlude.

The idea started with "Love Dreams," the theme song of "Allas Jimmy Valentine," being sent around the circuit as a trailer to herald the M-G-M feature. The "Love Dreams" record is the ordinary Henry Burr recording on the Columbia. Some shots of scenes and the stars and personalities of the picture are mated with the phonograph disc. Exact synchronization does not become necessary.

DeForest Places Blame For Delay in Deliveries

Claiming 57 orders and admitting only four installations nationally to date, the DeForest talker interests concede that all is not so rosy in the indie equipment field; that men of science are chiefly to blame.

Engineers and their figures on acoustics are held responsible for what is admitted to be the set-back in fulfilling orders.

As far as big line product is concerned the DeForest home office says that the four theatres now equipped are all playing Fox sound. Two of these are in Brooklyn, Tivoli and Dyker. The others are in the middle west. Of the houses to be equipped 17 are claimed to be in Greater New York; one of these partially installed being the Forum in the Bronx.

ST. CLAIR DIRECTING LLOYD

Los Angeles, Jan. 8. Mal St. Clair, who recently gave up megaphoning for Paramount, will direct Harold Lloyd in "The N. T." He is replacing Ted Wilde, who had to give up due to illness.

St. Clair is due here from New York this week.

Strand, Equality, Ill., Burned

St. Louis, Jan. 8. Fire destroyed the Strand, Equality, Ill., near Harrisburg, causing an estimated loss of \$18,000. No audience in the theatre.

Wasted Tears

Chicago, Jan. 8. With all the squawks on how sound pictures have cut into musicians' jobs, here are some actual figures on the Chicago situation.

Approximately 1,500 musicians were employed in picture houses at the opening of '28. Since then only 65 have been thrown out of work by sound films and more than that have been absorbed by radio.

Wipe away the tears.

Bristolphone Names 15 Talker Equipped Houses

An announcement by Bristolphone lists 15 theatres now operating with the Bristolphone wire equipment. In the list below the house with Bristolphone nearest to New York is the Embassy at Portchester, N. Y., a town about 30 miles up the Boston road.

Princess, Gadsden, Tex.; Princess, Hopkinsville, Tex.; Rialto, Dickinson, N. Dak.; Egyptian, Sioux Falls, S. Dak.; Delit, Marquette, Mich.; Family, Jackson, Mich.; the Embassy, Portchester, N. Y.; Empress, Milwaukee; Verdi, San Francisco; Arcade, Los Angeles; Rialto, Alamosa, Colo.; Frolic, Midland, Mich.; Strand, Colorado Springs; Edeon, Bartlesville, Okla.; Ambler, Ambler, Pa.

Myers' Applications

Washington, Jan. 8. A. F. Myers, new head of the indie exhibits, has already received over 100 applications for the job of publicity dispenser alone. Senators are even writing him urging constituents for the job.

While indexing the job hunters Myers has engaged three rooms in the Union Trust Building for the headquarters of the new organization.

Myers is still functioning at the Federal Trade Commission, but is expecting word from the President that his resignation has been accepted.

CHERNIATSKY'S SHORT

Los Angeles, Jan. 8. Joseph Cherniavsky, U's musical director for sound films, has written and supervised production on a two-reel musical short, "An Arabian Night Club."

Subject features a jazz orchestra against exotic backgrounds.

Pathe's Test Case on Censors in N. Y. Court

Third court action to define the rights of motion picture censors over dialog in films has been started in New York by Pathe, following an injunction to prevent the State Motion Picture Censorship Bureau from holding up release or exhibition of "Sal of Singapore," with dialog. The two other actions now pending are in Pennsylvania and Ohio.

The test case started in New York by Pathe, hearing on which has been postponed until Jan. 16. It is based on the grounds that the censors have no authority over dialog in films and cannot issue a conditional license, as in this particular case, attempting to revoke it when later learning the picture would be shown with sound.

Other sound pictures will continue to be submitted to the Board by Pathe for ruling. The present action has been taken in an effort to get a court decision regarding the powers of the censors. It is believed the censors welcome the action, since their powers are indefinite as to their exact status on dialog.

"Sal of Singapore" is to be released in New York Jan. 20. It is understood.

RESUMES WEEK EARLIER

Los Angeles, Jan. 8. Warners advanced its date for resumption of production at the Hollywood studio from Jan. 14 to Jan. 7.

Three pictures have started, "The Time, the Place and the Girl," "The Gamblers" and "The Hottentot."

\$20,000 for 66 Families Losing Children in Fire

Montreal, Jan. 8. City will offer \$20,000 to the families who lost their children in the Laurier-Pattee theatre fire which occurred about this time two years ago.

Families number 66 so this means about \$300 for each family most of whom have filed actions against the city.

De Forest's Head Cameraman

Los Angeles, Jan. 8. Phil Tanura, FBO cameraman, en route to New York to supervise camera work on De Forest talking pictures.

He returns to the FBO studios in February.

LOW THEATRE BIDS

Fairmont, W. Va., Jan. 8. M. A. Sybert theatres in Moundsville were offered for sale but withheld when the highest bid was only \$75,000 by M. A. Spurling, who is said to represent Sybert.

Summer Attraction Film Road Show

UNWED MOTHERS
Percentage
Booking Anywhere—Send Dates
SAMUEL CUMMINS
Publix Welfare Pictures Corp.
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OPEN NOW BUD MURRAY'S

(Stage Director and Producer)

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(At the C. Sharp Minor Studios)

PRACTICAL STAGE TRAINING

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DANCE DEPARTMENT

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Next Week (Jan. 12)

HARRY ROGERS Presents

Personal Direction LEDDY & SMITH

All Dolled Up
In Glad Rags,
Tomorrow May
Turn To Sad
Rags,
They Call You—
Glad Rag Doll
AGER, YELLEN
& BORNSTEIN INC.
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NEW YORK CITY

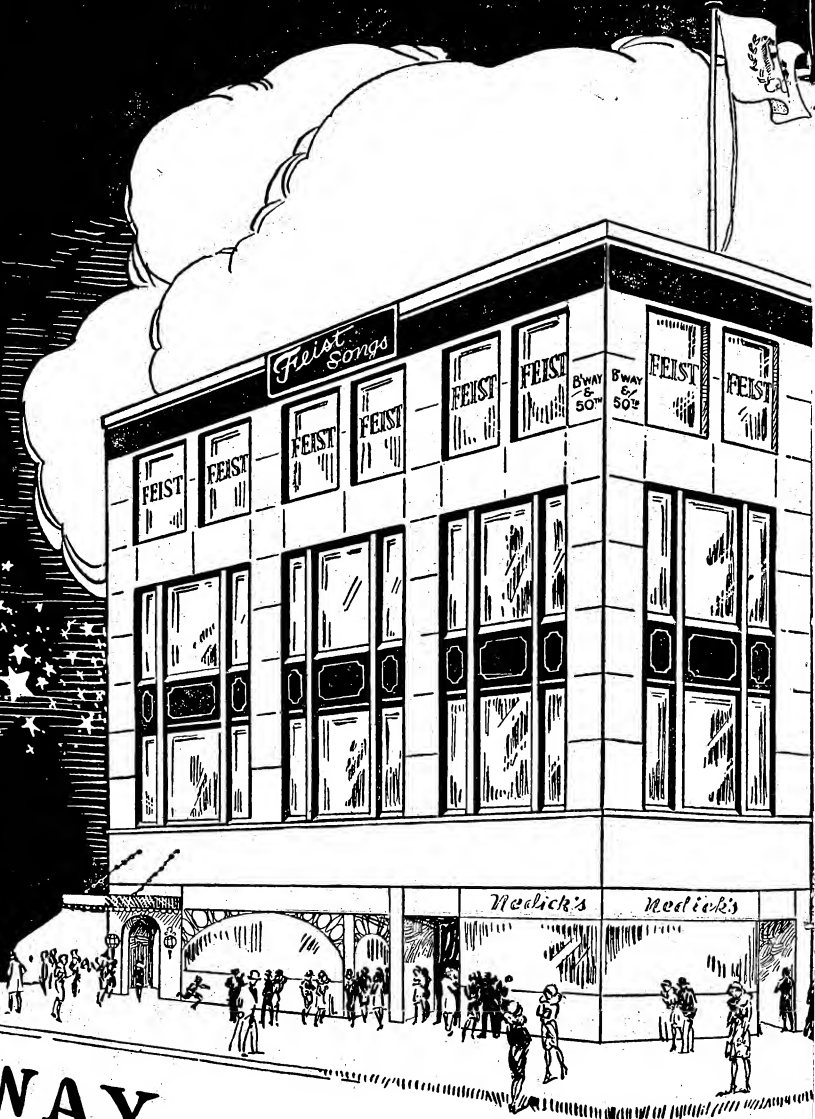
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LEO. FEIST, INC.

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TO-DAY-JANUARY 9TH Broadway
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TODAY**TODAY****JAN 9****JAN 9**

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[PHILADELPHIA]
 1228 MARKET ST.

[DETROIT]
 310 MICHIGAN THEA. BLDG.

[TORONTO]
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YEAR WITH A BANG!!

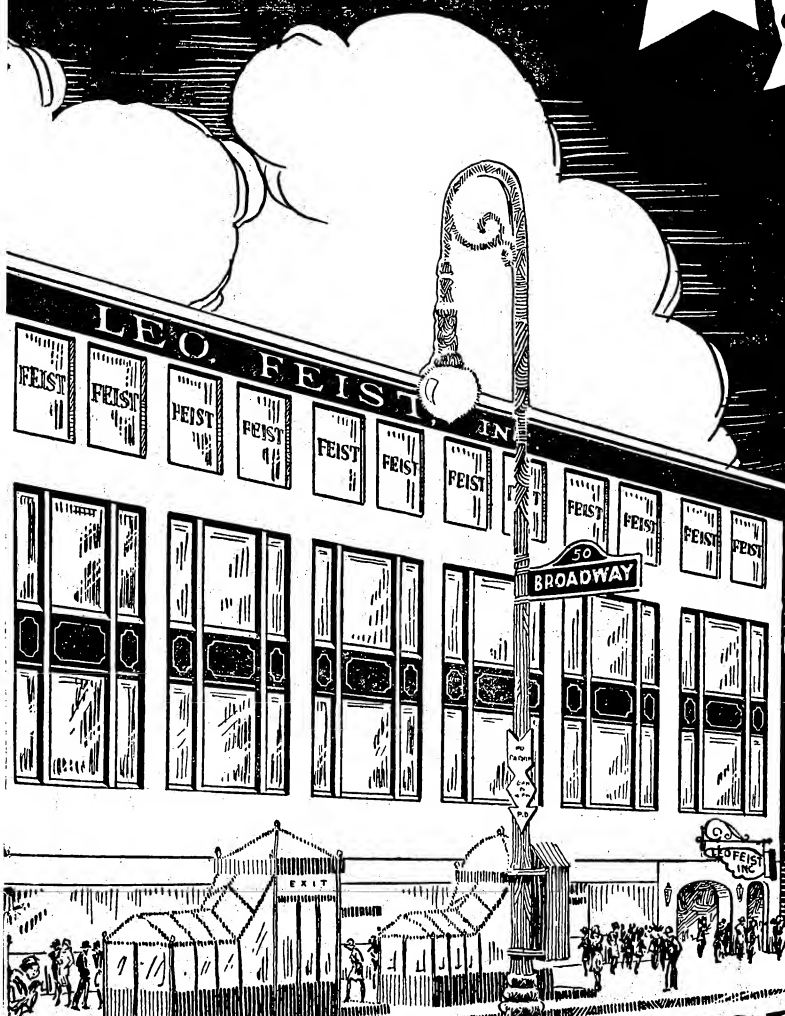
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TODAY

JAN 9

**TODAY
JAN 9**



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50TH ST MAKES A CORNER

**To Day
JAN 9**

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**Dance
Orchestrations**

50¢

FROM YOUR
DEALER
OR DIRECT!

CAN'T STOP COAST PREVIEW ADS 'TILL FALL

Los Angeles, Jan. 8. Restriction of advertising studio previews by theatres will not take place until next fall, according to the M.P.T.O. of Southern California. Numerous exhibits, it was stated, have contracted with distributors for pictures to be shown on a preview basis, and until these contracts expire the preview situation cannot be entirely remedied. Situation brought about by this type of contract is one at which the exhibitor-producer agreement aimed directly. Exhibitors involved

are generally independents unable to secure studio previews direct. So, in order to get in on the gravy they make agreements with distributors, usually of indie pictures, for the product. These pictures are advertised as previews and qualify as such only because, having no first run house, they are not sold elsewhere in the exhibitor's territory. Films usually are completed and ready for distribution long before they become "previews" for these exhibitors.

Regular studio preview problem is expected to be taken in hand almost immediately, in accordance with the recent agreement with the Association of Motion Picture Producers, which bans all advertising of the picture as a preview except for a small placard in the lobby of the theatre on the day the picture is to be shown. Placard must not mention either the title of the picture or the cast.

M. P. T. O. is advising all members to avoid future agreements with distributors for "preview" screenings. Distributors involved are not happy over the situation. It means the cutting off of an income they would not receive otherwise.

Butterfield-Kunsky on Allied States Asso. Move

Detroit, Jan. 8. Plenty of fireworks last week when the board of directors of the M. P. T. O. A. of Michigan met in the Wolverine hotel. Rumpus started as a result of Michigan aligning itself with the Allied States Association.

Among the strong opposers to the affiliation are W. S. Butterfield, controlling 80 theatres in this state, and the Kunsky Theatres Corp., controlling six first runs and a half dozen neighborhoods. Both threaten to withdraw support from the Michigan association if the directors insist on the affiliation. Contention is that nothing is to be gained by fostering a competitive national association.

SOUNDING U KIDS

Los Angeles, Jan. 8. Universal is producing a juvenile series of sound shorts to be known as "Babes of Hollywood." Title of the first one is "Big Show Tonight." Dances in the picture, have been arranged by Lawrence Kusell.

Baker Now an Exec

Los Angeles, Jan. 8. Graham Baker, scenario editor for a few weeks at Warners, named assistant associate executive at that studio. He succeeds Anthony Coldewey to First National.

Demarcation

Los Angeles, Jan. 8. One of the larger studios has found a way of distinguishing between projection rooms, old and new.

If inquiry is made for an executive who is looking at a silent picture, information is given he is in "the projection room." But if he is gazing on a production where screen shadows become vocal, word is returned the exec is in "the theatre." Whoops.

OPPOSISH HOUSE WANTS PUBUX UNITS' MONEY

Chicago, Jan. 8.

Salaries of members of the "Bits of Broadway", Publix unit, playing the Fisher, Detroit, last week, were attached by the manager of the Cinderella, opposition house, for alleged non-fulfillment of contract.

Reported that Nick Lang of the unit believed there would be no New Year's Eve performance at the Fisher and took it upon himself to book the Publix stage show into the opposition house for a midnight show, under name of "Nick Lang's Unit." He was unable to carry out the booking when the Fisher ran a midnight show.

Not known if others in the unit were aware of Lang's action.

"Picket" Injunction Is Allowed to Bronx House

The Ward, 2,000-seater, in the Bronx, is an open shop theatre, but the Moving Picture Machine Operators' Union picketed the place on the allegation of a "strike." The Ward Amusement Co., of which John W. Springer is president, took the matter to court, alleging interference with his business, resulting in Justice Mitchell enjoining the union and Local 306, of which Samuel Kaplan is president, from "boycotting, threatening or intimidating patrons, employees or other persons seeking to enter" the theatre.

Springer had the pickets arrested for disorderly conduct. They were later discharged by Magistrate Brodsky, according to the affidavits. The pickets also aver they contemplated bringing damage suits against the theatre management for false arrest.

Springer contended that he is not opposed to unionism, but holds that he wants to conduct his business as he sees fit, on an open shop basis, although not boycotting union picture operators or projectionists.

Memphis Schools Closed

Memphis, Jan. 8. Local schools have been ordered closed until Jan. 14 owing to the flu. Children under 12 are prohibited from entering the theatres under any circumstances until the order shall have been rescinded.

New Orleans, Jan. 8.

Dixie has been hard hit by the flu. Three of the Saenger houses in the smaller towns have been obliged to go dark.

Poughkeepsie's Sundays

Poughkeepsie, N. Y., Jan. 8. Sunday movies have finally been permitted here by vote of city council.

All houses are operating Sunday shows but vaudeville is not allowed.

Penn Expects Many New Bills on Censorship

Harrisburg, Pa., Jan. 8.

No matter what Pennsylvania's State Supreme Court may decide relative to the State Board of Censors' right to pass on talking pictures, there will probably be several bills introduced in the Legislature here bearing on censorship. The Court, which last month heard argument in the case attacking the censors' right to touch the talkies, is expected to give its decision before the present session ends, April 18.

Following the two diametrically opposed decisions out of the Philadelphia courts, one of which held the present law is broad enough to permit the censors to pass on both silent and talk films, and the other which ruled that the board had to stick to the silent versions, the state board has been censoring both. Opposition to censorship in the state, while pronounced in some quarters, is not general. A bill repealing the board is a possibility, but is not likely to pass.

"May Man" is being held up by the censors and "On Trial" was cut until it could not be recognized," said Representative C. A. Dietrich.

F. & R.'s Tax Refunds

Minneapolis, Jan. 8.

Three members of F. & R., who have practically a monopoly on the exhibiting end of the photoplay game in this section, received the largest income tax refunds from the government of any individual taxpayers in the entire Northwest. The refunds were made because of over-payments.

M. L. Finkelstein was handed \$36,633 back by the government. I. H. Ruben received a check of \$27,365, representing the amount which he had paid in excess of that due to the government as the tax on his 1927 income. William Hamm, also of the F. & R. firm, received a \$22,613 check.

The F. & R. firm was also the recipient of a healthy refund.

All Dialog "Killing"

Los Angeles, Jan. 8.

Paramount will put into production Jan. 14 "The Woman Who Needed Killing," by Marjorie Lawrence and adapted by John Farrow. It will be all dialog, featuring Nell Hamilton and Baclanova.

Rowland V. Lee will direct.

Fox's, B'klyn, Cuts Choir

Fox's Brooklyn has lost Charles Previn, the combination pit and stage band leader and m. c. He resigned. Previn, from St. Louis, may align with Spyros Skouras in the new Warner-Stanley circuit.

Fox's eliminated the vocal choir of 60 this week, leaving only the 16 Leonidoff girls, ballet, the nucleus of presentations.

Max Silvers is now booking the house, formerly handled by Arthur Klein. Max H. Manne is production director and Dr. Joseph Klein is the new orchestra conductor. Fredio Fradkin remains as concertmaster.

House has tried varying policies from variety stage shows to "name" attractions in between elaborate production presentations.

BENNY MEROFF



Breaking All Records
Marks Bros. Granada
and
Marbro Theatres,
Chicago, Ill., Indefinitely

HERMIE KING

Musical Master of Ceremonies
Direction Fanchon and Marco
Oakland Theatre, Oakland

DIRECT FROM
Warner Bros. Theatre
Hollywood, Calif.
TOMMY
ATKINS
SEXTET
with
NELL O'DAY
Stage and Screenland Favorite
Dancers
THIRD RETURN
ENGAGEMENT
This Week
ORIENTAL
THEATRE
CHICAGO
Appreciation to Brooke Johns
and Lou McDermott
Direction WM. MORRIS OFFICE

GAYLORD B. CARTER
FEATURED ORGANIST
METROPOLITAN THEATRE
LOS ANGELES, CALIF.

After Successful Tour of England and South Africa

HANDERS AND MILLIS

Now Featured with Publix Unit

This Week (Jan. 6) Tivoli, Chicago

BOB NELSON

"ALWAYS SMILING"
(LESS 10 PER CENT)

Held Over Second Week
CAPITOL, NEW YORK, NOW

Selected to Headline the Opening Bill at the New
LOEW'S VALENCIA

JANUARY 12th
IN MY HOME TOWN—JAMAICA, NEW YORK

(MANY THANKS TO ALL MY FRIENDS IN THE LOEW OFFICE FOR PAST FAVORS)

OPENING R-K-O CIRCUIT, SOUTH BEND, IND., FEB. 3, 1929

Direction, MORRIS & FEIL

TELL 'EM WITH TRAILERS
NATIONAL SCREEN SERVICE
SELLS SEATS

Indie Talker Devices May Be Approved by Major Cos.; Producer Judge of Service

An agreement has been reached between Western Electric and all of the producer-distributor licensees whereby a producer will hereafter be the judge as to whether he can contract to service a theatre with an independent talking picture equipment. Heretofore it has been necessary for a theatre owner to install a machine before it could be judged suitable for service. Under the new arrangement service will be contracted for in advance if the exhibitor has a certain type of recognized equipment.

It is reported from official producer-distributor sources that several independently manufactured brands of talking equipment will be officially approved for servicing by the major companies. There will be a proviso that if the machine fails to record as well after installation in theatres as when first shown to the distributors cancellation of service may take place.

Whether Warner Bros. will now carry out plans for the manufacture of a cheaper talker is problematical, with the work of producing a sufficient number of talking pictures now completely occupying the attention of the company. Warner Bros. officials have expressed themselves disinclined to manufacture equipment, the proposed manufacture of a cheaper device having been reported mainly because of the wider distribution it would afford for Vitaphone pictures. With several independent devices shortly to be approved, the manufacture by Warner Bros. would be unnecessary, though they might be interested silently in some company manufacturing a cheaper device.

Commenting on a recent report in Variety that while attorney for Western Electric he had left a loop-

hole in the contract with Warner Bros. whereby the latter should be able to manufacture talking equipment at a later date, G. E. Quigley, head of Vitaphone, stated there was nothing in the contract with any of the producers which prohibited them from manufacturing a cheaper device if they so desired. Also, at the time he was with W. E. Quigley said, he had hardly heard of Warner Bros. and had no way of figuring events four years ahead of time.

Myers' Resignation Not Yet Accepted in Wash.

Washington, Jan. 8. President Coolidge is apparently in no hurry to accept Abram F. Myers' resignation as a member of the Federal Trade Commission in order that Myers may take up his new job as head of the independents.

At the time of Myers' handing the President his resignation the Chief Executive was quoted as stating he wished the commissioner to remain until the power investigation was completed. It was explained to Mr. Coolidge that this particular investigation looked like a two-year job. Then came an intimation that Myers would be released shortly after the first of the year.

Questioned yesterday Mr. Myers stated that he hopes to open the new offices in the Union Trust Building here by Jan. 15, but is far from certain his resignation will be accepted by the President by that date.

Until off the government payroll Myers will not talk of his plans any further than previously reported. He says he has much in readiness and that he'll say plenty the minute he is free, as head of the national indie exhibitors.

Advertising will be timed to break in dailies at the same time that the picture is owing in each locality, each of the advertisements carrying the play dates and name of theatre. This space will be without cost to the local houses, unless taking extra space.

Thousands of cartons of Old Gold cigarettes will be issued to theatres for distribution to patrons during the showing of the picture.

ELECTRICIAN FALLS; DIES

Los Angeles, Jan. 8. Ralph Morris, 38, electrician at Warner Studio, died Jan. 6 as the result of a skull fracture when he fell from top of set.

Tucson's Temple Reopens

Tucson, Ariz., Jan. 8. Temple theatre re-opened Jan. 1 under the management of A. H. Yoemans, formerly of Atlanta, with "Ramona" and sound. Yoemans is building a second theatre here at cost of \$200,000, late spring opening intended. He holds the local U. A. franchise for five years.

B'klyn Hold-Ups

Brooklyn was selected last week for a hold up epidemic. Up to last reports four theatres were robbed by bandits during the week.

Asking Aid of Hays

Certain indie exhibs have sought the influence of the Hays organization in speeding up the electricies for quicker-than-specified installations.

It now develops that the intermediaries are turning beneficiaries; that they believe 20 grand is too high a price and that from now on, except in urgent cases, they will use their suaveness to sell the indies on the couple of cheaper talkers that are set for announcement.

Reopens House After Waiting 3 Yrs. for Buyer

Chicago, Jan. 8. Dark for three years, the Indiana, 1,600-seat picture house at 43rd and Indiana, reopened Christmas night with a straight picture policy under George Levee.

Levee owns the building and opened the house himself after waiting all that time for a buyer.

Spier in Tacoma

Los Angeles, Jan. 8. Richard Spier has been transferred from Portland, Ore., to Tacoma, Wash., as district manager by West Coast.

Spier replaces Monte Salmon, who left West Coast to manage for Publix at Atlanta.

Ad Warning on "Sound" And "Talking" Films

Detroit, Jan. 8. First known instance of any city's Business Bureau warning the public that "Sound" pictures are not "Talking" pictures occurred here when the Better Business Bureau slipped three column ads into local dailies with that warning.

Advertisement gave its reason as to "preserve public confidence" on behalf of legitimate picture theatre owners and the Bureau. Finishing quotation was a request that the reader report any such misrepresentation after first defining the difference between the sound and talking films.

Renovating and Renaming Met, L. A., as Paramount

Los Angeles, Jan. 8. Los Angeles will have a theatre called the Paramount. It is to seat 3,595, and, although not a new house, will take the name Jan. 25, when the Metropolitan insignia is dropped from the house bearing that name now operated by Publix. Theatre will be redressed inside and out when the name change takes place.

HANAPHONE'S SHORTS

Hanaphone, one of the earliest of the small indie talking devices, is set to start making shorts at its new studio in Woodside, Long Island.

What will be shot and when is not definite. Hanaphone is a Pennsylvania concern, headed by Sam Marcus.

Fox Auditors Going Over Reade's Books

Fox auditors are reported going over the books of Walter Reade. It is a revival of the former Fox-Reade negotiations, for Fox to purchase the Reade circuit, mainly in New Jersey and Penn.

Reade has about 25 theatres including the costly Astor, New York. His asking price is said to have been \$22,000,000.



In the "Talkies" too

The fidelity of sound reproduction with motion pictures is affected by every variation in the film — be it ever so slight.

That is why, in the "Talkies" too, Eastman film excels. The great quantities in which it is produced, the strict supervision constantly exercised — the resulting uniformity from roll to roll, day to day, year to year — these factors of Eastman film manufacture are of first importance to the newest development of the art.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Admired,
Desired,
By Lovers Who
Soon Grow
Tired,
You're Just A—



AGER, YELLEN
F. BORNSTEIN INC.
745 SEVENTH AVE.,
NEW YORK CITY

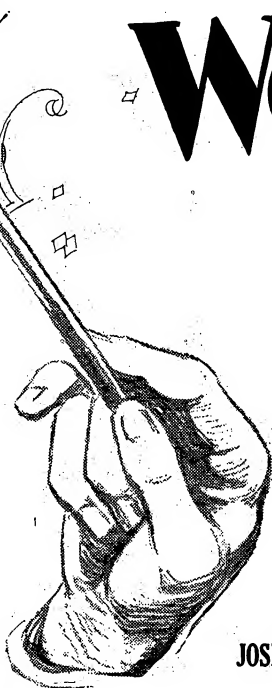


**FANCHON &
MARCO IDEAS**

Have Sure Fire Box Office Talent
FOR INSTANCE

RUBE WOLF GENE MORGAN
SALLY O'NEIL LINA BASQUETTE
HERMIE KING

World's Pre



JOSEPH I. SCHNITZER
Presents

Waring's P SYNCO

What You Get In "SYNCO"

- 9 Numbers by Waring's Band
- 2 Numbers by Melody Boys
- 3 Songs by Morton Downey
- 1 Song by Dorothy Lee
- 2 Dance Routines by Bennett and Watson
- 1 Number by David Buttolph, NBC featured pianist
- 1 Number by Gania Zielenska, NBC soprano
- 2 Numbers by String Orchestra

New Song Smashes!
 "I'll Always Be In Love With You"
 "Mine Alone"
 "Jericho"
 "Blue Yada-Da-Do"
 "Do, Do Something"

From Gene Markey's Novel, "STEP-PING HIGH"

Adapted by Frances Agnew.

Directed by Bert Glennon and Betram Harrison.

Production supervision by Robert Kane

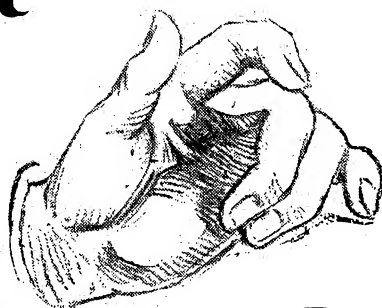


eminent Band

in

FBO's Gorgeous ALL-TALKING Extravaganza

FBO's MONUMENTAL BID FOR
FIRST HONORS IN DIALOGUE
AND SOUND!



ENNSYLVANIANS PATIION

with the following Broadway Legitimate Favorites!

BARBARA BENNETT ∴ BOBBY WATSON

IAN HUNTER, MORTON DOWNEY

OSGOOD PERKINS, MACKENZIE WARD

VERREE TEASDALE, DOROTHY LEE

Incomparable Showmanship and Musicianly Genius of
Fred Waring and his Boys!

Gene Markey's Brilliant Story!

Vocal wonders of Morton Downey, current rage of Broad-
way night clubs!

And a Multitude of other Glittering Features and Novelties....
Merged and Blended into the Greatest Box-Office Billing
Smash of the Day!

Synchronized by RCA Photophone



GIVE AND TAKE

(Continued from page 11)
 roneous, much less to think of comparing it in sparkle to the play of the same title. This is one of those plays which can't afford the augmentation the screen permits.
 A lot of village band playing with intermissions by cast which are as flat as the notes recorded from the instruments.
 Fancinating Herscholt and Sidney, the whole thing just registers negatively.
 Waly.

THE LAST WARNING
(DIALOG)

Universal production and release. Starring Laura La Plante. Adapted from T. F. Sullivan's play of the same name based on U. S. Camp's novel. Directed by Paul Leni. Dialog and titles by Tom Reed. Cast includes Montague Love, Mack Swain, Roy D'Arcy, Tom O'Brien, Burr McIntosh, Bert Roach, John Boles, Margaret Livingston, Carrie Daumery, Slim Summerville and others. At Colony, New York, week Jan. 6. Running time, 81 minutes.

Much in the manner of U's "Phantom of the Opera," unto probably

the same theatre set, with the exception that this one talks for 25 minutes of its full 87. Plenty of hoke and a wild imagination, but probably okay for moderate grosses, because there are enough screams to stimulate the average film mob into sticking through it plus the La Plante name to draw in those localities where she's strong.

Leni, the director, has 'way overdone it in footage. It takes three minutes shy of an hour and a half to tell this yarn, prolonged, no doubt, by the footage necessary when the characters speak. The resultant slow action while the dialog is on also helps to lighten the impression that the picture is taking a long time getting anywhere.

Particularly is this true during the opening 12 minutes, which is all talk. Not only is most of the conversation dull during this passage, in trying to emphasize a semi-comic detective, but there is no semblance of pace to the vocalizing. Feature starts and finishes talking, the closing sequence running nine minutes. In between is a four-minute interlude of "sides." Remaining time is given over to Joseph Cherniavsky's score, which is superior to the dialog.

Sound effects are multiple, continuous and in detail to the extent of reproducing a kiss. Absurd. Music has many good points, including the reproduction of the theme strain for Roy D'Arcy, which followed him through "The Merry Widow."

No reason for Miss La Plante being in the picture other than her name. She does little or nothing except look frightened and scream every so often, the May McAvoy scheme of "The Terror." Same applies to the rest of the cast, with the exception of Montague Love as the man determined to unravel the mystery.

Leni's best work is at that point where the problem starts to unravel when, on signal, a stage crew completely and simultaneously strikes an interior stage set during a performance. Motion is to find the backstage marauder who has been terrorizing the theatre. Basic tragedy is the death of an actor on stage as he reaches behind him to a mantlepiece for a candlestick during a tense piece of business in the play House is closed five years, with the mystery unsolved, until Love leaves the theatre to reopen it with the same play and

Suspicion jumps from character to character, object of this being Miss

La Plante, but Leni has failed in connecting these links to convince. Polish marks the stage manager, who wears a hideous mask to help along the general morale, after a chase through the files. His excuse is the owners wanting to frighten stockholders out of the company.

Picture has spots where it grips and misses, but no doubt of the being too much of it. Swain and Summerville have been cast to relieve the tension, but don't do anything with it, while John Boles has been permitted to overact in the love interest, which is never really to the fore. Love's performance stands out in the long cast, with Carrie Daumery right behind as a much frightened and elder member of the troupe.

Leni should learn that dialog must have pace. He probably won't make the same error again, but it's a glaring fault here. Story moves along to better advantage when merely accompanied by the score. Its production and camera work should count, with numerous trick lens effects mostly used at the opening and close. Love's voice reproduces the best.

A thrill picture running too long to attain its full effect, and not a good talker in the final analysis. On the other hand, it is a talker, has its thrill moments and an imposingly photographed production behind it, plus a big cast. Figures to do all right minus unusual grosses one way or the other. According to its painfully distinct, with a constant undertone of the scratch of the sound track throughout the dialog passages.

them of highly flavored type, with thrills in abundance and a world of action.

Comes then a story written for the stage and deemed to be played in a subdued key. The great kick of the stage play was the old trick of surface calm while the forces of death just out of sight and hearing. On the stage it was effective technique. On the screen it is only half way so, because the picture lacks the essential of visible action.

The screen version is probably a pretty free rendering of the original, but the faults of a quiet drama are inherent in the material and even the modern twists don't quite mend its flaws.

The Mary Astor role has little meat in it, but this actress has the quality that disregards parts. Here she is a white slave in a dance hall dive (that they call her hostess in a night club, doesn't conceal the old-fashioned locale), who goes straight, becomes the wife of her employer and is happy until her past threatens to undo her.

John Boles is a most formal hero, joining a rankless character gracefully. Thus the fat of the picture goes to Robert Elliott, just such a tight lipped and undemonstrative detective as the one in "Broadway." It is he who pulls the wires, without seeming to take much pains to do so, that solves all the problems of the heroine. Then he goes back to the bosom of his family of five, a humble citizen, as unromantic as a letter carrier in his hours of leisure. To tell the truth, the part plays itself and gets no special help from the actor, who has not the knack of suggesting the vigor and force that are masked behind his calm exterior.

Technical production is fine with admirable discretion in indicating atmosphere. Even the night club isn't overdone. It's meant to be a cheap joint and that's what it looks like. Whole picture in its settings has this feeling for restrained adequacy. The playing also is subdued. It couldn't be otherwise with this material, so it was inevitable that it would be a quiet, even if absorbing picture.

WHEN DUTY CALLS

(GERMAN-MADE)

Ufa production and release. Directed by Eric Waschneck. Story by C. J. Brown and H. Brault. Cast includes Rudolf Ritter, Olga Tschechova, Helga Thomas and Henry Stuart. At the 65th St. Cinema, N. Y., Jan. 4. Running time, 65 mins.

Here Director Waschneck and the writing combination of Brown and Brault (it took two people to be so dull) have finally brought to the attention of the American public a noteworthy example of cinematic endeavor when it touches bottom. This Ufa presentation concerns itself with the trials and tribulations of a pensioned fireman.

It seems that after 20 years in the service the old boy sprained a leg and was asked to accept office duty or take a pension. He took the pension, but retained embers of hatred against the younger fire officials, which later break into raging torrents of flame.

Time passes, especially slow in (Continued on page 45)

There Is No Substitute for

PAUL ASH



STAGE-BAND ENTERTAINMENT

Known as the

"PAUL ASH POLICY"

PARAMOUNT THEATRE BROOKLYN

Indefinitely

"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

FRANK JENKS

M. C. and Orchestra Leader

Now in 3rd WEEK

FANCHON and MARCO IDEAS EGYPTIAN, HOLLYWOOD, CAL.



FANCHON and MARCO Present

Bopeep Karlin

DANCING SONGSTRESS IN THEIR IDEAS

JACKSON and LEE

"STEPS AND LAUGHS"

Start Fanchon and Marco Granger Stage Season with SALLY O'NEILL

Another House Record Shattered at
LOEW'S WARFIELD
 SAN FRANCISCO
 And the Cause Was

RUBE WOLF

"CZAR OF RHYTHM"

Howard Estabrook

Scenarios of

"Forgotten Faces"

\$74,629 at Paramount Theatre—4000 seats
 Theatre's weekly average—\$72,000

"The Shopworn Angel"

1929 Paramount Release

"The Four Feathers"

1929 Paramount Roadshow

"She Goes to War"

1929 Inspiration-United Artists

"Dressed to Kill"

William Fox Production

\$227,500 in two weeks at Roxy Theatre—6250 seats.
 Theatre's weekly average—\$98,000

"FOUR FEATHERS" has just been screened at the studio and immediate decision was made that dialogue is unnecessary and could not improve this gigantic road show, which will be issued with full sound effects and synchronization only.

Romance of Underworld

Fox production and release. Directed by Irving Cummings. Story based on the stage play by Paul Armstrong. Running time, 69 years and on the boards. Adaptation by Conrad Wells; cameraman, Frank Hann. Titles by Garrett Gregg. At Roxy, New York, week Jan. 5. Running time, 69 minutes.

Dixie Calhoun.....Marceline Day
 John Neil.....Balpash Trevor
 Robert Haines.....Robert Ellis
 Stephen Ramsome.....Mary Mabery
 George Baxter.....Gordon Elliott
 Office Boy.....Coy Watson

Works out as mild screen material, worthy program output, but far from a picture that will inspire fan agitation or notable box office marks. The nature of the subject makes this inevitable. For several years now the public has been fed underworld stories, a number of

RECKLESS YOUTH

Columbia production and release. Directed by Christy Cabanne. Story by Cosmo Hamilton. Marceline Day featured. Running time, 66 minutes. New York Hippodrome week Dec. 2. At Roxy, New York, week Jan. 5. Running time, 66 minutes.

Program product of medium grade, but below the recent Columbia average. Savory story treatment of jazzy modern youth, gone without a trace, of humor and in stilted style. Co-ed campus sequences insipid, according to current screen tastes.

Hottest episode in early footage is flaming youth one-stepping heroine into alcove off ballroom, where she coyly permits herself to be kissed. Mild stuff to a public which looks for rowdy necking in its co-ed stories.

Co-ed is lured to supposed midnight party in college town hotel, and unexpectedly finds herself at bay in a three-room suite with the menace in the form of a campus sheik. Nothing happens. Sheik falls asleep and girl walks out.

Plot thickens here when girl unintentionally kills an intruder and on her trial for murder all the innocent indiscretions of her college days are brought up by a district attorney, who sought to break off a match between the girl and his son. The son steps into the trial as counsel for the heroine at the last minute. He wins her acquittal by pointing out to the judge that the father, the prosecutor, is hounding the girl because of opposition to having her in the family.

It is barely possible that a judge would permit such a situation to arise in the conduct of a capital case, but even if he would it makes a hard-to-take judicial situation.

Beautiful production. Marceline Day does splendidly as a particularly artificial heroine. Here is a leading woman with character, inner and feminine appeal, lost in a blah role. Ralph Forbes is too perfect in manners and grooming, and under Cabanne, inclined to posing. Otherwise, a nice quiet handling of a formula polite male lead. Coy Watson as a comedy office boy does nicely, but isn't played much for comedy.

Timid handling of story material deletes the kick and marks down the picture's possibilities at the box office.

A SINGING AND DANCING INGENUE XYLOPHONIST

HELEN McFARLAND

FEATURED IN PAUL OSCARD'S "CHEERIO"

This Week (Jan.5) PARAMOUNT, New York—Next Week (Jan. 12), PARAMOUNT, B'klyn

Direction—WM. MORRIS

Literati

Nan Britton Insulted

Nan Britton, of "President's Daughter" fame, has filed suit for \$100,000 in federal court at Toledo, O., charging libel against Charles J. Bever and Claybourne V. Hudson, booksellers, and C. A. Klunk, operator of the Marion Hotel, all of Marion, O. The late President Harding's self-styled sweetie charges defamation of character in the book, "The Answer to the President's Daughter," in which she claims she is called a "sex pervert" and "a common woman." Nan charges the three with promoting the sale of the "Answer."

Sewing Up Westchester

Francis T. Hunter, tennis player, and T. Harold Forbers, former actor, who have a number of

daily and weekly newspapers throughout the Westchester (N. Y.) section, may take over the rival group of newspapers in the same locality operated by J. N. Macy. Negotiations have temporarily held up the plan of Hunter and Forbers for a new daily in White Plains.

Macy, like young Vanderbilt, is the son of great wealth who expressed a desire for newspaper work. Getting a job as a cub on the Yonkers Statesman, he later bought the paper and subsequently acquired three others. He will remain with the combine if it goes through.

Times' "I" Stuff

Sunday dramatic section of the New York Times is letting its London mail stuff run in the first person without a by-line. Peculiar reading minus the identity of all the "I's."

Maybe it's Swaffer! Ssh!
Or Ervine crossing the World!
Tut, tut!

What Texas Wants

A small town resident in Texas with a paper writes Variety like this:

"Kindly give us the name of a good New York tabloid that prints all the jazzy sensational news. Guess you know what we want; something that deals out the New York dirt and crook news."

"I read Variety regularly and it's all right, but you don't have the big write ups of Broadway dirt and New York crook news. "And can you give the name of a Chicago paper of the kind mentioned. I ought to be able to get some good crook news from Chicago."

Harrison Smith's Move

Harrison Smith, editorial director for Harcourt, Brace & Company, has resigned to enter the book publishing field in partnership with Jonathan Cape, the English book publisher. The organization will have no connection with the British

book concern of Jonathan Cape, though it may bring out some of the Cape books in this country.

Macfadden's Space Buying

On the Bernarr Macfadden letterhead and signing himself as space buyer, the writer suggested to the editorial room of a New York daily that Macfadden's Castle Heights (Va.) military school be given a plug. The letter sounded imposing and besides it came from another daily publisher.

The city editor of the New York daily sat looking at the letter, puzzled. His own inclination was to cast it into the basket. But "publisher and space buyer" floated across his mental vision, probably also Mac in his bare feet hiking down from Nyack to ask why?

At last the city editor shook it off. It was an effort. Taking up the phone, he got the business manager. Conversation, ed first speaking:

"What's that Macfadden given us this year in business?"

"Macfadden? Macfadden? Physical guy?"

"Sure."

"This year."

"Yes, dumb; Macfadden."

"I'll have to look it up."

"For what?"

"Can't carry the big stuff in my nut?"

"Well?"

"Last year, \$25; this year, nix."

So, Mac, baby, in the basket it went.

Examiner Falls Down

Film and theatre folks didn't fall heavily for the L. A. Examiner special Christmas greetings section. It covered four and a half pages of the Christmas morning edition of the paper. Each advertiser was given two 25-em lines, first in 12 point caps, second in 8 point caps or nonpareil lower case, dependent on number of words used.

Only 31 ads out of profession, 14 producers, three directors, 13 artists and one studio costume designer.

Bugs With Wheeler's

Arthur Bugs Baer's stuff is to be syndicated, the humorist having signed with the John Wheeler service. Bugs' contract with Hearst expired Dec. 31. Various reports had him going to another metropolitan

paper, but Bugs will not be lost to the Hearst sheets.

It is a friendly separation from Hearst, whose Universal Service will team with Wheeler on the Baer material. It is understood the Wheeler deal puts Bugs in line for real coin.

C. B. Irvine Dies

Clark B. Irvine, 60, author and newspaper man, died at his home in Culver City, Cal., Dec. 30. He was the Santa Monica correspondent of the Associated Press and prior to coming to the Coast was on the staff of the Chicago Daily News.

Chi. Trib's Colation

Chicago Tribune, wet as a sponge, acted last week upon a suggestion from one of its readers and printed all news concerning numerous murders by dry agents and other fallacies on one page. On the right-hand column were coupons for the sheet's accident and life insurance policies.

Stage Stories Out

Stage Stories, the new Dell Publications' monthly, has just made its appearance, edited by Clifford Dowdley, former assistant and associate editor of Argosy and Munsey. As title implies, it will be all-stage fiction material with an occasional stage article.

Hoover's Big Day

Harold Phillips, former dramatic editor of Hearst's Evening Times in Washington, is dispensing the publicity for the official inaugural committee planning the festivities for Mr. Hoover's big day, March 4.

W. Adolphe Roberts has left Bernarr Macfadden, for whom he edited a number of the publisher's magazines, to align himself with Harper & Brothers. His first job in his new connection is to edit Brief Stories.

In the reduced form of Liberty, starting with last week's issue, the publishers announced many reasons for the change. It is now of the same size as Cosmopolitan. The Liberty announcement said the magazine is shorter but fatter and can now be folded and carried in the pocket, etc.

WEST COAST NOTES

F. N. has signed three writers for single lectures. F. McGraw Willis will adapt "Two Weeks Off." Stewart Adamson "Careers" and James N. Gruen, not yet assigned. Carroll Nye, Zazu Pitts and George Hackathorne, added to "The Squall" F.N.

William Orlamound added to "House of Horrors" F.N.

Jimmie Guilfoyle, added to "Spokenasy," Fox.

George Arthur Grey, writing "The Fourth Man," Pathe serial. Production starts in March.

Next by Halperin Brothers will be a South Seas film.

Mrs. George Fawcett, known professionally as Percy Haswell, opposite her husband in "Innocents of Paris," Par. Her first screen appearance in nearly 10 years.

M-G has renewed its option on Anita Page.

Title of "Missing Men" changed to "Strange Cargo," Pathe.

Title of Charles Rogers' next, "Young Sinners," Par.

You'll See the
"Five o'Clock Girl"
Starring

Marion Davies

SOON

It's Another

ALFRED E.
GREEN

Production

Released by

M-G-M

MARTIN BROONES

WRITING EXCLUSIVELY

FOR

METRO-GOLDWYN-MAYER

Pat Casey Sues Markie Heiman for \$100,000 for Promotion Service

Pat Casey slapped a \$100,000 summons on Markie Heiman, just before Heiman sailed Saturday for a trip abroad.

Casey alleges he has a better memory than Heiman appears to own, and that the 100 grand is a little matter of commish for promoting Heiman into a couple of million or so through the sale of his Keith-Albee stock.

Heiman is alleged to have had an understanding with Casey that when Heiman sold out, Casey would be declared in. The agreement, a verbal one, is stated to have been made by Heiman before witnesses. Through Casey's steering, Heiman for over \$2,000,000 out of his K-A operations, and Casey, failing to hear from Heiman in the proper way, had his attorney, William Travers Jerome, prepare the papers.

Casey, a sappy cuss in passing around favors gratis, and frequently panned in Variety in the past for getting only air at the finish, is said to hold another claim against S. Moss. Piloted by Casey into Keith's, Moss finally emerged with \$3,000,000, forgetting Casey. Another of those "you'll be taken care of Pat" things, Casey declined to say yesterday if he has any intention of starting another action and against Moss. Moss has not been active in show matters since drawing down the Albee dough.

Just a Chump

Pat Casey is nominally the president of the Vaudeville Association, a collection of vaudeville managers who pay dues now and then. Casey has been in that hideaway for about 15 years. No one could tear him away, not even the kidding raps in Variety a couple of years ago under the heading of "Come On Over, Pat."

Loafing as Y. M. P. A. pres. and a thorough showman, entirely wasted in the salary job, Pat has been consulted by about all of the showmen of the show business for one thing or another. He commenced to give it away and finally made a business of delivering free advice.

Why he sued Heiman without suing a hundred others, Casey won't say. Probably Heiman struck him as the lightest heavyweight of them all and to get the coin besides, then blowing without coughing, might have at least and at last hit Pat as an off side play.

The only other suit Casey ever started to recover money due him was against A. E. Erlanger. It was over a piece of an Erlanger show Pat held and wanted an accounting for. That action was settled out of court, with Casey at the time reported receiving \$60,000.

Casey's Butcher

If Casey has any money, the butcher has a lien on it. Pat has been feeding mobs in his home for years, another giveaway he made a habit out of. When Casey was an agent with Bill Morris, the other boys in the office had borrowed his entire salary before Saturday came around, and Pat had to stand off his landlord. He's still that sappy, excepting with Heiman and maybe Moss. Although of late Pat has been mixing with smart people, smarting himself up some. Maybe that's the why of the suit; Casey may now know what it means to be declared in and lie's going after the velvet due him.

Heiman will tour Europe and may make up his mind to take away what is the matter with vaudeville. He didn't appear able to discover it while with the Orpheum and Keith circuits.

Last week also occurred the resignation of Sylvia Hahlo from Keith's general offices. For several years Miss Hahlo was the secretary to the president, and president of the Orpheum Circuit. The last president was Heiman; previously Martin Beck. Miss Hahlo's knowledge of the Orpheum Circuit was complete and she was influential in her position.

After the Albee sale of stock in K-A, it was suggested to Miss Hahlo that she accept reduction in salary. She accepted the suggestion. With the Orpheum then having no president, Miss Hahlo became the supervisor of the girls employed on the Keith booking floors. It was a new position and job, making her popularity with the girls negative.

Heiman has paid marked attention to Miss Hahlo, socially, and there have been reports of a wedding in prospect.

Balroom Dancing Is Fast Fading Over Here

Powder and Tamara, firmly of the belief that ballroom dancing has been fading so steadily over here there is no longer a money spot for the class dancing team, have decided to return abroad.

Known as a creative couple on the dance floor, the exhibition team declined all vaude offers as not meeting their set salary. They sailed Jan. 5, going to London to the Kit Cat restaurant and to double into a vaude house. Later they will proceed to the Riviera, playing the spring on the Riviera.

Balroom dancers, degenerating into what is known as the adagio (acrobatic dancers with a pretense at the "classical"), have so overflooded the field they have grown almost as common as the flat footed steppers. Without originality and with the adagios full of athletic tricks, the ballroom stuff commenced to pull.

Balroom dancing and dancers have had a much longer life on the American stage and dance floor than was at first predicted for them. With the mob increasing, prices lowered until such actual and originalizing class dancers as Tamara and Powder found their money value on this side affected.

With the slide many a muscular boy who developed his chest will again make a good miner or truck driver, while the girl partners will have the choice of the chorus.

Over 50 Acts Ill With Flu This Week

Check-up of acts forced to cancel this week because of the flu places the number of dropouts with one or more members stricken at over 50.

Due to the large number of idle acts around New York, none of the offices reported trouble in digging up last-minute substitutes.

Among flu victims forced to cancel Keith circuits were Ray and Dot Dean, Kenmore, Brooklyn; Eva Tanguay, Elmira; Maker and Redford, Tulsa; Philroy and Duncan, Flushing; Evans and Mayer, Albee, Brooklyn, and Jack Benny, Kenmore, Brooklyn.

Loew's was more fortunate in having only three flu cancellations up to Monday. Ross Wyse, Jr., was unable to open at the State, New York, while Murray and Maddox postponed the first half at the Hillside, Jamaica, and Howard and Norwood, the Commodore, New York.

Indies were hardest hit.

Tom Gorman Returns

Tom Gorman returned to New York yesterday on the Ile de France. He had been in Europe for about three months, acting for picture interests in which Jos. P. Kennedy was concerned.

Gorman's trip is reported as very successful, throughout the European continent, over which he toured. Gorman resigned before leaving as eastern asst. divisional manager for Keith's, with the report at the time he intended to go to Hollywood.

CORBETT AND O'BRIEN

James J. Corbett and Nell O'Brien, minstrel, have joined for a vaude act to be booked out of the Pat Casey offices.

DeMille's Sketch as Short

Los Angeles, Jan. 8. William DeMille will direct, for M-G-M, "The Man Higher Up," his own vaude sketch in which Theodore Roberts played. It will be a talking short.

Hohart Bosworth and Robert Edison will be the only players.

Cantor-Delf Show Off

The new show that Harry Delf was to star in under Lew Cantor's direction has been called off until next season.

Jim and Betty Morgan Again

Jim and Betty Morgan have rejoined after a long stage separation to play Keith time.

Efficiency—Plus!

Los Angeles, Jan. 8. A production executive of a picture house circuit came to the m. c. of one of the houses under his jurisdiction and requested the latter to refrain from smoking cigars during his act. He explained that the board of directors of the organization figured that the cost of 30 cigars a week could be saved if the m. c. stopped. The latter stated that he had been smoking cigars in his act for 15 years and that the audience expected to see him with one in his mouth when on the stage.

So the production executive who is a stickler on keeping down production cost replied, "Can't you use a rubber one?"

SILVERS QUILTS BAKER; "PLANT" FELT SLIGHTED

After an association of many years, temperamental differences, unusual in male combinations, have split the partnership of Phil Baker and Silvers. The latter was Baker's stage box plant in theatres and ringside table "annoyers" when in nite clubs on floor entertainments.

Silvers' attitude is that he was slighted in the billing, climaxed by the financial episode at the Little Club, where Silvers allegedly was led to believe every day was taking a cut in salary, accounted for the break. Silvers held that he later saw contracts calling for Baker at \$2,000 a week in the Little Club. Actually Baker is receiving \$1,500 a week. Silvers got \$250 out of it.

Silvers is going to California, possibly into pictures. He has a yearn to write and has fashioned a flash act revue for Jack Curtis, the agent.

FOR NOVELTIES AND NAGS

But the Allan Fosters Not Agreed On the Nags—Allan Going Abroad

Allan K. Foster sails Jan. 11 on the "Metagama" from Nova Scotia to London to look over the British and Continental film field with a view to supplying terschierose presentation novelties. Foster is taking his family along for a month's vacation. He will, also, pick up some more horses, this time of the Irish breed.

Foster is quite a horse fancier and breeder at his rancho in Knowlton, Quebec. His periodic adventures to his equine live stock is a moot topic between the Fosters. Mrs. F. figuring there are enough nags around the house.

"Just a Minute" In

The Phil Morris-Harry Green show, "Just a Minute," which closed Saturday in Boston, is back in New York with the auditors giving its hectic career the coup de grace.

The Havels, Arthur and Morton, under contract to the Morris and Green office, will play a few weeks of vaude in and around New York pending some settlement of their legit status.

Meanwhile Phil Morris is fighting an attack of flu at his Kew Gardens, L. I. home.

NEW MUSICAL SEXTET

Teddy King, formerly of the Diplomats and an m. c.; Les Stevens, former band leader and picture house m. c., and Gus Good, formerly with Lasker's, are the nucleus of a new versatile sextet. It will be labeled King-Stevens Entertainers.

Bonomo Back to Orpheum

San Francisco, Jan. 8. After 18 months in the Hollywood picture colony, Joe Bonomo is filling an emergency engagement 'til this week at the Orpheum (vaude). He may continue on the circuit.

Frank Mott Returns

Frank Mott, ordered to Arizona for his health two years ago, back in New York contemplating a vaude comeback. For the return he will team up with Frank Finnerty.

Henry Hull in "Weakling"

Henry Hull, legit, will enter vaude in a sketch, "The Weakling."

B'way Shows Want Comely Girls Who Can Sing Blues Without Faking

Al Herman Slips in On Emergency Call

Al Herman got an emergency call and \$1,000 from Keith's for this week at Toledo and Grand Rapids. He is subbing for Van and Schenck. Van and Schenck had to call off the current week through Gus Van being advised in Cincinnati last week to visit his dentist, pronto. The boys may make their next week's engagement, at the Davis, Pittsburgh.

Herman had been holding out for his salary on the Keith time. The last time he played the circuit as a single, Herman received \$650. Since then he has appeared in the picture houses at \$1,000, with \$1,200 his top in the film palaces.

Lately he was on the Keith time in a unit compiled by Charles Morrison, the agent. Morrison asked \$3,500 to operate and Keith's turned it down, the unit breaking up. Morrison is said to have booked Herman in his single turn at the new price.

GOLDER'S SAD NEWS

Learns of Brother's Death When Reading Newspaper

Lew Golder had a sorry breakfast yesterday (Tuesday) morning. While eating and talking with others at the table he chanced to pick up a morning paper. In it was an account of the death of Golder's brother, Dr. Frank A. Golder, 61, director of the Hoover War Library at Stanford University, Palo Alto, Cal.

Golder was prostrated after reading the account. It was the first he had learned of the death of his brother, ill for some time.

President-elect Hoover visited Dr. Golder at the hospital in Palo Alto before starting on his recent South American trip. Dr. Golder had been a university professor since 1908.

Publix After Names on Coast for Stage and M. C.

San Francisco, Jan. 8. Charles Buddy Rogers will be the m. c. and stage attraction for the Granada (Publix) here commencing Jan. 18, when the house changes its opening day from Saturday to Friday. Rogers is the film actor.

It looks as if Publix has settled upon procuring names for its coast houses. Anita Stewart, former Vitagraph star, will follow Rogers at the Granada, with George Dewey Washington, colored, to go in there for an indefinite run.

Henry Busse will leave the Granada as Rogers goes in, with Busse moving to another Publix house. Metropolitan, Los Angeles. After two weeks south, Busse will move to Seattle for Publix.

Rubinoff on Par Stage

Dave Rubinoff, violin soloist and conductor of the Paramount, New York, pit orchestra for the past seven weeks, will be elevated to the stage as m. c. and director, supplanting Bennie Kreuger, who will return to Chicago.

Rubinoff landed in the Paramount pit after 35 weeks on the road in a Publix unit. His m. c. contract with Publix will run for a year at a salary of \$750 in New York and \$1,000 on the road, with Publix permitted to send him on the road at will.

Mae Murray at \$5,000

Mae Murray opens a Keith road Jan. 13 at Proctor's 36th St. with the 58th and Hippodrome to follow. The film star's vaude salary, according to report, is \$5,000. Booked through Charles Morrison.

SAMMY COHN FOR PUBLIX

Los Angeles, Jan. 8. Sammy Cohn, who recently finished a two-year contract with Fox, opens as a permanent feature at the Oriental, Chicago, for Publix. Cohn goes in Jan. 12.

Broadway agents want girl blues singers more so than any other sort of talent. Hoofers, prima donnas, contortionists, snake dancers, ad lib artists, specialties and freaks of all description are 30c a ton. An ounce of hot blue melody is getting as rare as radium.

Producers continue calling always with the same message: Give me everything I need but a pretty girl with a hot blue voice. Pay anything but get me somebody to stop my show."

Looking for a girl with the price-less combo is the discouraging task every booker in town is bent upon. Even the older dames with a scant suggestion of warm vocal cords are getting attention.

There isn't a band in New York without two to a dozen males with scorching lungs, but the hottest commodity at present is the gal with the broken tempo.

Scores of ensemble dolls are practicing with weak-sister voices at the behest of their managers, who hope to develop the adenoids to the golden pitch. Those who answer the description are under engagement.

One night club on Broadway has tried no less than fifty counterfeit blues applicants. The Street is gorged with imitators of blues stars but when it comes to putting over an original minor-noted score the plagiarists are throat-paralyzed.

Top money is offered female diaphragms with the punch necessary to make the grade. Arrangers are going at top speed handing out clever interpretations of current numbers with little success in grafting quality to the voices seeking the "it."

Warners' B'klyn Studios Starting on Shorts

The Brooklyn studios of Vitaphone is doing some intensive talking short production with a view to bettering the standard of things. During the past week, Eddie Langbert, Violinsky, McKay and Ardine, Jack Goldie and others have been "taken." Trouble of Vita's past standards is blamed on poor material available on the west coast, most of it coming off the Orpheum. The circuit, for a time, also objected strenuously to acts making talking shorts.

Al Lloyd, formerly of Caverly and Lloyd, is booking material for Warner's coming from the coast with Bryan Foy, Murray Roth, et al. Foy is returning to the coast with Roth in charge in the eastern studio.

Pitchers' Two-Act

Jess Petty and Al Mammaux, both pitchers, are the latest ball playing-acting combination for vaude, opening for Keith's this week at the Prospect, Brooklyn.

Booked was Brooklyn's star south-paw until traded to Pittsburgh last fall. Mammaux, in vaude before, has been out of the major leagues for several seasons, now with the New-Ark Bears of the International League.

ANITA STEWART ON STAGE

Los Angeles, Jan. 8. Anita Stewart, veteran screen ingenue, semi-active during the last several years, has been booked by Publix for one week at the Granada, San Francisco opening this Saturday.

Booking made through William Morris agency and in the nature of a try out for the former star.

BYAL AND EARLY REUNITE

Chicago, Jan. 8. Carl Byal and Jubal Early, both singles, have reunited as a team, after separation of four years.

Keith's Wants Duncans

Negotiations are on between Keith's and the Duncan Sisters, with no dates set as yet. Salary dispute reported holding up the booking. Keith's is dickering direct through Earl Saunders.

Miss Joy's Coast Start

Leatrice Joy, entering vaude in a sketch, opens for Keith's Jan. 20 at the Orpheum, San Francisco, with an eastern route to follow.

KEITH RULES FOR AGENTS

**5% COMMISSION ONLY
PAID BY ANY ACT**

R-K-O President Brown Deals Fairly with Agents' Committee, but Adamant on "No Gratuities"—Agents' Association Draws Up Internal Working Regulations for Themselves Subject to Approval

ACTS REPRESENTED

Agents and Acts

No Keith agent is permitted under any circumstances or for any reason to receive or accept in any way or manner over five per cent. commission from an act booked by the agent.

This five per cent. commission is deducted from the act's salary at the playing theatre, and received by the agent through the Vaudeville Collection Agency, at a nominal charge to the agent for service.

A violation of this rule will involve the agent and act with the Keith office, with the penalty for the agent expulsion.

An act playing for Keith's may change agents by notifying his present agent, if for good cause. Provided his present agent doesn't agree with the act on cause and declines to give the act a release, the agent must immediately report the matter with his reasons to the agents' association's board of arbitration, and the act not receiving the release may make a complaint to the same board.

An act leaving the Keith Circuit to appear elsewhere may, upon returning to Keith's, select any agent to represent it, regardless of who his previous Keith agent may have been, or the length of time away from Keith's.

Keith agents found Hiram S. Brown, the Radio-Keith-Orpheum president, to be fair but firm when in a three-hour conference with him Monday afternoon in the Keith offices. An unalterable stand Brown stood upon is that no Keith agent shall charge or receive from an act over five per cent. commission. Various reasons advanced by some of the agents present to have Brown ease up on the point were futile; Brown was adamant on that angle. Besides the president were present of the Keith staff John Ford and Ted Lauder. The committee selected by the agents to vote held Charles Morrison, George Godfrey, Manny Manwaring, Charles Bierbauer and Charles B. Maddock. Maddock appeared merely as a representative of the Keith producers and so announced himself.

In addition a Variety reporter was present. His explanation was that since the vaudeville agent has no organization and is intensely interested in the matter of commission, among other things, that the reporter had requested of Mr. Brown permission to attend the conference as the official representative of the act. Mr. Brown asked the committee if any objected to the reporter's presence. None did.

The meeting started at 2 and ended at 5. Mr. Godfrey spoke for the agents and Mr. Brown did the main talking for Keith's, although the conversation often became general.

Eleven Clauses

The committee in meeting with the members of the Keith's agents' association had drafted 11 clauses, all affecting the internal business

of the agents in their relations with Keith's and the acts themselves. These were read, piecemeal, analyzed and in several clauses Brown suggested amendments. With the clauses to be revised and submitted to the president, with his approval they will become his rules and regulations for the conduct of Keith agents.

One of the clauses provided for a Keith agent when "discovering" or "making" an act, to be permitted to charge the act 10 per cent. commission, additionally to that to receive. Keith's charges, making the gross 15 per cent. A principal reason advanced for this was that the agent devotes more than the usual time to the development of the new turn, and also might invest money in wardrobe or scenery.

That was what Brown went alone well in the matter of other clauses. Brown had shown a more thorough knowledge of the Keith office conditions than he had been credited with knowing so shortly after his installation as president of R-K-O Jan. 1. He also had agreed to revisions of the act's contract, displaying an unusual fairness for Keith agents to receive, and at the same time apparently giving thought to the interests of the actors. But on the 5 per cent. only commission Brown could not be budged.

No Loop Holes

Brown informed the committee that Keith's had decided to abolish the surcharge by the Collection Agency from the agents; that it had done so because he had understood that the actors were against it as an extra expense to them through giving the agents an amount to equal that deducted by the Collection Agency, and that he did not intend that the action taken be the best interests of all, as he thought, should be mitigated by loop holes.

However, Mr. Brown added, if an agent should come to Keith's and display an expense account for a new act that would be approved by the act, Keith's would permit a weekly deduction with the act's consent of a sufficient amount from the act's salary to reimburse the agent for his outlay, meanwhile the agent to continue on the 5 per cent. commission basis only.

No Out

Brown gave the agents no out on the 5 per cent. thing, making it positive, as previously reported in Variety, that any Keith agent securing more than 5 per cent. from an actor for commission would be summarily expelled from the Keith floor. Brown also intimated that an act found presenting an agent with a bonus or present of any kind for any purpose whatsoever would have to do some talk explaining to the Keith executives.

From street accounts the Keith agents have been divided the past two weeks over the matter of the straight 5 per cent. commission. Hungry to have the Collection Agency take removed for years, when it occurred through Brown's announced action, some of the Keith agents thought it was an opening to do as they pleased; they would take the 5 and also the side money.

There are around 100 Keith agents in New York, including the assistants and second assistants. Some of these underlings are in agencies heretofore favored by the Keith office, they having received the full 5 or 4 or 3 per cent. from the Collection Agency. Those fellows figured their income would not be materially increased by the Collection Agency paying the full 5, and that only those agents priorly getting 2½ would greatly benefit.

Ducking Agents

This situation among the agents had reached the point where some had refused to sign a petition directed toward Keith's in gratefulness in which they pledged themselves not to charge over the proper five. Through the refusal to give their signatures, the agents agreeable to five and no more could not forward the petition without exposing those who would not sign it.

Keith agents had met two or three times before Monday. The clauses agreed upon had been arrived at after some prolonged wrangles by them. One clause provided for a board of arbitration within the agents' association, with this board to decide all controversies. It was stated by the agents' committee that

the records of the board of arbitration would be open to the Keith office executives and to the trade papers.

A clause making it obligatory for an act before changing agents to secure a clearance from his previous agent was voted down by Brown as unfair to the act. He said that was more properly a matter for the arbitration board, if an agent refused to give a clearance. It was decided that an act with cause desiring to change Keith agents and refused by his current agent might appeal to the board of arbitration. A proviso in connection is that the agent refusing the act's request to change must immediately file a notice with the board of his refusal and the reason for it, while the act refused may also appear to the board, asking for a decision.

Protecting Acts

Mr. Brown was advised that acts seldom wish to enter a complaint in connection with their bookings. He seemed to sense that that might be so. When another clause stated that an act leaving Keith's to play elsewhere must be away a year before being able to select another agent upon returning or else go back to the agent booking it when leaving, Brown decided that there should be no time limit; that when an act left Keith's and later returned it would be free to choose any agent.

Some talk cropped up of outside or independent agents who might do business with Keith's, directly or through a Keith agent, if the inde agent had an act under contract. This brought up the matter of placing acts under contract. Again Brown made a fair concession. He stated that if an agent wanted to tie up a sufficient amount of the risk of furnishing the time contracted for, if the agent would submit the act to Keith's and it was acceptable, Keith's would assume the risk of the contract.

Some while was devoted to expressions of the differentiation of an agent and producer, also if it were proper for a producer to book other acts than his own. Brown made it plain he wanted to give everyone a break, agents, producers and acts. He seemed receptive, and on his own side suggested to the agents that they set out their agents' views on all pertinent questions not settled at the meeting in writing.

Inside Stuff

Brown rather startled the agents by stating he holds a sheaf of letters from certain agents asking and demanding money from their acts. "One agent," said the president, "has written an act constantly demanding money. In one of the letters the agent says:

"I can't get you any more work until you pay me what you owe me."

Brown added he wanted to recognize the importance of the agents to Keith's, but he left the impression that the attempts to confuse him made by some of the agents before the Monday meeting and the subsequent effort to take advantage of his affability had not entirely pleased him.

To a remark made by one of the agents, he stated:

"Wait until I know the agents better. Just now I like some of your looks and think some of you do business, but there are others." He referred to the body of agents. It could have been suspected from the remark that the R-K-O president has got the finger on most of the bad boys among the agents.

Ford, when speaking, upheld his previous theories, it being well known since Ford became the Keith general manager that he has stood against all wrong practices. Lauder had little to say.

It must have or should have been a pleasant afternoon for the agents. Their reception was cordial, while they were treated and listened to as business men of the Keith organization.

Harry Pincus Agenting

Harry Pincus, Leow booker, will return to the agency field Jan. 15 with a Leow franchise. Pincus has been associated with Leow's vaudeville since 1910. He was a franchised agent before turning booker three years ago.

HURT AT COUNTRY CLUB

Helen O'Shea and Dancers in Auto Accident

Helen O'Shea and Dinitri and Dulcie, appearing in a show at the Hollywood Country Club in Birmingham, Ala., were injured in an automobile accident last week when the car they were in, owned by Clyde Nelson, of the country club, was hit by another automobile.

Miss O'Shea received cuts on the head and Miss Dulcie suffered injuries which sent her to the hospital in Birmingham and kept her there several days.

Miss O'Shea, Dinitri and Dulcie, June Harrison and Miss Hattie had been sent to the Hollywood Country Club by Lou Irwin to appear for New Year's eve.

Dave Steinhardt, Atty., Wanted by the Police

David Steinhardt, the lawyer, is sought by the New York police at the request of the U. S. Attorney in New York on the charge of converting moneys in his possession as a receiver in several bankruptcy proceedings. Amounts named as missing are variously put from \$50,000, up. Steinhardt was appointed receiver in about 15 proceedings.

With offices at 1531 Broadway and living at 109 West 57th street with his wife and children, Steinhardt has been a Times Square lawyer for several years. He has been known as a theatrical lawyer, and attorney for the N. Y. A., though no funds of that society are reported involved. Other than the N. Y. A., Steinhardt's theatrical clientele was limited.

Last November Steinhardt ran for Congress in the 13th New York district on the Republican ticket against Sol Bloom. He was overwhelmingly defeated.

U. S. Attorney Tuttle labeled Steinhardt as a fugitive from justice when the police could not locate him Monday. Tuttle will ask for a federal indictment against him.

Soph Admits Marriage And Pan Alterations

Chicago, Jan. 8.

Stopping off here last week to have a few alterations made on her pan before blowing to Los Angeles for talkers, Sophie Tucker, last of the red hot musical comedians, reports that she had married A. Lackey, New York dress merchant, Dec. 14 in Newport, Ky.

Soph described the operation, performed by Dr. Henry J. Schireson, as "just a little fat and loose skin off the face." The new hubby, she says, is 38 and lives at the Park Central hotel in New York.

That galvanizing of fat and loose skin is strictly business, the bride claims. She has to look younger for pictures.

Lackey had not been married previously. Sophie has a 1905 ceremony and 1913 divorce from Louis Turk, and a 1917-20 period with Frank Westphal on the books. Her son, Bert, is 22.

Leopold Walks on Lewis

Bert Lewis finished out the week at Lewis' Madison, N. Y., as a single when his partner, J. Walter Leopold, left him flat for the midnight show on New Year's Eve. Leopold, formerly partnered with the late Emma Carus and the comedienne's widow reunited with Lewis after being separated for 12 years.

Johnny Hyde, of the William Morris agency had the Lewis-Leopold combination booked.

Webb-Hay and Pianists

Clifton Webb and Mary Hay, in a new act, open at the Palace, New York, for the week of Jan. 13-20. Phil Ohman and Victor Arden, piano team, will accompany the dancers.

Ma-in-Law Socked, but Topeka Cops Lenient

Topeka, Jan. 8.
A mother-in-law cannot get her son-in-law arrested for assault unless her face shows the result of a slough in the jaw, Topeka cops ruled. In consequence, Dainty June, star of the Dainty June dance revue, has a perfectly good husband but no job, and the act didn't keep its Kansas City date this week.

Seems Ellen June Hovick, 17, has had a romance with her dancing partner, Weldon Hyde, for several weeks, and the pair had married all unknown to mother, Ruth Hovick, at North Platte, Neb., Nov. 30, two members of the company acting as witnesses. Saturday night after the last performance at the Jayhawk here, son-in-law thumping it was time to tell mother-in-law. Immediately she besought the cops to arrest him. When he showed a marriage certificate, the cops demurred.

They left the police station still arguing. An hour later a call came to cop station by sis-in-law stating, "Now you've got something to arrest him for. He just socked mother-in-law in the jaw."

Son-in-law and his bride had left when the officers arrived. They looked ma-in-law over and didn't try to stop the escaping pair, as they could not be sure that any sock had been landed.

With what was left of her company and minus Dainty June, Mrs. Hovick chartered a motor car for El Paso, cancelling Kansas City and other engagements.

The whereabouts of the newlyweds is still unknown.

CHARLES COHEN NABBED

Former S&D Man Pinched by Wife For Non-Support

Rochester, N. Y., Jan. 8.

Known as Dapper Charles Cohen, Mrs. Esther Cohen, his wife, through a detective agency, located him here and had Cohen pinched on a non-support charge.

Mrs. Cohen says her Charlie besides leaving her flat spent the \$14,000 that had been left by her first husband, Joseph J. Fisher of New York, a clothing dealer.

Her second hubby, Charlie, is also in the clothing business here, as a salesman. Before that he was a song and dance man in vaudeville, also leaving vaude flat.

Gladys Kent's Annoyer

New Britain, Conn., Jan. 8.

Police of this city are looking for an Al Parta on annoyance charges placed against him by Gladys Kent, Miss Kent, at the Palace last week, admitted that Parta was a time-suiting hunk and she said while doing her act he kept annoying her from a box seat.

Later he called the hotel where she was stopping. Thinking he would come to the hotel and attempt to see her Miss Kent called on the police to arrest the man. But he failed to put in an appearance.

Moran and Mack's Feb. Start

Los Angeles, Jan. 8.

Morin and Mack, signed by Paramount to make a feature length talking comedies, are due in Hollywood early in February.

1500 BROADWAY, NEW YORK

XXX

William Morris

CALL BOARD

**Now Booking Artists
For European Season**

CHICAGO: 1111 BUTLER BLDG.

New Warners Booking Office Sets Open Door Policy for Agents

All but one of the 20-odd Stanley and Stanley-Fabian vaudeville theatres booking through Keith's (fifth floor) are due to withdraw at the end of this week at the opening of Warner-Stanley's own booking office under the Warner-Stanley merger.

The house probably remaining with Keith's will be the Regent, Paterson, N. J., jointly owned by both Keith's and Stanley. A second

partnership house, Earle, Philadelphia, goes over to Warners on a split fee basis with Keith's.

Brief negotiations between Keith's and Eddie Darling involving Darling's return to the former's booking floor threatened to break up Warner's strong vaude booking tri-umvirate and lasted until late yesterday (Tuesday), but were finally declared off by Darling. The return of Darling to the post he resigned from last summer was suggested by Ted Lauder, Keith's booking head, with Lauder also making the offer to Darling upon sanction from higher up.

Warner's originally planned booking staff of Lew Golder, general booking manager; Eddie Darling, booking talking picture talent; and Harold Kemp, booking the vaude, will be intact when the new office opens. Golder and Kemp have signed their contracts, from reports, while Darling's has been held up pending the Keith deal going over, but in all probability will be signed before the end of this week.

Skouras Supervising

On Kemp's vaude book will be the 18 houses in northern New Jersey and vicinity he now books through Keith's as direct booker for Stanley; 10 in the neighborhood of Philadelphia, including the Earle; Davis, Pittsburgh, now booked by Wayne Christie (Keith's); three indie houses booked direct by Acme (Stanley) and the Stanley company's 10-week circuit of picture houses in the east.

All, including supervision of Darling's film bookings, will come under the direction of Spiros Skouras, Warners' theatre head.

For the time being the Warner-Stanley agency will make its quarters in Acme Booking office, Bond building, and later on may transfer to the Warner building on West 44th street.

Policy of the Warner-Stanley agency calls for no restrictions regarding agents, with all bona fide agents eligible to place acts and the office also booking direct where necessary.

Salaries Distinct

A notice posted in the Keith office advises that salaries set on the sixth floor have no weight on the fifth (pop priced) floor, and vice versa. The order is expected to eliminate recent disputes over salaries when acts are routed from sixth to fifth floor-booked houses.

The customary individual salary meetings by both floors still prevail, with bookers from either floor permitted to go up or down for the purpose of sitting in.

LOEW AGENTS' IDEA

May Follow Keith Agents in Organizing Themselves

Though lacking a motive, there is considerable talk of Loew vaude agents organizing for their own mutual protection in a manner resembling that adopted recently by Keith's agents.

The still existing but seldom active Loew Agents' Association is benevolent. At the last election about two years ago the Loew agents named Sammy Baerwitz president. Since that time the organization has conferred on few occasions for benevolent purposes and to regulate distribution of charitable funds.

In the matter of collecting commissions Loew agents are not protected by the circuit or through a central collection bureau as are the Keith agents, but there is considerably less internal strife among Loew agents than in the Keith office, now as always in the past.

Pushes Out Vaude

Vaude is out at the Star, Pawtucket, R. I., with dramatic stock by Merrill Madden displacing.

Madden's support includes Lillian Merchal, William Townsend, Ann Athy, Theresa Colburn and Richard House.

Burton & Hastings Split

Burton & Hastings have dissolved their vaude agency partnership. H. B. Burton has aligned himself with Harry Shea, while Ben Hastings has returned to vaudeville.

CHICAGO AGENTS CAN BOOK IN NEW YORK

Chicago, Jan. 8. Local Keith agents booking through the Association are said to have been advised by Ben Piazza, following his return Sunday from New York, that they are privileged to book their acts only in the New York Keith offices, when in that city on a brief visit.

Eastern Keith agents while in Chicago usually ply their trade on the Association floor. As a reciprocal move, Piazza, from accounts, secured a similar concession for the Chicago agents, not abusing it, when in the metropolises.

Rogers' Co. Stops at Palace in New Orleans

New Orleans, Jan. 8. Palace Theatre here closes Jan. 18 and after 12 disastrous weeks with the Harry Rogers Musical Comedy Company. Rogers had leased the house from Radio-Keith-Orpheum for the run. When the losses mounted above \$18,000 he gave two weeks' notice.

The Palace was at one time the most profitable vaudeville theatre in the South, but the major picture houses spelled its doom. There is a report around Radio-Keith-Orpheum is seeking to sell the Palace, with the asking price said to be \$250,000.

Bookers Must See Acts

Keith bookers in New York must see the new acts, says Hiram S. Brown, president of Keith's.

Mr. Brown made the statement while conferring with a committee of agents Monday. He probably made a mental note, not having a pad handy.

Preparing Two Turns

Keith's production department has two acts in preparation, one a band turn headed by Henry Bergman.

Other is a three-act including Tad Tieman, Pinky Dees and a girl to be engaged.

Mt. Vernon Sticks to Vaude

Proctor's, Mt. Vernon, N. Y., scheduled to scrap vaude for sound, will stick to present vaude film policy.

Fred Curtis' Case Hearing

Fred Curtis, New York vaude agent, in jail at Goshen, N. Y., where he was sentenced on a charge of forgery, is having his case reopened Jan. 14.

Attorney Egan of Goshen has been engaged to represent Curtis in his new trial.

Orpheum Circuit Now

BILLY HIBBITT and MARIE HARTMAN

Are Booked Solidly by

Dec. 24—Orpheum, Winnipeg, Can.
Dec. 31—Grand, Calgary, Can.
Jan. 7—New Orph., Vancouver, B. C.
Jan. 13—New Orph., Seattle, Wash.
Jan. 20—Orpheum, San Francisco, Cal.
Feb. 3—New Orph., Los Angeles, Cal.
Feb. 10—Orpheum, Oakland, Cal.
Feb. 23—Goldensate, San Fran., Cal.
Mar. 3—Hillstreet, Los Angeles, Cal.
Mar. 17—Hann. O., Minneapolis, Minn.
Mar. 24—Pal. Orph., St. Paul, Minn.
Mar. 27—New Orph., Sioux City, Ia.
Mar. 31—Orpheum, Des Moines, Ia.
Apr. 3—Capitol, Davenport, Ia.
Apr. 7—Pal. Orph., Milwaukee, Wis.
Apr. 14—Palace, Rockford, Ill.
Apr. 17—Hann. O., Madison, Wis.
Apr. 21—State Lake, Chicago, Ill.
Apr. 28—Palace, South Bend, Ind.
May 1—Orpheum, Champaign, Ill.
May 5—New Grand, Evansville, Ind.
May 8—New Orph., Springfield, Ill.

These are our bookings until May. For further bookings, see next week's advertisement.

The Reason

MARIE HARTMAN

A Real Comedienne

with

BILLY HIBBITT

A Perfect Foil

Rep.: JULES DELMAR
CHARLES BIERBAUER

ANOTHER RETURN ENGAGEMENT

ADDISON

for

FLORENZ

FOWLER AND TAMARA

This Time at the PICCADILLY HOTEL, LONDON

(For one month, starting Jan. 14)

Also DOUBLING at the ALHAMBRA and COLISEUM

ENGLAND'S FINEST VARIETY THEATRES

To Be Followed by RETURN ENGAGEMENTS ON THE RIVIERA

Bookings Arranged by HARRY FOSTER AGENCY, London



Goldberg
Paris 10

JOHN

THE FAMOUS DANCING TEAM OF

LA PETITE

GIURAN AND MARGUERITE

IN A SENSATIONAL REVUE

With SENOR VLACY

And FIVE PREMIERE BALLERINOS

JOHN BURNS, Musical Director

THIS WEEK (JAN. 6) KEITH'S PALACE, NEW YORK

Direction KELLER & GODFREY

Thanks to MR. BILL McCAFFERY

Theatres Proposed

Baltimore—Owners, Dunham Amusement Co. Architect, J. F. Dusman, 213 N. Calvert street. Policy, pictures.

Chicago—(Also stores and billiard hall.) Owner, E. E. Denesah, 3327 Fullerian avenue. Architect, R. G. Wolff, 419 N. Michigan avenue, Chicago. Policy not given.

Chicago—(Also stores and offices.) Owner, David Nidetz, 2723 Wilson avenue. Architect not selected. Policy not given.

East Chicago, Ind.—(Also hotel, stores and offices.) \$600,000. Owners, Sendak Bros., local. Architects, Newhouse & Barnham, Chicago. Policy not given.

Emporia, Kans.—\$225,000. Owner, J. A. McClure, local. Architects, Bolter Bros., Kansas City, Mo. Policy not given.

Gloucester, N. J.—\$200,000. Owners, Gloucester City Amusement Co., Camden, N. J. Architect, Wm. H. Lee, Philadelphia. Policy, pictures.

Green Bay, Wis.—(Also stores.) Owners, Appleton Realty Co., care architect, United Studios, 14 W. Lake street, Chicago.

Laurelton, N. Y.—(Also offices and stores.) \$150,000. Owners, Goldberg & Son Construction Co., 220 Avenue J, Brooklyn, N. Y. Architect, A. E. Allen, Jamaica, N. Y. Policy not given.

Marshalltown, Iowa—Owner, Dr. R. S. Rossmann, local. Architect withheld. Policy, pictures.

Montpelier, O.—\$30,000. Owners, A. E. Kaufman & Son, local. Architect not selected. Policy, pictures.

New York—(Mansion) (also office building.) \$2,000,000. Owners, Fox Film Corp. Architect, Walter W. Ahlesinger. Policy not given.

Pratt, Kans.—(Also stores.) \$75,000. Owner, C. Barron, local. Architect, S. S. Boight, Wichita, Kans. Policy not given.

Rochester, N. Y.—\$175,000. Owner, R. S. Converse, local. Architects, Phillips & Scranton, same. Policy not given.

Southampton, N. Y.—\$175,000. Owner, corporation forming. Architects, Schlinger & Ehrenreich, New York City. Policy not given.

Southampton, N. Y.—(Also stores) (alterations.) \$50,000. Owner, Sidney Allen, local. Architect, P. D. Ruhl, New York City. Policy not given.

Baltimore, Md.—\$200,000. Owner, Lyndhurst Corp., care F. H. Durkee, 1349 N. Gay st. Archt'l plans, private. Policy, pictures.

Connersville, Ind.—\$70,000. Owner, Auditorium Co., Axel Pierson & Geo. Ansted, Connersville. Archt., C. E. Werking & Son, 307 American Trust bldg., Richmond, Ind. Policy not given.

St. Healthy, O.—\$100,000. Syndicate forming, care C. Wittekind, Melvin Circle. Archt. not selected. Policy not given.

New York—(Also stores) \$1,250,000. Owner, Highbridge Realty Co., 1540 Broadway. Archt., T. E. Lamb, 644 8th av. Policy not given.

Philadelphia—Owner, J. A. Nolan, 64 E. Church Lane. Archt. withheld. Policy, Realty Co., 155 5th av., Pittsburgh. Archt., Mortimore Freehoff, 415 Lexington av., N. Y. C. Policy not given.

West Allis, Wis.—(Also stores and offices) \$200,000. Owner, Point Realty Co., B. Novak in chrg., 601 National av., West Allis. Archt., U. F. Peacock, 446 Milwaukee ave., Milwaukee. Policy not given.

Wichita, Kans.—\$40,000. Owner, Stockman & Hartman Co., 3700 E. Douglas, Wichita. Archt., Bolter Bros., 114 W. 10th, Kansas City, Mo. Policy not given.

Ventnor, N. J.—\$200,000. Owner, care Wm. Freihofer, 20th and Indiana avs., Philadelphia. Archt., Magaziner, Eberhard & Harris, 603 Chestnut st., Philadelphia. Policy not given.

Mack's Net Loss

In addition to a loss of \$160 for expenses, Bill Mack, the Loew agent who, with his wife (Regal and Mack), played a gag first half date at the American for Marvin Schenck, was out \$24 on collect wires received during the three days.

They were all from the mob, some offering him further time and others just reading, "How does it feel to receive a collect wire from your agent? Love and kisses."

The only prepaid wire Mack received was from Lew Golder, but Lew claims his stenog sent it that way through force of habit.

In all, minus the \$40 salary for the three days, it cost Mack \$184 to ride the American elevator between flops upstairs and down.

Keith's Hip Will Be Sold—Big Offer Now

Life of the old New York Hippodrome may be cut short if the intentions of Keith's to sell the property are carried out.

Keith's purchased the property for about \$4,000,000. It was built in 1910 at a cost of \$2,000,000. In selling there is a chance for Keith's to reap a greater profit than is possible through operating.

Keith's purchase was another partnership, in conjunction with Harry Black, of the U. S. Realty Company, who thought enough of the theatre and site to buy it from his own company.

Plans for wiring the Hip are being held up, with a possibility it will be the only New York Keith theatre not wired, pending the probable sale. An offer of \$5,000,000 has been reported offered for the property.

A. & H. OFF UNION SQ.

San Francisco, Jan. 8.
Ackerman & Harris will vacate the Union Square theatre downtown. Hereafter the firm will devote attention to the El Capitan and their neighborhood houses.

Piazza Adopts 10-Point System for Chi Bookings

Chicago, Jan. 8.
Ben Piazza, of the R-K-O western offices, has announced that all houses booked out of Chicago will adopt the 10-point system, this month.

This system calls for Wednesday and Sunday openings. Idea is based on a percentage division of a theatre's average weekly gross, with 3/10 figured to be taken in Sunday, 2/10 Saturday, and 1/10 each for the other five days.

Sunday-Wednesday openings provide an equal division of points on a week.

"EVA" REJECTED

Condensed version of "Eva the Fifth," by Kenyon Nicholson and John Golden, which had a Broadway run under Golden's production, has been rejected as a vaude act by Keith's after a showing.

Golden also handled the rewriting and production for vaude. The players were Buford Armitage, Nina Mack and Lois Shore.

Voegtlin Back at Hip

Walter Voegtlin, producer of the New York Hippodrome's stage spectacles for many years, has been engaged by Harry MacDonald, manager, to stage a prolog for "Wings" (Par), booked as the Hip's feature film week of Jan. 13.

Voegtlin started at the Hip when it opened 25 years ago. In following years he staged "Wars of the World" and other Hip spectacles that became famous.

PAN'S OPEN WEEK

With Calgary, Canada, Ont. (leaving a week open), the Pans shows will now play Minneapolis, Regina (three days opening Saturday), Edmonton (three days opening Thursday), Spokane, Seattle, Vancouver, Tacoma and Portland.

Don't Make This The End, Dear;
It's Never Too Late To Mend, Dear;
Poor Little

Glad Rag Doll

AGER, YELLEN & BORNSTEIN INC.
745 SEVENTH AVE.
NEW YORK CITY



DROP IN AT THE STATE, NEW YORK THIS WEEK (Jan. 7)

and see those 2 girls in tan

BARR and DAVIS

You'll know then why they are considered one of Vaudeville's best singing acts.
Direction: MEYER B. NORTH and JOE FLAUM

Re-United

BYAL and EARLY

BOOKED FOR ENGLAND

ABE LYMAN

AND HIS ORCHESTRA

DOUBLING

Palladium Theatre--Kit Kat Club

The International Headliner—Booked by the WILLIAM MORRIS OFFICE

Thanks to LAWRENCE SCHWAB and FRANK MANDEL for a most successful solid year run in their incomparable all hit musical show

"GOOD NEWS"

TO START THE NEW YEAR RIGHT,

THE GREATEST BALLAD IN YEARS

WHEN SUMMER IS GONE

WE HAVE
JUST
TAKEN OVER
THIS
SENSATIONAL
FOX-TROT
BALLAD

WHEN SUMMER IS GONE

Words by
CHARLES HARRISON

Music by
MONTE WILHITE
Arr. by Carleton L. Colby

CHORUS

Is love like a rose That blo's-oms and grows,
Then with-ers and goes, dear, When summer is gone, Or birds of the
spring That joy-ous-ly sing Then take to the wing dear
When sum-mer is gone. I can't be-lieve that we've just been
dream-ing That all of our schem-ing must end with the dawn;
So tell me a-gain Love is not in vain, That it will re-
main, dear, When Sum-mer is gone. Is love like a gone.

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ITS ALREADY
IN THE
AIR
BOUND
TO BE A
SENSATION
FOR ANY ACT
AND
A MARVELOUS
DANCE TUNE

WRITE OR WIRE MOE KRAUS IN CHARGE OF OUR PROFESSIONAL DEPT.

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WE OFFER YOU 2 SMASHING HITS

ANOTHER "SHOW ME THE WAY TO GO HOME"

ALL BY YOURSELF IN THE MOONLIGHT

All By Yourself In The Moonlight By JAY WALLIS

REFRAIN *p-f*
There ain't no sense sit - ting on a fence, ALL BY YOUR-SELF IN THE
MOON - LIGHT. There ain't no thrill by the wa - ter mill,
ALL BY YOUR-SELF IN THE MOON - LIGHT. There ain't no fun
sit - ting be - neath the trees, Giv - ing your-self a hug,
giv - ing your-self a squeeze It's in - sane swing - ing down the lane
ALL BY YOUR-SELF IN THE MOON - LIGHT. There MOON - LIGHT. D.S.

GREAT DANCE ARRGT. by **ARTHUR LANGE**

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LOTS OF
EXTRA
CHORUSES
SPECIAL
VERSION
FOR
MASTER
OF
CEREMONIES

WILL ROCKWELL IN CHARGE OF ALL ORCHESTRA ACTIVITIES

HARMS Inc. - 62 W. 45th ST. - NEW YORK, N.Y.

MINNEAPOLIS 252 PANTAGES BLDG. LOS ANGELES 602 MAJESTIC THEATRE BLDG. DETROIT 451 W. FORT ST.

HARRY HOWARD

BORN
TO BE
LAUGHED
AT

On board S.S. Berengaria
EN ROUTE
TO LONDON



BY RAIL

BORNE

By the S. S. Berengaria

TO BE
LAUGHED
AT
IN LONDON

We Shall See

PALLADIUM JAN. 15

Inside Stuff—Vaudeville

Friends over here and in London told the Duncan girls before they opened over there in "Topsy and Eva" not to venture it too early this season, but to look around first and then pick their spot. The girls put in the show and it cost them \$40,000.

The Duncans got a peculiar idea; that they could not continue to get their vaude or picture house salary over here. It ran to between \$5,000 and \$8,000 or more weekly, according to whether they played on a flat salary or percentage and where. With that in mind they wanted to remain away from home for a season.

And show business over here starving for names!

Keith's has at last gotten a better break on pictures for the New York Hippodrome where second runs are now being played. Where the house had to play mostly Universal or independent pickups, the new second run bookings are more staple.

Late seconds started with "The Outcast," followed by "Submarine," and Clara Bow in "Three Weeks End" current.

Efforts continue in the Keith office to force its agents to collect acts from their lists for the Sunday night free show at the N. V. A's. \$3 banquet each Sunday evening for salesmen and their out of town buyers, mostly. It is quite evident the acts do not take kindly to these orders and very few pay any attention to the agents' requests. The orders to the Keith agents appear to be issued by W. J. Sullivan. Sullivan for years has been the "benefit" procurer, lining up acts for any old sort of a "benefit" someone in the Keith office wanted to look pretty about.

John Ford of Keith's about three months ago ordered a discontinuance of the N. V. A. thing, on the ground that the Sunday night free show meant nothing to anyone excepting the actors, to whom it was an additional hardship. This is now more acute since the Keith houses in New York open their week's bill Sunday, obliging the acts to do an extra show without pay as a plug for nothing. The lay off acts hanging around the N. V. A. week in and out do not seem to be called upon for the Sunday give-away.

Of late Ford's instruction has been disregarded seemingly, with Sullivan doing his stuff again. By whose authority Sullivan does it someone besides Sullivan is very careful to conceal.

With Hiram S. Brown and Mr. Ford attempting to alleviate conditions in Keith's which have oppressed actors for years, this N. V. A. benefit bunk is greatly injurious to the good will Messrs. Brown and Ford are seeking to build up.

A picture house m. c. in Chicago, talking over a new contract with raise in salary that was to be given him following expiration of his old contract within a month, demanded that his wife, also a performer, be engaged to assist him on an eight-week contract. He was let out before his contract expired.

Acts playing the Loew time who have been given a talking short date by the M-G-M sound film studios in New York have made no protest against working all night to get the subject finished. The far into the night gag is reported as necessary through the desire of the Loew interests to get enough of the acts through with their shorts so that the list can be extended considerable ahead of the schedule.

The former representative of a vaude circuit in Chicago, discharged several months ago, lost that job through too much betting on the horses. He is now running a racing handbook to repay his former employer.

Memphis, as expected, is now vaude jammed. The oversteering is occasioned by the recent opening of the new Orpheum there, playing Keith bills. A six-day town, Memphis has been impossible for years. The former Orpheum was destroyed by fire. That let the Orpheum circuit out nicely, but Marcus Heiman, its then president with his usual show astuteness, thought Providence had come down to aid him when it was suggested that another theatre would be built by local capital for the Orpheum. Heiman, of course, fell. He had fallen for other towns like Omaha and Salt Lake. It was a great idea, to have others build for you, although many a grocerman who had tried it years ago for pictures, long since regretted.

So the new Orpheum opened in Memphis, still a six-day town, and a six-day town is the bane of the show business. In fact a six-day town is terrible anyway you look at it, and you can look at either Boston or Philadelphia for proof. Both are not only dead on Saturday but through out the week. And the Orpheum started off in Memphis to around \$13,000. Very good, said the manager as he threw the bottle of red ink at the cat, and then made the dog retrieve it when the gross dropped down to between \$6,000 and \$7,000 where it is now, with a \$5,500 show and the rest of the overhead. Not so good.

Besides which the Orpheum split the vaude money in Memphis for Pantages and Loew's, making instead of two in the red, three.

But Heiman is out of vaudeville now, and so is vaudeville because of him.

The Actors' Union of America, lately incorporated in Illinois, apparently has no headquarters as yet other than hotel lobbies in Chicago but its officers are to be active at present in attempting to further the scope of the organization.

Jay Bogart, president, is of the vaude team of Bogart and Mitchell. Joe Allevy, vice-president, is an acrobat. Jack Atkins, secretary-treasurer, is a single turn. Included in the board of directors are Phil Phillips of Phil Phillips and Co., comedy act, and Art Tackman of Tackman and Ruth. All are working acts, though none holds of big time classification. It is reported affiliation with an eastern actors' union is being attempted.

Goodman at Riverside
Edward Goodman, last manager of Keith's darkened Broadway, will be transferred to the Riverside, relieving Bob Hawkins of his present doubling duties at the Riverside and the 81st Street.
Hawkins will remain at the 81st.

Producers Leave Chi
Greenwald & Weston, flash act producers, are closing their Chicago office to establish headquarters in New York.
Maurie Greenwald arrives in New York this week, joining Weston who has been east for some time.

Lathrop Brothers

Four Feet with a Single Thought

"VARIETY"
(While at the Palace, N. Y.)
"Two unusually clever dancers—proficient at all styles, and rate with the best.—Con."

Direction MILT LEWIS



"MACK" "CHUCK"

Full Commish Jan. 18

Keith agents' first commission checks under the new full five per cent arrangement, issued through the modified Collection Agency, are due Jan. 18. Commissions received on that date will be for the week of Dec. 30, in accordance with the customary two weeks' grace for collection and payment.

From the five per cent collected from acts and turned over to agents by the Collection Agency will be deducted, for operating costs, about five cents on the dollar, or approximately one-tenth the amount formerly held out by the Agency from the agent's commission of five per cent.

Special Names May Be Booked for Palace

By way of following such headline band cards as Paul Whiteman last week and George Olsen this week it is believed that the Palace, New York, will book in some "specials" somewhat after the pattern of the old Hammerstein's Victoria.

That a line of these proposed specials would pay is backed up by the overnight booking of the Negro boy, Leonard Lickorish, hero of the ill-fated "Vestris." Lickorish is said to have helped biz for the short time played.

It has long been the desire of Elmer Rogers, Palace manager, to have some special attraction besides the regular vaude bill which will take it out of the usual run of regulation vaude. Competition along Broadway is getting hotter and hotter.

CONN. SUNDAY HOUSE

Torrington, Conn., Jan. 8.

Alhambra has shattered the old Connecticut blue law with Sunday vaude. One of the few cities in the state playing acts on the Sabbath.

House running pictures the first half and dramatic stock the last half.

Agents Plastering Acts

Chicago, Jan. 8.

Since the agency law on commissions was set aside in New Jersey as unconstitutional a mob of attachment suits against acts have been filed here by eastern agents. Agents are finding it hard to catch the acts on the hoof.

James Kirkwood, re-signed by British and Dominion for "Wolves," Herbert Wilcox will direct. Pictures is to be an all-talker.

MISS CLYDE COTTAM

Offering her original burlesque conception of the DYING DUCK and other comic dances.

EARL CARROLL SAID:
"She was an outstanding factor in his 4th edition of 'VANITIES.'"

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Jack Yellen

Music by
MILTON AGER
and
DAN DOUGHERTY

A Tremendous Bit Of Stage Material!

IF YOU
HAVEN'T
HEARD
IT YET—
GET
AN
IDEA
FROM
THIS
LEAD
SHEET

All dotted up in glad rags. To-mor-row may turn to sad rags,
They call you Glad Rag Doll. Ad-mir-ah,
de-sir-ed. By lov-ers who long for a friend, Poor lit-tle Glad Rag
Doll. You're just a pret-ty toy they
like to play with; You're not the kind they choose to
grow old and gray with. Don't make this the end, dear,
It's nev-er too late to mend, dear. Poor lit-tle
Glad Rag Doll. Doll.

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ADE ROCK



1.
Rags! rags! rags!
Look! see the Parade of the Rags.
The silks and the satins, the velvets and lace
That drape lovely figures and add to their grace,
In colors that lure and attract and inflame,
They're costly and dainty—but rags just the same.

2.
Rags! rags! rags!
On beautiful women and hags.
The rags for which someone demands heavy toll,
The price tag is plainly marked "body and soul."
The rags that mean heartaches and sorrow and shame.
They're lovely and gorgeous—but rags just the same.

3.
Rags! rags! rags!
The ragman will put into bags!
When into the ash can or gutter they're cast,
Their glitter and glory a thing of the past;
Too tattered for even the second-hand store;
Just a bundle of rags no one wants any more.

4.
(To music of last half of chorus;
Pick up tempo; play "four-in-the-bar")
And so, my little doll, mark what I'm saying:
Those glad rags aren't worth the price that you're paying.
Don't make this the end, dear,
It's never too late to mend, dear;
Poor little Glad Rag Doll.

AGER, YELLEN & BORNSTEIN

—INC.—
BILLY CHANDLER, PROF. MGR.
745 SEVENTH AVE., NEW YORK CITY

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.

CHICAGO

After promoting two fights, the Coliseum A. C. has passed out of existence via no dough.

Chi's first talking marathon opened Saturday at the Coliseum. Promoted by Jack Maremont and Herb Wolf.

Elmer Benesch, manager of the Avon theatre, 3225 Fullerton avenue, was held up by two bandits and nicked for \$800.

"Rainbow's End," 23d annual University of Michigan opera, was presented Jan. 4 at the Auditorium.

Stickup boys working on Virgil Meyers, manager of Trionan ball

room, but found only \$17 in his office.

Packing boxes containing excellent rug fire in the New Apollo lobby last week causing about \$1,000 damage. House, formerly the Olympic, has been closed during alterations.

LOS ANGELES

Using the name of John Elliott, the thrice married John Barrymore and his wife, Dolores Costello, sailed on the Virginia for the Canal Zone, where they will board the actor's yacht for a 60-day cruise. Couple will return to Warners, where they will resume screen work.

Mission Play was presented for the 2,329th performance in its 18th season on New Year's Day at the New Mission Playhouse, San Gabriel. Cast leads this year are R. D. McLean and Irmalee Campbell.

Private burial was held for Fred Thomson, Western screen star, at Forest Lawn mausoleum, Glendale, Cal., Dec. 31. The hour of the funeral was kept secret in order that the actor's family might have privacy at the interment. Burial was conducted without the customary services at the grave.

Newboy, who gave his name as Paul Morgan, handed a letter to Myrtle Haygood, cashier at Rialto theatre, film house, letter demanding that she wrap all the money in an envelope and give to the boy. Letter said she was "covered with guns." Girl grabbed the boy and called the police. He claimed letter had been given him by an unknown man. Police could find no trace of the latter.

Bruce and Martha Preston, step-father and mother of Alberta and Ada May Vaughn, screen actresses, suffered fractured skulls and internal injuries in an automobile collision in Hollywood. Both are in critical condition.

An annulment of his marriage to Jean Arthur, film player, was granted Julian Ancker, producer, by Superior Judge McComb. Ancker

charged that she preferred a career to a husband, and after their secret marriage at Ventura, Cal., refused to live with him as his wife. Miss Arthur did not contest.

M. K. Walton, who gave his occupation as "theatrical producer," was sentenced to Folsom penitentiary for a term of seven to fourteen years. He was convicted of forging the name of C. F. Mason, official of the telephone company, to a \$500 check. This was Walton's conviction on forgery charges.

Max A. Fluker, screen actor, arrested on complaint of Mrs. Claire Anderson, and held on charges of battery and disturbing the peace. She charged that during a party at her home Fluker beat her.

Dorothy Mackaye, actress, serving a one-to-three-year sentence in connection with the death of her husband, Ray Raymond, actor, was ordered released from San Quentin penitentiary by the parole board on New Year's day. She had served 10 months. Raymond was killed in a fight with Paul Kelly, film actor, who is serving one to ten years.

Helen Beggs Crowley, screen player, filed suit for divorce from Paul Roe Crowley, film art director. Charges cruelty. He filed cross-complaint and charged mental cruelty.

William S. Hart, screen actor, defeated the plans of the Newhall Oil Co., which intended building a refinery adjoining Hart's Newhall ranch.

With complaining neighbors unable to identify her as the person responsible for noisy disturbances, charges of disturbing the peace made against Lottie Pickford were dropped by the city prosecutor. The neighbors complained to the police following a Christmas Eve party at the actress' apartment, which climaxed in a fight between Jack Daugherty, former husband of Barbara LaMarr, and Daniel B. Jaeger.

SAN FRANCISCO

Suit of Roseland dance hall against Clara Bow and Paramount-Famous-Lasky, together with other actors appearing in Par's "The Fleeta's In," for \$100,000 damages transferred to Los Angeles, on change of venue. Dance hall company bases demands for damages on allegation that a ballroom scene filmed in Los Angeles was labeled

"Roseland" and its locale given as San Francisco.

A bandit held up Manager Frank Martinelli and Cashier Hil Glandini of the Red Garden and got away with \$5,000.

Slid Goldtree installed new chairs in the Green Street "sure-seater," in the North Beach district, where he has been playing "Easy for Zee" for past 18 weeks, and boosted the gate from \$1.25 for the floor to \$1.40 for the center section, and sides at \$1.25. First two rows in balcony (choicest seats) jumped to \$1.50 with no squawks so far. Goldtree is remodeling a section of the balcony and will install what he calls a "Love Cove" equipped with divans where the tariff will be \$2.

JUDGMENTS

Levinson & Eldridge Theatrical Enterprises, Inc.; Mfrs. Trust Co.; \$7,032.

Ocean Front Hotels Corp., Theo. Schwartzman; Morse Bouguer Destructor Co.; \$4,325.

Jardin Royal Restaurant; Chas. H. Nolt, Inc.; \$1,189.

Jan Garber; City Nat. Bank in Miami; \$1,233.

Mike Glynne; Paramount Famous Lasky Corp.; \$1,323.

Glynne's Theatres, Inc.; same; \$2,289.

George Jessel; Ed Davidow et al.; \$2,162.

St. Regis Pops. Corp.; A. Feldblum; \$5,450.

Stephen Czukor; Livingston & Co., Inc.; \$669.

Lip-Gold Theatrical Corp.; Burns Bros.; \$312.

Waterson, Berlin & Snyder Co.; Stanley-Mark Strand Corp.; \$1,142.

NEW ACTS

Joe Phillips and Madelyn Killeen, two-act.

Gertie Hearn and Milt Olzman, tenor, blackface turn.

Alex Gerber's all-girl revue (12) with Tommy Teller.

Keith's is building an afterpiece around Charles Slim Timblin, with six people in addition to the blackface comic.

Aubrey Pringle is doing a vaude comeback shortly after several years' retirement. Pringle has formed an alliance with Walter James.

Monarch Minstrel Three, with Dick Thomas, Joe Nelson and Bob Dale.

Harriet Hutchins, with Red Grange's act, in six-people flash produced by Ted Wing.

Nancy Gibbs in new act by Neville Piceson, with pianist, Sam Bernard, Jr., in "Her Birthday," by Solly Ward.

BIRTHS

Mr. and Mrs. Dave Cameron, at the Women and Children's Hospital, New York, son. Father is of the Four Camerons.

Mr. and Mrs. Jack Dempsey, Jan. 2 at Women's Hospital, New York, daughter. Father is the Keith vaude booker. Dempseys now have two boys and two girls.

Mr. and Mrs. Tommy Thompson, Dec. 30, in New York, son. Father of Thompson and La Granna (vaude); mother non-pro.

Mr. and Mrs. Gene Austin, daughter. Father is Victor recording artist, composer and music publisher; mother, non-pro.

CHICAGO UNITS WEST

Chicago, Jan. 8. First of the two Chicago units to be sent on from here to Denver will open at the Denver theatre Jan. 31. This unit comprises Si Wills, Brown and Bailey, Inez and Dewynn, Vera Van.

The unit following has Maurice and Vincent, Joe Fong, Earl Capps and Sisters and Lolita Amiet.

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RAJAH RABOID

The FALL RIVER (Mass.) "HERALD NEWS" said:

"RAJAH RABOID insists that it is his business first of all to entertain, and this he does with charming ease. He is a scholar, a polished orator and a real entertainer. He is a humorist as well as a prophet, and many times the audience is in throes of laughter because of some well-turned answer or some extremely clever prediction."

Direction, MARTY FORKINS
Tulane Theatre Bldg.
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World's Champion Bicycle-Rider

PRESENTING HIS SENSATIONAL NOVELTY

THIRD RETURN ENGAGEMENT IN TWO YEARS

THIS WEEK (JANUARY 6) KEITH'S PALACE, NEW YORK

Direction: M. S. BENTHAM, CHAS. H. ALLEN

A NEW BLACKFACE SENSATION ON BROADWAY

CHAS. "SLIM" TIMBLIN

Assisted by

BILLY RAYMOND and VAL RUSSEL

KEITH'S PALACE, NEW YORK, THIS WEEK (Jan. 6)

BOOKED SOLID R-K-O CIRCUIT UNTIL AUGUST, 1930

Under Personal Direction of ALEX GERBER, 745 Seventh Avenue, New York City

her, and when she falls for him, thrusts her own life over to save Ramiro.

with millinery with the various sequels
love; in the flicker.

JULIUS TANNEN
 Monologist
 12 Mins.; One
 Palace (St. V.)

Here's Julius Tannen, boys. Back in vaudeville. At Keith's Palace and still talking.

Julius talked himself off the big time and like almost everyone else who got thrown out of it, landed in something better. Julius went into musical comedy, also talking, and now because he can talk, he's back monologuing once more in his pleasant way, as a standard act, always entertaining and one of the brightest minds in the show business.

Bright minds among actors in vaudeville seemingly ever did get them into trouble with the managers. It may not do so in the future, but it has in the past, on the Keith Circuit. Another was The Virginia Judge. Walter C. Kelly, who also talked in person and talked himself onto the blacklist by doing so. Which obliged The Judge to agree to accept \$1,000 for 15 minutes on the air, more than Keith's had ever paid him for a full week.

Tannen likewise told in person what was the trouble with big time, from the actor's viewpoint. Instead of the blacklist for it he and the Judge should have gotten kisses from the man who couldn't listen. For they knew what they were talking about, as few actors did or do when speaking business, and they were talking as for actors.

Now Julius is back, proof positive there is no longer a blacklist in vaudeville; there never should have been and never should be again.

Julius is not the one to have a set routine. Probably has a dozen, parts of which dovetail with new stuff or chance thoughts. He is like Will Rogers in always giving the impression, and frequently with valid reason, of having written his gags in the taxi on the way from the hotel. His manner is conversational, his humor intelligent and, again like Rogers, he is a shrewd commentator on the news of the day.

Monologists never were numerous even in the hey day of vaude. They are almost an extinct species. Keith's needs Tannen and should not allow this to be a single engagement.

Land.

WELLS and 4 FAYS

Revue
 19 Mins.; Full and One
 81st St. (V-P)

Three girls and two men. Billing leaves confusion which is Billy Wells, but featuring seems to certainty he is the comedian. Fays are three girls and a juvenile.

Rather mild opening has girls and juve in dance routine with bits of songs. Wells on in grotesque baggy pants combined with skin tight vest that reaches to his knees. Funny costume idea which also serves purpose of putting good comedy points into his eccentric dancing throughout.

Change to ship deck for excellent hornpipe and other dance steps by the girls climaxing with Wells on in comedy gob uniform open in front to flashings which brings on hilariously funny muscle contortions during the stepping.

Switch to "one" where Wells, now in clown costume, has it all to himself for perhaps five minutes of first class dancing and pantomime comedy for the hit not only of the act but the individual honors of the bill.

All on together for an ensemble finale, fast and slightly. The three girls help vastly to hold up the class of the turn, one having a capital voice and straightening splendidly for the comic. Held to the finish closing this show (Sunday afternoon) and a solid revue turn, its merit in honest trouping and not in production flash, although it has that, too.

Rush.

DOROTHY HENRY and Co. (7)
 Dances
 18 Mins.; Full Stage
 American (V-P)

Some singing with the turn in the main depends mainly upon the adagio style of routine offered by Miss Henry and male partner. Miss Henry is a hard worker and goes about her work seriously, throwing in the usual run of classic acrobatics.

There is a four-girl ensemble, costumed according to the nature of dance number. Their best work was in the opening Indian number and the padcock special at the close. Nothing flashy or sensational but effective when properly spotted. Seems not expensively shaped for the intermediates.

Mark.

LULU McCONNELL and Co. (4)
 "A Quiet Game" (Comedy)
 18 Mins.; Full (Special)
 Riverside (V-P)

A perfect sketch for Lulu McConnell, an act combining entertaining qualities and a name, if Lulu McConnell still is a name.

A very plausible first part suddenly breaks into an almost unbelievable finish, yet the last few moments are comical enough to surmount impossibility.

Bridge theme of "A Quiet Game" will get the auction addicts and thereby enough of another kind of material to satisfy others. Husband and wife, set to spend a quiet evening at home, call upon neighbors for bridge. In noise making and importance the visiting pair rate about 99 per cent. (Miss McConnell) to one per cent. for the husband. After bidding the game, the first hand going with her gabbles, and going stiff on her host's wine, the visiting gabber thinks she's insulted and blows in a huff with her hostess' hat, tossing the host's overcoat and umbrella to her embarrassed husband. She was never so insulted in all her life.

The build-up is nifty, though more in the way Miss McConnell plays it than in actual lines.

To show what a hard luck guy the husband is, he pulls out a flask and offers his host a shot when the women leave the room to look at baby. The host has time for a swallow, but the dames return before the hen-pecked one has a chance to treat himself. He is continually on the defensive.

Good playing by the supporting trio, but it's mostly McConnell. The three are Robert Hyman, Virginia Hamm and Grant Simpson. Ellis O. Jones, author. Big.

ROY SEDLEY and Mob (15)
 Revue
 20 Mins.; One and Full (Special)
 Jefferson (V-P)

This flash packs everything that is anything in the shape of fast, diverting entertainment and has the makings of a good unit. As is, a mop.

Roy Sedley, personable, light comic, carries the laugh burden with a spirit of nonchalance that is refreshing, never mugging a bet to slip over a laugh while clowning through the m. c. assignment. The 10-piece band and other support provide a worthy background for the clowning, who does it without make-up.

Sedley walks on in "one" for clownish introductory, going to full stage for a band selection, after which Eleanor Coll is on for a jazz toe that hits.

Sedley and three of the boys from the band join for a travesty on broadcasting, registering, giving way to Isabel Dwan for blues vocal and dance which fit in neatly.

More clowning by Sedley, who has been tossing nittles over the place and then Miss Miller for low down nitty nitty and acrobatic dance, getting over in a big way. A follow up blackout by Sedley and Miss Miller of brisquesque flavor also knocked em with Bud and Eleanor Coll back for a dance double and Sedley for strut and shuffle finish.

Act is well routinized and elicited for show stopper in closing spot here Sunday, with Sedley rating 90 percent for the results.

Eda.

3 ALEXANDER SISTERS
 Dance Flash
 14 Mins.; Full (Special)
 American (V-P)

The first part the Alexander girls offer for attention is their excellent appearance. Next, they dance, but the looks predominate and prevail after the dancing is over.

Should a better dancing finish be devised the girls can walk into the better houses without touching the early part of their offering.

The long-cured brunets are probably the Alexanders who worked with a pianist (man) a couple of years ago. If the same, they've retained their nifty and speedy acrobatic, something unusual as performed by a pair of young women and the best thing in the act.

The blonde has the edge on wily-like form and snatches singular honors with a routine of buck and tap work midway.

The finale, with all three in white spangled abbreviated, involves more looks than terpsichorean excellence. A new and perhaps inexpensive routine should be placed in its stead.

Big.

ULA SHARON and 16 Russell Mark-
 et Dancers
 12 Mins.; Full Stage
 Palace (St. V.)

Harry Krivit presents Ula Sharon, billed as a late feature of "Night Americana," "Greenwich Village Polles," and "Musical Box Revue" as the 16-Market dancers in support. Markert is program-credited for act, studying. The flash turn is all to the Markert, the gals eclipsing Miss Sharon who, while technically finished, missed fire and is not a vaudeville staple. The variety fans go best for the flash of the 16 gals doing the simultaneous Markert routines although, in truth, the act is disappointing as a unit.

The gals did regulation simultaneous dance drills but without that rhythmic hand and body maneuvering to augment the usual leg work. The one time they essayed it and it was only a flash, that bit with the hands, the customers woke up.

Miss Sharon did two solo specialties, opening with a waltz and later a jazz strut. The Markert girls closed without her in a tap routine, the star merely coming on for the finale bends, in itself an inept conclusion.

Act needs attention.

Abel.

EVANS and MAYER
 Songs and Piano
 19 Mins.; One
 Palace (St. V.)

Edith Evans and Ray Mayer the team and "the cowboy and the girl" the billing, referring to the man's western costume and sombrero. Miss Evans, who has done some recording for Brunswick, is in conventional formal attire, looking nice and wholesome and contrasting to the out-of-door informality of her "mean and wicked" piano-pounding partner.

Broadly speaking this is a piano act of the modern songstress and an accompaniment hook-up, excepting it is the man's good-natured clowning and gagging at the ivory, plus some not ineffective "mugging" that spelled a signal show-stopping.

He chews gum, ogles the customers brazenly but not braashly, changes pace and tempo the waltzes, and it up in general as he's tickling the keys and just to top it he gives his femme partner a little Pulaaski which is Variety's idiom for a free feel.

They seem to be enjoying themselves while thus hoking and the audience went for it like a small boy after a fire engine. Mayer also gets much out of the clown plugging of his partner's Brunswick records. While it may be a brazen free adv., at the same time it's a whole of a laugh bit.

Act next-to-shut the first half and wowed.

Abel.

CASA AND LEHN and Girls (6)
 Songs and Dances
 14 Mins.; Full
 Stage (V-P)

More adagio dancers, yet here's a pair who go in for a bit of novelty on costume. Their first dance is an eccentric toe stepping that has them in ye olde fashioned garb of the "Florodora" days. While an awkward impression is obtained at the start it is soon dissipated by the way Casa handles Miss Lehn.

When the principal couple are not terpsichoring the London Palace Girls are clownworking a series of steps. Regardless of whether they came from Lunnion they're an asset to this effective turn. They also do some collective tap dancing. Dressing is new and not skimpy.

For a finish Casa and Lehn go into a fast routine with the ensemble. Act received more applause here than numerous other and similar turns have enjoyed in the same spot.

Mark.

CURLY BURNS and Co. (6)
 Comedy Skit
 21 Mins.; One and Full (Special)
 Riverside (V-P)

Script and atmosphere reminiscent of the harem scene present in most burlesque shows, but competent for vaude as handled by Burns, blackface comic.

Light story adhered to throughout concludes with Burns taking the villainous sheik for his clothes in a crap game.

In support, besides the heavy and Burns, are a straight and two girls, one singing and the other dancing. Neither very strong specialists but strength in that line probably not necessary.

Act colorfully set and that should be its chief salespoint, along with Burns' funny w w stepping. Can play about and others expecting what little is left of big time.

Big.

BETTY BLYTHE (1)
 "Musical Moods" (song flash)
 18 Mins.; Full Stage and One
 81st St. (V-P)

Betty Blythe once carried prestige in pictures for her vamp roles. Then she went abroad and there tricked back enough terrible Continental productions to wreck her position with the fans. She was in vaudeville briefly once before. This return may be a shot at demonstrating her possibilities for sound.

Shrewd bit of tactics. She has an excellent voice for singing and a pretty trick of accent. Moreover, she is distinctly there with an eye-filling figure, displayed with more than candor in tight fitting evening clothes and twice during a change in scantiest of lace yokeowns.

Sketch is designed to set off these assets. Opens with an unnecessary bit of flicker showing star answering fan mail, etc., at her Hollywood home. This portion should go out complete.

Next to eye, setting in metallic material which turns out to be her dressing room at the theatre. She enters in clinging gown singing and going into an aria-like number ending in a high note which got the usual response. Music provided by Vera Knight at the baby grand to one side. Changes to stage dress (glimpse of the intimate undies here), while fragment of story develops. Boyhood sweetheart whom she hasn't seen in years sends flowers with note asking a dinner date. Somewhere in here she goes into her second song, "Cold Hearted Vampire."

Then into "one" where she does a number as her stage act. Back to dressing room for another costume change to street dress, interval filled by Miss Knight's excellent solo. Another flash at the filigree under dressing. Telephone rings. It's the school boy friend who wants the star to meet his wife at dinner, giving the gag finish for a curtain.

Class throughout in all departments and it is designed to call attention to Betty's possibilities for talking pictures, it ought to serve that purpose admirably. If that's not the aim it can prosper in vaudeville.

Rush.

SMITH, STRONG and LEE
 Hoke Trio
 11 Mins.; One
 American (V-P)

About the best way to define or describe this act is as a hoke trio. Smith and Strong have been teamers for some time, working along the lines they now employ with Miss Lee.

Miss Lee dresses old-fashioned while her male coworkers display the garb of the backwoods and verdant dells. There's the now and then breaking of the crossfire and vocal smattering for one of the men to speak to some fictitious friend in the audience and the other male to pull a comedy song.

A musical combo including the flute, uke and harmonica at the close was effective. The hoke gagging throughout also struck a responsive chord.

Mark.

PETRIE QUINTET

Instrumental
 12 Mins.; Full (Special)
 Englewood, Chicago (V-P)

Four men and a girl in straight and novelty instrumental numbers. Act will carry in the secondary houses, and holds especial appeal for the family crowds.

Instrumentation is mainly two trumpets and two trombones, with piano accompaniment by the girl. Catalog varies from blues to classic. Among the novelties are playing of six instruments by the four men, freak and sax work, four tunes simultaneously, and novelty arrangements.

Petrie, on the trumpet, announces numbers pleasantly. Act's weakest moment is a vocal solo by the woman.

Big.

WILSON BROS. (2)
 Comedy and Songs
 16 Mins.; Full
 American (V-P)

No doubt the Wilson boys, round singing, yodeling and talking Dutch coucils, will be plenty surprised when seeing themselves listed under new acts.

They are of an old, old, school and show it. Still, Variety's file does not card them, and Variety's file is no chicken either.

If Dutch comics ever return, the Wilsons should be on top. They'll do any smallie they play but that's as far as they can go. And that's probably far enough.

KENO and GREEN with Little Mitzl
 Comedy
 22 Mins.; Two and One
 Palace. (St. V.)

Joe Keno and Rosie Green are standard variety funsters and are doing substantially the same style of hoke clowning with plenty of knockabout by Miss Green. The augmentation is Little Mitzl, their daughter, about eight years old, programmed as "vaudeville's youngest mime."

Like all stage children, she's a precocious youngster. Her specialty is the Charlie Mack impression with her father doing straight in an announced impression of Moran and Mack. All the familiar Black Crowns such as "What's the idea of bringing those up?" and "May I shouldn't have mentioned it" sounded pretty trite but rather well done by young Mitzl.

The addition of the youngster lends new values to an already staple team of entertainers. The relationship of the family trio is announced and makes for a fetching finale.

Abel.

THE COLLEGIATES (8)

Dance Revue
 13 Mins.; One and Three (Special)
 Albee, Brooklyn, N. Y.

Act may be an offshoot of The Collegians, dance septet, also recently noticed under New Acts, although the idea of the terp evolutions is different. The forte of the Collegians was acro-stepping; the present act goes in more for concerted hoofing, building up into a climax around the adagio team.

Why the title of The Collegians will never be proved by a combination of Sherlock Holmes, Burns and Pinkerton. Okay opener.

Abel.

LEE GALE ENSEMBLE (6)

Dancing
 16 Mins.; Full (Special)
 86th Street (V-P)

Because of the outstanding ability in some one direction of each member of this act it rates okay. Its deficiency is personality and dressing. Specifically the funny Russian outfit of the small male dancer, the what-is-it dress of the big girl and the holey stockings of the femme half of the adagio team all look odd.

Number where the big boy and the big girl are horribly out of place trying to do a dainty routine, should be changed.

Adagio duo is top notch and their Apache excellent excepting the holey stockings, unpleasant as a spectacle. Giant youth's handless somersaulting is remarkable. Big girl likewise has personality and grace to an unbelievable extent, but both are so adept at acrobatics that their size and clumsiness tends to accentuate the effectiveness of what they accomplish. Mounted modestly but nicely.

Land.

PAUL SPECHT and BAND (10)
 24 Mins.; Full (Special)
 86th Street (V-P)

Paul Specht's reputation may carry this outfit which would otherwise have its difficulties. Whether a new line-up of boys or not, the fact is pretty obvious that entertaining bands in this advanced state of stage music have to possess a far greater measure of talent and team work than this group reveals.

Principal criticism is simply that the act is crude and that the showmanship involved is not high grade, but initiative and conventional. Hand mirrors flashing into the eyes of the audience and Fourth of July sparklers are not big time "effects."

It gets pretty dull at times, and no amount of hokey about being "rhythmic symphonic syncopation" will avail much against the monotony of uninspired jazz and the assiniuity of musicians trying to do comedy without possessing the requisite talents.

A dinky cyclomama is used.

Land.

EMORY MANLY CO. (3)
 Novelty Musical
 14 Mins.; Full (Special)
 Hippodrome (V-P)

Two men and a woman-in-probably the best act of its type in vaudeville. On sheer novelty it might get away with a week at the Palace. All mouth, lip and tongue work. Set is a barnyard. Lighting effects represent dawn for an opening, accompanied by the awakening squawks of various domestic animals.

From the opening on it's conglomeration of humorous and realistic imitations. The crying babe by one of the men and the woman

COLONY

(Wired)

New York, Jan. 5.

Here's a house which has attracted the stage since its inception. Situated just two blocks above the Capitol and the Winter Garden the Colony has never enjoyed a happy existence. It has been the victim of a hundred reasons or other there seems a dividing line between 51st and 53rd streets on Broadway which the public deigns not to cross, unless the tide of an overflow forces it upstream.

The Colony has been the subject of many a conversational debate, generally across luncheon tables, to the trade mob at large. The only individual who apparently hasn't tried to solve the puzzle is the owner, E. B. Moss, for a simple reason that he has already scribbled Q. E. D. after this problem in having found a \$4,500 weekly ticket answer in view of the importance of the question to Universal is no secret.

At various times the Colony has been mentioned as a prospective musical comedy or burlesque stage. Neither of these reports has ever become a fact. There was an all-out effort, however, to make the Colony the ideal spot on which to try a complete program of shorts, limited by a specialized program, at a 25-cent price. Specifying that shrewd judgment be used in the selection of the one and two reels, and now with sound having come in, this thought may still be worth something. If not all shorts then well selected 10 minute spots at both ends of the feature. On its current program the Colony is substantiating and refuting this theory.

Example of substantiation unfolds in a reel of Walter Putter's "Curiosities," studio dialogued, with the refutation the complete ignoring by the present bill of a newsreel, "Curiosities Showing." The latter out as an excellent example which can be enhanced. It's a medley of educational subjects augmented by a voice describing and kidding them as they unwind. But how the Colony can see its way clear to add a newsreel in favor of an ordinary Hawaiian scenic is either negligence or madness.

With heavy opposition to the south, and the public educated to visit that sector for its flicker amusement, it is not surprising for this theatre to extract enough individuals from the nightly whirlpool to give it consistently good weeks by building up a similar situation. But this week the loss in entertainment will be nil and the saving in overhead important. Jimmy Carr and his band, the week's performers, a good male team and a girl acrobatic dancer. It's not that the 21-minute presentation is so bad as that the stage end and the screen end are necessary expense here. The smoke in the loge section on this plot, the only such privilege allowed along the Broadway sidewalk row outside of Loew's New York and its Roof. For 25 or 50 cents the odds are that they're just as soon sit there and watch the last film program without being interrupted by a stage act.

It wasn't so long ago that the Strand foundered in a similar situation and got out of the hole by going all film and sound. As it stands, the way the Colony programs are laid out, it is a good bet once presume the house is trying to compete with the Capitol, Roxy and Paramount on a lesser scale. The logical conclusion, however, cannot be in this U. S. it's favor.

Outside of eliminating a newsreel the Colony is not giving itself the best of it in the presentation of its feature, "The Last Warning." This is a W. E. film sound track synchronization and despite the one-eighth reduced surface the titles spill off the screen to the extent that often one or two words are completely blotted out. It appeared a simple matter of swinging the projector, and making the screen to the left but the correction never took place during this show. And having been wired by Western Electric there is no necessary interference between the reproduction for the program leader and the RCA-Photophone "Curiosities" in favor of the latter. There is a distinct scratch throughout the dialog sequences in "The Last Warning," with "Curiosities" surprisingly free from the same. The latter an instance of interchangeability in which a foreign product sounds better on the home device.

Carr and his boys, unfold a regulation band and neither above nor below the usual specifications. Comedy attempts were indifferent, a closing travesty on Kipling's "Boots" being the best. The Girl acrobatic dancer didn't belong other than from the angle of allowing the smoking section to gaze upon a wide expanse of white powdered flesh. Doing the usual slow bends and splits, of which there is an overabundance in vaudeville, this femme was awkwardly spotted to imitate the pace Carr had been able to attain. Hoofing male duo were just that and no more. Names not caught as Carr announced. The program isn't paying itself with supplying pro-

grams, arriving on both ends of the screen leader sufficient for any audience. During Carr's 21 minutes band members vocally soloed unimpressively, perhaps the victim of an elaborate Chicago set and routine simplicity with which the Manhattan has grown so familiar.

The Colony ought to shelve the canny idea of a new deal. Architecturally it's a pleasant house and its capacity of 1,350 figures pliable to a new scheme. It can't compete with its dominating neighbors on the same basis and should quit reminding the public of that fact. A feature might do with particular attention given its newsreel. The Roxy was the first house to realize since which the Strand has also seen the light, and those who think the current events as presented in these two houses don't draw enough would be better off overlooking an important phase of the picture house program. It's an opening the Colony can try to take.

Three-quarters downstairs and not more than a quarter upstairs late Saturday afternoon. Nil.

PARAMOUNT

("Cherio"-Unit)

(Wired)

New York, Jan. 5.

The turnover on m. c.s. at this house is terrific. They come and go like generations of dandelions, short lived but ever plentiful. Bennie Krueger had enough after two weeks. Gene Rodemich opened Saturday under heart-breaking conditions with his identity carefully hidden from the public, his personality, if he has one, rigorously suppressed and almost anyone else, more important.

Possibly the most interesting single item on the Paramount program this week (at least so far as the masculine contingent is concerned) is the new newsreel showing Roy Reigels, the California cat, making his 60-yard run to the wrong goal. Fox and some of the others were reported as being fine and the newsreel incident through the cameraman's position on the field. Paramount's man was more phlegmatic and got an excellent take of the whole play.

Another feature attracting attention Saturday afternoon was Dave Rubinoff, the guest conductor of the pit orchestra. This gentleman came to take charge of the hydraulic platform. Working busily but quietly he has made the pit mean something which it did before. He was in fighting trim Saturday, waving his baton like a field marshal, now leaning forward coaxingly, now shoulder back in martial command, and now making a dash for it and a million applause-winning tricks. He mixes good showmanship with well-grounded musicianship.

Full of music, a melange of 1928, characterized by superlative arrangements that preserved the music and made it more scenic quite classical. The Paramount can soak up this kind of thing. It's especially helpful if some other department should happen to be made of a wreck.

Paul Oseard produced the current stage unit, "Cherio," named for the song of that title now on the counter. It is a modestly booked up production holding sufficient entertainment voltage and here and there a suggestion of novelty. With in the budget and pattern laid down by the powers it is pleasant diversion.

Wally Jackson, eccentric dancer and comic, shows himself versatile and clever. Helen McFadden, booked to picture houses the rather unique classification of a dancing xylophone player. She is very adept at the marvellous with the xylophone while getting in all the taps in a creak routine.

Grace and Marie Eline, vaude duo with vaude methods, are rather more so. The dignified and the Public boxes are accustomed to. They will probably be doubly welcome along the route for that very reason. The inhibits and mugs for a lot of laughs yet manage to hold themselves free of blattancy.

The nucleus is currently abetting Jesse Crawford's organ. Grand opera selections are used exclusively with the rich vibrant melodies of the classics providing unusual opportunities for the many-talented Crawford. The snatches from "Carmen" was notably effective and suggests a type of music well adapted for the organ which is, after all, a musical instrument. The show was wasted on tin pan tunes with asinine lyrics.

First National's "Synthetic Sin" is the feature this week, the bill rounded off by Robert Benchley dido as a Fox talking Lord Lead.

METROPOLITAN

(Wired)

Los Angeles, Jan. 2.

Ben Bard stops out as an m. c. It is quite a surprise to see a stage conversationalist make the customers like talk, and nothing but it, when he takes up nearly half the time of a stage show to give it to them. As a rule an audience expects more than talk from an m. c. in a picture emporium. However, Bard does nothing but that, and they can't get it.

He does something else, brings the show right up to show smartness and class and sells it to great advantage to the traveling unit. Bard, formerly straight man with Jack Pearl, is here in the second week and from indications is going to be a big house racket he might take the buyers than any of his predecessors for the past year.

Of course being a male clothes horse, he has a lot to say so far as clothes and appearance are concerned. He works with Bobby Callahan, comic and foil, brother of Chuck Callahan. Working with the Morgan in Loew's State a block away. Callahan is great comedy balance for Bard and quite likely when latter gets tired of the picture house racket he might take Callahan along with him and do one of those two men specialties in either vogue or musical shows.

For second week they started off with Bard working stage with band and Callahan in comic regalia in audience. Bard asks for selections to be played by band in the picture house racket he might take the Sid Silvers wise cracks from audience, coming on stage to work with straight man.

Then Bard comes forth with an idea based on last lines of Henry Santry recitation to get band effects on his "Will Tell" story. Bard uses his idea to show synchronization between words and music, with story based on romance of boy and girl that winds up in pictures and marriage. Very similar even to musical arrangements and effects of the last Saturday act. Bard and Callahan dig deep to find the old ones for talk routine, getting down to "my girl is sick," with How do you know? Bard says he is out of order. Cash buyers here like it, and plenty, so the old hoke still hangs high.

Unit for the week was "Parisian Nights," by Harry Sawyer, Anderson Public product with Alan Foster Girls, 12 of them. Act has as its specialists Novello Bros., who have played locally everywhere, and still do their own acrobatics and bird romance. Ginger Rogers, tiny blonde mimic who distorts her English, vocally, hit easily. Laval and the other girls, led by Henry Mack, did just another "Apache" dance.

The Foster Girls were used to good advantage in several novel numbers.

Bard improved the show in its entirety through his selling and pulling together of loose end methods. Raymond Paige now conducting orchestra as Bard does not use baton, only cane. Screen feature "The Case of Len Smith," by Mount New Year's show opened. With New Year's week trade heavy, show left little impression.

AVALON

(Wired)

Chicago, Jan. 2.

This south side garden of paradise is one of about 40 picture houses operated in receivership by the Chicago Title and Trust Company, which takes under its protecting wing anything from the aforementioned heaven on earth to a cheese box on a side street with charming democracy. Flat pocketbooks carry no class distinction.

It may be that the architect who designed the Avalon had a vision of Impressionist style, or that the countless art objects scattered about the theatre is nalled, glued or screwed in place. Any of the thousands of objects spotted to the holders who were taken for a paper ride can get something for their money only by sawing out a wall or carrying home the ceiling. Or they could hire the regular vaude turn and getting results. They hived at Doris in this house. Luster Bros., acrobats, slowed things up a bit. The regular vaude routines are standard and familiar.

Tommy Atkins Sextet, with Nell O'Day, absent for a week, are back with their regular vaude turn, the usual. Nell is a bright spot and plenty sightful.

The boys this time, instead of the girl lineup, led by the show, Jennie Lane, personality with more to do than usually working with the Sextet, the m. c. and all around. Arthur, really, another fixture. The crowd of the show by stepping out on the runway and letting loose with two ancient yet apparently still popular songs such as "Rag Rag Rag" and "When Irish Eyes Are Smiling."

House program had Preston Sellers in an organ here with the customers a Pathé sound and "Showman Angel" (Par) the feature.

ber, building into first appearance of Suzette and Jose for a "190. Team can on stage later for an adagio waltz, and worked with easy grace in both numbers.

Prosper and Maret, hand-to-hand balancing team took good picture houses with slow and smooth outlining aimed at display rather than sensationalism. Boys are in exceptional contrast, the undersized, probably a clever dancer, and that contrast permits several strong-arm lifts that an average team couldn't handle. Ballet, loved the acrobats in a snappy workout of hot hips and galvanic games.

Meelhan and Newman, mixed team, strolling at waltzcracks, hoofing and singing, are weak. Primarily the gent's an acrobatic hooper and the girl a yodeler. Not enough in the act to hold up the full in moments. Adam and Rasch, male song team, closed the act section with a mixture of character and comedy numbers, handled well, but too old for the house. The example of "So's Your Old Mandarin," and another "I'm Looking for a Girl Named Sally."

Finale had the orchestra, ballet and m. c. promising in song. The right by the customers doing the new year. No mention made of the stockholders. Show as a whole oke, carrying sound version of "Show Girl" (E. N. Y.). Movietone News and Vitaphone sound of Jay Velle on the screen.

House just made capacity for the new show New Year's night. Times have been better.

ORIENTAL

(Wired)

Chicago, Jan. 5.

Resolutions being in order at this time, the B & K publicity department constructed a brief but pithy message from the organization to picture house patrons at large. Announcement of the bliger and better things to be pursued by B & K houses the coming year is made via a screen trailer.

Incidentally it is mentioned that 30,000,000 people visited all the B & K theatres during 1928. A staggering number, yet probably so, considering the capacity of all these houses. The Oriental alone accommodates 3,200 and has been contributing a lot to the picture house total right along. As long as B & K are thinking about resolutions and other things, it might not be amiss to pause on the subject of new faces in their stage shows.

That item is important when the majority of picture housegoers are the same each week and soon become familiar with names and countenances.

While Paul Ash was able to linger here for over two years and still get a regular audience to only because he was the most unique picture house attraction this town has ever had. And by that virtue Ash was able to make a lot of "make" many acts—even if he had to keep 'em by his side for months in the process. Ash is now gone, and with him the idea of "making" acts. For the past few months stock acts have been nesting in the wings of the Oriental. About the time the weeklies are their costumes. Economy angle may be a point of vantage, but the length of their popularity is another.

Stage production this week is Louie McDermott's. It's a nautical rigout with the band in the pit until the finale. Scenically, it is as good a show as 200 others in the town. He has an eye for color, construction and effects that at times overshadow weaker spots. Just the same, the show is not new. Allen and Canfield, Luster Bros., and Bobby Pincus. The first has been plucked from vaude while Pincus until recently worked with Ted Healy in "Night in Spain." The blue and risqué stuff Pincus got away with while working for Healy. He is now here to prove a stumbling-block for him in picture houses, if he doesn't watch out. He doesn't need to resort to off-color in his act. He is a clever, clever dancer and a good performer without the dirt.

Doris Allen and Eddie Canfield are doing their regular vaude turn and getting results. They hived at Doris in this house. Luster Bros., acrobats, slowed things up a bit. The regular vaude routines are standard and familiar.

Tommy Atkins Sextet, with Nell O'Day, absent for a week, are back with their regular vaude turn, the usual. Nell is a bright spot and plenty sightful.

The boys this time, instead of the girl lineup, led by the show, Jennie Lane, personality with more to do than usually working with the Sextet, the m. c. and all around. Arthur, really, another fixture. The crowd of the show by stepping out on the runway and letting loose with two ancient yet apparently still popular songs such as "Rag Rag Rag" and "When Irish Eyes Are Smiling."

House program had Preston Sellers in an organ here with the customers a Pathé sound and "Showman Angel" (Par) the feature.

ROXY

(Wired)

New York, Jan. 5.

Two high lights in the stage show, one the fine pageantry, a circus clown number lasting 15 minutes and the other a song and ballet number called "In Holland." Almost all of the show's effect was one of those dancing girl ensembles the house puts on from time to time. Stage show outweighs in interest the song feature, "Romance Underworld" (Fox), outmoded crime story.

Use of the "Laugh, Clown, Laugh" idea at this time isn't too fortunate, the thing having been overdone of late. But this episode carries through from its splendid staging, its swift movement and the rapid succession of specialties. Stage is set as the performance entrance of a circus, where the age old tragedy of Pierrot and Pierrette is acted out between sawdust clown, barabrick rider and Hocusquin in the person of a ring performer. The grand accompaniment of Douglas Stanbury as the clown (classic themes are used mostly and the modern "Laugh, Clown, Laugh" melody in the age old tragedy is enacted in a setting of circus people in bright costumes, movement and engaging atmosphere. Original music is provided by Maurice Strakosky, while Punchinello, Pollock, Lewis and Young's follow-up to "Laugh, Clown, Laugh" is woven into the action.

"In Holland" is of the simple Dutch ballet and song number, beautifully staged, with the whole picture worked out in shades of blue like a self design in china (or is it the English will do it). The whole of the group on the ensemble made into a smashing Dutch picture, tricky blending of lights giving a startling effect on the stage.

The Roxyette number mentioned is a splash in color. The girls are broken into four groups, each group garbed in contrasting frocks, the short skirts and long curtains feathers. The color combinations are here listed, since the whole effect comes from the startling contrasts: front of one set are black and back of turquoise; another has front of grass green and back of vivid orange; front of cerise has back of corn yellow and front of white has back of green. These four groups of colors in precision routines were a riot and one of the applause climaxes of the performance. Another neat item was a new arrangement of the Roxyette house, nicely done by three girls and a man in comedy dance story.

News reel is now entirely Movietone, and is the complete service as reviewed elsewhere.

Erno Rapee has arranged a splendid overture in a medley of selections from the Roxyette house, which is a novelty in the "Clown" presentation. No effort to blend the feature into the show, subject matter of the old-fashioned school of vaudeville, alien to anything in the stage offering.

Rush.

BRANFORD

Newark, Jan. 5.

Harry Crull's latest offers considerable entertainment, distinguished, however, only by the lack of a novelty in staging, and Lil Esther.

A striking set in blue, green and gold, shows a huge figure of a dancer high in back before which sits the band in the stands. Stepped down are two more figures partly cut out on each side. While the band grouped down are cut-out semi-circle of girls in white. The orders and wings make a class set complete. Good use of lights adds. After a brief band number, followed by Doris Barrett and one of the Bennett-Brothers in a tough song and dance. Frances Kay, acrobatic dancer, yields to Ben Ross, who does a brief Harry Langdon and then cartoons to a cold reception.

Ross, m. c. for the next few weeks, gave promise when he started that has not been fulfilled. He has a pleasing appearance and a good singing voice, assets which he has failed to capitalize. He serves well as a singer, but he is all in the accompaniment the orchestra sounds great as elsewhere. Bennett Brothers amuse with dancing, followed by Doris Barrett and one of the Bennett-Brothers in a tough song and dance. Frances Kay, acrobatic dancer, yields to Ben Ross, who does a brief Harry Langdon and then cartoons to a cold reception.

A huge screen comes down and dancers appear silhouetted. Effective and well done, but old stuff. Several girls in silver costumes dance to a striking appearance with the cutouts illuminated in back. Whole company in white. Ross singing for curtain, 52 minutes.

Frank White at organ uses some novel effects, but doesn't get audience to sing wildly to his original numbers. Organ and orchestra are good. Clever ending with males and females counter (Continued on page 49)

FILM HOUSE REVIEWS

(Continued from page 48)

Thru" opened same date. Bride w
ingenue in "No, No, Nanette"
"Queen High" and "Good News."

ENTER MAX SCHEMLING AS TITLE CONTENDER

German Heavyweight Batters Sekyra—Rosenberg Beats Dundee

By JACK PULASKI

The boys were inclined to kid Max Schmeling prior to the German's ring debut several weeks ago, mostly because of his label but he made good. On his second try at the Garden last Friday Max looked much better, in plastering Joe Sekyra, a Bohunk from Akron. Schmeling made Joe's smeller a jellyfish. Not an iron puffer in the house could enthrall over the Ohioan's showing, though early in the season they were cracking about him being the next light heavy champ.

Seems that Joe Jacobs who is handling Max has had the Swede concentrating on the left mitt. As a result Schmeling gave an exhibition of left hooking that surprised the fans. As the match wore on some at ringside thought the guy had hurt his right hand for he rarely sent it in.

The feature of the match, however, was the style shown by the 134-pound foreigner. His feinting with the body made Sekyra miss by a mile. It is the weaving, bobbing style so familiar to Dempsey. Max too has a mug like Jack's. If he develops that right lunch grabber, the boy would be in line for the heavyweight championship.

Sekyra is in retreat most of the distance but he tried hard, displayed courage and the ability to take it. That kid has not been lucky in his Garden days and for the reason he chose tough guys to fight. The dopsters will want to find out if Schmeling can take it before naming him as a title contender. So far he is hokay.

Dundee's Right

The semi-final match brought the popular Johnny Dundee back to the ring. He lost on points to Charley Phil Rosenberg. Both were former champions. Johnny at 127½ conceded weight to Rosy, both boys being in the pink.

In the sixth round Dundee landed a right to Rosy's face and the kid sat down. Right up again, then trotted to his corner with a smile. The mob liked that. Dundee lost because Rosenberg piled up more points, principally at infighting, but Johnny had no trouble evading Charley's right handers. Occasionally Dundee would do his rope bounding act. Rosy refused to be trapped, waiting until Johnny came to him on those occasions. Johnny has slowed up somewhat, but gave a clever boxing display and should have gotten a draw. Rosenberg seemed to be of

Deputies Squelch Pollack Party for Newspapermen

Los Angeles, Jan. 8. Harry Pollack, former Eastern sports promoter and now doing publicity in Tia Juana, endeavored to give a New Year's party to L. A. sport writers. He was thwarted by a couple of deputy sheriffs in San Diego who placed him under arrest on the charge of transporting liquor.

Pollack left Tia Juana with a half dozen suit cases which contained 20 quarts of champagne, 29 quarts of Scotch, three quarts Bourbon and nine quarts cocktails. He cleared the immigration officials but the sheriff's boys peeked and had him post \$250 bail for trial.

Banquet was called off.

Fore

Ryan's Hole In One

James Ryan, head of casting for Fox, is the first member of the Rye Club, L. A. to make the new 16th hole in one.

Distance is 115 yards and over a ravine and gullies with a trap directly in front of the green.

Taking a 90 Man

Jeff Lazarus, Fox supervisor, who recently challenged Harold Franklin, head of West Coast, to a match at Rancho, met his Waterloo New Year's Day when Pete Smith shot 191 against his 105.

Lazarus was being priding himself in shooting around 94. Smith's pace has never been better than 105.

CINCY'S WRESTLING

Cincinnati, Jan. 8. Wrestling has been locally revived by Al Haft who holds mat contests Friday nights in the Music Hall arena. He also stages weekly matches in Dayton and Columbus, Ohio.

Start was dead here more than 15 years.

Top price is \$1 and crowds of 5,000 or better are now the rule. One of the two galleries sells for boys, 10 cents a head.

FOX FIVE WINS

Los Angeles, Jan. 8. Fox's studio basketball team defeated Richmond Oil 40 to 20.

Included in the line-up were George O'Brien, Rex Bell, Charles Morton and Barry Norton, all actors.

that opinion from the way he acted. The first 10-rounder, between Johnny Grosso and Jack Gagnon, started like a slow motion picture and developed into a mauling match. Grosso, a sucker for a straight left, was groggy several times and just about made the distance.

"Backward Student"

A bunch of Friars listened to the broadcast of the California-Georgia Tech game on New Year's day. When the coast team's center grabbed a fumble and ran back 75 yards to his own goal, the clubmen commented that it was a bone play as famous as Fred Merkley's failure to touch second.

Bugs Baer listened to the chatter, then chirped: "Just a backward student."

Two Men Fight in Cab—Tex Referees

Texas Gulnan did her best to quell a small fight that began in a taxicab and ended in the West 47th street police station. Lieutenant Barney McGowan lodged charges against the pair. They were taken to West Side Court on the charge of disorderly conduct and received a suspended sentence.

The combatants gave their names as Edward Kearns, 32, 756 7th avenue, and Alexander Kerwin, 30, theatrical business, Forest Hotel.

The story differs as to who was in the cab with Texas when she left her night club in the Hotel Harding. It was very early in the late morning.

A cab with Texas and Kerwin was speeding through the street in the direction of 8th avenue. Kearns, the cops assert, jumped on the running board of the cab and began to berate Kerwin. Soon fists began to fly. Texas pulled referee for a few seconds.

Soon a drowsy cop hopped aboard the cab and stopped the gory affair. Texas was unperturbed. The two men were taken to the station. "Tex went along to watch the 'bookings'."

Barney McGowan knows Texas. They chatted for awhile and soon the prisoners were "booked." They were charged with disorderly conduct. Tex did not appear in court.

"Was the fight over you, Texas?" said McGowan to the hostess. "I don't think so," said Texas. She thanked the lieutenant for his kindness and went out into the morning.

Chi Biz Men's \$2,500,000

To Buy Arlington Track

Chicago, Jan. 8. Group of around 35 local leading business men have subscribed \$2,500,000 for the purchase of the Arlington race track.

Site was originally taken over by Otto Lehman, Charlie McCullough, and John Hoot. When it was feared a syndicate of gamblers and promoters were about to secure control.

Subscribers have announced a plan to conduct the track as a civic enterprise, with no profit going to any of the backers. Otto Lehman is mentioned as possible president, and Roy Carruthers as managing director.

Included among the subscribers is Herbert Storn, president of B. & K., and Barney Balaban.

N. O. Claims Bradley's Track Tops 'Em All

New Orleans, Jan. 8. E. R. Bradley's Fair Grounds track began its winter meet New Year's Day and will run through Mardi Gras, Feb. 1.

With another \$250,000 spent on his plant, Bradley's course now tops the world in point of beauty and modern operation. Tracks in the East (Belmont and Saratoga not excepted) have dropped behind in the matter of up-to-date maintenance and operation. Fair Grounds now has starting gates of the latest design, time clocks in the infield to advise the bettor just how many minutes he has to get his wager down and aid posting prices earlier, radio announcing of the position of horses during a race and many other innovations.

Cut this year on the mutual play has been raised from 6 to 8 per cent.

\$71,109 FOR MAT BOUT

Boston, Jan. 8. Receipts for the Strangler Lewis-Gus Sonnenberg championship wrestling match at the Boston Garden last Friday were \$71,109, a local record. Nearest approach to it was the \$65,000 some years ago for the Sharkey and Maloney fight at Braves Field.

Inside Stuff—Sports

Tech Runs Interference for Reigels

Reigels' unfortunate retreat before Georgia Tech on New Year's Day, when the California center picked up Thomas' fumble and ran almost to his own goal line, had a peculiar effect upon many who were listening to the game in New York. Perhaps half of the Manhattan radio mob, and practically everyone who has ever played football, switched their partisanship to California immediately after this sport tragedy. New York's gridiron followers seemed lined up solidly behind Georgia Tech before game time, seeking vengeance for the Stanford-Oregon State defeats, but sentiment changed direction as soon as Reigels' misguided gallop had been chronicled. Fireside and table fan talk has borne this out during the past week.

That Reigels could come back in the second half and play well enough to block and recover a kick is considered remarkable on this end for the incident recalls how seriously the college football player takes these athletic disasters. There is many a varsity man who has never returned to his school at commencement, a class reunion or for a big game because 10, 15 and 20 years later he still smarts under the memory of having committed an error which lost an important game. There is the case of Toots Doyd, Wesleyan quarterback, who on the last play of a Williams game dropped a pass as he stood alone on the Williams goal line with the score 12-7 against him. Two months later Doyd was still so depressed and dominated by self accusation for the fumble that he temporarily went out of his mind and had to leave college.

There is also the instance of Chick Harley, Ohio State's great back, who ran the wrong way, crossed his own goal line and about to touch the ball down for a safety suddenly realized where he was and what he was doing. Harley straightened up and ran back the length of the field to score a touchdown the full run, in both directions, "covering" around 210 yards.

Every college has its sport "goat" but not all these players had another year in which to reduce the voltage of the memory such as Reigels can look forward to. Reigels is captain-elect of the Bears. Incidentally, football men who listened to the game in this district are unanimous in declaring California to have outplayed the southerners.

NEW YORK THEATRES

ZIEGFELD Thea. 54th St. & 6th Av. Mts. THURS. & SAT.
SHOW BOAT
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With ETHEL SHUTTA and All Star Cast
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Symphonic Fox Movietone Accompaniment.
On the Stage: "THE CLOWN"—32 Royalties
"Firtation"—Holland. Roy. Sherry Orch. Fox Movietone News

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A Warner Bros. Vitaphone Picture
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BARKER CENTRAL THEATRE
Milton Sills, Dorothy Mackall
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"The wise mob are missing a laugh if they haven't 'made' the Village Grove at yet."—Abel Green in "Variety."

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We're Just Catching Up—

To Our Patrons
Our Friends
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A Most Merry Xmas

With Good Luck, Fair Weather and Favorable Winds
Our New Year's Greetings Should Be Due About
February 15th.

MRS. GERSON'S TEA ROOM
(HER HUSBAND)

1588 Broadway NEW YORK

PUNCH IN THE NOSE FOR CIGARET GIRL

New York Chatter

Will Morrissey and Midgie Miller will head a revue at the Monte Carlo, Brooklyn, N. Y.

Charlie Morrison showed a waiting world a top hat and touched wood via cane for '29. Demonstrating what that Xmas two-and-a-half per cent. did to one guy.

Sully the Baro got a live pig for New Year's. The pigs in Jersey, but nobody has found Sully, including customers and his wife. Eddie Cantor is still pulling people from their tables on the Ziegfeld show to entertain until the floor show gets set.

Roy Mac, with tidings of his success on Broadway, returned to Kansas City for holiday and father killed in motor accident and mother probably fatally injured.

Beryl Halley has a dancing partner with no ballroom work available.

Absent from the show a week, Kathleen Crosby returned and was asked by the producer where she had been. "I was in Long Island," she replied. "What part?" pursued the questioner. "Tuckahoe," replied Kathleen.

The Broadway clique taken on a recent oil tip is going for another oil.

Vanda Stevenson given a small principal part.

Ray Miller left for Detroit to battle Grogan Jan. 11.

One of the stars of the Street who had a phone installed in his dressing room received his bill, and found the rest of the company had been using it while he was on stage. Phooey!

Lucille Ballantine is, another show girl talking unto herself a dancing partner hopeful of securing attention.

Jacqueline Schaeley selected by the Polish artist who selected the five most beautiful dancers of the earth. Bernice Lockwood and Mary Bey declared they are soon to be respectively married.

Joe Ray's first records out this week.

Lillian Roth's 15-year-old sister Ann now in legit production.

A general average of the annual income of the 100 dancing girls of Broadway who are fortunate enough to get long runs in night clubs and musical shows, as estimated from the money made by 10 seasoned dolls, is about \$7,000. (Credit these statisticians: Evelyn Saether, Mary Bey and Estelle Phillips.)

Eddie Doherty, now in Paris, has been assigned to Northern Africa for feature yarn in Liberty.

Pat Rooney, Jr., left for the Coast, celebrating by taking his first shave.

Justine Johnston and Louise Brooks quote the admiration of the ringsides of the nightclubs.

Mina Franca, the modiste, giving the clubs a play to see what the frills are wearing.

Duke of Manchester and Duke DeGovez are having a time inspecting the night life.

Donna Rose has a new collapsible sedan.

Jay Cassino made assistant picture editor on evening rag.

George Kaufman back on Times after severe illness.

Madeline Mack on Broadway after long tour.

Daddy Browning regular visitor of dance hall at 46th and Lexington.

Ward Morehouse has boycotted the north side of 42nd street, declining to walk on that side where "Front Page" is showing.

Katherine Ray again starting a tour of the club belt after a long lay-off.

Whether Hazel Forbes goes with Carroll or stays with Ziegfeld will be decided by Equity.

Peggy Blake wired Beryl Halley that she is on her way around the world.

Raymond McCaw now wearing spats and he used to brag that they even wore no socks where he came from in Montana.

Shannon Cormack started the New Year by shaving off his mustache.

Ed Sullivan, assistant m. o. of the Telegraph, in hospital.

Among the motion picture celebs who celebrated on Broadway New Years were: William Fox, Richard Dix, Richard Barthelmess and Bert Lytell.

Ada Landis, showgirl, entrained for North Dakota when word of her mother's death came to Broadway.

Ronnie Tashoff and orchestra following Paul Whiteman into Ziegfeld Midnight Frolic.

A chorus girl in New York is

named Mavis Bender and she's not from vaude.

Some of the boys believe the Aspirin ad which advises folks to keep away from crowds to avoid flu is a large factor in the sluggish box office situation.

Living Hoffman, caricaturist listed in the Ten Most Popular Jewish Artists.

Hope Hampton disclosed that she intends to go to Italy for two years of study.

Joe Frisco starts writing a crack a day for the Daily Mirror.

Johnny O'Connor to vacation in Florida while battling out another book.

Dorothy Knapp recovered from flu just in time for premiere of "Fioretta."

A News reporter, sent to interview Jean Nash, famous for her clothes, talked with Jean Nash of the Whiffy an hour before learning his error.

Marion Lane to Cuba.

Katherine Burke holds a promise note payable Christmas, 1929, for \$1,000, for every pound she loses from this Xmas to next. She must weigh in before Jan. 1.

Following holiday week, some of the night clubs of the stem with top business for the prior months were catering to as few as eight and nine parties.

Report that the mother of Bobby Folsom died Dec. 17 in Los Angeles is incorrect. It was Sarah J. Baldwin, grandmother.

Dainty Marie's vaudeville act is a family affair. The young man who appears with her is her son and the two women are sister and daughter-in-law.

B. O. McAnney has left the desk of the Times to become assistant city editor of the Telegram.

The wise mob coming from Hollywood reports that the racketeers are having easy pickings around Hollywood on the fancy wall paper.

The absence of a blue sky law in California makes it perfect for the high-pressure boys.

Harry Kellar has accepted the editorship of the new Railroad Magazine that the Dell Co. is putting on the newsstands.

Robert E. Schenck, assistant manager Loew's State, did some police work on his own Friday night. He picked up a man upon complaint of a woman who said he was annoying her.

Hot, Harry Schenck had to let him go when the woman refused to appear in court.

Bonnie Gaylor, former vaudeville, who retired when she married, is living in Detroit.

George Patten has scrapped his vaude act. Said he wore it out showing the public to the door.

Jack Dean slipped back to New York from Yirup.

Artie Lewis, whose post-card claims he's "your old pal" and mentions Lewis and Ames for further identification, has gone into the retail shoe selling business in New York, so there's no cause longer for Artie's old pals to be on their uppers, if they can find his shop.

Around the Palace the boys are saying that Paramount, Warners, M-G-M, First National, Fox, Radio-Keith-Orpheum, Loew's and Barnum & Bailey's will merge to construct a 95-story building in Times Square. With a theatre on every floor.

Ann Pennington has the misfortune of having Dec. 23 for a birthday. It double crosses her presents.

"Treasure Girl" company brags having four girls in the company who have mink coats for Christmas.

"Vanities" is next with two minks and a squirrel.

Lola Eckert transferred from blonde to brunette.

Ziegfeld, not realizing the dust he might shake up by using the word hostesses in connection with five of his most noted beauties going into the Midnight Frolic, went into conference to find another term.

A chorus boy in "The New Moon" married a divorcee 10 years his senior.

One of the Stem's press agents received as much gold as his cupped hands could hold from a producer. The gift amounted to near \$1,000.

Sears Taylor, connected with the Evening Journal.

Jean Ackerman has ice on her important finger.

A Square beauty hinted to her boy friend she ought to be wearing an engagement ring. "Ridiculous," he responded, "you're a Venus in my eyes."

Claudia Dell returned to "Showboat."

Dave Franklin back from Paris.

Nick Lucas bought a home in Newark.

Ben Serkowitz, Public public relations Impresario, is in the advanced business of opening the new Public house in Toledo in February.

Evelyn Dean with "Animal Crackers."

Forced to take his mother-in-law out, that guy took his headache to "interference."

Irene Swor has reduced delectably.

Nettie Harding-back from Europe and again with Ziegfeld.

Eunice Holmes acquired a small principal part in "Rio Rita."

Eddie Cantor figures to realize \$20,000 of his pet charity, the East Side Boys' camp, from the sale of his autobiography, "My Life Is In Your Hands."

St. Clair McCelwey, Herald-Tribune reporter, on way around the world with \$500 in his pocket.

Coincidence that Blanche Ring should be in "Houseboat on Styx" and Charlie Wininger, her husband, "Howl Boat."

Annie Hart celebrated 50th anniversary on the stage taking Edna May Oliver's role during the former's illness.

Hazel Forbes decided not to go with Carroll show.

Will Mahoney has a complex for electric trains. Wife gave him a \$150 train set.

Pirko Ahlquist, than whom no other showgirl has a stranger name, left town.

Sam Kingston received a solid gold traveling case from his pal of many years, Flo Ziegfeld.

F. C. Arnold is a purser of the "Leviathan" and he's going to stick on the job, says the U. S. Lines.

Letter said Variety had given his job to Ned Welch, former ship news reporter.

Hal Hixon's announcement was not about Ray Miller, the bandsman, but Ray Miller, the boxer, who recently left hooker Jimmy McLaughlin to a knock-out defeat.

Norma Close, revue beauty, tired of the stage, walked out of "Scandal" and is hostess at Sharriff's, 42nd street.

Reports persist Soph Tucker married Al Lacey and that the folks are not well over the idea.

George F. Stanton elevated from city passenger agent to general eastern passenger agent of the New York Central. New job created for him. First time the line has had such an official since the war when government took over the railroads.

Irene Streed, show girl, who left the stage to sell printing, made \$50 commission the first three days.

Harry Block was obliged to close his Green Gables, formerly the Florence club, having no dance permit. Tony Francesco and 10 girls in the revue are necessarily out.

Mrs. Harry Glenby and son sailed on "Berengaria" for St. Moritz. Young Glenby, finding himself unadaptable to newspaper business yet.

Dreana Beach opening at Hamilton hotel in Bermuda.

Millicent Rogers and her handsome Argentine husband making the rounds with the first three days.

Electrician went to work on the name of Texas Guinan's Club Entente, changing it to Club Intime, the proper French spelling. Taxi drivers were calling it the Club In Time, whereas the pronunciation is Ontimay, meaning Intimate.

A freak instrument called the Cymbalino is being sold by Julius Klein, who plays it, between \$150 and \$300 a night in one of the night clubs. It's like a keyless baby grand with the top knocked off.

Aunt Jemima opened at the Ziegfeld Rm. Eddie Cantor is replaced as m. o. c. by Charles Wininger.

One of the most prosperous clubs fired its old doorman and hired a new one. The other night a fellow inquired of the owner if he could get a bottle of Scotch. "We don't sell any," replied the owner, and in truth, the club has been strictly on the up and up. "But we can get you a bottle," insisted the customer. "No, you can't," returned the owner, confidently. "Come with me and see." The patron asked the doorman for a bottle and tendered the money. Doorman coughed up a bottle of Scotch and the customer, a federal man, made a pinch on the spot.

One wealthy old buzzard's hobby is waiting until a club is about empty and then ordering champagne for the orchestra until they get so tight he is allowed to direct with his cane. It cost him \$500 one night last week wielding his walking stick.

Traffic around Times Square on New Year's Eve was never more congested. Balmey weather explained that; weather being sloppy on previous

vious ones. Thousands of dolled up people fought for taxis after theatre time. One driver said that in his 14 years with a cab he never knew of such a demand.

Phoney mailing lists are being sold the night clubs at \$300 a click by racketeers, who compile names at random.

Frank McEvoy is wiring May McEvoy, his sister, trying to learn whether or not rumors are true that she is married.

One of the girls ordered a new gown from Paris for a party. She sent it back and kept the label.

Argentines never wear white carnations in the lapel of their dinner jackets or tail coats it being a custom to wear the red to distinguish them from Americans. At Beth Leary's party more than a score of the girls brought red roses, as it were.

Even society girls are touchy about their age. One of them is carrying her birth certificate to show she is 19 and not 23 as her yen for Scotch and rye has transformed her looks.

The ever shrewd bootleggers are adding a mite of soap to whiskey such that when it is shaken it holds a phony head.

The dinner jacket is absolutely out at debutante parties, not one in fifty observed at any of them. The last word is wearing the chain from center of the vest to the trousers pocket and invariably the tail coat.

That makes you a barber, or so-called.

Colleagues no longer wear the square white tie with formal evening clothes. The pointed ends are considered smartest on all campuses, and the college boys must look smart, even sober.

Ed Judson, Isola Franchini salesman, who married Hazel Forbes of "Whoopee," gave Broadway its latest delightful shock. Judson was lately divorced in Chicago.

Agnes O'Laughlin has her hair done up now in old English style, behind the ears.

La Vergne Lambert back at the Guinan.

"Snake-hips" Tucker, the Harlem demon of dance, has created so original a way of picking up money from the floor when he cuts into his routine, that he had trebled his income.

Camille Lanier has a lizard skin hat and outfit to match, including purse.

Dagmar Godowski wired her brother, Gordon, that she'd be back from Europe next June.

Jack Naples, eating hash in 46th street, nearly choked to death on a lead slug to which was attached an inch-long wire. (Part of corn beef label.) He handed the foreign matter to the manager, then decided he wanted it back to show his lawyer.

Manager said: "Sorry, I've lost it."

Catherine Jones has a distinct dimple one inch below her left eye. Cute!

Ann Moss, the girl who started the Carroll nude trouble, quit "Three Musketeers."

Ruth Patterson, looking for a press agent. Who wants to handle a showgirl—step right in!

The Rowland Fields are at home at 309 West 57th. Hitched Jan. 5. Although a Manhattan resident, Field is drama editor of the Brooklyn Times.

Alice Brady has been nicked \$2,568 on a judgment to cover the balance of her 5-year lease on Apartment B, at 1150 5th avenue, which cost her \$550 a month. Lion Brewery of New York City owns the property.

A Broadway medico has it that 50 per cent. of the town is sick and the other half is dodging the epidemic of colds, flu, etc. Does in a panic because of shortage of nurses.

Belle Bennett, Tiffany-Stalling since her arrival from the coast in a burlesque talker, is sick abed in her hotel.

Joe Brown, former musical comedy actor, is squawking about everything since his arrival in New York.

Al Sellig, who writes things for Tiffany-Stahl and picks scenarios in spare time, celebrated his wife's 23rd wedding anniversary yesterday.

Some of the best-looking secretaries to picture executives are away with flu and allied diseases, making it swell for news gatherers.

It is reported that the sister team in the amateur night sequence of George Jessel's "Lucky Boy" worked on the level with their usual act. The mother of the girls first hesitated about letting them play in an amateur night sequence, figuring it might hurt their reputation. When told that Jessel would appear in the same scene she withdrew her objections.

L. Erlanger sailed for Italy and southern France last week.

Jack M. Welch is manager of

Ziegfeld's Midnight Frolic. Good guy for that job. Knows the mob.

The 11th of Cynthia White's Greenwich Village ball series is slated for Jan. 19 at Webster Hall from 10 p. m. until paralyzed. Miss White's temper level is an annual highlight in Hobokenia.

The Friars is beginning a series of informal testimonial dinners to some of its members. Lew Cantor is it for Jan. 11 at 11:30 at \$3 a head. Speeches are limited to three and not to exceed three minutes each.

3 "Show Boat" Girls West

Three girls from "Show Boat" are leaving for California in two weeks.

Hazel Forbes, who got into difficulty over signing a contract with Earl Carroll, but which was not recognized by Equity, handed in her resignation to Ziegfeld.

Hanna and Marjorie King will leave for the Coast with Hazel.

The girls have lived together in New York and insist they are not going into pictures.

Chatter in Loop

INACCURATE BIOGRAPHIES

(Hazel Flynn)

Ample Glotch wouldn't know when he picked up his Evening American—if he picks it up—that the picture artist writing under the name of Rob Reel is a girl. Much less would he know that she is Hazel Flynn, unmarried and owning a roadster. That's why it pays to be on the inside of stuff like that.

Suppose this guy Glotch, if there is a Glotch, was at a party where Miss Flynn also happened to be a guest. Suppose this guy Glotch cleared his throat and said: "Nobody asked me, but I think that gent named Rob Reel on the American is lousy." Imagine Hazel's embarrassment, to say nothing of Glotch's. Of course she really isn't that way, but you can imagine. If there isn't any Glotch, though, the whole joke is cold. And it's not much of an idea at that.

Her "wash" very well known until she started on a trip to Hollywood and sent back letters about the factories. Some of her stuff was so sensational as to be almost interesting, such as her outright declaration that there are fellows making pictures out there. Less sensational, but still readable, were her revelations of inside dope on picture stars.

Who in Chicago, for instance, would know that Antonio Moreno eats ravioli through his ears to keep his mustache from becoming clogged?

Miss Flynn looks to be about 20 across a restaurant table, when she pays her own check. She is very attractive in a way, and seems to be thinking about something. Her earlier days were spent in various grammar and high schools, where the boys nicknamed her "Scotchie" because she used to bring her own lunch.

She had no journalistic experience before joining the American, but a lot of people overlook it.

James Curran, supe of the Chi House of Correction, has bought an amateur motion picture outfit and is taking pictures of the arrival and departure of celebrities in his joint. For his own amusement, if any.

Harold Swanson, ed. of College Humor, is reading manuscripts in bed. Bad cold.

Slid Lewis, the vaude comic, playing the Pan house in Memphis four years ago, asked a girl in the audience to throw up an assist him in telling a gag. "If you do," he promised with that big Lewis generosity, "I'll marry you." She did, and he did—last week in Chicago. She was Louise Culin.

Adolph Zukor was in an out, with a subpoena server in the background, making him miss his brother-in-law's New Year's party.

Harry Manns, the theatrical attorney, has just received a Supreme Court decision on real estate which nets him over 200 grand. He's not even smiling till the cash is in the bank.

Bernice Spears (Mrs. Bert Wheeler) will have her first in a few weeks.

Following killing of two former beer runners in the Grand cafe, radii have claimed they heard the shots while listening to the Lombardo orchestra broadcast.

Among the Women

By The Skirt

Best Dressed Woman Of The Week
GRACE MENKEN
("Brothers"—48th Street)

Olsen's Day at Palace

"Whoopie" moved right into the Palace Theatre Monday afternoon. And word must have spread at the Village Grocer that Eddie Cantor was to be there himself, because not one more person could have gotten in. It looked like the Palace of the old days. Ethel Shutta was there, too. And George Olsen.

And so my children, a mediocre bill was turned into a very good one. If your nerves are in first class condition get into the Palace for the opening act. Willie Mauss does a stunt in a revolving wheel that is breathtaking. The Russell Markert girls although not billed showed twice. They wore two sets of lovely costumes. The first were silver bodices with very short three ruffled skirts in green. On the girls' waists were black butterflies. Quaint idea? Silver helmets were topped with plumes of yellow. As the first number was done mostly with the hands the girls were gloved in cerise. Second change really beautiful. White bodices were embroidered with spangles of different colors in a star design. Very short skirts were more ends of spangles. The full sleeves of blue made these costumes so effective. Hats of blue had cerise streamers. Slim, Billy and Val or perhaps better known as Timbini, Raymond and Russell just knocked the audience for a goal. Oh, boy, what an act! Miss Russell as a wench was in green and white checked gingham, and then she was a red velvet and gold bride. Ethel Shutta did her Western number from "Whoopie" in a neat black velvet dress. It had a broad collar of cerise lace with cuffs.

Marion Eddy (with Eddie Conrad) wore a diamond bodice ending in a skirt of white feathers tipped with green. The long show ended with John Guaran and La Petite Marguerite and Five Premiere Balletinas. Marguerite was in an abbreviated costume of silver fringe. The girls were in white ballet skirts edged with narrow bands of silver.

Bert Lytell's Fine Work

Bert Lytell has chosen a fine piece for his return to the legit stage. Out and out melodrama but well constructed and done. It looks as though "Brothers" has a good chance to remain a long time at the 45th Street.

Mr. Lytell scores decidedly in a dual role which calls for some fast changes. His changes are sufficiently fast to bring rounds of applause. Grace Menken, opposite Lytell, brings cheer and naturalness to the role and a most appealing sincerity. Her first gown was a circular chiffon in chateau embroidery in tiny beads in daisy patterns, which she wore with a gold lame wrap lined in green. In the last act Miss Menken has an enchanting net bouffant in palest flesh, with a long satin bodice embroidered in crystal.

Cora Palmer was an exquisite mother. She was striking in a black lace gown with a small cape, worn with pearls and diamond earrings. Later she was equally lovely in maroon chiffon with a small jacket embroidered in rhinestones.

Blythe Daly's Indifference

It is surprising that the management, and even Alice Brady herself, does not object to Blythe Daly appearing (in a supposedly smart drawing room) in such a filthy, spotted, white velvet gown and shockingly soiled white shoes. It is safe to say that seldom, if ever, has such slovenliness been condoned and a young woman carelessly indifferent to stage appearance. A buzz of feminine criticism followed Miss Daly's entrance. The surprising thing is that Miss Daly dresses nicely in the last two acts of the play in a black velvet and white ermine ensemble and a blue gown entirely made of crystal fringe.

Miss Brady was well gowned in a black lace evening gown, cut long in the back and another of similar fashion in peach. Her most becoming costume was in white chiffon, trailing beneath one of the new short evening wraps in velvet worn with red trimmed slippers and some attractive jewelry. She uses her chinchilla wrap again.

Damphool for Laughs

Colleen Moore's picture at the Paramount this week is just one of those dampfool after things that means nothing—except laughs, the most valuable theatre seller. It is called "Synthetic Sin" and Miss Moore wears several pretty frocks. A black and white ensemble had a checked skirt and coat with a plain jumper. With this she wore a beret with a plain edge and a crown made of black and white ribbons criss-crossed. In one scene while the women were in evening dress it was very odd that Antonio Marino should be in flannels.

A negligee worn by Miss Moore was over pajamas. The top of the pajamas was a lovely creation made wholly of fish scales.

RITZY

In another department of Variety reference was made to a wealthy woman who has become financially interested in Earl Carroll's productions. She was mentioned as Mrs. Pendleton, and Bagby and Romelli, composers of the score of "Flirtation", the forthcoming Carroll opera, were referred to as "her nephews."

Neither of these young men is related to the dowager, who is Mrs. Frederic Courtland Penfield, so-called prominent and fabulously rich. About 75 years of age, she divides her time between luxurious dwellings on Fifth Avenue and Greenwich. Her country estate was purchased for \$500,000 in the summer of 1926, having previously belonged to Commodore C. E. Penfield.

Originally Anne Weightman, of Philadelphia, she was the daughter of the late Dr. William Weightman by his first wife and inherited many millions accumulated in the business. In 1908 she married Frederic Courtland Penfield, whom President Wilson appointed ambassador to Austria before the war. Mr. Penfield died in 1923.

For several years past the dow-

ager, who dresses in extremely youthful fashion, has been a devotee of modern dancing, and both in town and at Greenwich entertains parties of young people, paying fine prices for stringed orchestras.

For over three years the rumor has persisted that she may choose as her third husband Albert Morris Bagby, who is about 70. Hailing from Rushville, Ill., he has for more than a generation past conducted, under ultra-fashionable auspices, "morning musicales" at the Waldorf. He is the uncle of George Bagby, a singer, who, with Bert Lytell, has written the overture which Earl Carroll is now producing, the theme-song of which is "Gilding Gonda."

The Bagbys, uncle and nephew, move in the same temperamental set, and George has sung at the smart musicales given by another wealthy dowager, Mrs. Horatio Nelson Slater, at her duplex apartment on 5th avenue. This vivacious hostess was Mabel Hunt, and her sister, the late Ethel Hunt, became her mother-in-law, Mrs. Samuel Slater, the Misses Hunt marrying respectively a father and son.

Schable Not New

Under the "Inside Story—Pictures" caption, in last week's issue, appeared the following lines: "A new route to a place in front of the

(Continued on page 67)

Birth Control

Mrs. Gene Austin stood to win \$10,000 as a friendly wager from her husband if they were blessed with a male heir. The newly arrived addition is named Ann.

Gray Matter

By MOLLIE GRAY

Al White's Soprano

Gaylor and Byron, two good skaters, opened the State bill in white satin. Barr & Davis delivered more encouragement than they gave. Dresses were of black satin, the only circular skirt of steel beads as well as a deep collar and cuffs. Feminine member of Goss and Barrows changed from a red crepe frock to a revealing bead costume.

Al B. White has a clever "gang" of dancers and singers. The soprano whose name he deliberately played with and never told, has a beautiful voice, seemed altogether a lovely lady in general, even to her pale green crepe frock with double skirt, vestee a shade of violet, ribbon bow and ends of purple at the waist.

Maria Kerr and Miss Stone closed in pretty soft frocks in two shades of green on the former and orange on the latter, and they sure put a kick in the act. A fine troupe, the band deserving more attention than was possible with all the dancers.

Betty Blythe on Stage

An entertaining bill at the 51st Street, even though it only faintly resembled the one in the program. Joe Laurie failed to appear, but three acts took his place.

Betty Blythe isn't staging any comeback in the films by this appearance. She is even more artificial and unnatural off the screen than on, though her voice isn't bad. She is introduced by a film bouquet showing her at home and then to dinner at the Montmartre, from which she arrives on the stage to dress for her performance.

She is wrapped about in cloth of gold with a bit of color here and there and many gold tassels over a matching gown in which she struts about. Doesn't hide her black lingerie and garters as she changes to a black velvet coat dress of close fitting high neck and red lined cape sleeves. Slings of fashions in a wine color velvet whose fur bordered train served varied purposes effectively until holding it back of her head and under side showed how well it had cleaned the floor. Light green satin with swathing girdle that tied in front was becoming to her, though the velvet cape didn't seem the best shade to top it. Her makeup was entirely too heavy, especially the eyes. No Knight, at the piano, wore a gray crepe, simple and pretty.

Mrs. Jimmie Barry as usual and always.

Humiliation Burlesque

The mystery why men bring women to the Columbia might be explained as part of a humiliation process. Some think all women superior to all men. One visit to a burlesque show is a sure cure for that.

More books being sold for broad-minded people. Steady patrons must have an enlightening three-line shelf by now.

Isabelle Van's foot and ankle badly bruised. Some of her girls probably stepped on her trying to be first up the runway. Big laugh had those hard-boiled girls flitting about with hoops of roses and practicing nothing else.

First act finale showed three brides wearing little, almost nothing. Isabelle has a runway rival who appeared in some beautiful blue marabout, just enough to show the color.

Par's Bright Show

A bright cheerful and amusing show at the Paramount right from the overture including Rubinoff through the Jesse Crawford girls to get classical this week, and "Cheerful" on the stage to the latest Colleen Moore "Synthetic Sin." "Cheerful" has a singing introduction by the dancing troupe (no programs; no names) in wide pants suits of probably every known color ruffle, and plumed hats. A little lady who knew her hammers doffed a

Uncommon Chatter

Spring and Summer Boots

Dehman's bootery over on Madison avenue has a knockout Palm Beach display which is synonymous with an advance summer showing. White, alone and in combination with brown and brightly colored leathers, is favored for spring, neatly turned oxfords. One pair in white and orange kid very kiddy. White kid with fine gingham checks not yet made up into sports shoes but will probably be worn a lot by the ultra. And there's a beautiful light straw, called "legere" (to be combined with a monstrosity) that should make a grand summer shoe.

Dressier shoes also sponsor combinations of differently toned kid. One in white, has exquisite insertions of pastel shades at the heel. Many variations of this style. For the summer crowd, there's the barefoot sandal with neatly contrived straps piped in color. A beach shoe with embossed fish on its vamp.

Nothing hectic about the spring town styles, so far, with browns (from sunburn to deep maroon) and black instead of leather being featured. For daytime shoes there's a combination of a French and Cuban heel, named (you'd never guess it) the French-Cuban, which looks comfortable and smart.

Evening shoes have the delicate workmanship that distinguishes Dehman's output. They're exquisitely fashioned. One model is a two-toned crepe satin, with the deeper imposition trimming the heel and vamp. Many of the heels are patched with clever insertions.

Straw Hats

Straw hats are already on display, with the indication that the narrow and turned-back brims in balluinal or other fine weaves are to be popular. The turban is being introduced in this medium through a strip of soft, pliable straw swathed about the head. Russeks is showing this style in its new Tricot-Crinol turban, which sells for \$15. It has the advantage of being light and so soft that it can be folded away in a pocket or purse. If you're going in for it, do it right away, because it's going to be awfully trite soon.

Russeks is also showing a Rose Desert felt, smoothly crowned and quite severe, save for a cluster of plaits on either side of the brim. Other felts show a similarly tailored tendency. Another attractive model, from Reboux, has a close crown and abruptly turned-back brim, elongated at one side. A neat feather trim is its only decoration.

New Turban

A new version of the turban is being shown by De Pinna. Made of swathed silk, its immediate use will probably be for Southern wear. Goes in white, lacquer red and pastel shades. Pops up into nothing and awfully chile.

Beautifully Dumb

Vilma Banky, in "The Awakening" looks lovely throughout the Rivoli's latest picture, as one of those peasant girls with immaculately fitted costumes. For a girl to be enough to make a man's hose, a rectly poivelled eyebrows and a well-trained water wave, she was pretty dumb not to see through the evil intentions of the Captain. One of those protean changes of

pink frock to tamper with an xylophone in silver bands—the girl not instrument.

An unusually agreeable sister team delighted this audience. They simply added silver shawls with deep crystal fringe for the glittering finish, their original frocks of crepe having a short jacket of velvet of the same color, one green one coral. Girls of the ensemble have all silver with long crystal fringe hanging from their arms and topped with pink and white plumes. Revolving ribbons backstage gave movement to the finale anyway.

The Colleen They Like

Colleen Moore has everything her own way in "Synthetic Sin" and that's the way the picture fans want it. They are tickled at the Paramount and had every reason to be.

Gurude Astor sported a black gown whose bodice was of jagged rows of beads alternating black and white. Colleen's most elaborate moment was in a negligee of petal flecked crepe over pajamas whose top was completely covered with what looked like square spangles.

hood, transformed the captain from a would-be villain to a Sir Galahad and all ended happily.

Several outstanding discrepancies in the tale but "The Awakening" is nevertheless a good picture, with excellent photography, dramatic sequences and intelligent and likable synchronization.

"Gow" No Wow

Shoaty Fifth Avenue Play House has gone the way of all film. Where a miniature orchestra used to strike occasional wrong notes agreeably, a soundless feature picture, spasmodic with breaks. This house, which usually protests against the ways of its big moneyed brethren, adopting mechanical methods it may be considered that the last strong-hold against synchronization is down.

The featured "Gow, the Head Hunter" is a sometimes interesting, sometimes draggy picturization of life in the South Sea Islands among cannibals. It's no woman's paradise in the remotest of these islands where a girl is sold at 14 for a couple of strings of beads, and must thereafter do all the hard work in return for a beating now and then.

By its very nature the picture lacks the appeal that other pictures by the same producers have had. The Maltese natives were tame, stunted and ugly. Their habits and rites are interesting for a few reels but then become boring. The same applies to the musical accompaniment which was repeated several times during the picture.

A colored short of Josephine Baker (Klennacolor—not Harlem) and the Polles Bergere attempted to reveal the secret of a Baker's sensational success on the Continent. It still remains a mystery. Synchronization to this was bad—conspicuously out of tempo with the dancers.

Hollywood Candidate

All the king's men and all the Berlin Fire Brigade couldn't make UFA's "When Duty Calls" a good picture. The suspense is usually considered the first requisite, but with this German film it was possible to call every turn several hundred feet before it occurred. But what a bunch that Berlin fire department turned out to be! Judging from the fire fighters on view, qualifications for enlistment are no less than 200 pounds and a flourishing mustache.

Oлга Tschekowa, as the premiere danseuse at the Scala, registered striking beauty and candidacy for Hollywood. Helga Thomas, as the timid heroine, failed to project emotion through her calculated makeup.

"Loves of Zero," another of Robert Florey's expressionisms, had its customary novelty and splendid trick photography.

Printed Silks

Printed silks lost in popularity over the winter months; all the shops are breaking out in an epidemic of them. There seems to be no limit to the designers' imagination—there are landscape prints, flower patterns, conventionalized designs, modernistic gobs, and all manner of fabric decoration. There's an attractive early American print with simpler design that should do awfully well for sports wear.

Her plaid ensemble had patch pockets.

Tight Hats and Low Cut Gowns

"Interference" is aptly named and a thorough job as a syllable cinema. Evelyn Brent is a decidedly capable menace. Her hats, as usual, are of the least possible material, one being of jet with a jagged edge around her head. Too many of these tight-fitting affairs don't help. Doris Kenyon wears her gowns out too low for any lady, titled or not. Camera plays jokes on her. After showing how beautiful she is in a blonde wig, it looked down on her while wearing a hat, and the cruel things it did. Far on her light next is of whole-unik-animals—several for the collar and more hanging from the narrow cuffs.

Depressing

"Wedding March" is as long as a wet week and about as depressing. The other 20-odd minutes are divided between a beautifully photographed procession and the sweetness of Phyllis Wray and Zarah Pitta, who is a satin and lace bride.

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15 YEARS AGO

(From Variety and Clipper)

Big news of the week was the supposed disintegration of the General Film Co. The weekly sheets of releases did not carry any releases from Biograph, and the report spread that Bio had quit the trust and Vitaphone and others were about to withdraw. All this was about G. F. officials, but the trust had always been so evasive their statements were discounted.

D. W. Griffith had left Biograph for Mutual and shortly after leading players made the same exchange. Among them were Blanche Sweet, Lillian Gish, Donald Crisp, Christy Cabanne, Owen Moore, Mae Marsh, James Kirkwood, Henry Walthall, Earl Fox and Antonio Moreno.

B. F. Keith was reported critically ill on his Florida estate at Miami.

With their new year showmen turned their attention to the immediate prospects. It was believed things would get better because they couldn't possibly be any worse. This applied to all branches except the pictures, which were prospering.

Rex Beach, Jack London and Rupert Hughes headed a combination of fiction authors to combat the habit of salaried scenario writers stealing material from old copyrighted stories. They made a single exception in Mutual, which had dealt fairly with the authors, buying rights directly from them and paying fair sums.

Mutual claimed to have the first woman director at work in its studio. She was Mayme Kelso, former vaudeville performer.

50 YEARS AGO

(From Clipper)

Edwin Booth, in reply to the Clipper's invitation to write comment upon current plays, replied in part: "My knowledge of the modern drama is so meagre that I never permit my wife or daughter to witness a play without previously ascertaining its character."

Booth went on to suggest that modern plays might need a public stage censor, but he doubted the judgment of such an official. Finally his solution to objectionable stage material was a censorship by actors, whose self respect and desire to protect their profession might, he thought, stand as a bar to undesirable plays.

George Guyon undertook a freak athletic task, agreeing on penalty of losing \$250 to travel farther in 52 hours in fair heel-and-toe than a horse in the same elapsed time. Condition was that the horse could walk, trot or be led.

The spectacle of 1,200 people gathered in a place of amusement at the "unseasonal" hour of 1 a. m. aroused the wonder of the Clipper. The event was the six-day go-anywhere walking match at Gilmore's Garden, New York, where Dan O'Leary was leading Peter Campana. Herein, perhaps, was the beginning of all-night attendance at such contests, surviving in the all-night sessions of the six-day bike grind.

The Gilmore's Garden spectacle had a rival in Brooklyn at the same moment. This was Mme. Anderson, English woman, who was engaged in the endurance exhibition of walking 2,700 quarter miles in 2,700 consecutive quarter-hours. Clipper reports that the Madame was a better attraction than the Gilmore's garden gladiators. She sang popular songs as she walked.

Sound-Pro and Con-50-50?

Taking the talking picture situation as the country appears to be taking it, the consensus for and against looks like 50-50. But if you deduct those who are not for talking pictures on a general theory, mostly derived through not attending picture shows, the net might be 66/33, with the larger percentage on the yes end.

This applies to the picture house patron; nothing to do with the trade, for the public will render the final decision on the talkers.

That film fans all over are dividing on the subject of talkers there is no doubt. Discussions may be heard almost anywhere. Letters are commencing to reach the picture editors of periodicals. It's likely but a matter of a short while that an opinion will be formed through the papers will develop. If that does happen, let's hope the picture editors will allow it to arise naturally, without faking any letters or faking replies.

It seems as though this division of opinion is going to create a unique condition for the picture theatre. If there is a 50-50 split on the value of a silent or talking picture, or even more or less, that leaves it a certainty some unestimated number of people, who may be regular or intermittent picture goers, will only patronize the character of picture they prefer.

It may leave the theatre man in the dilemma of realizing that if he shows a sound film, the non-sounders won't come that week, and so with the house playing a silent picture. That a possibility of a public dividing itself so sharply may give the theatre man a brand new problem not so easily solved, at this outlook.

In cities where all the de luxe or best houses are wired, a choice will have to be made as to how the whole trade may be retained by any house, while there is a chance that even a wired house will have to go all silent to capture the silent trade. Exhibitors had better watch this phase. If there is light or lighter than usual business, instead of blaming it upon the flu, first try to locate if the former audience has divided. Should it occur, however, it would be an excellent reason for wired houses to pool where all of the town is wired, in order to get all of the business possible in all houses.

Europe is happily relieved of this condition and likewise of the entire sound proposition. While cost, etc., have an important bearing on Europe wiring, the situation there is vastly different from this one at home. The sound picture hopped into the American trade just when the picture houses needed stimulation. Anything that could have stimulated the rather sluggish business of a year ago on this side would have been welcomed. Sound did it. What sound is going to do is beside that now; a year ago or a little later sound picked up the business all over, whether wired or not, through the remarkable quantity of publicity given it everywhere.

Europe needs no stimulation for its picture theatre other than the pictures themselves. Europe is not yet a questionaire. Besides, throughout Europe the native made picture, good indifferent or bad, is at least giving the home trade an impetus, through curiosity if nothing else for comparison of the foreign made with the American picture. That's but the tip of another angle to the currently intricate and complicated matter of the foreign picture trade.

House managers if they want to stir and keep up interest in pictures, whether noisy or still, might issue a questionnaire to patrons, seriously worded, asking for opinions, pro or con on the talker and silent. It should also be sent to the mailing list. If nothing more, it might illuminate the theatre on its own problem. It wouldn't be a bad stunt either to read some of the replies from the stage. They might prove interesting, and what is more to the point, influential in swaying general opinion.

Random Remarks

By Nellie Revell

Arrived at the Fred Stone home at Forest Hills the other day in time to meet him returning from a ramble round the block. Outside of a few compound fractures, Fred is in almost as good shape as he was when he played the incomparable Topsy in Dick Sutton's circus 35 years ago. Judging from his looks and good spirits, Fred's going to be back on the stage sooner even than his best friends dared hope. He can go up and down stairs now with the aid of his crutches.

There's been some conjecture about the will of the late Tom Ryan. He managed to disprove the belief that actors don't save money, for he left what Down-easters call a tidy little sum. He made a small bequest to his partner, Hazel Harrington. It amounts to about what she'd have gotten for three months' salary, had they been routed (which they were).

The test of the income of the estate goes to Tom's brother during his lifetime and it will be divided after that among nieces and nephews. A nephew is executor of the estate, without bond.

Saranac's very blue these days—because of the death of Silvio Helm. He spent the last three years there and his optimism and good cheer were a real boon to the people around him. Now's a good time to send that letter to your friends up there.

My old boss, John Cort, erstwhile theatrical producer, left show business flat and why not, seeing that show business left him flat more than once? He walked out on it, or, rather, rode out, in a parlor car to Washington, where he has embarked in the hotel business. Never a retiring manager, he's switched to managing the Lee House there.

Joe Laurie, Jr., is going to immortalize the Friar dinners in a book. He has stenographic records of all the club's official feed as far back as the days when Renold Woolf was toastmaster. It ought to be a very interesting volume. More food, of course, for the columnists.

If you happened to see a woman running like what Sherman said war is, somewhere in the vicinity of Paramount Studios on Long Island, recently, you probably bumped into the lady that met Florence Moore in movie make-up. Florence, as the story was told me, was ready to make a funny story, but the camera man wasn't. Tired of waiting, she slipped out of a convenient doorway for a breath of air. When she tried to get back, however, she found that door and every other one in sight locked tight. Prowling around anxiously, she ran into a woman and asked her if she knew anything about the open-door policy around there. But the female, gazing at Florence in her ghoulish green film-paint, and vintage 1850 furbielous, gasped, "Oh, My God! and backed away from what she evidently thought was an escaped nut. She must have passed a warning around, for none came near enough poor Florence for her to ask a single question and it was a good twenty minutes before she found her way to the camera's eye.

Wanderer's Notes

Met Valeska Suratt at the opening of Fannie Brice's film. Bessie Wynn at Silvio Helm's funeral.

Inside Stuff—Pictures

Radio-Keith-Orpheum, combined with Victor and a dominant influence in the show business from the duPont raw stock to proposed entertainment in the homes via television, with the control of musical arrangements, wiring equipment, artists, musicians, recording plants, patents and theatres, is forcing consideration of further consolidations among the remaining producer-distributor chains, for both theatres and production.

Against the threat of electrical domination, especially imminent because of the use of material held by these companies, the major picture companies are finding it necessary to establish at least a temporary understanding among themselves which may lead to close relations if further pressure is felt.

The impression among eastern picture executives is that the number of major picture companies will narrow down before the end of the year, unless unforeseen conditions arise, with probably two or three companies headed by showmen remaining in competition with the electricians.

Reports are that the squeeze is on and being felt by the picture men, resulting in discussions which have given rise to recent rumors of further amalgamations. United Artists, Paramount, Metro-Goldwyn-Mayer, Fox, First National and Warner Bros. are mentioned in this relation. The latter two companies practically operating under the same direction narrows the field still further.

The trend toward close consolidation in the industry is following economic dictation for large modern theatres which take towns and cities in one sweep from the independents as soon as completed. There is also the saving in distribution, involving millions annually, which will bring added profits to the combined companies when merged.

Atop roof of a three story structure, directly facing the windows of Arch, M. Bowles (Div. Mgr. West Coast theatres, Northern California division), in San Francisco, is an electric insurance sign, in which the two middle letters of the word "Life" are made to flash in red after the whole sign has appeared in white. Granada theatre, recently divorced from West Coast operation, made a deal to use the painted board portion below the electric sign, advertising "There's new Life. Big Shows, Values" at the Granada. The laugh comes when the big red "I" flashes on.

For opening week (New Year's) at American, San Jose, the Leonard J. English Players (repertoire) distributed 5,000 passes, good for any performance during the week. No exception was made for the Sunday and holiday performances with result attraction played to near capacity but with hardly any real kale in the box.

Sound experts are confronted with a new and difficult problem in filling an order for sound effects which will also ring true in pictorial qualities of zephyrs, stiff winds, gales and a couple of cyclones.

Heretofore the method of creating these effects was simply the operation of various sized wind machines. But since the microphone is susceptible to motors, a noiseless air disturber must now be invented.

Negotiations are still being carried on by Fox for purchase of the Schine circuit. Official reports are that the deal is not being held up over any disagreement in price but that the option on a percentage of the Schine circuit held by Universal is unavailable to Fox unless willing to contract for the purchase of the entire Universal output.

Universal has an agreement with Schine which it would want continued in the event of any sale. Purchase of the Schine houses by Fox would not be profitable, from accounts, unless houses are left free to book the entire Fox output and fill in balance of the play dates from other producers.

One of the bigger sales executives of a concern which is specializing in talking pictures declares that synchronized sound pictures from the distributors standpoint are absolutely dead. He declares a recent story in Variety on "what talking pictures are doing in various parts of the country" is unfair to the distributor due to the fact that so many of the exhibitors are taking advantage of the situation by advertising "see and hear," which gives the impression that dialog pictures are being shown, when they are presenting only synchronized scores with a limited number of sound effects.

This selling head declares that not enough talking pictures have been produced to meet the demand of the houses that are wired and that the latter are cashing in as best they can with the synchronized pictures. The picture public won't go to see the latter type and the exhibitors have been listing them as stop and start until they are able to get pictures which contain dialog. The man says that synchronized pictures cannot be sold on their own merits but that the sale of talking pictures is still far above normal and that the returns on them are much bigger than the average for silents.

For eight years Aaron Jones, on behalf of Jones, Linick & Schaeffer, has ordered the same half page ad copy in each Anniversary Number of this paper. Its reading text has never changed, and says:

"Jones, Linick & Schaeffer Think 'Variety' is the Greatest 'Trades Paper in the World.'"

Whatever J. L. & S. may have thought eight years ago, and perhaps then submitted the copy as a gesture of dismissal, their continuance with the same ad yearly suggests Mr. Jones is content to pay the price to save someone thinking up new copy.

But it's nice year in and out to see \$260 or so spent for that kind of an expression. Or Aaron may believe the bull in it is worth the price. He's quite a kiddier anyway, and Variety can stand any kind of kidding at \$260, per.

The Mary Pickford company and United Artists are staging a nationwide "Coquette" popularity contest, similar to but on a larger scale than the "My Best Girl" stunt last year. Twenty-four winning girls will go to Hollywood for a week as the guests of Mary Pickford.

No film tests have been promised to the winners but the winner in each city will make an appearance at her home theatre when "Coquette" is shown. The idea is Victor Shapiro's.

A terrific spurt was given to the start of the new Paramount in Brooklyn, N. Y., about a month ago and it has continued. Business has held up at the house to over \$50,000 weekly, with its second week beating the first.

Ben Serkovich is credited responsible for the heavy send off of the house. He did the special exploitation for the opening, using many ideas all locally aimed and getting reams of press matter. It was tremendous for Brooklyn, with Serkovich bending down on straw hats home product. Its effect is probably seen in the reaction, along with Paul Ash. Ash has been the m. c. in the Paramount since it opened. That may be a sign he is commencing to duplicate his Chicago popularity over the bigway.

Political rumor around New York has commenced to link the name of Louis B. Mayer, head of Metro-Goldwyn-Mayer's production, with an administrative post under Herbert H. Hoover. In fact, the exact nature of Mayer's anticipated appointment is named, but can not be repeated since it appears to be more in the way of a hazard than accurate information, as the President is out of the country.

Inside circles credit Mayer for an appointment, which coincides with the story lately printed in Variety of Mr. Mayer's intention to retire from active work with M-G-M or the show business after March 1, next.

SHUBERTS AND LAWYER SCORED IN HOUSE CASE REVERSAL WITH DAMAGES NOW SET AT \$150,000

Harry Rogers, the Chicago agent, figures that his damage claim against the Shuberts is \$100,000 and against Billy House, the fat funster of the Shubert musical, "Luckee Girl," worth \$50,000. That is the basis of computation for a proposed settlement by Rogers with the Shuberts as the result of the smashing legal victory accorded him with an unanimous opinion of reversal granting Rogers an injunctive writ.

The Shuberts are reported essaying to effect as gracious a settlement as possible, with a reported bid of \$65,000 which has been rejected by O'Brien, Malevinsky & Driscoll, and Lyman Hess, joint counsel for the Harry Rogers Theatrical Enterprises, Inc. Reason for refusal is insufficiency and also because of the system of paying off in part-cash and part instalments.

Justice Edward R. Finch, next in seniority to Presiding Justice Victor J. Dowling of the Appellate Division of the New York Supreme Court, wrote an unrelenting opinion in which the Shuberts were markedly reversed on every point they presented to disprove Rogers' legal contractual claim on the services of Billy House. (House is sued as William H. Comstock as is his true name in private life. With him as the formal co-defendants are Shubert Theatrical Corp. and J. J. Shubert).

The irony of the reversal is that the Shuberts were boomeranged by the two very opinions of precedence by which they were successful in enjoining the Rath Brothers and later in their injunction suit against Gallagher and Valente. Both were on the question of "unique and extraordinary" services and value as performers.

New Face

Just as important as these two well known decisions in theatrical law, is the establishment now, in Justice Finch's opinion, of the slant that a "new face" in the show business rates as being unique and extraordinary.

Counsel for Rogers, in arguing that House was an exceptional comic, did not proceed on the premise that House was not irreplaceable, but that in view of the decline of the show business, the staleness of its performers, etc., a new face or a new style of comedian commands equal distinction. Justice Louis A. Valente in originally deciding for Shuberts in the lower court, opined that it would work irreparable damage to the producers if Rogers were granted an injunctive writ and the comedian yanked out of the "Luckee Girl" show. Justice Valente took the position that this would give Rogers the same relief he would be entitled to ultimately if, after trial of the issues, he obtained a decision.

Shuberts now want House not only for "Luckee Girl," but also under contract. They raised his salary to \$1,000 a week from the graduating \$550 to \$650 a week. House would have received ultimately under Roger's sponsorship, Rogers contends he has offered for \$1,500 a week for the comedian whom he had under exclusive management for five years since 1923, and who was to have been bound to him until 1931, had not the Shuberts enticed him away from the plaintiff.

Rogers estimated that he netted \$500 a week for himself whenever the House flash act in vaudeville worked and that in five years the act's period of lay-off was almost negligible.

Shuberts' chief concern is the palpable breach of contract, through inducing another contract player to violate a written covenant. Rogers set forth that it cost him a 35-week Keith-Orpheum route among other things.

The strength of the opinion and the unanimity of the ultimate decision forestalls further appeal unless under special leave from the highest tribunal. Furthermore, the affirmation of all issues points to what is technically known as a res adjudicata decision; the in-

evitable affirmation of the relief prayed for in the papers.

Scores Klein

In his opinion, Justice Finch takes each point in sequence and scathingly scores William Klein's attempt to disprove the existence of a written contract with the statement that "the record shows that the existence of the written contract is clear and the attempt to raise an issue as to its existence, well nigh ludicrous."

Concluding a lengthy discussion, Justice Finch states "we have the uncontroverted fact that the ability of Comstock (House) is regarded as unique upon the Albee-Keith circuit and that a substitute will not be accepted. Hence in this well known vaudeville office Comstock cannot be replaced. Again, Comstock is now admittedly receiving a salary of \$1,000 a week, which, in his work, is very large and compares most favorably with that received by the leaders in the scientific, artistic and political world. In Winter Garden Co. v. Smith, where two plaintiffs were to receive a joint salary of \$1,100 a week, the Circuit Court of Appeals of the Second Court said: "When, therefore, actors such as these have been successful for many years because of individual characteristics and command salaries of a size rarely known in the liberal arts and sciences, their peculiar ability in the field in which they perform is almost res ipsa loquitur."

"It seems unnecessary to go further with a recital of facts when the defendant Shubert, who knew Comstock was under a contract with the plaintiff, was willing to risk a law suit and pay \$1,000 a week to secure the services of Comstock. The conclusion is therefore sustained that defendant Comstock has that personality which denotes the unusual and unique artist and enables him to pick up the attention of an audience and hold it interested, amused or in pathos until released."

"Where, therefore, the services of the actor are shown to be unusual, unique or extraordinary and that the damage to the plaintiff will be irreparable and substantial, the latter may enjoy the protection from appearing elsewhere during the period of his contract and, even though a negative covenant not to appear elsewhere may be lacking, such will be implied and enforced not only against those who are to pick up the attention of an audience and hold it interested, amused or in pathos until released, but also restraining third parties from doing those acts which induce and continue the breach."

"It is obvious that a Court of Equity is governed by principles of law impartially applied to the facts in the particular case and that the actor's contract is a true and truthfully ascertained, are alike masters of bench and bar. If the time shall ever come when a Court of Equity must stand helplessly by while unique and unusual theatrical performers may be induced to breach contracts with impunity, except for such damages as a jury may see fit to award at some distant date, theatrical corporations will find their business hampered by intolerable conditions."

"It follows that the order appealed from should be reversed with \$10 costs and disbursements, and the motion granted with \$10 costs."

Geo. Squared in Prov.

Providence, Jan. 8. George M. Cohan, former Fox Point boy and Providence in general, have kicked and made up and now all is to the merrily merry. Cohan came in town New Year's Eve to see the opening here of his play, "Vermont." He was called to the stage of the Providence Opera House and given a big hand. George said simply: "Gee, it's great to be home!"

Equity Ball on Coast

Los Angeles, Jan. 8. Equity will try its hand at holding a ball on the coast. It is the first endeavor and will take place at the Biltmore Hotel. Margaret Smith has been sent on from the Equity Headquarters in New York to take charge of the forthcoming event.



NELL KELLY

Miss Kelly is now featured with the Messrs. Shubert's "Boom Boom" in Philadelphia. The Journal said, "Nell Kelly sang and danced and for the first time in many moons the Shubert Theatre reverberated to the riotous clamor of cheers, whistles and stamping of feet from both orchestra and gallery. Nell Kelly is a star show stopper."

Direction
RALPH G. FARNUM
1560 BROADWAY

25c Miss. River Drama At \$3 Top on Broadway

Drama of the "stop, you cur," "pay the rent or out you go" and "I have sold everything but my honor" type, opens on Broadway Jan. 21 when Norman F. Thom and his Princess show boat players begin a four week season of repertoire at the Belmont Jan. 21, with "The Purson's Bride" or "The Minister and the Maid."

The rep is being underwritten by Universal (films) as an advance ballyhoo for that firm's screen version of "Show Boat," due on Broadway shortly.

"The three dramas listed to follow: "Parson's Bride" or "Shadow of the Rockies," "Tenderfoot" and "My Jim or the Stroke of Ten."

Norman F. Thom, who describes himself as "the John Drew of the River" who gives you "your money's worth or your money back," claims that the "plays without a single blush or an offending remark" will be presented at the Belmont precisely as he and his company present them aboard his floating theatre which makes the towns along the Ohio, Kentucky and Mississippi rivers where the peasants pay 25c to get a load of backwoods standards of the drama. Thom and his wife play the leading roles.

On Broadway, Harry Reichenbach, who is handling the exploitation for the repertory company and the Universal picture that is to follow, expects to get \$5 top for the premiere and \$3 thereafter for the blood and thunder stuff.

An olio of specialties between the acts will eliminate intermissions along with a calloppe overture and a band concert outside the theatre every evening to draw the attention of the Broadway yokelry to West 48th street.

Stock Mgrs.' Ass'n Bust Expected—Smith Resigns

Lester A. Smith has resigned the presidency of Theatrical Stock Managers' Association. Smith's withdrawal is the expected preliminary to the bust of the stock mgrs' organization. The western division is due to meet in Chicago next week. Meanwhile the president's chair will remain vacant until after that meeting or longer.

Helen Ware Coming Back

Los Angeles, Jan. 8. Helen Ware, from the stage, coming west six months ago to appear in Fox dialog pictures, returns to New York next week. Contract not renewed.

2 ROAD CLOSINGS

The George Tyler production of "Beau Strangers" closed Saturday in Pittsburgh. The same day in Philadelphia Mrs. Fiske stopped with "Much Ado About Nothing."

Shuberts Would Like Film Men to Take Over Some Shubert Theatres

Date of Death

One of the few humorous advertisements in Variety's Anniversary Number last week was that contributed by George S. Kaufman, dramatic editor of the New York "Times" and also a playwright of distinction (for hits).

The Kaufman ad said: "Theatrical Season of '28-'29 Died Sept. 5, 1928."

Ashton Stevens Talks of Variety's 23rd Number

Ashton Stevens, the keen dean of the Chicago dramatic reviewers, noticed Variety's 23rd Anniversary Number in his paper, "Herald-Examiner," in this way:

By ASHTON STEVENS

WELL, well, well! Here is Variety a day ahead of time and bulking almost 200 pages! It is the twenty-third anniversary, number and easy to read because most of the matter is set up as display advertising. But very personal, not to say private, are some of these full and half-page testimonials of good will to the staff of the nation's theatrical sheets and its readers, many of whom are somewhat salty, too.

PAGE 49 is virginal white but for four lines of small type that read:

MONEYMOONING

WAIKIKI BEACH, HONOLULU

SEASON'S GREETINGS

AL JOHNSON

Below "Obituary," "Letters" and "Burlesque Routes" is a black-bordered half page containing the following:

"In Memory of AVERY HOPEWOOD, Died July 1, 1928. Juan Les Pins, France. MOTHER."

HENRICHS, on Randolph, extends greetings to the profession without editorial comment on surpassing coffee or the absence of orchestral din. The Sisters Duncan (yes, "Sisters Duncan," if you please!) wish us all a jolly New Year from overseas, and subscribe themselves "Rooptie and Bumpy." Sir Henry Lauder graciously smiles in a page portrait, in the captions of which he thrifflily makes it known that his first audible picture is "Auld Lang Syne." Mr. Bringer informs us that he is "the largest individual theatre owner in the world." The Messrs. Shubert are, as ever, silent in Variety.

"TWENTY-THREE years ago," said an editorial, the show business to Variety looked to be one desk, two typewriters, three chairs and the sheriff. And now look at the durned thing!

"Variety's sloppy way of writing and printing is likely a laugh to those who know," says another of its characteristic penmen in this roomy item "but my way has been discovered to rectify its faults. So this paper continues as the same terrible exhibit of newspaper work it always has been."

MEANING that Variety continues both as a debasement and a debunkment of English grammar and as the high compliment of theatrical journalism. Space the life of Variety, and long may it smart!

JESSIE BROWN SINGLE

Loses Eloping Husband by Divorce Route in Cleveland

Cleveland, Jan. 8. Jessie Brown-Semple O'Donnell, local divorce courts has won the right to call herself simply Jessie Brown. The former "Pollock" girl had brought suit against her husband, Joseph P. O'Donnell, 21, son of a wealthy Cleveland real estate man. O'Donnell did not appear in court to contest the divorce action. Miss Brown-Semple, 23, eloped with O'Donnell.

From reports the Shuberts would like a picture chain to take over some of their theatres. How many isn't named, but the Shuberts may not have set a limit.

Two of the prospects the Shuberts are enthused over on the matter are said to be the Warner Brothers and Radio-Keith-Orpheum. The latter is the Radio Corporation of America's theatre division.

J. W. Sellman and Company are the Shuberts' bankers. That banking house is also reported not averse to the Shuberts getting rid of some of their many legit theatres. In New York City and elsewhere. With the outcry against poor business in the legit houses and the publicity given to it by the newspapers, even a banker and even a Shubert cannot look at the condition with a smile.

The Shuberts have had some preliminary talks with the Warners. About all the Warners appeared interested in were Shubert plays. Now the Shuberts prefer to talk theatres. With much success their efforts to unload on the film men met is also unreported.

Limited Capacities. R-K-O has a lot of theatres of its own and has been selling several of late. The Warners have some booked the Stanley chain. They do not appear to have any plans to annex detached houses from the legit with their limited capacities.

The Shuberts possibly may be of the opinion that by wiring legit houses in New York, Chicago and elsewhere, the Warners or R-K-O will fall for the opportunity of placing talking pictures in wired legit houses for exploitation or because the picture producers believe they have a road show film. Few picture men believe there will be many road show pictures for a long while.

Meantime the Shuberts are in the midst of the legit theatre situation, with many a headache said to be rampant, up and downtown.

Equity Advances Juniors To Seniors at \$15 More

Several hundred juniors at Equity have graduated into the senior class of the organization, having matured their apprenticeship last week.

Those awarded senior membership were those who were novices or from stock or tent show divisions who had served three years in the junior classification of Equity.

The boost provides a yearly increase in dues for the grads, many of whom were bewildered on the additional nick until it was thoroughly explained.

Under Equity regulations novices are available to junior membership when engaged by a producer but must serve two years in that division before becoming eligible for senior membership. The juniors are entitled to all benefits of the seniors but perforce are graduated to the latter division after having been in good standing with the association for two years.

Applicants for whom Equity members in good standing testify, have been employed in the profession two years or more previous to making application for entrance to Equity are admitted as seniors.

Variety's 'Legit' Editorial Brings Reactions in Chi

Chicago, Jan. 8. Ralph Kettering, western representative for A. H. Woods, addressed letters to Chicago drama critics suggesting that they read the editorial in Variety's anniversary issue, titled, "Legit's Biggest Worry," and that managers and critics get together in a co-operative effort to push legit in the right direction.

Two critics so far have responded favorably. Virginia Dale of the Journal wrote her own theories on legit's worries. Ashton Stevens, Examiner, replied that he didn't feel he has to join shoulders with Kettering, Woods, Bringer and the Shuberts, as he is attending shows, telling the truth about them, and giving an absolutely fair display of good will.

The Variety editorial dealt with the apparent attitude of the press toward legit and suggested the managers do something to regain good will.

Dramatic Critics Story

This season's dramatic situation so far runs pretty true to statistical form, according to Variety's mid-season tabulation which totals 69 flops as against 30 productions rated full or intermediate successes. It is just a trifle above the average ratio between hits and flops maintained with remarkable consistency from season to season during the six years of Variety's dramatic critics' box score.

It was anticipated that the mid-season score in the present instance would show a marked deviation from average because of the prevailing pessimism in the legit, with ample evidence of distress and head-

However, Winchell (Graphic) is tied with Littlell at 755. Richard Lockridge, succeeding Gil Gabriel on the Sun when the latter headed the jingle of Hearst gold for the American, has a percentage of .812, but based only on 16 shows. He is not regularly included in this score.

Coleman (Mirror), gracing the number one in the score of Nov. 3, has had a relapse with the computing of the mid-season score, including both hits and flops. Coleman was good as a flop picker but not so forte on the clickers. He is resting in eighth place.

Osborn (Eve, World), the most prolific reviewer, is occupying his usual chair on the calaboose. Os-

Dramatic Critics' Box Score

Score as of Nov. 3, 1928

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 | .. | .650 |
| GABRIEL (Sun)..... | 17 | 11 | 6 | .. | .647 |
| WINCHELL (Graphic)..... | 11 | 7 | 4 | .. | .636 |
| ATKINSON (Times)..... | 15 | 9 | 5 | 1 | .600 |
| HAMMOND (Tribune)..... | 17 | 9 | 8 | .. | .529 |
| LITTLELL (Post)..... | 17 | 7 | 8 | .. | .500 |
| ANDERSON (Journal)..... | 17 | 8 | 8 | 1 | .470 |
| MANTLE (News)..... | 14 | 5 | 7 | 2 | .357 |
| OSBORN (Eve, World)..... | 17 | 6 | 9 | 2 | .353 |
| DEROHAN (American)..... | 16 | 2 | 13 | 1 | .125 |
| ERVINE (World*)..... | 7 | 5 | 2 | .. | .714 |

* Visiting guest critic.

VARIETY'S OWN SCORE

| | SR. | R. | W. | O. | Pct. |
|-------------------------|-----|----|----|----|------|
| VARIETY (combined)..... | 27 | 20 | 7 | .. | .740 |
| Ibce (Pulaski)..... | 10 | 9 | 1 | .. | .909 |

(This Score Based on Failures Only)

aches among managers as well as actors.

The mid-season chart for this time last season listed 109 entrants as against 99 this season. Going back another year to the half-way point of the 26-27 season, there were then but 97 openings for the corresponding period. The present score is based on both hits and flops.

St. John Ervine, visiting guest critic of the World, cops first place with .790 obtained by correctly appraising 34 out of 43 plays. Ervine is soon to return to London after creating quite a lot of discussion on this side. The town is in two camps on the English scribe.

Atkinson (Times) has advanced from fourth to second position and with Littlell (Post) right behind in the troy spot, it looks like the high-brows are making a clean sweep.

born's reviews are generally straight news event reports, with almost no critical element. He has eight no opinions, one less than the total number distributed among his 11 contemporaries.

Clarend (Telegram) makes his debut in the box score with the present tabulation. His 12 wrongs, guesses out of 31, leaving him a percentage of .613. Percy Hammond (Herald Tribune) is pegged No. 8 somewhat below his regular pigeon hole.

Variety continues to have more wrongs than its reviewers have alibis. Pulaski is champ still, admitting three errors out of 34 shows caught. Laft has five wrongs, Green four and Gerson two, leaving five errors distributed among Variety's intermittent drama reviewers.



CHARLES BUTTERWORTH
Says
"You Can't Afford to Miss
SAM HEARN'S
COMEDY"
in "GOOD BOY"
HAMMERSTEIN'S THEATRE
NEW YORK

ERLANGER IN BUFFALO CALLS IT A SEASON

Buffalo, Jan. 8.
It's a season for the Erlanger here.

Legit house has nothing in sight other than "The Bachelor Father." It has been rented for about 10 weeks to Joseph Tierney, who will fill in that time with a musical stock.

"Golden Dawn," announced for the Teck (Shubert) next week, went cold on the date, with "And So to Bed" about the only certainty for the Teck. It has four dark weeks in prospect at present.

Tierney is gathering some musical comedy vets for his stock, with the chorus to be shipped here from New York.

Joseph Tierney has resigned as general manager for Charles L. Wagner and is on his own. He has taken over Erlanger's, Buffalo, for the balance of the season and will play musical stock.

The house and stand are believed to be ripe for such a policy. Wagner has the same house for straight stock next summer.

TWO PLAGIARISM SUITS

"Desert Song" and Warner Bros. and "State Street Sadie" Named

Two copyright infringement suits, both alleging plagiarism, are pending in the Federal Court. One concerns an operetta, "The Desert Song," and the other a Vitaphone feature, "State Street Sadie."

In the latter suit, William J. Nelson, co-author with S. K. De Valpine of a play, "The Dip," at the Warner Bros. Pictures, Inc., Vitaphone Corp., and Melville C. Rossmann, author of "State Street Sadie." It is charged that Nelson and his collaborator had one of the Warner staff see their sketch, "The Dip," at the Ackerman & Harris Theatre, in Pasadena and again at the El Capitan, Hollywood, with a view to selling its Vitaphone rights. This was in May, 1926. Damage claim is for \$100,000.

In the "Desert Song" suit against Schwab & Mandel, Oscar Hammerstein II and Sigmund Romberg as producers, authors and composer of the operetta, Johnston McCulley and the Frank A. Munsey Co., allege that the libretto is an infringement on McCulley's serial in the Munsey publication, "All-Time Weekly," entitled "The Curse of Capistrano." Latter story was later Douglas Fairbanks' "The Mark of Zoro" (film). The usual injunction, accounting, damages, etc., is asked for.

Fox's 75

Los Angeles, Jan. 8.
Fox is bringing out another trainload of players, writers and stage executives. Advance guard arrives here this week and is to include Dorothy Jarion and Gavin Gordon. It is said the crop will number around 75 people.

Another large group is expected here early in February and will be chosen by W. R. Sheehan, now en route to New York for his semi-annual conference with William Fox.

Dubbing a Dub

Buffalo, Jan. 8.
In his liveliest column, "Backstage and Outfront," in the local dailies, W. E. J. Martin dubbed Variety "Stage-dom's keenest critic."
Mr. Martin is the veteran critic of the Buffalo Courier-Express.

Future Plays

"Sure Cure," by Len Hollister, in rehearsal, produced by Roy Walling.
"Judas," by Basil Rathbone and Walter Ferris, in rehearsal for Brady & Winman, with Rathbone heading cast. Formerly titled "Render Unto Caesar."

"Jerome," dramatization of the novel of same title is being readied as next for A. H. Woods: Charles Richman is making the stage adaptation.
"The Subway," by Elmer Rice, will be next for Lenox Hill Players at the Cherry Lane, Greenwich Village, New York, opening Jan. 14. Cast includes Jane Hamilton, Peter Gynne, Louis Latzer, Michael Martia, Ben Nelson and others.
"East of Sunrise," by Evan J. David, in rehearsal at Standard O'Neill, producer. Elliott Roth and Barbara Bulgakov head cast.
"Heartbreak Street," by Sonia Ivanoff and Donald Gallagher, goes into production for Clarke Painter, Inc.

"Pay Day," with all Negro cast, has gone into rehearsal as initial production of Davis & Stevenson Irving Kaye Davis, member of the producing firm, authored, and Henry Myers is staging.
"Loving Ann," musical by Owen Davis, Lorenz Hart and Richard Rogers, is in rehearsal as next for Arons & Freedley. It opens at Philadelphia Feb. 4, supplementing "Treasure Girl" at the Alvin, New York, Feb. 18, when the latter will depart for the road.

"The Big Parade," musical version of M-G-M's flicker smash, goes into rehearsal this week, with Eddie Dowling and James Hanley producing. The musical has book by Laurence Stallings, author of the screen story, and Dowling, lyrics by Joseph McCarthy and music by Hanley. Scheduled to start in Philadelphia in February.

"Scars," by Warren Lawrence, has gone into rehearsal as initial legit flier for J. B. Horn. Lawrence is also staging.
Bernard Levy will produce "The Town's Woman," authored by Arthur Mooney of the John Golden publicity department. Effie Afton, Dave Golden's wife, will play the lead. Rehearsals started this week.

"The Cane Drop," is being cast as Clarke Ross' next legit, due for rehearsal next week.

"Scars," by Warren Lawrence, will reach immediate production via J. B. Horn. Now casting.
"Flight," by Lemist Elser, goes into rehearsal next week with Laura D. Wilke, play broker, figuring as producer.

Paul Stieger has dissolved his legit producing partnership with Charles K. Gordon and is branching out on his own. Stieger is casting "Eclipse" as his next, due to go into rehearsal Feb. 11, with Laura D. Wilke, play broker, figuring as producer.

"Bad Girl," Vito Dolmar's novel, is set to reach the stage shortly via Crosby Galge. Thomas Mitchell, co-author of "Little Accident," is making the dramatization.
"The Grand Passion" is being readied as Myron Pagan's next, with Pagan figuring as author-producer. Now casting.

Whiteman in "Whoopee"

Paul Whiteman himself and his orchestra are working in the "Whoopee" finale all this week doubling from the Zigfield Midnite Frolic. In Whiteman's absence a Whiteman band unit will continue on the roof and in the show until the maestro returns to New York intermittently as is planned, to resume on the roof and in "Whoopee" in the finale.

From indications, Ethel Shutta may remain in "Whoopee" in view of difficulties encountered in locating a successor. If two of the women being angled for through Louis Shurr, the agent, become available when their road seasons end, Miss Shutta may leave. For the present, with no successor available, the condition of Eddie Cantor, as mediator, had made with Ziggy the comedienne will stick until someone satisfactory to the producer was chosen, binds her to the run-of-the-play contract.

Theatre Board Needs Money to Operate

Monday a combined committee—managers, actors and authors—met in Equity's offices with the idea of definitely establishing a Theatre Board which would labor for the welfare of the legitimate theatre and seek to remedy the many ills supposed to have made this a bad season.

Months ago the same idea was proposed and apparently eagerly accepted when the Organized Legitimate Theatre Managers was formed, but nothing was heard about it until lately when showmen awoke to the fact that shows were flopping in greater abundance than ever before. A session or two held last week came to actual result.

Monday's session was reported to have chiefly been concerned with the matter of financing the Theatre Board. That item appears to have been forgotten heretofore, or passed up. From indications it appears that the managers are expected to do the financing since it is their many theatre properties are involved in possible or actual losses.

About \$25,000 is the annual estimated cost of operating the Theatre Board.

Maude Adams' Stage Return Quite Likely

There is a strong but unverified report among legit circles that Maude Adams is coming back to do a show. It has been around 12 years since Miss Adams appeared upon the stage.

Source of the rumor points to Miss Adams herself, who has confessed to a desire to do another play and has intimated that her wish will be gratified. Neither the proposed play or producer is known.

Upon her retirement from the stage, Miss Adams practically went into hiding to study and experiment with stage lighting. At one time the "world's greatest stage voice" was supposedly concerning itself with the Westinghouse plant at Schenectady, N. Y., where Miss Adams had her own laboratory in which to work out her chosen problems.

Ziegfeld-Royce Settlement; Miss Shutta; 'Whoopee'

Florenz Ziegfeld did some hatchet burying the dead week, settling a long standing and bitter legal imbroglio with Edward Royce out of court on the eve of trial and also patching up with Ethel Shutta (Mrs. George Olsen). The latter stays in "Whoopee."

Royce sued Ziegfeld for \$3,000 salary arrears and one per cent. of the gross receipts of "Rio Rita" for services in staging the show, until displaced by the manager. Ziegfeld opposed legal claim with many technical moves until finally he was slated to take the stand himself Monday in the White Plains, N. Y., Supreme Court.

An anonymous phone call came to Variety to be sure and watch the legal fireworks up in White Plains when Ziggy became his own witness.

In the Shutta-Zieggy matter the comedienne and her husband, George Olsen, who had walked out of "Whoopee," decided it was placing Eddie Cantor in too ticklish a spot, the latter having interceded as a dove of peace in their behalf. In an attempt to secure Miss Shutta's speedy release from a run of the play contract, Ziegfeld had concurred in his star's request, but on condition a suitable substitute be secured. They tried out one or two people, resulting in Miss Shutta remaining, as does her brother, Jack Shutta, now known as Shaw.

When Olsen walked out of "Whoopee" Ziggy cut Shaw's salary in half, but has reinstated the original stipend.

"MARY'S LAMB" IN N. Y.

"Mary's Little Lamb," musical by Oliver Morosco and Kenneth Burton, which had a brief run in Los Angeles last summer, will be revived for New York by a new producing company headed by Burton, composer of the oddities of Eddie Cantor, as mediator, had made with Ziggy the comedienne will stick until someone satisfactory to the producer was chosen, binds her to the run-of-the-play contract.

The piece is a musical version of "Please Get Married," which Morosco produced in his palmy days 10 years ago.

"Cheer Up" Goes Bust; 2d Time for Same Show

"Cheer Up," musical produced by Felix Productions, Inc., folded in Jackson Heights, L. I., last week when the producers were unable to raise sufficient additional coin to bring the show into New York, as had been announced.

Equity has a letter of security from which it will pay cast salaries. The letter, was deposited by J. J. Leventhal, who had 35 per cent. of the show but refused to go further with it financially. Leventhal's step out is said to have been precipitated when the production company issued several bouncers, some of which have since been liquidated.

Robert Sterling, promoter, and his associates engaged in a high-power sugar-chasing campaign to bring the show in, but without success.

This is the second bust for the musical, in each case due to the limited resources of its producers. It was out for a couple of weeks last season as "Sweet Lady," with Thomas W. Balf producer.

"Song's" Low Gross

San Francisco, Jan. 8.
Louis O. Maclean's second California "tour" of his production, "The Desert Song," failed to show profit at the start. At Martinez, 40 miles north, the show's end of the gate amounted to around \$600.

Hales' Death, Accident

After an examination of about 20 witnesses, District Attorney Joab H. Banton decided that the death of Norman St. Clair Hales, actor, whose body was found early New Year's morning in front of 219 West 58th street, was the result of an accident.

Hales had visited the fire house of Engine Company 23, a few doors from where he was found unconscious. A party for Lieut. F. Joseph Connelly was in progress during the evening Hales fell through the pole hole from the third floor to the street floor. Witnesses declared he did not appear injured and left the place. It was some time later his body was found.

The actor had last appeared in the Coburn production of "Falstaff," doubling up as the sheriff and the Duke of Exeter. He had been associated for several years with the Coburns, originally coming from New Zealand. After attending the University of Pennsylvania Hales entered vaudeville. His home was at 26 West End avenue, Freeport, L. I.

Heilig in Charge

Portland, Ore., Jan. 8.
The Heilig, for years the only available place for big road shows, went out of business as such on Jan. 1.

It was taken over by Ackerman & Harris' Hippodrome, where vaude and all silent pictures are shown. W. W. Ely is in charge.

B'way Legit Houses Not Pepped Up With New Holiday Arrivals

Broadway was certainly not pepped up by the holiday production arrivals. Of the dozen premieres only two are regarded as winners. A third may make the grade. At least four have been taken off out most of the others should drop out. Business on New Year's eve was very big. It always is. But the two following nights were brutal. One new show got \$30 on the night of Jan. 2, with others were not much better with takings of \$50 and \$70. One hit bettered \$4,500 on the eve of New Year's, with the next night's trade off-like. Some recovery in the week, but business especially standing up, but the general gross level was little changed from that of Christmas week.

"Caprice" looks the best among the non-musical holiday entrants, getting \$16,000 at the Guild; "Red Robe" was well regarded at the Shubert; "Hello Daddy," at the Mansfield, somewhat under the mark. "Back Seat Drivers," Wallack's "Street Wolf," Garrick, "Tomorrow," Lyceum, and "Potiphar's Wife," Craig, taken off. "The Houseboat of St. Nick," fared moderately, claiming over \$15,000; "One Way Street," Cohan, mild at \$6,000 to \$7,000; "Poppa," Biltmore, and "That Ferguson," Little, week, \$3,000; "Lady Dedlock," Ambassador, got some earing trade, but a run is questionable; "Brothers," 48th Street, better than most others at over \$8,000.

The added closings Saturday and those slated to stop this week total 20 attractions within an actual seven-day period. An additional 25 closings out of town are estimated.

Closings and Arrivals: "The High Road," Fulton (goes dark); "Hello Yourself," Casino, which gets "Boom, Boom," next; Bijou (goes dark); "White Lilacs," Johnson (goes "Chauve-Souris," Jan. 22; "Sign of the Leopard," National, which gets "Zoppellin"; "The Precious"; "Young Love," Masque (goes dark); "Macbeth," Knickerbocker, gets "Way-ward"; "Gambler," Little; "The Ferguson Family," moving to the Garrick; "Gypsy," postponed, opens at the Klaw; "Forfe de Dance" may come to the Casino; "Toby From Alfauque" will be added to the Civic Repertory.

Other withdrawals last Saturday were "The Squealer," Forrest; "Night at the Hudson," "Angela," Century; "Treasure Girl," Alvin; "On Call Girl," Waldorf; "Tomorrow," Lyceum (gets "The Squealer" this week); "Falstaff," Coburn ("The Yellow Jacket" resumes this week); and "The Royal Box," Belmont.

Darkness is as prevalent as predicted on Broadway, a succession of flops being the answer. There are 13 houses dark this week and, despite the premieres carded for next week, 14 theatres are figured to be without attractions.

"Dracula" Brought In

The small stand company of "Dracula" closed at Youngstown, O., the players being brought back to New York by Equity.

Funds to cover transportation and salaries were on deposit there. William Tilden, 2d, the tennis champ, played the lead and was also reported in on the show.

Knox Wilson was the accredited presenter, and Sanford E. Stanton too has a piece.

"Potiphar's Wife," an English comedy which opened the new Craig theatre and which was withdrawn last Saturday after playing two weeks, appears to have run short of funds.

The players were paid off by Equity, where guarantee dough was on deposit.

SPORT HERRMANN PETITION

Chicago, Jan. 8. Governor-Elect Emmerson has been petitioned by north-side business men and residents requesting that U. J. "Sport" Herrmann be made the next president of the Lincoln park board.

Herrmann, owner of the Cort theatre, is among the foremost yachtsmen in town.

KOLKER'S L. A. TRY

Los Angeles, Jan. 8. Henry Kolker, stage-screen director and actor, has bought production rights to "Rita Kassin," comedy-drama by Zea Kassin. Kolker expects to produce at a local theatre this winter and also play a role.

Shows in Rehearsal

"S. S. Glencaine" (Province-towns).
"The Subway" (Lebox Hill Players).
"Night in Venice" (Shuberts).
"The Undertow" (Mirth, Inc.).
"Scars" (Spad Productions).
"Long Island" (Phillip Goodman).
"Black Bolt" (E. A. Blatt).
"Judas" (Brady & Wiman).

CARRILLO HELD OVER

Henry Duffy Keeps Star on Coast—Postpones Australian Trip

San Francisco, Jan. 8. Through Henry Duffy exercising his option on Leo Carrillo, the star will be obliged to postpone his Australian engagement for Williamson from Easter until June. Duffy's option is for 10 more weeks of the Carrillo run as visiting guest star. He goes to the Duffin, Oakland, next week, in "Lombard," and then to Los Angeles with "The Bad Man."

"Fioretta" Chopped; Got Balto's Record

As part of the cutting schedule on "Fioretta," the new Earl Carroll operetta, Tessa Kosta and the Lo-cost Sisters have been eliminated along with their roles. The first three scenes were cut out in their entirety in Baltimore last week, where the show premiered, a male sextet of 300-pounders also leaving. The gross for \$5 New Year's \$11,000, opening at \$4,400 for the rest of the week, a new high for Baltimore, where Ziegfeld's "Show Boat" played to \$3.
"Fioretta," following Washington this week, stays in Philadelphia at Erlanger's for three weeks, then to Broadway. House is undecided. It will not be the Carroll, "Vanities" sticking there, and otherwise eliminated because of the limited capacity in view of the expensive hook-up of "Fioretta." There is talk of title being changed to "Marietta."

A "Show Boat" Tab

Burlington, Vt., Jan. 8. A "Show Boat" company, tabloid, is playing this section under the management of Earl Franklin. Freddie Weston heads a company of 24, which includes a band of eight pieces.

OBSERVING MISS REDDING

Libby, Conn., Jan. 8. Grace Cole Redding, who recently announced at New York that she intended to produce "The Whistler" through the Cole-Redding Theatrical company, has been sent to the retreat at Middletown for observation. Redding came to this city last week and at once started a fight of rubber checks in various stores.

ELVIA ENDERS' DIX FILM

Elvia Enders, now playing in "The Little Accident," has been signed by Paramount to play opposite Richard Dix in an all-talking version of "Nothing But the Truth." Picture is now in production at the Paramount Long Island studio.

WANT SPENCE'S 'CRIME CLUB'

Los Angeles, Jan. 8. M-G-M is negotiating for the screen rights to Ralph Spence's new play, "The Crime Club." Stage production is being held up pending outcome of these negotiations.

Osborn, Critic, Improves

E. W. Osborn, dramatic critic of the New-York Evening World, under treatment at the Auburn City Hospital for kidney ailment complicated with high blood pressure, is reported as steadily improving.

JOE LEBLANC ON COAST

Palm Beach, Jan. 8. Joe Leblanc, here for a couple of weeks, has left for Hollywood. He will visit there and return to this resort.



SAM HEARN
Says
"You Can't Afford to Miss CHARLES BUTTERWORTH'S COMEDY" in "GOOD BOY" HAMMERSTEIN'S THEATRE NEW YORK

Gas-Lit Troy Theatre Belatedly Modernized

Troy, N. Y., Jan. 8. As a result of the recent accident in which Georgiana Urrita, a dancer in the Doris Niles Ballet, almost lost her life, the local fire marshal and building superintendent have ordered a number of changes in the safety provisions at Music Hall, famous old concert auditorium. Elimination of gas lighting fixtures, which were blamed for the lighting of Miss Urrita's comb or shawl in her dressing room, was ordered, as well as the installation of a motor-generator set for emergency use. The report of the building superintendent also recommended a door instead of a window in the rest room under the stage, be used for exit purposes. Music Hall was built right after the Civil War and its stage has been trod by most of the famous concert artists, lecturers, etc., of the last sixty-odd years.
Miss Urrita is now recovering in Spartanburg hospital. She was badly burned about the face, arms, back and legs, but doctors believe she will escape permanent disfigurement.

MARJORIE DAW IN STOCK

New Troupe Preparing for Cohen's Tremont in Bronx

Alm of Sydney Cohen, owner of the New Tremont theatre, in the Bronx, to put it across as a stock house, has resulted in another dramatic stock troupe at that playhouse. Cohen has leased the house to Frank McCoy for that purpose. Company is headed by John Gallaudet and Marjorie Daw, the latter of the films who, however, does not join until a while later. Others are Mae Buckley, June Webster, Bronx girl; Richard Richardson, Philip Heege, Jack Meade and Mary Michael. David Cantor handling publicity.

DOROTHY EGAN'S SEPARATION

Syracuse, N. Y., Jan. 8. An order awarding Edward J. Egan, local auto salesman, a separation from Mrs. Dorothy V. Egan, actress and "Miss Chicago" of 1927, was handed down here by Supreme Court Justice Clayton L. Miller. Miller claimed that he was married in 1925 and lived with his wife for about a year when she disappeared. Egan claimed also that he heard nothing from her until he read of her beauty triumph in Chicago where she posed as unmarried.

The decree gives the husband custody of a small child whom the beauty left behind when she vanished.

"BLANDISH" AT HUDSON

Joe Harris has shuffled plus again whereby he will bring his latest legit, "Serena Blandish," to the Morosco, New York, instead of the Hudson, Jan. 21.

Harris had booked in "The Gaiety March" for the Hudson this week, but discarded in Newark, N. J., last week instead of coming in. Harris tried to jockey bookings to permit "Serena Blandish" to substitute at the Hudson, but was offered the Morosco and grabbed it. "Little Accident" current at Morosco, will take to the road the Saturday previous to Harris' show and running tenancy.

18 SHOWS LEAVING BROADWAY

A deluge of shows closing on Broadway started Saturday when 11 attractions were added to the existing list. Another flock of withdrawals are carded for this week, when seven more shows are closing. What, with several others due to drop, a total of 20 closings will be noted within a two-week period.

"The High Road," presented by Charles Dillingham, will tour from the Fulton at the end of the week. It was rated with the comedy leadership for a time, averaging \$18,000. Reports are that several in cast must return to London, hence road at this time.

"Hello Yourself," presented by George Chous at the Casino, will be touring. It is to the 13th week, business fair for musical of the kind. High around \$20,000, pace dropped to \$20,000 or less.

HELLO YOURSELF

Opened Oct. 20. Came in on a busy night. Variety (Abel) thought competition too stiff for this one to survive.

"This Thing Called Love," presented by Patterson McXut, will tour from the Bijou after an engagement of 17 weeks, starting at the Elliott. Got around \$10,000 or more for a time and averaged \$9,000, making money.

THIS THING CALLED LOVE

Opened Sept. 17. "Lightly interesting and amusing," according to Anderson (Journal). Note: sentiment the dominant note of reviews. Variety (Lait) was emphatically against it, stating: "About five weeks, to be specific."

"White Lilacs," presented by the Shuberts, goes to the road from Johnson's, after 17 weeks. Averaged around \$20,000, principally by means of cut rates and parties. No real coin for operetta so scaled.

WHITE LILACS

Opened Sept. 10. Mantle (News) was rather indefinite, praising score, but not production. "Lovely, melodious and diverting," stated Coleman (Mirror). Variety (Abel) predicted: "Should enjoy a sizeable run."

"Diamond Lil," presented by Jack Linder, tours from the Italo, after 40 weeks. In Pittsburgh next week. A freak drama, attracted much at- tention last season, averaging well over \$15,000 and holding over into new season successfully. Dropped lately to \$9,000.

DIAMOND LIL

Opened April 9. Passed up by the major scribes. Variety (Ibce) predicted: "Should get money."

"Young Love," presented by Kenneth MacGowan and Sydney Ross, leaves the Masque after 11 weeks. Well regarded at first, getting \$11,000. Lately around \$7,000.

YOUNG LOVE

Opened Oct. 31. Deemed pleasant stuff by most of the boys. Littell (Post) thought it "fimsy purple rubbish." Gabriel (Sun) said: "Deserves to live and prosper." Variety (Abel) found it "talky and aimless stage fare which misses fire completely."

"Potiphar's Wife," independently done; closed at the new Craig Saturday. Played two weeks.

POTIPHAR'S WIFE

Opened Dec. 25. "Puerile piece" noted Ervine (World), while Wenchell (Graphic) found nice sets, but "frail play." Variety (Ibce) thought sexiness might carry it for moderate engagement in cut rates.

"Tonight at 12," presented by Herman Shubert and Donald Davis, closed at the Hudson Saturday, playing 8 weeks.

"Angela," presented by the Shuberts; closed at the Century Saturday after five weeks. Moved from Ambassador for purpose of cut rating, but apparently hopeless.

"Treasure Girl," presented by Aaron and Freddie, taken off at the Alvin Saturday after 9 weeks. Could not make the grade as a musical.

for musical. Got \$21,000, about 50 percent of capacity.

TREASURE GIRL

Opened Nov. 8. Atkinson (Times) found "Barren entertainment," while W. Winchell (Graphic) was "vastly disappointed." Variety (Abel) stated: "Not \$50.00."

"Tomorrow," independently presented at the Lyceum, was taken off Saturday. Played 8 days.

TOMORROW

Opened Dec. 23. "Mild entertainment—disc connected flimsiness," said Littell (Post), while Anderson (Journal) found it "Terribly dull." Variety (More) said: "Here today, 'Tomorrow' gone."

"Back Seat Drivers," independently offered; off at Wallack's, Saturday. Played two weeks.

BACK SEAT DRIVERS

Opened Dec. 25. Critics awarded this one to their understudies. Variety (Sid) said: "Is going to have its troubles sticking six weeks for film rights."

"On Call Girl," independently shown; off Saturday at Waldorf. Played 10 weeks. Cut rated right along, but probably made some money at \$4,000 to \$5,000 because of low cost hook-up.

ON CALL

Opened Nov. 10. Second string assignments. Variety (Lait) stated: "Not a chance on Broadway."

"The Squealer," presented by Jack Linder, closed suddenly at the Forrest, Saturday. Played eight weeks to moderate trade at first, then dropped.

"Falstaff," presented by the Coburns, taken off Saturday. Two weeks.

FALSTAFF

Opened Dec. 25. Ervine (World) said: "A spiritless piece performed very much in the manner of an entertainment given in a village hall by the board gentry." Variety (Rush) wrote: "Like enthusiastic amateurs, recent graduates from dramatic schools—altogether lacking professional quality."

"Street Wolf," independently presented, off at the Garrick, Saturday. One week.

"Sign of the Leopard," presented at the National by Lee Shubert and Edgar Wallace, who also are playing two weeks. English mystery piece cut rated from start.

STREET WOLF

Opened Jan. 1. Pinch hitters gave it a giggle.

"Macbeth" leaves the Knickerbocker, rated a successful revival. "The Royal Box," a revival that didn't attract attention, closed at the Belmont.

Duncan Dancers Have Tough Time of It in O. H.

Isadora Duncan Dancers, imported from Soviet Russia with the intention of making a tour of the United States, achieved one of the holiday engagement at the Manhattan Opera House. Final dance recitals were continued with just a pianist. Irma Duncan, adopted daughter of the late Isadora, heads the troupe. Future bookings are indefinite.

"5 o'Clock Girl" Closes

"Five o'Clock Girl" closed in Newark, N. J., Saturday. Although one of Broadway's big money shows last season, the Phil Goodman attraction found it tough sledding on tour. The show was booked for Montreal this week, the cancellation being forced. "Five o'Clock Girl" was reported having been hooked up with a too costly cast.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or less. 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 (opera). A (admission scale given below).

Admission tax applies on tickets over \$3.

"A Most Immoral Lady," Cort (7th week) (CD-1,490-\$3.50). Broadway denuded of productions; record number of closings; New Year's week no better than predicted; "Lady" did fairly well with \$11,000.

"Angela," Century (M-2,390-\$4.40). Closed suddenly last Saturday; played five weeks; first three weeks, "Angela" just a cut rate musical.

"Anmal Crackers," 44th St. (12th week) (M-1,323-\$6.00). Still going; again among the best; strength of audience last week a feature; around \$40,000.

"Back Seat Drivers," Wallace's (C-770-\$3). Closed last Saturday; played two weeks; small pickings; house dark.

"Blackbirds," Biltmore (36th week) (R-892-\$3). Colored revue; again among season's musical hits; the book; Arthur Caesar, lead; Herbert Stothart and Philip Charig, music; opened Monday.

"Brothers," 48th St. (3rd week) (CD-969-\$3). Nothing to brag about; paced over \$3,000 with cut rate aid.

"Caprice," Guild (2nd week) (C-914-\$3). Guild's newest comedy; hailed as a hit; first week takings around \$10,000; includes subscription coin, but is capacity pace.

"Congo," Sam H. Harris (7th week) (D-1,507-\$3.50). Perhaps not a smash, but a real coin getter that should last into spring; last week again over \$18,000.

"Courage," Ritz (14th week) (D-915-\$3.50). Quite satisfactory; wavered, like the others, but established a reputation, with special feminine draw; last week nearly \$14,000.

"Deep Harlem," Biltmore (R-1,000-\$3). Colored show not heard about heretofore; last week presented; opened Monday night.

"Diamond Lil," Royale (40th week) (CD-1,117-\$3). Final week; made excellent run of it, still making well until week dropping to \$9,000; "Precious" will follow in next week.

"Follow Thru," Chum's 46th St. (1st week) (M-1,450-\$5.00). Presented by Schiwb and Mandel; musical highly regarded out of town; opens tonight (Jan. 9).

"Front Page," Broadway (22nd week) (C-1,057-\$3.50). Other comedies and dramas are topping this early hit; still making coin, however; may run more.

"Good Boy," Hammerstein's (19th week) (M-1,400-\$6.00). Came back to previous pace of about \$25,000; at this figure, house and show (musical) make a profit.

"Gypsy," Klaw (C-830-\$3). Premier postponed until next week.

"High Road," Fulton (19th week) (C-914-\$3.50). Final week; English comedy did very well most of the engagement; business limited out-of-town dates because several in cast are then returning to London.

"Hello, Daddy," Mansfield (3rd week) (M-1,050-\$5.00). Some question as to chances because of divided opinion about new musical; last week \$24,000 estimated.

"Hello, Yourself," Casino (11th week) (M-1,477-\$5.50). Final week; moderate run to fair business considering scene and hook-up; rated around \$20,000; "Boom, Boom" due next week.

"Hild Everything," Broadway (11th week) (C-777-\$5.50). Only "Whoopee" appears to be in higher demand; capacity again last week for another gross over \$30,000.

"Holiday," Plymouth (7th week) (CD-1,012-\$3.50). Stand-out show of the current comedy; last week added performance last week; that and New Year's Eve sent takings to \$25,000.

"Jarnegan," Longacre (16th week) (CD-1,019-\$3.50). Due to tour after one more week; did very well during fall, easing off a bit too much lately; \$11,000.

"Jestley," 42nd St. (12th week) (D-924-\$3). Two-person drama has made the grade and will continue for a time; business just under \$17,000 last week; but still going.

"Lady Dedlock," Ambassador (2nd week) (D-1,200-\$3). Hardly figures to remain, though removal to another house reported after next week; road dates more likely; "Little Accident" will move here from Morocco.

"Little Accident," Morocco (14th week) (C-898-\$3). About six weeks more for well liked farce, which will go to Ambassador Jan. 21; "Serena Blandish" will follow here on that date.

"Mima," Belasco (6th week) (D-

1,000-\$5.50). With matinees going to capacity last week, dramatic leader hit a new high mark of \$26,700; exceptional box office strength.

"On a Girl," Waldorf. Closed suddenly last Saturday; played nine weeks on cut rate basis, with takings \$10,000.

"One Way Street," George M. Cohan (3rd week) (D-1,371-\$3). Business moderate at from \$6,000 to \$7,000; that pace not satisfactory; the house, which is seeking another attraction.

"Paris," Music Box (14th week) (C-1,000-\$4.40). Was affected by the cut, which is seeking another attraction.

"Polly," Lyric (1st week) (M-1,406-\$5.50). Presented by Arthur Hammerstein; Guy Bolton, George Middleton and Isabel Leighton, the book; Arthur Caesar, lead; Herbert Stothart and Philip Charig, music; opened Monday.

"Potiphar's Wife," Craig (CD-1,434-\$3). Closed last Saturday; played two weeks weekly.

"Poppa," Hudson (3rd week) (C-1,094-\$3). Moved here from Biltmore; \$3,000 estimated last week.

"Scandals," Apollo (28th week) (R-1,185-\$5.50). Newer musical; have the cut, this one having been off for some time; last week estimated around \$30,000; may go to road before long.

"Show Boat," Broadway (65th week) (M-1,150-\$6.00). Also applies here, but was the leader for nearly a year; will probably last into March; then road; \$35,000 estimated week.

"Skidding," Bayes (34th week) (C-861-\$3). Endurance of this one explained by modest operating cut rates have given it \$4,000 to \$5,000 weekly.

"Strange Interlude," John Golden (50th week) (CD-1,440-\$4.40). Nearly a year and expected to last through season; last week business again approximated capacity; \$16,000.

"Street Scene," Playhouse (1st week) (D-879-\$3). Presented by William A. Brady; written by Elmer Rice; opens Thurs. (Jan. 10).

"Street Wolf," Garrick (D-837-\$3). Taken off last Saturday; played one week.

"The Ferguson Family," Little (3rd week) (C-830-\$3). Due to move to Garrick next week, although last week's takings estimated at \$30,000; "Unsung" comes here next week.

"The Age of Innocence," Empire (7th week) (C-1,099-\$4.40). Substantial success indicated, having done good business from the start; estimated pace about \$17,000.

"The Jealous Moon," Majestic (8th week) (CD-1,776-\$3). Playing to capacity; business last week between \$10,000 and \$11,000; considerably under expectations.

"The Houseboat on the Styx," Liberty (M-1,209-\$5.00). Claimed over \$18,000 last week by virtue of big New Year's Eve attendance; must show strength to remain.

"The Kingdom of God," Ethel Barrymore (D-1,100-\$3.50).

"The Marriage Bed," Booth (1st week) (C-708-\$3). Presented by Sam H. Harris by arrangement with Felix Young; adapted from Ernest Pascal's novel of same name; opened Monday.

"The Red Rover," Imperial (17th week) (O-1,105-\$5.50). One of the musical leaders; operetta came back with arrival of holidays; better than last week.

"The Shubert (3rd week) (D-1,395-\$5.50). Regarded having very good chance; was kept on tour quite a time while being added up; last week \$36,000 estimated.

"The Sign of the Leopard," National (5th week) (D-1,164-\$3). Final week; business light on rat basis from start; "Zeppelin" will arrive here next week.

"The Skyrocket" (1st week) (C-957-\$3.50). Presented by Guy Middleton; written by Mark Red; due Friday (Jan. 11).

"The Squasher," Forrest (D-1,015-\$3). Closed suddenly last Saturday; played eight weeks; did fair business at first, then dipped down under \$6,000.

"This Thing Called Love," Bijou (17th week) (C-658-\$3.50). Final week; going on tour; did fairly well first three months, later dropping to \$7,000 or less; house probably dark.

"This Year of Grace," Solwyn (10th week) (R-1,167-\$6.00). Has been up in the big money to date; pace

from now on will indicate run chances; last week estimated around \$40,000.

"Tomorrow," Lyceum. Closed suddenly last Saturday; played a week and two days; "The Skyrocket" booked in this week.

"Tonight at Twelve," Hudson (C-1,504-\$3). Taken off last Saturday; played eight weeks; starting fairly, but slipped steadily; "Poppa" moved in from Biltmore Monday.

"Treasure Girl," Alvin (M-1,400-\$6.00). Closed last Saturday after playing nine weeks to moderate trade for a major musical; house dark; may get "Loving Ann" a bit later.

"Three Cheers," Globe (13th week) (M-1,416-\$6.00). Another big money musical from the start; should last out the season.

"Vanities," Earl Carroll (22nd week) (R-968-\$7.00). Improving; "Floretta" mentioned as possible successor in four weeks, although another house also mentioned for the show.

"Vermeto," Erlanger's (1st week) (D-1,520-\$3). Presented by George M. Cohan; written by A. E. Thomas, who appears in cast.

"White Lilacs," Johnson's (17th week) (O-1,776-\$5.50). Final week; operetta averaged \$20,000 for a time, but never got real grossed; "Janne-Souris," new edition, Jan. 22.

"Wings Over Europe," Martin Beck (8th week) (D-1,187-\$3). Business satisfactory; assured by subscriptions which extend six weeks; about \$16,500.

"Whoopee," New Amsterdam (6th week) (M-1,702-\$5.50). More standstills than ever last week; is musical smash of season; close to \$30,000.

"Young Love," Masque (11th week) (CD-750-\$6.00). Final week; got \$7,500 last week, extra matinee getting coin, but little trade at; nothing booked to follow.

Special Attractions—Little Theatres

"The Guinea Pig," President (formerly Totten), opened Monday.

"Macbeth," Knickerbocker (8th week); revival; goes out Saturday; "Wayburn's Gambols" next week.

"Major Barbara," Republic (8th week); revival moved from Guild, around \$9,000.

"The Perfect Alibi," Hopkins (7th week) (CD-1,150-\$3.50). Business satisfactory; cut rates have given it \$4,000 to \$5,000 weekly.

"Falstaff," Coburn; taken off last Saturday; two weeks; Coburns resume Thursday with "The Yellow Jacket."

"The Wild Duck," 49th Street (8th week); revival; will be followed by "The Lady from the Sea."

"Cyrano de Bergerac," Hampden's (3rd week); revival.

"Singing Jailbirds," resumes at Cherry Street (1st week).

Civic Repertory, 14th street; Eva Le Gallienne's company.

Ruth Draper, monologues, Comedy; will continue through January.

"Sun-Up," La rene; revival.

"S. S. Clemens," Provincetown; revival of O'Neil sea plays.

Joe Cook's Show's Big Start Was Interrupted

Boston, Jan. 8.

With extra performances at most of the theatres because of New Year's, last week was one of the biggest for Joe Cook's show, which the town is liable to have for quite a while. Town nicely balanced as far as the musicals and dramas were concerned, and one of the few tough breaks was at the Shubert where the Joe Cook show, "Rain or Shine," had to close Wednesday, because of the sudden sickness of Cook. This show would have been the biggest money maker in town if it hadn't been for the interruption. Cook returned last Monday night.

"Marco Millions," at the Hollis, was the strongest in the dramatics. Did \$24,000 last week.

"At the Movies," at the "Cafe de Danse" was not a very hot proposition, about \$12,000 for the week, while at the Plymouth "And So to Bed" grossed about \$10,000. The Chicago Opera, in the first week at the Boston Opera House, got about \$11,500.

Estimates for Last Week

"Blackbirds" (Colonial, 10th week)—\$27,000.

"Rain or Shine" (Shubert, 3rd week)—Did \$24,000 for part of last week.

"Cafe de Danse" (Majestic, 3rd week)—Not very strong; about \$12,000.

"The Royal Family" (William, 3rd week)—With nine performances \$10,000.

"Marco Millions" (Hollis, 2d week)—Topped dramatics with \$24,000.

"And So to Bed" (Plymouth, 3d week)—Fairly well with eight performances; \$11,000.

Chicago Opera (Boston Opera House, 2d week)—First week grossed \$11,500.

"Billie" (Colonial, 1st week)—Final week of "Jim the Penman" did \$14,000.

Holiday Weeks N. S. G. For Philly's Legits

Philadelphia, Jan. 8.

Holiday weeks have gone, with generally devastating results for Philly's legit theatres, although two or three of the 10 houses managed to disregard the slump almost entirely.

The biggest surprise was "A Connecticut Yankee" at the Walnut. This musical opened last fall at the same house and did three good weeks. Many were skeptical as to its strength on a return visit. The doubt was returned when "The Yankee" got about \$20,000 Christmas week, without extra performances, and last week jumped to over \$28,000, with the aid of the boosted scale New Year's Eve, and one extra matinee.

The actual leader was "The Three Musketeers" at the Erlanger. Never hit a complete capacity stride but did over \$38,000 Christmas week, and about \$44,000 last week with the aid of a New Year's Eve.

No extra matinees.

"Boom Boom," the try-out which came into the Forrest Christmas week, was not to have had only one opening, Carroll's "Floretta" at the Erlanger, but recent developments have added two more. The opening of New Year's "Gambols" this Saturday, a week earlier than expected, resulted in the booking of "The High Road" at the Garfield, and the opening of "Room Boom" has caused the sudden booking of Fortune Gallo's "Yankee Doodle" at the Forrest the same evening.

The week of the 21st will bring "Jarnegan" to the Walnut, "All the King's Horses" (tryout) to the Shubert, and "Rain or Shine" to the Strand.

Estimates for Last Week

"Serena Blandish" (Broad, 1st week). New Jed Hays' try-out, opens Wednesday. Mrs. Fiske's revival of "Much Ado About Nothing" pathetic flop.

"Luckies Girl" (Shubert, 7th week). Strong musical opposition hurt during holiday weeks but probably still profitable. Claimed \$23,000 last week.

"Wayburn's Gambols" (Garrick, 2d week). This revue got mixed notices but with boosted scale New Year's eve when it opened, crossed between \$25,000 and \$26,000. "High Road" next week.

"Lady Fingers" (Keith's, 1st week). New musical try-out with Eddie Buzzell highly touted in advance. "Mary Dugan" stayed too long.

"Well, Well, Well" (Chestnut, 1st week). New musical comedy in for limited stay.

"Boom, Boom" (Forrest, 3d week). The Shubert musical try-out, closed in for two weeks. "A Connecticut Yankee" broke all existing house records last week, between \$29,000 and \$30,000, last week \$44,000.

"The Three Musketeers" (Erlanger, 3d week). Ziegfeld opera led town in grosses last week did to high scale, about \$44,000.

"Exceeding Small" (Adelphi, 1st week). Actors' Theatre production in for limited stay. "Marriage Bed" at the Shubert, closed last week, around \$15,000 last week, a gain of about \$6,000.

"Burlesque" (Lyric, 1st week). In for one week. One of the best, pretty good notices, got less than \$12,000. Very weak Christmas week.

Frisco Grosses

San Francisco, Jan. 8.

New Year's week spelled profit for most of the legit, only attraction not showing unusual strength being Shubert's "Gay Paree."

Nance O'Neil opened a three weeks' engagement at the Geary in "The Silver Cord," to excellent start.

Both Duffy attractions clicked solidly. "Lombardi, Ltd.," with Leo Carroll, took top honors, but only by a few dollars over "This Thing Called Love" at the President.

Return engagement of "Mary Dugan," at Columbia, proving satisfactory, second week jumping up three or four grand over Xmas week.

Estimates for Last Week

Curran — "Gay Paree," \$25,000.

Geary — "Silver Cord," First appearance here of Nance O'Neil in several years. Six days bettered \$11,000.

Columbia — "Mary Dugan." Great cast (const) helped to around \$12,000 on 2nd week.

Alexander — "Lombardi, Ltd." Wound up week at \$7,100. End not yet in sight.

President — "This Thing Called Love"; 2nd week healthy at \$7,000. Run is looked for.

Grand — "Easy For Zee Zee." Combination midnight show, with dinner and dancing thrown in, helped gross to above \$3,000. Nice profit.

'COQUETTE' CHI DRAMA LEADER

Chicago, Jan. 8.

With holiday festivities over, legit managers are turning to sharper pencils for some tall figuring. New Year's week was profitable for nearly all concerned, what with extra shows, increased prices and general performance. However, there are new shows on hand to try their luck.

"The Scarlet Woman" moves into the Coliseum, while the Woods rights with "This Thing Called Love" the next day. "Hello, Yourself," will occupy the Grand after Jan. 15, and "Kissin' in the Park" to the Grand Northern the 20th. Ziegfeld will bring in "Rosalie" to the Illinois Jan. 21, while George Arliss in "The Merchant of Venice" will replace "Blossom Time" at the Studebaker the same day and remain to Feb. 4, when the Stratford-Upon-Avon Players are at home in the house.

Out of the list of openers Jesse's "War Song," "Coquette," and "Echelon Father" received the gravest. Jesse was the only thing approaching a sell, but "Echelon" was the only one. Nine shows gave extra matinee New Year's Day, while the Shuberts pulled the only midnite show with "Lovely Lady," getting a \$7.70 top for the performance. "Echelon" in "Echelon" in two weeks at the Woods, finished to fair returns. Played in German, the show drew the class first nighters, Interwoven with the most exclusive foreign attendance.

Estimates for Last Week

"War Song" (Harris, 2d week). As expected, Jesse is drawing extensive Jewish trade. Should go big for the next five or six weeks; \$23,000 last week.

"Coquette" (Solwyn, 2d week). Helen Hayes' attracting class of town. Leads all non-musicals with \$26,000.

"Redemption" (Woods, 2d, last). Critics raved about Moissi, though most of them failed to understand the German lingo. Figured around \$40,000 for the two weeks.

"Echelon" (Garrick, 2d week). Got off to black start and looks big enough to continue at steady pace. Pulled \$22,000.

"The Scarlet Woman" (Adelphi, 6th week). Picking up and going along nicely. Eliminated Wed. matinee, but still got \$22,000.

"Mary Dugan" (Chestnut, 20th week). Will hold on until March, according to plans; \$16,000 okay.

"Blossom Time" (Studebaker, 7th week). "Echelon" is drawing this one. Originally figured out by that time. In the holiday melee got around \$16,000.

"Apparition" (Princess, 2d week). Treated kindly by the critics, with Johnson and Belasco names linked as sponsors of the author. Didn't help any. Pulled \$22,000.

"Love and Luck" (Garrick, 2d week). With three mats and extra midnite show New Year's, chalked up better than \$35,000. Next couple of weeks will ride.

"Abraham's Bosom" (Playhouse, 7th, last). Mild exit at around \$6,000.

"The Annons of Broadway" (Cort, 9th week). Ready to depart next week. Hit about \$10,000 last week.

"Rio Rita" (Illinois, 13th, last). Last week's performance. "Romantic" \$11 gate New Year's eve rocketed gross to around \$42,000.

"Golden Dawn" (Adelphi, 7th, last). Wound up disappointment. Went out to \$20,000.

"My Maryland" (Grand Northern, 17th, final). Closed after Saturday matinee to about \$15,000 on the week.

"Desert Song" (Majestic, 2d week). Looking for repeaters. Expected to do better in a few weeks with "Just a Minute" to follow. Got around \$18,000.

L. A. Grosses

Los Angeles, Jan. 8.

"Front Page," at Belasco, was the town wow last week, gathering \$18,000 with the boosted price of the performance New Year's eve. Runner-up was the Lupino Lane Revue at Hollywood Music Box, with \$14,000. Of this sum approximately \$7,000 came on the two New Year's eve shows.

Stratford-on-Avon Players in their first week at Erlanger's Maran had a record for the holiday season with a reported \$13,500.

The Biltmore, first week with "The 19th Hole," pretty good at \$11,600. Inter. Carboard "Love" at the Vin. Street, around \$8,000. Hollywood Playhouse got \$5,900 on third week of "Daddies." El Capitlan's "The Sign of the Cross" This is London grossed \$5,500.

Bayes' "Opera," the 300-year-old perennial, was worth \$4,400 to the Figueroa Playhouse in its second week. "Take My Advice" at the President, reported \$4,800.

Inside Stuff—Legit

Winchell Smith, who has had trouble with his eyes for several years, recently received a set-back in Monte Carlo, Riviera. An operation was successful and his vision is reported much improved. He is staying at the Parc Palace with Mrs. Smith.

Lionel Atwill, to play a leading role in Earl Carroll's musical, "Floretta," is probably the foremost dramatic actor of the present day to go into a musical. Carroll thought he suited the straight dramatic role. After reading and liking it, all Atwill cared about was a Behxco-sized salary.

A Movietone test for Irene Bordoni turned out to be so promising that Albert Lewis stalled in showing it to the star. Instead, he sought to tie her to a contract figuring she would demand more money after seeing it. Mrs. Bordoni got the look, however. She wired Winnie Sheehan on the coast, Sheehan instructing Lewis to display the test at the Fox New York studio.

Mrs. Bordoni is said to have set \$75,000 as her Movietone salary.

Whether through conditions, his own inspiration or more likely perhaps a suggestion from the bankers, Leo Shubert has been giving a softening up exhibition of late to some of the dramatic men on the New York dailies, visiting him by invitation in his offices. Leo has been speaking kindly to them, whether the newspaper men cared how he spoke or not. Also has mentioned the ingratitude of some people, newspaper men among them, but what form the ingratitude took or what Leo had done for them to invite ingratitude didn't come out.

Leo's former routine on dramatic reviewers has been to the effect that where did they come in to criticize his shows, etc., and if they did, why didn't they write good notices, with the usual advertising thing added of course. And the whole "write 'em nice or out 'em cold" thing.

When "Angela" was produced five weeks ago Leo is said to have plaintively inquired the next day: "Why didn't we get notices for 'Angela' like the notices for 'Whoopee'?" Someone is reported having had the nerve to tell Leo because "Angela" wasn't a good show.

So you see, Leo does read the notices, despite what one and all might have said.

And "Angela" closed Saturday.

Ina Claire and Jed Harris had a controversy in Miss Claire's dressing room in Newark, N. J., Tuesday night, last week. It seems the first information Miss Claire had of Harris' intention to close the new play came from the newspapers. The Newark dailies rapped it badly.

When Harris met Miss Claire, the latter is said to have gone after him for not consulting with the show's star before deciding to close. Then Miss Claire is said to have related a list of her grievances against the Harris management, with Harris finally besting a retreat, and with the show closing Saturday as announced.

The long protracted suit by the estate of George Byron Ongley, playwright, is probably wound up with the decision by the Appellate Division of the New York Supreme Court in favor of the deceased playwright against Max Marcin and A. H. Woods. The court establishes Ongley's claim as co-author with Marcin of the successful Woods meller of a decade ago, "Cheating Cheaters."

The court has ruled that Marcin is entitled to \$9,721 for services rendered on the play on which he and Ongley collaborated, Marcin completing it following the death of Ongley. The latter's estate is entitled to \$53,190 in royalties less the \$9,721 allowed Marcin for his collaborative services. Whether Marcin or Woods will make good the indebtedness is to be determined following the formal entry of the judgment. The Ongley estate presumably will go after Woods as the more responsible judgment-debtor. "Cheating Cheaters" was a big success for Woods. Marcin was the solely accredited author.

Yours Merrily John R. Rogers at 55 rewrite an old one to good effect in Pittsburgh with "Mary Dugan." John is handling that show for Woods. He got out subpoenas, writing in the names of all of the lawyers, judges and court clerks in Pittsburgh, then causing them to be personally served. The gag is old enough but personally serving according to name is new.

"Just a Minute," a musical presented by Phil Morris and Harry Green closed at the Shubert-Jamela, a new subway circuit house last Saturday. The chorus was paid off but about \$3,500 is due the principals. Hurling and Seaman who conduct the theatre ran afoul of Equity through the closing. Equity claims they promised to hold the receipts but turned the cash over to the show management instead. Otherwise the show would have been forced off earlier.

Georgia Socked on Xmas Then Came The Divorce

Chicago, Jan. 8. Alleging that her husband continued his punching tactics, Georgia Manes, stock actress, filed suit for divorce right in the midst of the holiday season, against Adolph Manes, wholesale meat dealer.

Cruelty wasn't Mrs. Manes's only complaint. She said Adolph refused to let her have guests on Christmas, and took a sock at her when she squawked.

Bee Langton, of "Lovely Lady," started suit against Leo Boyle, charging cruelty on two occasions. Bee alleges slappings and beatings. Married Oct. 28, 1926.

Cast Change

Dorothy Curtiss has supplanted Ruth Wheeler in the Jack Wilson act, the latter withdrawing on account of illness.

Olive May replacing Effie Shannon in "Good Boy."

Natalie Kesslar has succeeded Dorothy Browne, "The Squarer." Clarence Derwent will withdraw from "The Three Musketeers" and appear in "Serena, Blandish."

William Friend has replaced William Bosworth in "Exceeding Small."

Oiga Cook was replaced by Mary McCoy, and George Kosner by Frank Lator after "My Maryland" left Chicago.

Leads in Yonkers

Don Costello and Anne Rogers went in as leads with the dramatic stock at the Warburton, Yonkers, N. Y., last week.

Ervine's Opinion

The Morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed one new production last week. He thought: "Caprice"—Good.

Otto Lederer's Accident

Honolulu, Dec. 20. Stopping off here on route to the Orient, Otto Lederer's trunk fell and crushed him this week. He is at a local hospital but will be able to resume travel in about one month.

Three Legits for Par

A trio of legit engaged by Par through Mike Connolly are Charles Ruggles, Lawrence Leslie and Norman Foster. They went into work on the synchronization of "Gentlemen of the Press" this week. Foster is doing his stage part on the screen.

"Frankie and Johnnie on B'way"

Los Angeles, Jan. 8. "Frankie and Johnnie," an original play by Jack Kirkland, is reported to have been acquired by Al Woods for spring production on Broadway. Kirkland is the husband of Nancy Carroll, screen ingenue.

Robert Ober in Orig. Role

Los Angeles, Jan. 8. Robert Ober is being brought to Culver City from New York by M-G-M to play his original stage role in "White Collars," dialog production.

9 "Follies" Lookers

One of the lobby frames on the New Amsterdam roof where the Ziegfeld Midnight Frolic is current, holds photos of nine of the lookers who appeared in the 1928 show on the roof, the last one the glorifier sponsored before the present venture.

Phyctes on the stand are those of Jessie Reed, Martha Mansfield, Dolores, Dorothy Mackall, Olive Thomas, Billie Dove, Jane Winton, Helen Lee Worthing and Jackie Logan. All of the girls except Jessie Reed, Dolores and Helen Lee Worthing, made the grade in pictures. Misses Mackall and Dove are now First National stars. Misses Logan and Winton are featured with independent film producers, while Olive Thomas and Martha Mansfield both rose to stardom and then met tragic deaths.

Engagements

Rosita and Ramon, Club Lido, Miami, Fla.

Jan Garber and His Orchestra, Little Club, New York.

Hal Hixon, Club Mirador, New York.

Helen Chandler, "The Marriage Bed."

Alexander Carr, "The Guinea Pig."

Lucille Balart, "Vanities."

Marion Sisk, William Seabury, "Polly."

Sara Haden, Marga Waldron, "Hot Water."

Hugh Huntley, Mayo Methot, Jacques Martin, Bobby Mullin, "All the King's Men."

Joyce Arling, "Jarnegan."

Nedra Harrigan, Ellen Dorr, Grant Mills, Mary Marble, Red Brown, Jr., Virginia Williams, "Merry Andrew."

Beatrice Walters, "Angela."

Edward Pawley, Jane Corcoran, Deulah Bondi, "Street Scene."

Viola Sandra, "The Yankee Little Girl."

G. Davidson Clark, Locust Sisters, Giovanni Gurrieri, Hazel Forbes, Margaret Manners, "Floretta."

Jimmy Carr and His Orchestra, Parody Club, New York.

William Courtleigh, "Judas."

Clarence Harrison, "Dynamite."

Oiga Steck, James B. Carson, Basil Ruyssdal, Berta Donn, Flavia Acaro, Margaret Merle, Southworth Fraser, Frank Otto, Arthur Geary, "Yankee Doodle."

AHEAD AND BACK

Elliott Stuckel, in Chicago ahead "Hello Yourself" (George Choo).

John Schenkenberger, manager; Joe Flynn, ahead, "Greenwich Village Palace."

William Spaeth, manager, "First Year of Grace" (Selwyn).

Harry Bryant, handling managerial end two shows, "Hold Everything" and "Treasure Girl" (Aarons & Freedley).

Johnny Glennon, advance; John Weeden, manager; Dezo Snyder, advance.

William Fields, advance; Sam Abrahams, manager; "Rain or Shine" (Boston).

Harry Nelms, manager; "Lady Fingers."

Larry Nelms, manager; "Zeppe-llin" (Gimmie Cooper).

Henry Pennypacker, ahead; Bob Evans, back; "Rose-Marie" (Coast).

Joe De Milt, back; Charles Burnett, ahead; "Connecticut Yankee."

Howard Smith, manager; "Predlons" (Ruscoe Stewart).

Charles Stewart, manager; "Merry Andrews."

Edward A. Blatt has resigned as general manager with Herman Shumlin.

George Hight succeeds Blatt with Shumlin.

Mike Goldreyer back with "Lady Dedlock." Frank Matthews in advance, Alie Helsenstrum back, "Jarnegan." John Leaffler, company manager of "Exceeding Small."

Jefferson Co., Portland, Again

Portland, Me., Jan. 9. Abraham Goodside has reorganized the Jefferson Players' stock here with Hazel Shelton and Helen Lewis as leads. Jonathan Hole is juvenile, Adelaide Kendall, ingenue, William Bryant, character.

Others are Edward Darney and Maxime Flood. E. V. Phipps returns as manager, Bennett Phipps as director, Richard Hyde stage manager, and Edward DeWolfe scenic artist.

"Take My Advice" first bill.

London as It Looks

(Continued from page 2)

enough to say that "two" of the chief victims of the gas explosion are Mr. Fred and Miss Adele Astaire, who are the stars in "Fanny Face." Every day that the Princess theatre is closed, they lose something in the neighborhood of \$500. I feel we will never play again! Mr. Astaire was saying yesterday, "I don't believe we are even paid our salaries when there are no performances. It is called an act of God or something. It is the worst thing that has ever happened. Although we feel sorry we have to laugh about it. It is all so silly."

Not a Joke to Londoners

"Knowing that you are always on the side of the under-dog," wrote W. J. Baker to me, "I call your attention to the Astaires' remarks. Believe me, it is not silly to the people who are homeless, fireless, gasless, waterless, and with a terrible prospect for Christmas. It is not silly for me who got blown up in a taxi cab and am now stone dead in consequence, with further trouble in store. The Astaires are supported by good English money, but because they miss a few nights' profit, I don't think they ought to call other people's troubles silly."

Although I approve generally of my correspondent's letter, I think the chief blame attaches to the writer in the Daily Mail. He should not impute a casual remark like that, made no doubt in excitement, and print it as solid opinion. This is one of the ways that Anglo-American troubles are created.

Well, to continue.

Fifteen American Failures

Of 22 non-musical plays written by Americans—this includes "Other Men's Wives" and "77 Park Lane," written by Walter Hackett, an American long resident in England—no fewer than 15 lost money, four made a profit, while the fate of the rest is uncertain.

This does not sound like good business for America, does it? Yes, it does, because, in most cases, they sold England something that England would not have bought from herself.

The worst failures that came from America were "Judith in Israel," in which Sybil Thirumale acted for less than a fortnight; "The Spider," which ran for only a few weeks, after much preliminary shouting; "Gentlemen Prefer Blondes," which was vulgar and effete; "The Barker," which need not have been brought over, really, you know; "The Road to Rome" and "Spread Eagle," the first of which was pompously vulgar and the second of which told us things we could not believe; and "The Enemy," which was really too good, naturally harmless for more than passing ridicule.

Facts About Yankee Imports

"Her Cardboard Lover," part English in origin, was really successful because of Leslie Howard, although the photographs outside still show Tallulah Bankhead in all sorts of position on a bed. "The Skull" was awful, the over-boasted "Burlesque" created no impression at all; "Baby Cyclone," which once had two press agents, could not even succeed with Joseph Coyne.

As for "Sauce for the Gander," I thought it would run a long time, but other people found it more vulgar than I did. They had not read the original before the Censor had it cut.

"Our Little Wife" was perhaps the worst American failure of the year. It ran four or five nights, and poor Avery Hopwood was found drowned not very long after that. He had gone out of England, very quietly, the morning after the fiasco and then we heard nothing of him until the tragic news came.

We Are Not as Bad as You

"The Cocoanuts," which was an American musical comedy, was a gigantic frost. It ran only a few nights. So was "Marjolaine," which was another great failure. So was "Topsy and Eva," which cost the Duncans \$50,000. So was "Will of the Whippers," in which Whispering Jack Smith appeared and which lost \$40,000. So was "Good News," which ran for four months but lost money.

So was "Lady Mary," the music of which was bought in America. So was "Blue Eyes," which was composed by Jerome Kern.

On the other hand, "Clowns in Clover," which was all-British, except for one American song that was wron out, was an enormous success. So was "So This Is Love," which was all-British except that the English composers had to use a faked American name at first. So was "That's a Good Girl," which had American music, but was otherwise home-made.

Cochran's Year of Grace

"This Year of Grace" was the best revue done on this side—Charles and George Robey produced the worst—but the most profitable musical comedy now running in "Virginia," which has broken all the records for the Palace theatre except those of "No, No, Nanette" and which was home-made by the Waller and Clayton combination. Waller wrote some of the music to Clayton's old book because I nagged them into trying to make things at home.

No, You Must Not Brag

Do not be too joyous, though, about the badness of your plays this year. Some of ours were even worse. I will not boast by mentioning their names, but I would like to sum up a dreadful theatrical year by saying that 18 of the London theatres apparently lost money, 14 apparently made money, and the other eight or nine finished about even.

No new star was discovered. Burns Miller, who wrote "Thunder in the Air," seems to have been the only new playwright of the year, because I rank John van Druten as belonging to 1927.

Let Us Clench Our Jaws

Let us all forget 1928 and, with our high hats on our heads, our jaws clenched and our clubs looking very llooverish, face the first-night perils of 1929.

I have only quarrelled with one new management since 1928 started, so there are more quarrels awaiting us, no doubt. "Don't weaken," telegraphed Joe Coyne on my last birthday.

A Merry, Merry New Year

"Merry Merry," an American musical play, threatens me in the near future. If I can make a face at William Moillon when I pass him in the street, perhaps he won't ask me to that, except that Molly has a hard heart and is sure to do so.

As I was walking up the Haymarket yesterday, Nick Adams wished me a Merry Christmas. I turned to Fredrick Lonsdale, with whom I had just lunched.

"There you are, Freddie," I said, "an actor wished me a merry Christmas. But, he waited till it was over!"

I have received several cables from American managers. I had over 40 Christmas cards from American actors and actresses. I had scarcely one card from any English actor or actress, and I did not receive one telegram from an English manager. One actress promised to send me a Christmas pudding, but she didn't send it, after all—I suppose she could not find any poison.

And by way of ending, let me say that America sent us clever new actresses and actors last year in the persons of Genevieve Tobin, Edna Hibbert, Claire Lane, Mary Newcomb, Claudette Colbert, Miriam Seegar and Helen Ford. It sent us back, too, Paul Robeson, who created the greatest success of any player who appeared on the London stage during the entire year.

I began to read "Nigger Heaven" last night. Harlem has nothing on the Haymarket.

Plays on Broadway

THE MARRIAGE BED

Comedy drama in three acts by Ernest Pascal, adapted from his novel of same name, presented at the Booth Jan. 7 by Sam H. Harris in association with Felix Young, staged by Robert Milton.

Edward Emery.....Ann Triss
Cecily Reid.....Helen Chandler
Andrew Trask.....Edwin Stanley
Caroline Reid.....Elizabeth Patterson
Mollie Saunders.....Harriet MacGibbon
Clyde Saunders.....Ernest Wood
George Boyd.....Allan Dinehart
Christine Kennedy.....Helen Flint

"The Marriage Bed" was first done in Los Angeles with Felix Young mainly interested manager-

ally. Albert Lewis saw in it a good play property and it was arranged for Sam H. Harris to present it on Broadway. Looks like Harris can hop a train for Palm Beach, with the reasonable assurance that his latest effort will get coin.

Young is concerned with the Harris presentation. Lewis probably, too, although his name does not appear on the program, and he is committed to talking picture activity. A one set attraction, the same very good looking living room scene being brought on from the coast. In addition to a different cast, however, there is a changed produc-

tion, principally of a mental or directional nature. That was Harris' job and he did it well. Tightening up of the story, introduction of scenes by means of characters here and there, appear to have done the trick during the recent Philly date. At the Booth Monday there was no doubt the first nighters liked "The Marriage Bed." The play was adapted by Ernest Pascal from his book. One may or may not care for the novel, but judged from the play it should be interesting since it takes a somewhat different slant at sinning by married people, the male portion in particular.

Mary Boyd has been married to George for 10 years and there are two children (not visible in the play). They had had four tough years of struggle, then George's business expanded and he stayed at the office at nights frequently,

Mary's mother and her sister-in-law troop in to spill the beans that George has not been working late, but has been carrying on an affair with Christine Kennedy, who used to live nearby.

Here is a clear-thinking wife. She astonishes the family by saying she knew all about the affair, and that she will not divorce, Mary makes her position more understandable. She believes that because her husband has been physically attracted by some simple witted other woman, it was not a matter to be greatly alarmed at.

George at last tells Mary of the dame, she rates that a caddish thing, dismisses the matter, forbidding him to mention it again. Then George sets up an establishment in the city with Christine. That, too, does not greatly worry Mary, who does not think two people married as long as they should be wild about each other in a sexual way. Her idea of wedded wife puts the marriage bed period in the background.

Not until Christine calls and asks her to divorce George is there any change in Mary's determination not to do so, and then only after the girl swears she is to have a baby. Mary doubts that phenomenon, tells the girl that even an affair can be kept within the bounds of decency, that she did not really blame her for falling for George, but that her attempt to break up a home makes her detestable.

The audience appeared completely fooled as to the climax. A line in the play is that poets' mistresses are born, not made and that described Christine who walks out on George, realizing that Mary was right. And she came back to tell Mary she was sorry to have caused trouble. Of course, the Boyds are living together.

Ann Davis played Mary like a thoroughbred. Though nervous at first she rounded out performance that should win plaudits, especially good at the curtains. Allan Dinehart was George and it is probably the most fortunate role he has had for some time. Perhaps it was hard to believe he would do and say the things he does. However, there is Mary.

The other roles were all very well taken care of. Helen Chandler is a sister who falls in love with her employer, a secret, and she runs off with him, too, the wife refusing to divorce the treader. Ernest Wood, who looks like Bob Benchley, was funny as a much married guy, in fact getting nearly all the laughs, a limited factor by the way. Elizabeth Patterson was good, as always, playing the worrisome mother. Helen Flint was liked as Christine, pretty rather. Others are Edward Emery, Edwin Stanley and Harriet MacGibbon.

A newspaperman at the first night said the story of "The Marriage Bed" is his own. Only that mug is being divorced, despite the kids. The new play has much that seems true and it is very good entertainment.

DEEP HARLEM

All-colored musical comedy in revue style, with many scenes. Ringed by Henry Creamer. Book by Whitney and Tutt. Lyrics by Henry Creamer. Music by Joe Jordan. At the Baltimore Jan. 7; \$3 top.

Principals—Salem Whitney, Homer Tutt, Rosa White, Juanita Stinnette, Chappie Chappell, Mabel Ridley, Neeka Shaw, Jimmy Baskett, John Mason, Columbus Jackson, Andrew Bishop, Sterling Grant, William Edmonson, Billy Brown, Reginald Golden, Rookie Davis, Gertrude Garden, Virginia Barnum, Calcut and Leonard, Ivy Black, Pearl McCormack, Crolo Four, Birmingham Four, Keya, Gayaira, Aumbrook and Bringers, Joe Brothers, Joe Pelt, Ralph and Robert, Joe Robinson, Cherokee Thornton.

In a normal season this sort of quality hits Times Square about July 13. But this year the panic is on early. Not that "Deep Harlem" is by any means the poorest show that has been in the district or is there right now, but in times of average prosperity and competition for ace houses it wouldn't get south of the Lafayette in January.

Whitney and Tutt are credited, in whispers, as the producers. No presenter is programmed. Whoever contrived and conceived it must have had in mind a colored show for colored folks. The whole first act is a sympathetic play, sort of allegory tracing the blacks from their pristine glory in Ethiopia to slavery in ante-Lincoln days. It was all meant to be very sad and all turned out sadder than meant. If the whole first act, in toto, were thrown into the deep Harlem river and a few more numbers thrown into the second, with the finale as on the last half, the troupe might get somewhere.

Tawdry regal pomp with ridiculous pretensions of grandeur make the dramatic portion now rather embarrassing. A scene in "one" in the desert after enslavement is fair. A slave ship scene—short and therefore not unpalatable

—rather good, in truth. An African jungle, ruled by "art" lights and malapropos music, lyrics, acting and staging. A slave market scene, a farce meant to be a tragedy. The rest of the act poor, with an attempt to "get hot" for a druggy curtain work-up.

Second portion, as now constituted, pretty swift and nifty entertainment. A Savannah scene with laughs of the show, with John Mason doing what would be standard burlesque bit mighty well, and Juanita Stinnette great in her characters. Mabel Ridley is clean and sharp as a high yaller vamp, and Pearl McCormack, the "looker" of the outfit, acting, singing and dancing exceedingly well for a kid. This is a long act and never lags. One belly wow, the first, rocked the house, after Mason is given the hot-foot by his babe and on to a doorstep, when a cop asks him what he's doing there and he answers: "Somebody's dead in there—I'm the crepe."

A short Savannah street scene is a set-shifter, then a drop showing a crossing at 135th and Lenox, with Jimmy Baskett, the best talent in the company, as a friendly and philosophical traffic officer, goes nicely. The front of the Lafayette it atmosphere until made soggy by a weeping wall sung well by George. Whittington, "Deep Harlem," the reprise song, though not the hit number (if any), closes this. What follows is typical Harlem, with some of the sales from "Connie," saved, and color it up and give it authenticity, and there the show is at home—as Harlem is always at home in Times Square and Times Square is always at home in Harlem.

The chorus is nothing to write to Dahomey about, and even the Connie speed-pips don't register like they do on the floor in their native land. The numbers in ensemble can't come with 1,000 r. p. m. of "Blackbirds" or some of the minor all-colored revues. There is a dancing of a new for this type of show. There isn't a really outstanding tune, with "Mexican Blues" and "I'm Lovin'" probably the best. The latter may catch on. "Tig" offered by Robert Harrison Brown is an encore two-man back-talk arrangement, but not commercial. "Deep Harlem" was meant to be a modern spiritual, or at least a dramatic, and the appeal ditty, but falls short. Juanita Stinnette's soprano is the life-saver for several so-so melodies.

This offering should draw cut rates for a while, but doesn't figure for a long run at any odds or big enough at any time. *Lait.*

LADY DEDLOCK

Drama in three acts by Paul Kester; based on "Bleak House," presented at the Ambassador by Murray Phillips and J. J. Sevinthal. Margaret Anglin starred; opened Dec. 31.

Inspector.....Hubert Bruce
Mr. Guppy.....Francis Compton
Volumina Dedlock.....Ethel Granger
William.....Edward Cooper
Mary, Lady Woodcourt.....Katherine Lorimer
Allan Deane.....Robert Harrison
Sir Leicester Dedlock.....St. Clair Bayfield
James.....William Eville
Second Footman.....Frances Moran
Third Footman.....Charles Campbell
Lady Dedlock.....Margaret Anglin
Horstone.....Margaret Anglin
Mr. Tulkinghorn.....John Ivanovich
Harold Skewton.....Edward Cooper
John Jarndyce.....Thomas Holding
Eather Summerson.....Margaret Anglin
Jo.....Charles Cromie
The Duchess of Lincolnshire.....Estia Rolfe
The Duke of Lincolnshire.....Charles Rolfe
Patrick J. MacMahon
Sir George Babbalanza.....Charles O'Neill
Constable Neckert.....Edward Cooper
Constable Gregory.....Francis Compton
A Link Boy.....Charles Dill

Margaret Anglin was optimistic if she expected "Lady Dedlock" to excite Broadway. Perhaps it was her new managers who figured that way. It impresses as being as much out of date as Charles Dickens' "Bleak House," upon which it is based.

The drama under the title of "The Great Lady Dedlock," a name too long for the electric signs, was presented out of town by Miss Anglin last season. It is presumed that she will again take to touring very soon. Only in the sticks can "Dedlock" get by and then on the strength of the state's native talent. "Lady Dedlock" is billed as a melodrama. There is a murder committed and otherwise the play is dead in the ever quiet operation. Not a smile to relieve the monotony, although one evening last week a poodle nipped the flouted skirt end of a guest at

A Happy New Year To Everyone in the American Theatre

—but it won't be a Happy Year unless the Authors, Actors and all the Stage Workers come to a clearer realization that whatever affects the Producer affects each of them.

The spoken—living—American Drama will never die, but it will be seriously crippled unless quick remedy is applied FROM THE INSIDE.

There is one and only ONE CHANCE FOR A CURE. The Authors and Actors Associations must FIRST, by a

Close Reciprocal Working Alliance

help the Producers to form an association of their own, thus giving to this (proposed Managers) group as much power and control over ITS OWN members as the Authors and Actors Association now have over their members. THIS MUST be done or the whole plan can not function.

Then the institution of the American Theatre must be run no longer by or for the benefit of any one of these groups—Producers, Authors, Actors—but as Three Guardsmen they must form

One Super Board of the Theatre

whose word is law and together they must go forth to fight every one of the thousand obvious destroying influences with swords unsheathed and with the slogan

All for One and One for All

NOTE:

I submitted this warning and plan in a signed article nearly two years ago in the Theatre Magazine, and am buying this space in the hope that it may result in some definite action.

John Golden

IN MEMORY OF
"JUST A MINUTE"
Passed Away at Shubert's
Jamaica
Jan. 5th, 1929
H. C. GREENE
Author-Director-Co-producer

E ELYN HOEY
"GOOD NEWS" — LONDON

Chesny Wold and the audience giggled.

Miss Anglin doubtless chose the Dickens story because it permits of a dual role, that of Lady Dedlock and her red-headed, buxom French maid.

The supporting cast contains several players of repute. One, John Ivanovich, is quite new to Broadway. He is known in stock circles on the coast in the Duffy-Ebey companies. He is capital as Mr. Tulkington, sour old solicitor with secret grudge against Lady Dedlock. No character in the play seemed more faithfully enacted. Hubert Bruce as Inspector Bucket of Scotland Yard also turned in a good performance.

They say that "Lady Dedlock" was only booked into the Ambassador for three weeks but that it may move to another theatre. It is likely. As cut rating and audiences of that type won't go for a show like this.

CAPRICE

Theatre Guild production of society play in three acts by Sil-Vara. Translated and staged by Philip Moeller. Settings by Aline Bernstein. At Guild theatre starting Dec. 31.

Counselor Von Echarat..... Alfred Lunt
Mrs. Von Echarat..... Lynn Fontanne
Robert..... Douglas Montgomery
Amalia..... Lily Cahill
The Doctor..... Ernest Cosart
Clerk..... Leonard Leon
Mamma..... Geneva Harrison
A Lady.....

"Caprice" is a light, frivolous, drawing-room piece, relying almost entirely upon performance and production. The spectator carries nothing away save the memory of beautiful acting and an impression of adroit craftsmanship by Philip Moeller who did it into English from Sil-Vara's Austrian and breathed animation into what must otherwise have been just a manuscript.

"Caprice" classifies somewhere near Behrman's "The Second Man" and Barry's "Paris Bound." It is quite likely to develop the same sort of following. It is too fragile for the subway riders.

The story is interesting as a proposition but lacking in substance and guts in the development. It becomes simply an exhibition of manners and conversation. Its emotions and motivation are involved, whimsical and slightly stiff.

There are moments when Moeller's cleverness is not able to keep free of incipient ennui because of the failure of the characters to achieve tensely or sympathy. The actors hold the audience, but the characters do not.

Lynn Fontanne is constantly in-

teresting because of her charm and skill as an actress. Alfred Lunt plays as he does most of his roles in faultless grooming, diction and poise with a left-handed twist to his lines that makes commonplace seem like iridescent. In scenes between this nifty couple the giggles are accomplished almost entirely on delivery. They turn rare epigrams into snappy comebacks.

Douglas Montgomery, vital this play strongly suggestive of Lunt himself, is excellent as the son although probably few persons have ever seen a youth of 16 quite like him.

The other parts are just hits, excepting Lily Cahill's. She is excellent in the mother role. All in all, "Caprice" because of its ultra qualities should get across for a moderate engagement.

HELLO, MOLLY

(YIDDISH)

Operetta in two acts, produced by Joseph Rumshalsky and Jacob Kalich. Book by Shane Rachel Simkoff. With music by Joseph Rumshalsky. Directed by Joseph Kalich. Starring Molly Picon. At the Second Avenue, Jan. 8; 33 top.

Mr. Springer..... Sam Kasten
Mrs. Springer..... Rose Greenfield
Molly, their daughter..... Molly Picon
Yosel, their son..... Max Wilner
Yankel..... Leon Charles
Necky, Chire Holloman
Harry..... Irving Grossman
A lawyer..... Gertrude Hulman
Palena Natsasha..... Betty Simonoff
Snor Rosen..... Max Rowenblut
Waiter..... Sam Levin

It would take but two or three more lustreless productions of this calibre to send the name value of the most outstanding of Yiddish theatre stars down to a level from which there would be no recovery. This musical is without one original creation. Every dance number, most of the comedy and the comedy clincher of the evening, an imitation of a ventriloquist's dummy, have been lifted bodily from up-town legit and vaudeville attractions.

The material taken is mostly out of date, and even if new has, with the exception of the dummy imitation, little possibility when translated and transplanted for an East Side audience. The anglicization of the Yiddish stage, among other things, is contributing to its destruction. If going to the Yiddish theatre patrons are evidently imbued with the desire to see a national type of songs and comedy, or why imitations when the original

Broadway is only five minutes and live cents worth away?

Miss Picon, as delectable, as vivacious and as attractive as ever, is seemingly the victim of some kind of a sinister plot. Every one in the cast hugs the stage internationally without doing anything worth while. But the star is limited to brief appearances of a briefness which will probably shorten the run of the production.

Irving Grossman, a solemn-faced warbler of grave men and portly bearing, does the shy, innocent country youth with the grace and security that one of such weight and looks could look to such a characterization. He's got his sleeves

rolled up, wears an open collar shirt, and the most distinguished part of his performance is the waist line, which sports the youthful effort attempted.

Miss Picon is essentially a pantomimist of a power for sly, good-natured mimicry which is rare and perhaps unexcelled. She is not meant to dance, her best efforts, evidently the result of special training, hardly measuring up to the standards of a No. 2 hooding team.

In vaudeville, her vocal numbers register because of a plaintive tonality and expressive delivery. With these strongly marked qualities and defects Miss Picon has been placed in a musical which provides

mainly for hooding and vocal interpretations, too much meaningless dialog and very little comedy.

The book is slim and might have been taken from any picture playing any of the daily change grind picture houses. The wealthy farmer wants to divorce his wife to marry a cabaret girl. His daughter shows him the girl is only after his money and dresses up mamma so as to make the old boy fall for her over again.

Sam Kasten is the strongest card on the lineup for results. Dancing numbers strenuous and efficient, but also possessed of a fine voice and carries one of the important roles.

OUT OF TOWN REVIEWS

FIORETTA

Baltimore, Jan. 4.

"Fioretta," romantic Venetian operetta by George Haggy and G. Romelli. Book adapted by Charlton Andrews. Book staged by Clifford Broder. Dancing ensembles by Le Roy Prinz. Art direction by Clark Robinson. Starring Leon Errol, Fannie Brice and Lionel Atwill and featuring Dorothy Knapp, Theodore Karle, George Houston, Jay Brennan and Tessa Kostia. Produced by Earl Carroll and presented for the first time on any stage at Ford's theatre Baltimore, week beginning Dec. 31.

Duke of Venice..... Theo. Karle
Duchess of Venice..... Tessa Kostia
Sergeant..... Martin Sheppard
Count Matteo Di Brozzo..... Lionel Atwill
Mio..... Leo Errol
Marella..... Virginia Hawkins
Don Magda..... Carol Kingsbury
Marella..... Margaret Manners
Marella..... Faith Bacon
Chelita..... Elsie Pedrick
Princessa di Colonna..... Hazel Ford
Guleppa..... Rita Kane
Olivia..... Ida Locust
Amalia..... Lillian Locust
Jessen..... Hilma Locust
Regina..... Mildred Locust
Fioretta Papoli..... Dorothy Knapp
Julio Papoli..... Leon Errol
Biancamano..... Margaret Joyce
Silvia..... Vivian Wilson
Lucretia..... Peggy Taylor
Orsino d'Andrea..... George Houston
Tio..... Harry Goldberg
Marchesa Vera di Livio..... Fannie Brice
Capone..... Jay Brennan
Marquis Filippo..... Charles Howard
Roldo..... Stuart N. Farrington
Count di Rovere..... Ben Wis
Baron Guilibaldi..... Harold Sage
Viscount Pasquallino..... E. Arthur Trice
Bar of Fregosa..... Richard Shubert
Prince of Comaghe..... Thomas Bruckton
De Rond-Point..... D. John LaManna

There is enough visual beauty in "Fioretta" to dress two regular musical comedies, while the trappings jettisoned after the five-hour premiere New Year's eve would fit out several Winter Garden revues. There aren't enough good songs and lyrics

in the piece to put over a 20-minute act in vaudeville, however, and that's why the whole expensive production's first need is the service of Broadway tune and chatter specialists.

The book, while conventional, is an acceptable framework, and many musical comedies have ridden to success on worse ones. The whole thing was so excessively long Monday night and so frantically and inconsiderately cut on the succeeding nights that a just appraisal of the libretto's possibilities is hardly possible. A guess is that it will do, but the store and lyrics need revision and enrichment.

Carroll has apparently signed up every one available, regardless of whether there was material in the book for them. They have been handed fancy Italian Renaissance titles, a couple of sides and told to strike out for themselves. Some swim through the two acts and 14 scenes successfully; others flounder in the sea of scenic splendor.

Fannie Brice is all dolled up in 18th century Venetian silks and sings that wholly stifle her style. She just can't get going, and it is only for a brief moment when she, in apparent desperation, lifts her panniered skirt and displays her comic pedals, that the audience gets a brief moment of the entertaining Fanny they have been waiting for. For the better part of this long evening, however, her artistry is wasted. This goes also for Jay Brennan, her foil. He has little to do.

It is difficult to figure out why Lionel Atwill is in the lengthy cast. His work is suave, polished and interesting, but there are any number of musical comedy actors who could better fill the role.

It is Leon Errol's show. He alone finds opportunity and latitude for his comic clowning. It's a safe bet

that a good deal of this was ad libbed during rehearsals, but it's there now, and it saves the show. From his splendid entrance—highlighted by an enormous oar, as he shines over a parapet from a gondola on the Grand Canal—to his duolog with the best trained donkey in the profession late in act two, Errol carries the show.

Theodore Karle, lifted from the concert platform, makes good use of his voice with limited opportunities. Dorothy Knapp is very easy to look at, but her histrionics and first act dancing need plenty more rehearsing. Tessa Kostia was a loss. She had little to do but pose in ducal splendor. George Houston is an agile embodiment of romantic young manhood, but handicapped by lack of adequate song material. His big opportunity with a fine male chorus in a wine cellar scene falls flat because of the triteness of a number entitled "Carissimmo."

There are only two song hits. One is a comic entitled "Wicked Old Village of Venice," sung by Brice, Brennan and Charles Howard in act one. The other, also in act one, is the title number of the show and is sung by Giovanni Guerreri and a big male chorus before a curtain "one." Both numbers stopped the show, as did the dancing of Snow and Columbus.

The show jammed 'em in here, smashing all house records, but it needs fixing for you could furnish the Palace of the Doges with the effects of "Fioretta."

Tall.

STOCK MGRS. POSTPONE

It's announced that the meeting of the Theatrical Stock Managers' Association set for late in January has been postponed until March.

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NEW YORK "HERALD TRIBUNE"

"Lytell a delight in dual role."

NEW YORK "AMERICAN"

"Lytell clicks—'Brothers' is super melodrama."

NEW YORK "EVENING POST"

"Lytell has 'IT.'"

Opening of Feist's New Prof. Dept. Quarters Becomes Event for Radio

The new professional studios of Leo Feist's will be formally opened this afternoon (Wednesday) in the new building at Broadway and 49th street with elaborate ceremonies, including the presence of Mayor James J. Walker, the performance of Paul Whiteman and his entire orchestra and broadcasting festivities via WMCA between 2 and 4. Whiteman will play the national anthem and "Smoko Moko," the firm's founder's first song hit when he started Feist's 30 years ago.

The Feist headquarters remain at 235 West 40th street, in the Feist Building.

A new wrinkle in ultra fastidiousness in music publishing circles will be the distinctive color schemes in each of the 14 rehearsal studios and New Behning upright pianos and five Sohmer baby grand pianos, the professional manager.

A private elevator exclusively for Feist visitors will be in constant operation. The lift idea, in addition to the necessity for increased floor space, figured importantly in the decision to move the Feist professional offices from 711 11th avenue, where the firm occupied an upper floor.

Wife Too Lazy to Play Piano, Says Gail Fitch

Des Moines, Jan. 8.

Gail Fitch, son of Iowa's shampoo manufacturing millionaire, and well known orchestra leader in the middle west, has again been haled into court by his divorced wife, who states that Fitch has failed to care for their four-year-old daughter.

Following notorious litigation a divorce was awarded Mrs. Fitch here last March, together with \$5,000 alimony and \$150 a month. This decision was appealed, however, and is still pending in the Iowa Supreme Court.

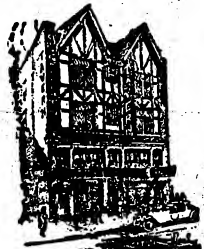
Mrs. Fitch met the defendant when she became piano player for his orchestra, and Fitch claims she is capable of earning from fifty to one hundred dollars a week by her piano playing ability, if she were "not too lazy to work."

Croonaders Dissolve

The Croonaders have split.

Two of the versatile quartet married wealthy women in Hollywood during their recent care engagement at Arbuckle's Plantation in Culver City.

Henry R. Cohen, pianist of the Croonaders and famed for his "Canadian Capers" composition, has retired to go into business with his brother.



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U Asking \$5,000 Advance On "Boat's" Theme Song

Los Angeles, Jan. 8.

Robert Welch, general manager of Universal, is shopping before disposing of the publisher rights to the theme song of "Show Boat," written by Joseph Cherniavsky. Song was entered in a contest and picked from about 40 others.

Welch figures U should get a \$5,000 advance in royalties on the number. He also wants six cents a copy royalty for U and the writer of the song, besides 50 per cent of the mechanical rights.

The \$5,000 seems to be the stumbling block so far as the publishers are concerned.

Aaronson's Suits Settled

Irving Aaronson's two suits against E. Ray Goetz and Charles Frohman, Inc., on two different grounds for services rendered have been settled out of court. Aaronson claimed several hundred dollars for orchestrations supplied the "Paris" show, which Goetz-Frohman are sponsoring, with Irene Bordoni starred.

The other suit was for salaries for the band which musically supported Miss Bordoni for her two Victor recordings of the "Paris" hit music. Goetz promised to pay, but defaulted, under the convenience (Mrs. Goetz in private life) held with Aaronson that her husband and the Frohman office were responsible for the indebtedness.

Aaronson and his Commanders are featured with Miss Bordoni in "Paris."

M-G-M-Robbins Completed

The Metro-Robbins music deal was formally signed, sealed and delivered Saturday, making M-G-M a 50-50 music publishing partner with Jack Robbins in the latter's Robbins Music Corp. Robbins goes to Hollywood next week to confer with Irving Thalberg on behalf of the picture theme songs.

Under the terms of the deal David Bernstein, treasurer of Loew-Metro, becomes president of the Robbins Music Corp. Robbins is vice-president, general manager and chairman of the board of directors. Metro will appoint its own treasurer and Robbins as secretary. The Metro-Robbins alliance is on a 50-50 basis and does not give the picture company a 51 per cent control as originally planned.

Waterson Sells Stores

Buffalo, Jan. 8.

Murray Waterson, formerly local manager of Waterson, Berlin & Snyder's song shop at 534 Main street, is now its sole owner, having taken it over from Henry Waterson, for whom he managed the store for 15 years. It is now known as the Waterson Song Shop, Inc.

Waterson has disposed of several of the other Ted Snyder song shops, formerly a sizable retail chain of novelty stores.

Broones for Talker Stuff

Los Angeles, Jan. 8.

Martin Broones has been signed to write special songs and material for three months for Metro-Goldwyn-Mayer.

Velazco at Roxy

Emil Velazco becomes presentation organist at the Roxy, New York, starting this month.

He was one of the original three Kimball console artists, later devoting himself to his school and broadcasting. He is also a Columbia recording artist exclusively.

Not \$1, Says Mose

Did you ever see Mose Gumble burn?

He burns like this:

"Hey, you soandso, Ha, Ha, Ha. Listen you soandso, if you ever print again, Ha, Ha, Ha."

"Well, that's all right too, but listen, you soandso, Ha, Ha, Ha."

It developed after 10 so-and-sos and 30 Haha-hahs that what Mose wanted to swear over the phone was that no one has \$1 invested in Donaldson, Douglas and Gumble excepting Walter Donaldson, Walter Douglas and Mose Gumble.

Mose mentioned Gumble twice to avoid another error.

Disk Reviews

By Abel

Morton Downey

This nite club fav tenors a couple of sentimental ditties, "How About Me" and "I'm Sorry, Sally" in sympathetic manner. Downey's high registers take well on the wax and the disk should click with the sob song fans. Victor No. 21895.

Duke Ellington

This hot jazz purveyor from the Cotton Club, Harlem black-and-tan, has made "....." Dorothy Knapp's two Victor "rude" records, \$5007-8. They are "I Must Have That Man" and "Bandanna Babies," and "I Can't Give You Anything But Love" coupled with "Diga Diga Do." They are snappy fox-trots and will be relished by the white trade just as well.

Vernie Buck

Buck is a West Coast maestro and new to Columbia disks. His versions of "My Suppressed Desire" and "What a Girl" are hot and snappy. Both are fox-trots and the former hooked up with "Gang War" as a thematic.

Roger Wolfe Kahn

The high class "This Year of Grace" are coupled by Roger Kahn on Victor No. 21891. The "Room With a View" ditty and "Dance Little Lady Now" make for sprightly yet distinctive fox-trots. Some intricate brass work punctuates the orchestrations.

Jean Goldkette

The crack Goldkette dance organization has a pair of snappy fox-trots to offer in "My Blackbird" and "Bluebird." Goldkette's orchestral motifs are ever distinguished and yet withal rhythmic and danceable. Victor No. 21895.

Frankie Trumbauer

Heading his own orchestra as Okeh recording dance purveyors, Trumbauer who is of the Whiteman organization gives out some snappy dancipation with "Take Four Tomorrow" and "Whispering Affair." Whiteman is exclusively Columbia. Trumbauer as an Okeh artist is linked to Columbia, since both companies have been allied although operating independently.

Joe Davis

Davis is a songwriter-music publisher-singer. He is head of the Tri-angle Music Co., but also known to the radio fans as "The Melody Man." With "If You Would Say I Love You" and "I'm Sorry Sally," Davis does brightly, handling the pops in great style. Okeh No. 41138.

Dr. Eugene Ormandy

This violin soloist is of the Capitol theatre family. Handling two familiar classics, "Humoresque" and "Souvenir," Dr. Ormandy does them in the popular manner, so arranged for greatest mass appeal. His wife accompanies him on the harp. Okeh No. 41147.

Benson Orchestra

"Mia Bella Rosa" and "Sally of My Dreams" are snappy songs, are the melodic fox-trot interpretations by the Benson All-Star Orchestra of which Edgar A. Benson is the head. Benson has been out of the limelight for a long spell. At one time he was an important band booker in Chi and a Victor artist. He seems to be starting a comeback. His Columbia disk work is creditable.

The \$15,000 Victor Record

14-fore Victor No. 26000, which represented a \$15,000 outlay for the two prize awards of \$10,000 and \$5,000 to Thomas and his orchestra, was their "Gracie and Rubie Bloom" and their "Two American Schemers" and "Song of the Payou," respectively, which annexed first and second award in Victor's prize-winning competition for original orchestra works by American composers. Nat Shilkret, with a hand-picked concert ensemble, has recorded these jazz numbers in as brilliant and impressive

Inside Stuff—Music

Ernie Ball's "Mother Machree" Dies

After talking to her that very morning, Julius P. Witmark was apprised later in the day on Jan. 2 that Mrs. Nannie Tall, mother of the late Ernest R. Ball, had died at the dinner table from a heart attack at the age of 71. Earlier in the day, at the Ball home in Beechurst, L. I., the music publisher had seen the aged mother of the late composer whom he visited three a week.

Nannie Ball was the "Mother Machree" of the immortal Ball-Oleott ballad. She will be buried in Cleveland alongside of her famous son.

Rival Ballroom Mgrs. Okay Shribman

An extraordinary gesture of approval was the surprise testimonial dinner at the Hotel Elks, Boston, recently to Charles Shribman, New England dance promoter and personal manager for Moll Hallett. The other N. E. ballroom managers thought Shribman sufficiently of a regular to give him the testimonial and a \$1,000 diamond ring as a material tribute, but had to use a Variety reporter's name on a prop wire to lure him to the scene of festivities, Shribman otherwise is one of those terribly timid guys. It was at this dinner that the ballroom promoter made his maiden speech, obliged to acknowledge the honor.

About 70 rival New England ballroom managers participated.

choruses punctuate both organ solos.

Waring's Pennsylvanians

Mellow melody fox-trots are the Waring's assignment on Victor No. 21810, in "I Can't Make Her Happy" and "The Song I Love." The crack collegiate dancapatters display some particularly fetching reed and trumpet nuances.

Ben Bernie

A couple of snappy disks, all fox-trots, are on Brunswick Nos. 4142 and 4132, the former coupling with "Whoops" and "I'm Bringing a Red Rose." The other disk is a pop duo featuring "Funny That Way." Scrappy Lambert vocalizes in all.

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Palace

Punk lineup for draw, outside of Isa Kremer, who will drag a few from across the river. Inside it's very odd, but the flock of empties Sunday mat, were direct testimony that potential customers didn't see anything in the advertising to make 'em come out in the cold.

Miss Kremer is a class concert singer known to quite a few concerters. She handles folk songs and ballads, delivering each in native tongue, but dressing them with enough gestures and expressions to let alien Americans in on the idea. The voice is far above what is ordinarily found in vaudeville. A small delegation of friends were on hand Sunday mat to get an earful, and if the management didn't advertise in the west side journals it missed a drawing field.

Best received turn on the bill was Crockett's Kentucky Mountaineers, father and five sons, dishing out native American music and song as practiced in the hills. Novelty turn despite others of the type have entered the field ahead of it, and it may easily be found in vaudeville houses. The boys are good, bashful and sincere in their work, deliberately or naturally—and there's a refreshing lack of professionalism. A gent in white stub vest and other Broadway indications of class is on hand to announce and provide contrast.

Only comedy act of two-a-day standard was Sam Shaw, who has been doing her stuff probably since before Peggy Joyce started looking at men. She says it's her first appearance here in seven years. Hit strongly in most cities.

Count Berni Vici and his femme symphonic jazz orchestra of 13 pieces opened intermission with one of the most attractively staged and presented girl band acts now playing. His Highness directs like a sparring partner and is quite appealing to women in appearance. One of the girls doubles in hoofing with talent, another taps very slightly and two sing agreeably. Orchestration are good.

The Brinans, two women as furniture movers with one of the boys playing dummy, so perfectly as to create an illusion, opened and closed with the illusion. They did a little comedy acrobatics. Turner Bros., deucing, are acrobats at heart and hoofers by title. About average. Fourth were Lubin, Low, and Andre, combination of blackface comedy, white straight and girl dancer. Classes as an intermediate comedy turn and can get along in all houses. Ruiz and Brown, a comedy team, accompanied by instrumental quartette, closed and were not seen. Lita Grey Chaplin, announced for this week, was replaced by Isa Kremer because of illness.

State-Lake

Trixie Friganza and Al K. Hall divide hit honors. One of the layouts, which would be pretty evenly balanced only for an overabundance of hoofing. Some nifty leg spasm, too, and after while the Bekeñ Dancers the others pale in comparison.

Bekeñ, with two femme partners and a boy, showed more footwork in about 12 minutes than the house had seen for months, probably Theodore Bekeñ ranks with the best, trick, stunt and while the blonde is a whirlwind in doing turns. One thing the act needs is a better looking set. "Dressed up this turn is in danger of powers were the Griffin Twins, No. 3. Two very

young boys whose rhythmic movements and graceful postures keep one guessing as to their sex. Act is a classical novelty of artistic speed and class.

Miss Friganza, silver haired and looking like a dashing debutante, was plenty of a kick. Smart lines that have popular appeal and easily caught on put her over without trouble. While Trixie still gets away with some pretty fast ones, her manner and delivery disarm and therefore not objectionable. The rest of her "Bag of Tricks" is, in usual, wardrobe changes, even to the extent of a bathing suit, only half seen but okay anyway.

Hall, next to shift, was a cinch. A veteran's comic buffoonery, looks and general nonsense were all answered in one gulp, and not enough. Hall carries two girls and a straight man with the turn in ship-shape form. Hall's wise cracks hit the bell every time, while his two frairs are cute and snappy.

Wheeler and Wheeler, man and

his partner are colored, but when Green filled his gills and let out a flock of notes, the customers sat up and gave. Everywhere the boys fired a gun, though, you could hear the spot man eating a sandwich. Green could have worked the act into high with a few more songs. Passed mildly in the deuce.

Petrie Quintet (New Acts) is a nicely worked instrumental music turn for the bulk of vaudeville spots. Novelty is resorted to considerably for results, and it's the sort that particularly pleases the families. Opened here. Third were the Campus Five (New Acts), four girls and boy in a dance flash tuned right for the intermediate time. All five work hard, and brought good response.

Rives and Arnold, comedy two-act, played at the first few rows in next-to-closing. The comic converses with hostesses and the girl laughs at everything, while those in the rear wonder what in hell. A special bath house drop is used, and what material was heard indicated

McMahon, formerly with Cooney Bros., is pres. Leo Bertelle, theatre operator, is pres. Symphony using stage band presentations Saturday and Sunday and straight picture policy weekdays. Harry Willard is house manager; Clyde Hood booker and publicity.

"Desert Song," at the Majestic, has discontinued mid-week matinees for its last two weeks.

Shuberts decided to postpone the opening of the new Apollo, previously set for Jan. 20. "White Lilacs," picked for the starter, has been switched in its route.

Looks like the Central, now dark, is doomed to stay that way. Ralph Kettering has the Central. He is ready to unload the remainder of his term, expiring next September.

First RKO house in town to start sound policy will be the Belmont, neighborhood, with RCA Phonophone within the month.

When the new Apollo is opened by the Shuberts shortly, Louis Judah, it is said, will be manager of the house, and Pete Stroth treasurer. Judah formerly was manager of the Diverscy.

CINCINNATI

By JOE KOLLING

Shubert-Graden, "Dracula,"
Tart-Stuart Walker stock.
Egan-Antony, "The Girl in the Red Velvet Swing,"
Palace—"Show People," vaude.
Albino—"Gypsy King," vaude.
Empire—"Mischief Makers" (bur).
Capitol—"Sins of the Fathers,"
Leibert—"The Girl in the Red Velvet Swing" (2d week).
Keith's—"Air Circus."
Strand—"Woman They Talk About."

New year ushered in with the usual amount of whoopee. All hotels and suburban cafes jammed 'em at extra tariffs. Joy juices as abundant as any time since prohibition and at lower prices than in recent years. No fatalities from bad hooch or attendant disorders.

"My Maryland," a repeat at the Shubert last week, attracted lightly after New Year's Day matinee. All downtown movies and the two vaudeville houses, however, grossed heavy.

Sammy Watkins' orchestra ends 16 weeks at the Hotel Gibson Jan. 9. Ted Weems starts under run the following day. Jose and Suzette, and Ernest and the two boys, Homer Bernhardt, singers, hold over as floor entertainers.

Strand is now playing sound pictures, the last of Harris-Libson and Heidingsfeld theatres to be wired. The Roosevelt, colored house, plays sound pictures and two road shows and vaude, also wired.

MONTREAL

The Majesty's—Lectures.
Palace—"Oleok Girl."
Capitol—"A Woman of Affairs."
Palace—"Someone" (2d week).
Loew's—"Someone" (2d week).
Imperial—"No Your Duty."
Strand—"Changes" (2d week).
Empire—"Changes" (2d week).
Orpheum—"Of My Heart" (stock).
Gaiety—"Naughty Nights" (bur).

Closing days of 1928 were not permitted to go by without a last-minute welch on the movie 'em. An appeal against the decision entitling theatres to open on Sundays was filed with the Court of Appeals. Prime Minister of Quebec is behind the movie.

Capitol took first prize for grosses in the last week's show, with Loew's a close second. Former collected over \$4,000, with Loew's just under that amount. Palace put on \$1 show and was well below either figure.

Princess, picture house in Quebec city, was partially destroyed by fire Dec. 28. Damage is estimated at \$20,000. House had previously been twice damaged by fire.

MEMPHIS

By W. D. BOTTO

Olga Worth stock closed at Kemper Little Rock, Ark. Trying to get Lyric.

Percy Dunn and Nancy Fair of the Lyceum stock left for Los Angeles via auto route.

Memphis has more theatres now than is needed. Still they are building two more in the suburbs.

Lyric closed again. Smith Baley musical stock last three weeks.

Fight for business between Pantanos, Loew's State and Orpheum getting pretty warm. This town will not support three vaude houses. Orpheum newest.

Flu hurt business.

LOUISVILLE

Brown—"Shanghai Gesture" (road).
Gayety—"Mutual bur."
Loew's—"Interference."
Mary Anderson—"Able's Irish Rose."
Strand—"My Man."
Alamo—"Little Wildcat."

A. B. McCoy, manager of Majestic until closed Jan. 1, associated with David E. Dow, K-A-O manager, at the Rialto.

Mrs. Sarah Ann Bourlier, 83, who died here last week, was the widow of Col. A. Bourlier, for many years president of the old Masonic Temple theatre.

E. G. Thomas and Wallace A. Milan, New York, are here preparing to stage at the Columbia Auditorium, "Follies of 1929." K. of C. auspices.

Brown, after three weeks dark, opened Monday with Mrs. Leslie Carter in "Shanghai Gesture."

Raynor Lehr will bring his tabloid musical stock to the Walnut Jan. 13.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—"Able's Irish Rose."
Temple-Cukor-Kondolf stock.
Community—"Queen's Husband."
Rochester—"The Awakening," vaude.
Palace—"Synthetic Sin," vaude.
Eastman—"Submarine."
Fay's—"My Man."
Fay's—"My Man."
Pleasant—"Butter and Egg Man."
Victoria—Stock bur.

Owen Davis, Jr., has joined Cukor-Kondolf stock as juvenile. William Paversham, Jr., is slated to come here to appear in "Free Soul" next week.

Arthur P. Kelly, publicity, Eastman, first to leave under Publix management. Going into general publicity.

Leona Powers, new leading woman of Cukor-Kondolf stock.

Plymouth neighborhood theatre, dark for some time, has been sold to Fred Braz and Harry Fiskler & Co. of this city.

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A Comedy With Drama

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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woman roller skaters, were openers, with the deuce holding Alma Wall and Jack Deeds, mixed talking team. Miss Wall impresses as a hard bawling, snapping, snoring, while Deeds stands off with a deep sonorous baritone that has quantity but little quality. Knack of delivery is lacking.

Four Casting Stars on the closing end failed to hold 'em in. Men do ordinary hand-to-hand catches that might be more effective if speeded up.

Myers and Hanford and Bronson and Renee Revue not on the first show Sunday. Biz pretty good around noon, but slow in picking up.

"Prep and Pep" (Fox) featured on the screen.

Sheridan

Back to vaude again. At one time this neighborhood stand was a deuce place, but all the frills and ruffles. That was when the Asher Bros. had the house. It has since passed into the receivership hands of the Chicago Title & Trust Co., with Joe Leo of Fox operating.

So far the defunct theatre has shown only liabilities. Whether a vaudeville policy once more will stimulate business any seems doubtful. Too much competition from the straight sound houses, nearby. Rialto, for example, has much better with Henry Shapiro of the Midwest circuit booking five acts each half.

What seems to be an effort to make this place a spot with the phone was the organ solo by Eddie Fitch, who took considerable time to make his period important. No announcements heard the week with Henry Shapiro of the Midwest circuit booking five acts each half.

What seems to be an effort to make this place a spot with the phone was the organ solo by Eddie Fitch, who took considerable time to make his period important. No announcements heard the week with Henry Shapiro of the Midwest circuit booking five acts each half.

Mack and Arko, next, were a show having nothing everybody's conversation. Mack's introductory line was that ancient and bromide where, "you don't have to go to Europe to marry abroad." Laid here. Heume and much better, looks nice and has a sense of humor.

George La Follette, quick change artist and magician, looks like a bet. He's been around for years with similar stuff and his present act is fast and colorful.

Bobby Jackson, next to closing, didn't hit such a high note. The picture house has been m'ing around the picture houses lately, supposedly just ad libbing this date. Anyway his dude ego is not forte. Does quite a lot of hoofing with the audience and winds up with a comedy dance that indicates he should cut the talk and add to the leg stuff.

Pastime Revue, flash dance turn with corking effects and attractive settings, closed. Capable dance team surrounded by a snappy Russian balalaika orchestra gives this act a feature edge good on any bill in the bigger houses.

Picture, "The Masks of the Devil" (MG).
Loop.
Englewood
Anybody hearing palm music

here is either good or an Irish tour.

Somebody should have wised up Green of Tabor and Green. He and the man was on the make for the bath house. At the finish they came on in bathing suits of the sort your ancestors might have been drowned by, and walk off with the laughs on the suits. The man is an easy worker, has appearance, and probably is able to do a good act. He wasn't doing it here.

Catherine Sinclair and Co., girl and two men in a hand-to-hand and tumbling act, closed well. Miss Sinclair is understated, giving the act its novel appeal, and the two boys make very good support.

Feature was "Head of the Family" (Gotham). Weakest part of the bill program. Main floor almost full by 8 Thursday.

Ilse Marvenga, prima, is breaking in a vaude act on the Association route.

"Rio Rita" goes out of the Illinois Jan. 19 after 15 weeks. "Rosalee" follows.

"Gypsyland," B&K unit produced by Jack Leibel will be sent out on the Publix route from this point to the east and south.

Laughlin's name is known in California through his picture house production activities there.

Matthew Taylor, colored, manager of the Metropolitan, south side theatre, was shot and killed by a lone Negro bandit who staged a holdup in the office of the theatre and escaped with about \$2,000. About 500 patrons were in the theatre when the stick-up occurred Sunday night. Panic was averted when the police arrived on the scene. Metropolitan is one of a chain of houses operated by the Coston Booking Circuit.

"Chauve-Souris Club," dispensing Russian food and atmosphere, is the last wrinkle in the local night life. Place features a Balalaika orchestra with Russian and Gypsy performers. Leon de Modeff managing.

Belpark, L. & T. house, started a sound policy this week. Circuit calls its wired houses the "Greater Talkie Theatres."

Cube theatre, organized by colored students at the University of Chicago, is presenting a series of plays on negro life.

Practically all local fair bookers attended the Wisconsin Fair meeting in Milwaukee last week.

Ernie Young is booking the entire floor show at the Frolics cafe, Miami.

Woods is dark until Jan. 14 when "This Thing Called Love" opens. Great variety show closed until Jan. 20 waiting for "Music in May," imported operetta. Grand Opera House is another that's dark.

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KANSAS CITY

By WILL R. HUGHES

Shubert—"Good News."
Orpheum—"Kath Clayton stock."
Gayety—"Mutual Bur."
Midland—"Ladies of Chance"—Shorts.
Mainstreet—"Vaudville."
Newman—"My Man."
Pantages—"Hottest Youth"—Vaude.
Royal—"Pictures."

After two weeks dark at Shubert "Able's Irish Rose," return at Missouri, switched over and completed 20th week in town. Top prices \$1, lowest scale ever offered at house for regular attraction.

Looks like Orpheum, with Oberfelder-Ketcham stock and a guest star, is coming into its own. Jan Keith comes in for return, supported by Miss Ethel Clayton.

Fred Spear, looking after publicity for Orpheum for a number of years, is still on the job and as usual getting more reading matter than any other house in town.

Brilliantly lighted frames containing the cast of characters in the

picture "Interference," are being tried out at the Newman this week. The idea of showing the cast in pictures, for the benefit of those coming in after the names have been flashed at the starting of the picture, was suggested by "Ace," picture editor of the Journal-Post. The frames are placed on each side of the stage, and are similar to those used in vaudeville houses. The theatre and inventor call the frames "Castographs." Favorable comments have been received from patrons who like the thought of being able, any time, to place and name the characters they are watching.

PROVIDENCE

By J. J. SULLIVAN, JR.

Opera House—Dark.
Modern—Stock.
Empire—Burlesque.
Loew's State—Dark.
Newman—"Three Week Ends" (wired).
Warner—"Carmen Sawyer" (wired).
Albee—Vaudeville.
Fry's—Vaudeville.
Carlton—Dark.

Marlon Grant, erstwhile leading woman of the Modern stock returns this week in an effort to pull more patronage to the Modern. Lucille Nikolaus, Louise Quinn and John Boyd have left Providence.

Providence is yelling for musical comedy bookings but the wise boys are giving the burg the laugh. So far the legitimate season here has been a frost.

The big movie houses are cleaning up, grosses hitting new high marks.

SAN ANTONIO

By JOE M. ESTES

Aztec—"Synthetic Sin."
Palace—"Stock (Gene Lewis)."
Majestic—"Vaudeville."
Empire—"From a Love."
Princess—"Pop routine (2 changes)."
Hindley—"Theatrical."
Auditorium—Dark.

New Majestic is expected to open in the spring.

Bob Kelly, publicity man, has gone to Dallas to accept a higher position in the Public organization.

Newspaper boys, a few publicity men and advertising firms have formed a "Fourth Estate Club" with a room in the Allan building. Club is purely social.

Town now has four wired houses. Aztec is the pioneer, the Majestic the Texas and now the Empire.

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By HARDIE MEAKIN

Belasco—"Cook musical stock."
National—"Floretta."
Palms—"One Mile Up."
Gayety—"Stock bur."
Strand—"Mutual bur."

Pictures

Columbia—"Interference."
Earle—"Synthetic Sin."
Fox—"Sunrise."
Met—"On Trial."
Palace—"3 Week Ends."

Charles Emerson Cook is utilizing local professionals with his musical stock. Last week it was Helen Ault and currently Kate Smith.

Columbia is featuring the short subject of Eddie Cantor almost as prominently as Paramount's first all-talker, "Interference."

Report has it that Roland S. Robbins, former manager of Keith's, dark, is practically set to take over the house for stock.

Co-operative concert series has flopped, calling off balance of bookings.

BROOKLYN

By JO ABRAMSON

Brooklyn—"Vagabond King."
Flaith—"Precious."
Majestic—"Connecticut Yankee."
Jennette—"The Baron."
Shubert—"Jennette."
Gaiety—"Straight Thru the Door."
Riviera—"Bad Girl" (stock).
Follies—"Submarine" (stage show).
Fox—"Home Towners."
Paramount—"Wings" (stage show).
Albee—"Captain Sawyer" (vaude).
Orpheum—"The Summer" (vaude).
Mouset—"Fighting White Slave Traffic."
Loew's Met—"White Shadows" (vaude).
Cushing—"Stock bur."
Star Bur—"Star bur."
Gayety—"Bur (Mutual)."
Empire—"Bur."

Re-visit of "The Denman" with star cast at Wm. A. Franklin next week, including William Faversham, Cecilia Lofting and Jacob Ben-Ami. "The Silent House" at Shubert. Jennette, "Good News" at Majestic, and "Vagabond King" at Flatbush next week.

New York dailies censored "Greenwich Village Follies" and copy but Brooklyn papers let run the line, "Outstrips all big revues"

and "the blushing birthmark brigade."

Margaret Wycherly directing the Brooklyn Little Theatre production of "A Bill of Divorcement," to be presented Jan. 20.

The sale of the Jamaica theatre does not affect Louis World, who holds a lease on the theatre and claims that business will go on as usual.

In order to boost Monday and Tuesday trade at the Majestic company in the dailies will sell one dollar on the price of the ticket.

Rowland Field, dramatic critic of the Brooklyn Daily Times, married Saturday to Dorothy Adelaide Howland. Mr. and Mrs. Field will live in Manhattan.

New Loew house will open on Jan. 12 in Jamaica. Valencia. This is a four thousand seater.

SEATTLE

By DAVE TREPP

President—"Stock."
5th Ave—"The Barker," stage show.
Seattle—"Interference," stage show.
Collins—"Riley the Cop."
Columbia—"Jazz Singer" (2d wk.).
Blue Mouse—"Awakening" (2d wk.).
Music Box—"My Man" (2d wk.).
Winter Garden—"Diggers of Life."
Orpheum—"Dancer Street," vaude.
Pantages—"Bachelors," vaude.
Met—"Zimba."
Embassy—"Tropical Nights."

Big publicity campaign for "In Old Arizona," at Fifth Avenue. It brought results galore. Exploitation included library cards, hotels, airplane drops and big newspaper displays.

Jay Marquis, new house manager of the Seattle, where Bob Blair is the boss, has arrived from Brooklyn, where he was with Pantages.

Shelby Cole, p.a. for Pantages, is handling ink for Sand Point golf course.

The old, old rumor, that's batted up since the year one, that the government, undoubtedly, ending 99 percent post office building at Third and Union, and in so doing would buy the Pantages theatre, which would in turn have to erect new building, is now shot. About the only thing that the government will erect new federal building on Fifth Avenue, near Marlon.

Orpheum is to make a one-night stand at Salem, Ore., playing Sundays, in near future, is report.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"Rio Rita."
Savoy—"The Barker," vaude.
State—"White Shadows," vaude.
Liberty—"Wings."
Strand—"Tuto Me Home."
Tulor—"Hewars of Bachelors."

Tulane has but three more legit shows booked for this season. It opens with dramatic stock Feb. 5.

Report dramatic stock will be placed in the St. Charles shortly, but not by the Savoyers, who have had their fill of that sort of entertainment.

Jan. 1 was the wettest New Year's on record since prohibition.

Claude M. Shugart has been appointed assistant mgr. Loew's State.

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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, as advertised in Variety's Letter List.

Maurice "Lefty" Flynn, actor, in the Osteopathic hospital, recovering from an appendicitis operation.

Lowell Sherman will play the title part in "The Guardsman," produced by the Los Angeles Repertory Theatre at the Figueroa Playhouse, Jan. 14.

Enill Jennings' next to follow his untitled alpine story has been set by Paramount as "The Concert," Leo Dirchstein's stage play. No director assigned.

Al Tolson and Ruby Keeler are back in Hollywood from their honeymoon.
Sophie Tucker also arrived from New York.

Henry Duffy has scheduled four more plays for his Los Angeles houses—"This Thing Called Love," by Edwin Burke; "Courage," by Tom Barry; "Girl Trouble," by Barry Connors; and "Siddling," by Aurania Rouvroul. No theatre assignments for the various productions have been made.

For 28 years Bert Levy has been making shadowgraph cartoons and whistling on the stage all over the world. Christmas night he opened with Lupino Lane's Hollywood Music Box Revue as m. c. The next day he received phone calls from three film studios, asking if he wanted to make a test for talking pictures.
"After 28 years," he said, "they're trying to make an actor out of me!"

L. A. Repertory Theatre will present "The Guardsman" by Fern Molnar, at the Figueroa Playhouse for an indefinite run, starting Jan. 14.

Charlie Chase, screen comic, will spend a six week layoff in Honolulu. He returns to the studio the middle of February.

Lillian Wilson, singer, in Hollywood Hospital, recovering from appendicitis.

Bianca T. Bak, formerly on U's

publicity staff, appointed press-agent at Hal Roach Studios. She is taking post vacated by Ray Coffin.

Bill Hetherington, chief electrician, Granada, San Francisco, seriously ill of flu.

Robert Armstrong, actor, tonsils removed at the Osteopathic Hospital.

Kit Guard (screen) in Dickey and Case Hospital, Los Angeles, from injuries in a hotel fight.

Frank Storin (screen) in Hollywood Hospital, recovering from throat operation.

Ed O'Brien, exploitation man at the Metropolitan theatre here, and the June's N'land, house manager, sent to aid reassembling exploitation department and house staffs of the four Public houses in San Francisco.

Ray Coffin, who recently quit handling publicity for the Hal Roach Studios, now in a similar position with the John Brooks Stock Co., at the Windsor Square theatre. He replaces Jack Proctor.

Richard Talmadge is in Good Samaritan Hospital for blood poisoning.

Dudley Ayers, stage actor, who has been in vaude for the past six months, has rejoined the Chicago King Players at Pasadena as leading man.

Run of Edward Everett Horton's production of "Her Cardboard Lover" at the Vine Street, Hollywood, has been extended to Jan. 19. It will be followed the next day by Molnar's "The Swan," in which Horton will star, supported by Lois Wilson, Ralph Forbes, Marie Dressler, Mary Forbes, Jessie Arnold, Charles Quartermain and Mitchell Harris.

O. D. Woodward will produce Jacques Duval's "Her Cardboard Lover" in San Francisco, opening at the Geary theatre Jan. 20. He is assembling his cast and will rehearse the play here.

Reversing the current order of the day in pictures, Fox has drafted a player from the stage to appear in an all-silent film. He is John Breeden, playing in Duffy's production "Shannons of Broadway," in Hollywood, who procured a ticket through Jessie Ladsforth. He will play opposite Leslie Moran in "Ecstasy," which Ray Cannon will direct and which will have no talking sequences. It is Breeden's first screen work.

The Broadway Palace, formerly the Orpheum, has discontinued musical stock and supplanted it with regular picture house presentations.

DALLAS

By HARRY GOLDBERG

Palace—"The Barker."
Old Mill—"Scared Stiff."
Capitol—"Uncle Tom's Cabin" (wired).
Melba—"Drama of Love" (wired).
Majestic—"Romance of Underworld."
vau.
Ritz—"Battle of Sexes" (wired).
Arcadia—Picture.

Bob Kelly, 22, has been made supervisor of Texas Public houses publicity. He is a Dallas boy.

Harl Wolver, formerly of the Texas, at San Antonio, has been made manager of the Melba (Public). Wolver recently graduated from the Paramount school of managers. R. Leach is new assistant.

Joseph E. Lickett, new manager of the First National Exchange, succeeding Leslie Wilkes, who goes to Corsicana, Texas, as manager of four houses recently purchased there by Dent Theatres.

F. F. McHenry, former manager of the Sunset, neighborhood house, is now manager of the Ritz (B&R), second run talkers. George Duncan is assistant.

Al Lever, manager of Saenger's Old Mill, remains as the only house manager in Dallas, with every house excepting the Sunset, in the last two months. He has now his position with the Old Mill for more than three years. Fay Lemmon is press agent.

SAN FRANCISCO

Variety's San Francisco Office
Loew's Warfield Bldg.
(Room 615) Prospect 1353

Horman Wobber relinquished his duties as Pacific Coast division manager for Paramount distribution. Effective Jan. 1, he assumes general management for Public theatres and operation on Coast Headquarters in Granada theatre.

Bob McQuestin is sailing Jan. 31 for Sydney for three weeks with Union Theatres as musical director at the Prince Edward, pictures and vaude.

La Argentina, Spanish dancer, appeared at the Geary for a single afternoon concert and sailed the following day for a tour of the Orient.

Dan O'Brien, rated as the best chief of police this burg has ever known, was retired on pension following his recent breakdown, and shortly after he had been granted six months' leave. The chief has gone to Los Angeles temporarily in an effort to regain his health.

Walter Gilbert, for the past two years stage director here for Henry Duffy, is leaving soon for New York.

Charles Hugo, who took a circus to the Orient two years ago, returned here on the Korea Maru. He announced he was bringing the Russian Royal choir of 35 voices (Russian refugees now in Honolulu) to this country for a concert tour. Other professionals retained in the ship were Charles Thompson, Arlene Price and Theo. DeVoe.

OAKLAND

By WOOD SOANES

Business in the theatre quiet generally, but is showing signs of life in nearly all directions with the result that showmen are hopeful.

Ludie Webster Gleason went into the Dufwin with "The Shannons of Broadway," and will get three weeks. May Robson is to follow in "Mother's Millions" Jan. 13 with Carlo in "Lombardi" after that.

At the Fulton, Marian Mears began with "Two Girls Wanted." Showed signs of playing for two weeks, but was pulled off by George Ebey in favor of "Judy Drops In." He had intended to open with this bill done by Miss Mears in New York, but the manuscript was lost in transit.

Will King heads the next Fanchon and Marco at the Oakland, "Gay Paree" will be the first road show of the new year coming in for a short run under the direction of A. A. Rusco at the Twelfth Street Jan. 24.

NEWARK, N. J.

By CHARLES R. AUSTIN

Shubert—"Yankee Doodle."
Broad—"Mary Darg."
Proctor—"Vaud," "Columbia Swaggar."
Loew's State—"Vaud," "Ma Garguer."
Newark—"Vaud," "Forbidden Love."
Mosque—"On Trial."
Broadford—"Naughty Baby."
Fox Terminal—"Napoleon's Barber."
Hilf—"The Barker" (2d wk.).
Palace—"Vaud," "The Girl in the Green."
Goodwin—"Revenge."
Empire—"Radium Queens."
Orpheum—"Pay Day."

Bransford uses its new Vitaphone installation for the first time next Saturday with "Midnight Taxi." Proctor's follows with sound probably a week later. This will leave only the Newark and the Capitol silent.

"Pay Day," a play with a cast of 75, on Harlem life, is at the Orpheum, whose stock is stated by the title and film. Irving Kaye Davis, Newark, author of "Vells," wrote it.

Universal Finance Corporation, whose stock has been sold via the Financial Investment Company, has been raided by the prosecutor's officials and the book of both companies seized. Universal Finance Corporation has had a receiver appointed for it, although insolvency is denied. State officials have been accused of a living investigation of this and other companies is going on before a legislative committee. The Liberty Surety Bond Insurance Company, whose stock is stated by one paper to have sold over radio, has been accused of fraud by suppression of the truth before the same committee by the committee's counsel, Dr. Frederick Burnett.

Ruddy Page has returned as m. c. to the Sanford, Irvington.

TORONTO

Alexandra—"Bill of Divorcement."
Princess—"Bransy Williams."
Empire—"Keeple stock."
Empire—"The Princess."
Victoria—"Coway stock."
Tivoli—"Terror" (2d wk.).
vau.
vau.
Loew's—"Steamboat Bill, Jr." vau.
Hilf—"Plastered in Paris" vau.
Hilf—"House (U. of Toronto)." Bluebird.
Massey Hall—"Rabbi," Roland Hayes, Heifetz, Frange Chorus.
Palace—"Masks of Devil" vau.
Oakwood—"White Shadows" vau.

Closing notices are up at the Victoria, where the Conway stock played to seven poor weeks. In an effort to build business at the close they brought in Helen McKellar as guest star at a reported salary of \$1,500, too stiff for this town. Second stock outfit to fold here this season and will probably see the Victoria dark.

Jack Arthur of the Uptown (pictures) and George Kay of the Empire (stock) are both playing "Interference" this week. They got together to see if one could hold over, but the result was nothing.

S. W. Smith, managing director of British Lion Pictures, is in town trying to arrange releases through Regal.

Road flap of "Golden Dawn" left Royal Alexandra with a dark week. Shuberts are shooting in American Opera Co.

Eddie Loughton, m. c. for Famous Players Canadian, has returned to the Capitol, Hamilton, after five weeks at the local Uptown. Jack Arthur's house is now without an m. c.

Theatre stocks on the Canadian markets have all been active and moving higher since the first of year. Loew's London, N. Y., has put out its 1928 statement next week. It will show the largest earnings in history. United of Montreal, United of Hamilton and Famous Players of Toronto all had big years.

William Summerville, who owns a string of independent picture houses was elected to the board of control of the City of Toronto Jan. 1. It was his first try for the job.

Conway stock has gone in for guest stars. Helen MacKellar first in "Mudturtle," Biz not so good. Keeple stock playing to good biz.

Princess, Erlanger, legit, dark most of season, has nothing in sight. Shubert house howling for musicals.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Widow—"Married Love" (2 wks.).
Relief—"Vauding."
Temple—"Mutual bur."
Syracuse—"Vauding."
Strand—"Adoration."
Empire—"Last Warning."
Loew's State—"Luck and Chance."
Eckel—"Ducks of N. Y."
Hilf—"Vauding" (2d run).
Rivolt—"Change."
Regent—"Change."
Havard—"Change."
Avon—"Change."
Swan—"Change."
Palace—"Change."
Navy—"Dark."
Hilf—"Dark."

The Syracuse, Frank Sardino's downtown repeat film and independent stock will sound Sunday, introducing 10thophone to this city. House will retain the m. c. and stage band as well as organist, supplementing the independent vaude with canned acts. Syracuse has 2,200 seats.

John P. McCarthy has assumed charge of Loew's State here, the third pilot to handle that house since its opening less than a year ago. Saxton returns to Jamaica, L. I. to open Loew's new Valencia 4,500-seat house.

Chickie Wells, wife of T. Howard Stark, of the city, former treasurer of the Temple, hits town next Sunday, when the Mutual's "Dainty Dolls" plays the Temple. She's the snithest with the show.

"Touchdown," second amateur production of the Cinema Critics Club, local film fan organization, opens a week's run at the Empire Saturday, tied on the bill with Fox's "Pop and Pop."
"Touchdown" is said to be one of the longest and one of the most

costly amateur productions ever made. It will reach the screen in something over three reels, and is said to have nicked the Empire management's bankroll for better than \$700. Only the titles are an outside product.

DETROIT

By JACOB SMITH

Wilson—"Strange Interlude" (2d wk.).
Lafayette—"Scarlet Woman."
Detroit—"Manhattan Mar."
Broadway—"Strand" and "East Lynne" (stock).
Gladstone—"Round the Town."
Capitol—"Synthetic Pictures."
Michigan—"Showdown Angel."
Fisher—"What a Night."
Theatre—"The Girl" (6th wk.).
Madison—"The Barker" (final wk.).
State—"On Trial."
United Artists—"The Rescue."
Fox—"Romance of Underworld."

James Robertson is ready to start mass production on his Humaphone, which he has been using since August at his Roosevelt and Cindereella theatres. Robertson recently won his suit with Western Electric and film producers, who are now supplying him with the records with their pictures.

Charlotte Meyers has a new partner, Gladys Sanderson, who succeeds Mary Tudor. The latter is the bride of Joseph Harlow.

Mr. and Mrs. W. S. Butterfield leaving Jan. 19 for trip to California.

BOSTON

None of the Boston critics praised the Guild's production of "Marzo Millions." Most of them gave Margalo Gillmore a severe scolding. Philip Hale of the Herald chiding her for imitating Ethel Barrymore's worst faults.

E. B. Olive has another hit at his Back Bay theatre. "The Whispering Gallery," by Percy Robinson and Terrence De Marney, English authors, had its American premiere at the Copley Dec. 31.

Repertory theatre reviving Dion Boucault's "The Octoroon" shortly.

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Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879.

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FILM ACTORS' NEW CHANCES

A "Variety" Mugg Steals Griffith's Story for "Times"; How to Beat Flu

David Wark Griffith has been stopping at the Astor Hotel handing out stories right and left. One of Variety's mugg reporters went to see him and grabbed off an interview intended for Mordaunt Hall of the Times.

Mr. Griffith talks in subtitles, like this:

"It is unimportant whether 'talkies' are successful or not," said Mr. Griffith, "because motion pictures are merely writing on the sands of time. They are not an art but a business. Art lives on but as François Villon might have said, 'Where are the pictures of yesterday?'"

"The Birth of a Nation lives on," put in Variety's mugg, politely.

Mr. Griffith continued: "Until the movies can do something like Homer, Shakespeare, Euripides and Goethe; something that will live, they are not an art. Motion pictures are on a par with dry goods but also as important as steel. They make men forget shaving every morning and women forget to buy clothes and dress. But the movies have taken all the great classical stories and left out the poetry. All the pictures about the eternal triangle have been taken from Euripides' Medea."

"This is the story of 'Medea.' Jason starts off to search for the Golden Fleece and Medea helps him in his preparations, but before he finds the Golden Fleece, he gets stuck on another june as one might say, so then Medea says:

"Your wild Baribonin bride, who loved you sore,
"I grew grey hairs and then you loved no more."

"If you get that line into Variety I'll buy you anything you want," Mr. Griffith said to Variety's mugging gal. "Once," he continued, "I wrote a story called 'The Medea of Westchester.' But movies are not art. Poetry, sculpture, painting are arts and music the greatest of all arts because it needs no translation. Movies do not depend on translation and they have had a great chance but as yet they have not taken it. They now have the opportunity of enhancing with the power of the spoken word."

Chemists vs. Poets
"And if anything comes of the talkies it may well be the women who will do it. Since the men have exhausted themselves and as all art is dormant it may be women who have been repressed for centuries who will create a new form of art for the movies. And this new art for the movies which as yet no one has hit should be the greatest the world has ever seen. It should combine all the glories of the spoken word."

Here Variety's mugg broke her pencil and had to finish the lyrics a pen and ink.

"People have said that one chemist is worth 50 poets, but I don't agree. Chemists, doctors and artists are worth little. Doctors told George Washington by bleeding him and in the recent flu epidemic (Continued on page 2)

A Dirty Trick

A man carrying a vacuum cleaner came into a casting office the other day and said: "I used to be an actor but now I sell these. Your office is dirty. Buy one."

"It is dirty," said the couple of hard-boiled kidders present, "but an actor shouldn't sell vacuum cleaners. Here, glance over this part and we'll try out the machine."

While the ex-actor was enthralled with the script, his new-found friends cleaned their office and then gave him the gate.

2nd Plastic Operation Corrects Jack Dean's 1st

Dr. John H. Garlock performed Monday in New York what is reported as a successful plastic operation upon Jack Dean's chin. It was performed to remedy an imperfection left there by Dean's first similar operation of 15 years ago, with doctor unknown.

In the first Dean operation paraffin was employed, from the account. It settled in Dean's chin, giving the chin an ugly appearance. Dean reached New York last week and entered a hospital Monday.

Dean is the husband of Fannie Ward, the youthful-looking one, who is said to have had more operations performed upon her map Europe.

\$15 Daily for Animal Imitators in Sound Films

Los Angeles, Jan. 15. Dave Allen, head of the Central Casting Bureau, got a call for a man who could howl like a dog. Request came from Fox for a Movietone production. Only one man was found on the books who could do it, Eddie Marr, a former animal imitator in vaude.

Since talkers have come in calls have come to the central office for people to imitate... parrots, chickens and cats. Neighing of a horse was also asked for. Pay for these specialists is \$15 a day.

"Sound" on "Leviathan"

Talking pictures will be available on the "Leviathan" after Feb. 6. The ship is being wired for the talkers and the equipment is expected to be in operation by that date.

TALKERS MAKE TALENT BETTER

Opportunities in Dialog Pictures for Players—More Scope for Directors—Millard Webb Says Picture Directors Show Most Development on Talkers

WAYS AND METHODS

The changes in talking pictures in the last six months have opened up opportunities for actors and directors.

There are innumerable ways in which the talkers may be made, many ways in which actors can act, and much scope for directors to direct.

Formerly, silent film directors had about reached the same level and with but one way for actors to act. Now directors are trying to outsmart the others and new methods of directing and acting are tried out in every picture. The work is much more exciting and amusing. All the old routine and monotony is gone and every picture is an experiment.

Directors are attempting to make motion pictures out of talking pictures. Instead of a pictorial drama with talking sequences, talkers are now being shot as silent pictures were, with numbers of shots and changes as the picture audience has become used to rapidly. When two people are holding a conversation in close up on the screen, the same dialog used on the stage makes the picture lumpy and draggy. Only important and pointed dialog is used, merely the pith of stage dialog. The main attempt is to get away from a recorded play and make a rapid, snappy talking picture.

Film Directors Developing
According to Millard Webb, now directing "Gentlemen of the Press," at the Paramount, L. I., studio, it is the picture director and not the stage director who is developing and discovering the proper and best way to turn out talkers.

Dialog must be applied in a moving picture (Continued on page 2)

Better Liquor Now

Police Commissioner Grover Whalen's squeaky raids will have at least accomplished the former impossible trick of making the saloon keepers provide good booze. Some of the speakeasies are even having the liquor they purchase analyzed before selling to the customers. It's occasioned through their fear of a pinch and bad liquor found on the premises.

Big Incomes for Big Air Names Radio-Made in Concerts and Clubs

Blame McNamee

Los Angeles, Jan. 15. Professor W. R. McDonald, expert in speech training, predicts the future of the English language rests with the talking screen. He cites as an example of this danger the case of Graham McNamee, radio announcer, who mispronounces the word "penalize" as "pee-nalize." Half America now mispronounces the word after him as reported by various universities at a recent convention of speech instructors held in Chicago.

As the public is more susceptible to following the actions and deeds of its favorite film player than a radio announcer, McDonald sounds his warning.

Canada's Favorite Film Stars and Pictures

Toronto, Jan. 15. Canadian taste in film stars run to comedians for 1928, with Harold Lloyd out in front and Chaplin second. Because of their big draw in the one nighters these two copped most of the province's loose coin.

Colleen Moore led feminine stars, with Pola Negri last and Canada's own Mary Pickford near the bottom.

Buster Keaton was the poorest draw as a comedian here, with Harry Langdon falling far back from his 1927 popularity, while Richard Dix met the same fate.

John Gilbert was strong, registering no flops. Sills and Fairbanks both took a nose dive at the b. o., but Barthelmess and Chaney stood up.

In the sound field, "Lilac Time" (FN) and "Four Sons" (Fox) shared the honors. Among non-sounders, "Speedy" was rated strongest, with "Ben Hur" and "Big Parade" still near the top, and the costly "King of Kings" nowhere at all.

One Talking Contract Out of 110 M-G-M Tests

Gwynne Stratford, blonde ingenue, now with "And So to Bed," at the Plymouth, Boston, has been engaged by M-G-M for talking pictures. She leaves for the coast shortly.

Miss Stratford was the only legit player to land a contract out of 110 tests taken at the M-G-M sound studio in New York.

As an easy means for large income, the personal appearances of radio satellites probably tops everything. Graham McNamee is grossing \$4,500 to \$5,000 a week on one-nighters before Rotary, Kiwanis, Lions and civic clubs, doing a spiel and some songs at fancy prices where formerly he flopped as a baritone soloist. With the radio rep, they discovered anew that McNamee was not only an ethereal speaking voice but could sing rather well.

Jessica Dragonette, the National Broadcasting Company's star prima donna, only works two hours a week and takes her pick of a maximum of 10 concerts a year and grosses \$45,000 annually. Miss Dragonette has turned down many offers for musical comedy, rejecting the idea of nightly work when, with only two hours a week, on the Philco and Hoover hours, she reaches vaster audiences and has all the rest of the time to herself without the rigorous demands of nightly appearances.

Radio as far as the NBC is concerned is only two years old. Prior to that the American Telephone & Telegraph Co. (WEAF), Radio Corp. of America (WEAF) and General Electric (WGY, WRC, etc.) operated its own important key stations. The NBC two years ago absorbed the entire network although these three electricies are still the fountainhead, unofficially, of commercial broadcasting.

Where formerly the individual operators were plenty of money in the red, the NBC put the commercial selling of "time" and broadcasting facilities on an economic basis, representing a gross of \$1,000,000 during the past year for talent, facilities, land wire leases and contracts.

Radio is now prospecting and places Romy on top as the biggest radio name. McNamee rates second, and Mayor Edward Bowes of the Capitol is very much to the fore. It made plenty of band names but along with the outstanding individuals there is the Silver-Masked Tenor as a big name; Miss Dragonette also rates big.

Others like the Happiness Boys, Ipana Troubadours, A. & P. Gypsies, Scrapy Lambert, Sam and Henry, et al. who are sectionally known through being on the air on limited networks. "Whispering" Jack Smith, Gene Austin and The Revelers are among those who popularized themselves through touring over the various key stations (Continued on page 2)

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Chatter in Havana

By RENE CANIZARES

Havana, Jan. 10, 1929.
With Christmas and New Year's festivities a thing of the past, the old town is settling back again to its business of entertaining the thousands of tourists pouring in weekly to enjoy the sights as well as the cocktails. All the cabarets and hotel roofs, bars, etc., did turn-away business on New Year's Eve. At the Casino, opened the 29th, as high as \$500 was offered for the privilege of sitting down and spending more. At the Seville-Biltmore roof the bribes went up to \$50, but the reservation list was completed a week before. The Caribbea of the Cunard Line unloaded its passengers in time for the festivities. Among the big parties arriving on this boat was one with Judge Tierney of New York.

The Casino de la Playa, billed as "the Monte Carlo of America," opened the season the 29th, re-decorated by Mrs. Renee Lewis. A George Olsen orchestra with Earl Carpenter at the baton furnishing the music, alternating with a Cuban orchestra of Azpiazu.

A new cabaret just opened in Prado, the main promenade of Havana. Cozy place named Chateau Madrid and run by a Hungarian lady with unpronounceable name. This place caters to the elite. A Hungarian orchestra and a Cuban strong orchestra furnish the music.

The Old Tokio opened again under new management and so far has been enjoying good business. Jack Eppley and Lila Lenore, with their "Mucho Caliente" (Plenty Hot) Revue of ten pretty stars, one of the reasons for the success of the new cabaret; the other is Curbelo's orchestra, furnishing hot-sweet music.

The Paul Whiteman Orchestra that came into the Presidente had trouble with the immigration officers and had to compromise and use some Cuban orchestra to alternate with. Billy Baldwin is in charge of this unit.

The Movietone truck, in charge of James Pergola, cameraman, and James Duffy, soundman, has been recording all over town. The Seville Roof and the Casino opening were recorded, requiring a great amount of lights, to the discomfort of the patrons.

Fausto Theatre opened Jan. 13 with all-sound program. The Havana Amusement Corp., associated with the Paramount Pictures of Cuba, will operate the new theatre. The management of the Saenger Amusement Corp. The latter operates six theatres in Cuba, three in Jamaica, seven in Panama and two in Costa Rica. George W. McCoy is the general representative. Mario Ferrara, manager of the Strand Theatre, New Orleans, for 10 years, will take charge of the new theatre. The house is open on grand policy. Prices of 40 and 60 cents will be charged. Program will be changed twice a week. Program will consist of three sound shorts, news reel (silent) and a full length feature (sound). Two years ago Havana had sound shorts (De Forest) at Campoamor Theatre. Poor subjects and terrible reproduction caused a flop.

The National Broadcasting Co. is extending their red net to Havana. The local outlet will be the PWX station of the Cuban Telephone Co. Power of the plant will be increased from 500 watts to 5,000 watts. The NBC first planned to build a large station in Santa Clara Province (middle of the island), but high cost made the change for the PWX.

Amparito Medina, Spanish dancer, and the Lorraine Sisters are the attraction at the Seville-Biltmore Roof.

Another Chateau thing opened on the outskirts of the city as a road-house, with Menendes orchestra as the dance attraction.

Ye Olde Spanish Tavern in the basement of the Regina Hotel opened to cater to the tourist trade. The place is resembling an old "bodega" (Spanish wine cellar) and features Spanish dancers and Spanish music.

A new magazine, edited by Conrado W. Massaguer, cartoonist at one time with Life, made its debut this month. This magazine is edited in English for the tourists and sells for 40 cents.

SAILINGS

Jan. 13 (London to New York), Mr. and Mrs. Sam Downing (American).

Feb. 2 (New York to South America), Mr. and Mrs. Laurence Schwall (Voltaire).

BETTY CALLENDER DIES

Veronal Poisoning Causes Death—Suicide Suspected

Paris, Jan. 15.
Betty Callender, 22, American actress, died of veronal poisoning at Nice Sunday (Jan. 13). Girl recently arrived in this country suffering from neurasthenia. A sister accompanied her when she landed here.

Chatter in London

All the agents here and on the continent have been chasing Pola Negri to appear in veronal. None was able to get an interview with her, with the exception of Harry Foster. She expressed a disposition to consider two weeks in London and similar engagements in Paris and Berlin. Pola did not discuss terms, leaving such sordid matters in the hands of her retinue, but for the six weeks the agent was informed she might accept \$60,000.

C. B. Cochran has completed arrangements with a French syndicate to duplicate his new revue by John Hastings Turner in Paris in May. Next—about the same time the show will reach the West End after opening in the provinces in March.

Speaking at a club luncheon the other day, Lila Brathwaite, English actress, said the qualities required by a girl who wanted to succeed on the stage were:

The courage of a lion;
The hide of a rhinoceros;
The endurance of an Arctic explorer; and
A good home to go to when out of an engagement.

"Given these things," she added, "there is no reason why a girl should not make her living on the stage."

Actors' New Chances

(Continued from page 1)

ing picture way to get the proper effect and speed, he asserts.

No longer can Al Jolson's talking pictures be held as an index to the success of talkies. Jolson came to the screen with his voice and name paramount, which would have put any picture over. It is the present experimentation with different types of talkers and new methods of shooting that will build up the future of talking pictures.

"The Letter," the first talker made at the Par studio in Astoria, was a pictorial drama with talking sequences; "The Hole in the Wall," just completed, was a routine mystery play which made possible the use of weird sound effects; "Gentlemen of the Press" is to be a realistic drama, and "Nothing But the Truth," starring Richard Dix, now being taken, is the first farce ever attempted as a talker.

1,008 Houses in Canada

Toronto, Jan. 16.

Government reports for 1928 show there are 1,008 picture houses in Canada, of which 450 are in Ontario and 130 in Quebec.

Toronto has twice as many as any other city with 110, while Montreal is second with 50.

Famous Players Canadian Corporation control 146 houses and book into most of the others.

GERMAN FILM EXHIBITION

Washington, Jan. 15.

Foreign countries are expected to send exhibits to the motion picture exhibition to be held in Stuttgart, Germany, in the spring.

American manufacturers and producers of pictures are to be especially invited.

There is to be no cost for exhibition facilities. Affairs are under the auspices of the Deutsche Werkbund, German Arts and Crafts Guild.

NEW CHINESE HOUSES

Washington, Jan. 15.

New regime in China is opening picture houses in towns which have no pictures, despite big populations, except in rare instances. Most recent is in Chefoo, operated by a wealthy young Chinese man.

At present only Chinese pictures are shown, the house holding about 200.

Chatter in Nice

By FRANK SCULLY

Nice, Dec. 22.

The result of the year's effort is that the Ingram-Hamilton Syndicate, Ltd., which opened up with a nominal \$5,000 and expected to climb to half a million with no effort at all, has hit a rut in the road and ever so quietly collapsed.

Marc Klaw and his young bride are at Monte Carlo.

Lady Hawtree, wife of Sir Charles Hawtree, one of England's immortal trouper, has been lying around with a bad ankle. Had a minor break, in fact, and attended Nina Wilcox Putnam's Christmas party trussed up like an injured halfback. She was 80, but says, "What of it?" Among her more recent triumphs was the discovery of Gladys Cooper.

Lachman Back in Nice

Harry Lachman, British international producer, arrives here Jan. 10 to do exteriors on "The Compulsory Husband." Monty Banks starring. "Week-end Wives" their first picture together, was such a hit that Lachman and Banks, already down on the production schedule to go separate ways, were hastily called together again in the hope of yanking B. I. P. even further out of the red with another picture of the same clicking qualities. "Nice was Lachman's home for several years. After he quit painting he built and managed the Ingram studios.

Miss D. Eardley Wilmot, who wrote "The Little Gray Home in the West," is at Monte Carlo. Just drove in from Switzerland.

Paris-Rome Tie-up

Pittaluga, head of the big Italian movie firm, is looking over Franco Films studios. Maybe the advance guard of "Luca" Fascist government outfit, which is to do a Franco-Italian picture, J. J. Frappa, who wrote the "Wolves," will do the script on this one. It is to be titled "Renaissance."

Picture represents the first tie-up between Paris and Rome since the war. Italians seem to hate everything French for some obscure reason, and this town, which is French in name and Italian in population, thinks Mussolini is the cause of the ill-feeling. A few friendly picture alliances may ease the pressure.

Although no bulletins have been going out about her, Lady de Bathe has been very ill at Villa de Lys, Monte Carlo. She's the fine old trouper who made her pile as Lily Langtry.

U. A.'s Animal Film

United Artists have taken Machin's picture, "From the Jungle to the Screen," with animal picture made here. Love interest is between a pair of chimpanzees. Film had original title of "Beasts Like Men." Produced by U. A. A. fine nice bit for Machin. He made the picture in a little studio here.

Raymond Bernard is due to start production on "Tarakanova" now that Mercanton is finished with "Venus."

When "Les Trois Jeunes Filles Nues" ("The Three Young Girls, Stripped"), "Une Femme Dans Un Lit" ("A Woman in Bed") and a couple of other hits have arrived, you can say for sure the Riviera season is on. These hardy perennial passion flowers have been with us and nearly all are happy at last.

For the benefit of visiting American friends who can read the titles, there is an infallible guide to these sexy shows. All you have to do is to watch the ads, and if they say, "Pas pour jeunes filles" ("Not for young girls"), that's the cue.

But you may be certain the young girls will be there.

Who's Marguerite Tuttle?

"Who's Marguerite Tuttle? Not asking out of any indecent curiosity, but there's a trail being plugged down here as a Hollywood star as big as Venus. Her mother has a daughter and her father is said to be a prof at University of Cincinnati, if there is a U. of Cincy.

Scraps are publicly saying some French producers will grab her for a picture before she pulls out. May be a press agent's gag, or is she really a new star of that name?

Edouard Corniglion-Molinier, one of the big boys of Franco Films, got smashed up in an automobile accident. Old Ed, who has lost a leg, a piece of shrapnel, seems to have suffered most. At 16 he was a

Tripe, but Over for Lang's Chink Bungalow

London, Jan. 15.

"Chinese Bungalow," produced by Matheson Lang in the hope of duplicating his tremendous pre-war success, "Mr. Wu," in at the Duke of York's, has sufficient atmosphere to predict that it will achieve a run. A conventional melodrama, artistically produced and well acted.

Lang has played it intermittently throughout the provinces over the past three years and also has been pictured in the play. It's just the sort of tripe that would do well in America.

Chatter in Vienna

By E. PONGRACZ-JACOBI

Vienna, Jan. 3.

At the Burgtheater, new political-social tragedy, "The Crown Prince," by A. E. Rutra, deals with the downfall of a monarchy after a victorious war. The King and his minister, representatives of the conservative monarchical idea, come into conflict with the Socialist population. The Crown Prince defers to them, because he is a Socialist himself. King and minister die. Prince retires into private life with his lady friend, who is a Socialist. Tendency: that the same political constellation must have come about in Austria even if she had been victorious in the World War. Too much philosophy, constrained dialogue, good performance, but very moderate success.

"Opportunity Makes the Thief" is parodied by an untranslatable pun, into "Opportunity Makes Love" (Gelegenheit macht Liebe). The title of a comedy produced by Reinhardt at the Volkstheater. The authors are two eminent highbrows, Zerkow, who rewrote "Volpone," and Lernet-Holenia, but they were ashamed to put their names to such a risky and unpretentious play and had pseudonyms. Although everyone knows the men behind it.

Extremely outspoken comedy about a young girl who makes up her mind she's just simply got to get rid of her innocence during the fortnight of her vacation. She is trying, for the purpose, to take a man away from her friend, a woman on the brink of being elderly, who wants to have her last adventure as a properly married woman. Elderly woman keeps her man through finding the girl another one instead.

Faula Wessely and Hans Thimig were very good. Reports bad, but success seems established.

"A Wedding in Hollywood," new Oscar Strauss musical comedy, with well-made book by Jacobson, takes us back to good old pre-war "Waltz Dream" days, although it is set in the present. The prince of a pre-war small kingdom can't marry the actress he loves. After the war, when she is a picture star in Hollywood, and he has lost his job as a prince, he claims her.

Music entirely of the old Viennese waltz type with scarcely any allowance for the modern Vienna sound-farming. Only question is how the very young people who have no "Waltz Dream" memories to sentimentalize over will like it. Being old-fashioned is the fashion just now, but no one knows how long it may last.

"Trial of Mary Dugan" is the same great success here as it has been all over this continent. So is "Lelien aus Irland" at the Josephstadter theater.

French aviator in the war, and this will probably drive him back to that mode of travel.

Franco will start building its new stage in January. Work held back to ascertain latest sound-proof devices, as this stage will be for sound and speech pictures when, and if, the invasion sweeps over Franco.

Jacques Feyder, a director, has hit out for Hollywood. M-G-M got him.

Pratt Falls in Snow

Harry Lachman, fresh from giving his "Wink-and-Wink" production, arrives here with Monty Banks, the first week in January. They will work out some Pratt falls in the snow of Palma Cava for their as yet untitled new comedy for British International.

At Monte Carlo

Chauncey Olcott and Winchell Smith golf at Cagnes-sur-mer almost daily, driving over from Monte Carlo. Chauncey has about the equivalent villa apartment on the Riviera, and it sets him back fifty grand a season. John Wanamaker, Jr., is using the Sutton Place house. Old Ed Corniglion-Molinier, one of the great troupers and his femme are abroad.

Paris Chatter

Paris, Dec. 30.

"I can't give you anything but love" is termed the "Argentine Blues" here. Ditty has received monicker for the American Sud's fame as g'ligos.

Cops here are very sore about the Mike Mackendrick and Sidney Becker, American colored musicians, shooting, which took place last Sunday morning. Colored folks were in bad repute with Montmartre gendarmes before affray, and gun play only intensified feeling.

Les Copeland has returned from London and is working at the Music Box. Les was a red-hot favorite here after the war.

Mlle. Leonie Cohen, French dancer, who shot Henri Parisot supposedly over 200 francs, told friends that the man would not leave her alone and that his continued pleading of his cause drove her to the act.

Enoch Light and his band, well liked about these parts, are going to give a series of concerts at the re-built Salle Pleyel within the next fortnight. The boys are working at the Gaumont Palace and the Blue Room as well.

The first stab at winning over the press of Europe to the American films was inaugurated last week, when 200 Belgian newspaper men were entertained at the Paramount theatre here. The lads liked the entertainment and treatment.

Stage hands here, who are getting only \$1.68 a day and who asked for 24 cents a diem increase, struck yesterday—and stayed out for 10 minutes. And then didn't get the raise. But those in the know say that the demonstration was so effective that the request will most likely be granted.

The Dome café in Montparnasse, the Latin Quarter's favorite haunt, has completed the new addition next door. Funny thing, they call the new room, "The Bar Americain," but never a Yank egg, near it.

The French jam the American bar and the Americans crowd the French bar.

Dave Franklin left for New York saying he's off Europe.

VARIETY STEALS STORY

(Continued from page 1)

demc doctors have killed hundreds of patients by putting them out in the fresh air. My advice if one has influenza is to go to bed and call the doctor and ask the doctor how he is; then one may possibly survive.

"My main objection to scientists is that they are too romantic. Who ever heard of anything as romantic as bleeding a person to cure an illness?"

At this point Variety's reporter decided to beat it with the Times' interview.

Back in the Variety office, the dame asked what "Euripedes" and "Medea" meant. Some said they were patent medicines; others thought they were Roman perfumes. When the dame mentioned the words had been spoken by D. W. the office gang said, "Oh, hell," and went back to work.

BIG MONEY AIR NAMES

(Continued from page 1)

tions and thus making themselves nationally famous.

Among others who became famous through the radio have been NTG, Cliequot Club Eskimos, Vincent Lopez, Phillips Carlin, Little Jack, the Goodrich Silvertown Cord Orchestra and many other bands.

WILCOX SHOWING "FOG"

Los Angeles, Jan. 15.

Herbert Wilcox, representative of British and Dominion Film, is in New York to show that company's production of "Fog."

It is the first independent all-talking feature.

The Tiller Dancing Schools of America, Inc.

54 WEST 74th St., NEW YORK

MARY READ, President
Phone Edinco 8216-6
New Classes Now Forming

Palladium Seeks Cheap Native Turns—No More High-Priced Yanks

London, Jan. 15. Palladium circuit (vaudeville) will play all the American acts it has contracted for, but does not propose to book any more high-priced Yankee turns. Claim is made these acts have thus far proved unprofitable.

Hannen Swaffer has tied up with Palladium to discover native talent by a series of auditions in five of the circuit's theatres throughout the country. Swaffer is giving it publicity in the "Daily Express."

Stunt is sneered at by veterans, who recall a similar attempt by Stoll some years ago, which resulted in the unearthing of little or no talent.

As previously forecast, it looks like a shake-up in this circuit's managerial personnel.

In connection with this stunt the agents burned up and held a meeting Friday (Jan. 11) at which it was intimated the V. A. F. (Vaudeville Artists Federation) would co-operate with them. Cooler heads barely avoided a boycott of the Palladium Circuit.

Three prominent agents offered to do no more business with the circuit until the matter was adjusted. A letter was sent to the Bromheads, who control the circuit, protesting against general manager George Black's attitude toward agents. A copy of this letter was also sent to Black.

Understanding now is that the Bromheads will take up the matter and the attitude towards the agents will be modified. There is every likelihood business will be carried on as heretofore.

Meanwhile the Stoll Circuit is carrying on without getting excited and booking acts from all agents and from everywhere, as usual. Stoll recently played one American act 20 weeks, 16 of which were in London but continues to refuse to pay sensational salaries for unknown foreign turns until they establish themselves as with drawing power.

In the Sunday Express Swaffer says he will attend the Palladium Circuit's five auditions. General feeling is that he won't find anything and if he doesn't, he'll say so in print.

All things considered it looks as if Black and Swaffer have pulled a boner.

Consensus of people who should know vaudeville over here is that the ideal bill comprises two native headliners, two big American acts and a couple of Continental novelty turns, such as acrobats, musical clowns, etc., with remainder of program made up of people from anywhere who can make good.

It's a very rare exception when an act books direct here. R. H. Gillespie tried auditions when he first took over the management of Moss Empires and didn't know any better. In fact, everybody who ever had authority has thought of the original idea of holding auditions.

Variety Convention

Paris, Jan. 15. International organization of variety theatre directors will hold its general convention in Berlin Jan. 22-24.

Meetings will be held at Kroils under direction of President Jules Marx, of the Scala.

Over in London

London, Jan. 15. Three successes are following in close proximity at the Holborn Empire (vaudeville) this week. Acts are O'Donnell and Fields, billed as the Original Two Rascals, and Pickard's Chinese Syncopters. Both turns held up the running order while Moss and Frye are a laugh maker.

Daly and Nace made their debut at the Alhambra (vaudeville) yesterday and got over nicely.

\$2,000 on Air

Gertrude Lawrence went on the air in New York for the first time Monday night during the General Motors hour. For this the English girl got \$2,000.

Miss Lawrence was assisted by Phil Ohman and Victor Arden, pianists. Leo Morrison's office arranged the booking.

Harry Tate's Leak

When Harry Tate, the English comedian, reached New York last week, his baggage was examined and passed.

Then a customs man discovered a little stream from one of the bags. Entire baggage held for two days, before Tate could secure another examination. At that time it was discovered that a bottle was leaking. The bottle's contents were sent away for an analysis.

The analysis came back—Water. One of Tate's props.

HARRY HOWARD SORRY HE'S A LONDON HIT

American Comedian Wanted to Use His "Lays an Egg" Ad in Variety

London, Jan. 15. Harry Howard, placed next to closing at the Palladium (vaudeville) yesterday was uproarious and would do even better if eliminating his profanity. Howard is the boy who left two ads in Variety's New York office, one stating "Harry Howard Lays an Egg at the Palladium" and the other signifying a hit if he got over. If he cables that he's other than a sensational hit he's stalling. Howard almost feels sorry he clicked, just so he could use his "Egg" ad.

Current bill here is splendid entertainment with only one native act, six American turns and three from the Continent.

Manning and Glass were warmly received although handicapped by an early spot. Hauser Boys were swift moving and appreciated, while the Barracetas Trio, Spanish clowns making their first London appearance, comprise a clever musical novelty if ponderous as to comedy.

Dora Maughan and Walter Fehl won the reception they give old favorites over here, and Joe Termini, limited on time, tied the show in a knot so that they pulled the house lights.

May Wirth excellent, as always.

"Follow Thru" Sold for England and Australia

London, Jan. 15. United Producers Corp., which consists of Sir Alfred Butt, R. H. Gillespie and Lee Ephraim, has bought Schwab and Mandel's "Follow Thru" for London. Williamson-Tait have purchased the same musical for Australia. Understanding is that the show was bought before it opened in New York.

Butt is looking next week for New York to look over this one, "New Moon" and "Rio Rita" for presentation at the Drury Lane and new Dominion theatre, now nearing completion.

Ephraim is on his way back here aboard the Mauretania.

"Sleep" Farce Fair

London, Jan. 15. "He Walked in Her Sleep" opened at the Vaudeville last night and was well received.

Conventional bedroom farce.

"Lamp" Moves In

London, Jan. 15. Reginald Berkeley's "Lady With a Lamp" was tried out at the Arts theatre last week and will move, intact, to the Garrick Jan. 22.

New Theatre Decoration Course

Paris, Jan. 15. Ecole du Louvre has added a new course in theatre decoration of the 19th and 20th centuries.

Erlanger in Paris

Paris, Jan. 16. A. L. Erlanger is in town, arrived last week.



WILL MAHONEY

The Oakland "Post-Enquirer" said: "When Mahoney sang that 'Lily-Willy' thing of uncountable choruses the customers went into hysterics and I busted the buckle clean off my Christmas belt. This Mahoney chap clowns gloriously. Yes, sir, he certainly captured the Orpheum first-nighters, who were reluctant to let him leave the stage."

Direction
RALPH G. FARNUM
1500 Broadway

Frank Van Hoven Dead

London, Jan. 15. Frank Van Hoven died last Thursday at the Saint Chads Hospital, Birmingham, where he had been for about two weeks.

Death caused by pneumonia, coupled with creeping paralysis. Van Hoven was 41 and a popular music hall favorite in this country. He first came here from America about 14 years ago and was an immediate success. He remained continuously on this side for 10 years, returning to the States about three years ago, coming back here last year.

Frank Van Hoven had a mental streak that caused him to believe it was a practical joke and funny to start a report that he or some one else had died. At one time, when on this side, Van Hoven caused great anguish to an entire stage family, with its members separated, through issuing a report the head of the family had died.

When the first cable arrived of Van Hoven's serious illness, Johnny O'Connor, who received it, called Variety. It was decided to cable Variety's London office. It required two cables before the New Yorkers were convinced that Van Hoven was actually in danger.

Johnny then cabled \$300 to Van Hoven at the hospital and also paid a past due premium of \$200 or so on a \$10,000 insurance policy held by Van Hoven, payable to his brother, Harry Van Hoven, with Carlisle in Baltimore. Johnny said Van Hoven's dues in the N. V. A. and the N. V. A. has assumed charge of bringing back the ashes, also Van Hoven's two American boys who appeared in his stage act.

Van Hoven is believed to have requested that his remains be cremated before he died. Creeping paralysis, as reported, would have left him helpless had he survived pneumonia.

From \$25 to \$1,000. Stories of Van Hoven will be told for years in vaudeville circles. He worked himself up from a \$25-a-week opening act, billed as "The Mad Magician," to a \$1,000-a-week headliner, over here and over there. At \$25 a week and opening the show, Van was thrown out of the theatre by Gus Sun after his first performance. Last time Van Hoven was over here Sun paid him \$1,000 for a week's engagement at the same town, Springfield, Ill.

Milton Has Queen's

London, Jan. 15. Ernest Milton becomes a theatre manager in taking over the Queen's for an indefinite period.

He will open the house Jan. 29 with "The Mock Emperor," English version of "Pirandello's" "Henry the Fourth." After a few weeks this will be followed by "Week End," a comedy by Milton's wife.

Cecil's Lost Voice

London, Jan. 15. Cecil Cunningham quit the bill at the Alhambra (vaudeville) Thursday, due to the loss of her voice. Rich and Adair rejoiced for the remainder of the week.

SELF MADE QUEEN BEAUT

Paris Carnival Chief Has to Sue Dame As Prize Pip

Paris, Jan. 15. The Paris Carnival Committee is suing Mady Darnery, the French dame who proclaimed herself "Miss Paris," this year's beauty contest winner, before the judges had a chance to bring in a verdict.

This Mussolini gal didn't wait for the returns, but got a perfume to publish her picture inscribed, "I became 'Miss Paris' by using your face cream."

There was a panic among the other competing fraills, and the committee had to go to court to prevent Mady from getting away with the throne.

Left Hand Romance Is Theme of Paris Play

Paris, Jan. 15. "Coeur a Gauche" ("The Left-hand Heart") deals in a bizarre way with left-hand romance, as it is rehearsed at the Studio, the tiny playhouse aside the Theatre Champs Elysees. It was mildly received and promises but mediocre returns.

Piece, by Pierre Brasseur, and presented under the auspices of the Societe des Jeunes Auteurs, deals with a well-tangled web of love and money. A student elopes with a shop girl, but she soon quits and becomes the mistress of a wealthy merchant. Blaming woman's deceit the deluded boy turns also to devious ways of chasing wealth. By way of revenge he turns gigolo and presently turns up as the paid lover of the same merchant's wife.

In this professional capacity he runs across his shop girl wife and in the end they are reconciled and love is triumphant, so to speak.

Herbert Preller plays the student and Lina Nora is seen in the part of the girl, which she plays delightfully.

The "Abie" Theme Again. Echoes of "Abie's Irish Rose" are faintly heard in the revival at the Port Saint-Martin of Maurice Donnay's "Le Retour de Jerusalem" ("Back from Jerusalem"), originally created 25 years ago. In spite of it's age the piece is still fresh and interesting.

Story has to do with a Jewess who marries a Catholic and in spite of sincere love, remains loyal to the race of her origin. In the east are Henry Rolan and Joffre, with Vera Sergine in the role first played by Mme. Simone.

Another revival is the production at the Sarah Bernhardt theatre of Rostand's "L'Aiglon," with Mme. Simone cast in the role of the youthful Duke of Reichstadt, which Sarah Bernhardt created 32 years ago. Alcover appears as Plambeau, originally done by Lucien Guitry. The English company at the Theatre Albert I is offering revival of Henry Irving's version of "The Bells," which goes back 50 years.

Johnstone's Residence

London, Jan. 15. An action is pending here to decide if Nathaniel Johnstone (Laystone and Johnstone) is domiciled in this country. Johnstone's wife has filed a divorce petition but the husband claims the English court has no jurisdiction, as he is an American citizen domiciled in the States.

Dancers' Double Hit

London, Jan. 15. Fowler and Tamara, dance team who hold the record of having played the old Kit Cat Club and Piccadilly hotel for 16 consecutive weeks three years ago, opened a four week return engagement at the Piccadilly last night. Pair is doubling at the Alhambra (vaudeville) and scored unanimously at both places.

Edith Day's Rest

London, Jan. 15. Edith Day has left "Show Boat" on her doctor's orders. Miss Day is merely tired out after practically three solid years of work. She will probably head the cast of "Tis Rita" when it is done here.

Season Starts at Nice

Paris, Jan. 15. Mediterranean Palace, at Nice, inaugurated its season Jan. 11 with a legit program. Bill includes Muller's "Precieuses Ridicules" and Marivaux's comedy, "Epreuve."

EX-KAISER BILL MAY TALK HIS STUFF ON FILM

Berlin, Jan. 15.

It's reported under cover here that the former German Kaiser, Wilhelm, has about consented to make a talking film record.

Kaiser Bill, the account says, will take advantage of the opportunity to give his story to the world, by way of the screen.

Wilhelm is at his permanent resort, Doorn, where he holds regal court at his own expense and everyone addresses him as Your Majesty. One of the world's wealthiest men, the ex-Kaiser can afford the illusion.

Besides he has an unsettled \$50,000,000 claim against the German government. Bill alleges his free successors not only grabbed his throne, but got away with that amount in paintings, draperies and rugs, which Bill alleges were his personal property.

Jack Connolly, the Fox Movietone European representative, has been reported after the Kaiser for a talking short.

Connolly captured Bernard Shaw in London for a short, obtaining it for Fox without cost. Connolly also has recorded a few kings, several princes and other more or less important people abroad including Mussolini, for the Fox Movietone. Before attaching himself to the Fox staff, Connolly was the Washington representative for the Will Hays organization.

Musical Union Protests Permits to Americans

London, Jan. 15.

Musicians' union has protested to the Ministry of Labor and is making an effort to bring the subject before Parliament, regarding the permission granted American dance bands to come over here. Action is inspired by the information that the Abe Lyman orchestra has been booked for eight weeks at the Kit Kat restaurant starting Jan. 28 and that he will double in the Palladium (vaudeville).

Another Yank band is mentioned as being granted a permit, this referring to Ben Bernie.

Vaudeville insiders claim the musicians' union cannot prevent bands which have labor permits from entering the country and say that the only effect of the protest will be considerable publicity for those persons protested against.

Paris Freezing

Paris, Jan. 15.

Town is having its record cold spell in years. Temperature almost dropped to zero with plenty of snow and they're ice skating in the suburbs.

Weather predictions are for relief this week.

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Conferences South Over Murdock's Reported Keith's-Booked Circuit

Palm Beach, Jan. 15.
Gathered at present or to be here shortly are J. J. Murdock, Joseph P. Kennedy, Pat Casey, Ike Lipson, Ben Heidingsfeld, Dunny Harris and Karl Hobbittzelle. These are here, it is reported, to confer upon the proposed transcontinental vaudeville circuit Murdock is said to be organizing and which Kennedy will finance, while Casey will be active in the direction.

Messrs. Lipson and Heidingsfeld are from Cincinnati; Harris is from the Pittsburgh section, and Hobbittzelle from the Texas Interstate Circuit. All of the theatres operated by these managers and others Murdock is said to have lined up are now booked by Keith's, but not owned nor operated by Keith's.

Murdock is reported holding a minority interest in nearly all of the Keith-booked but non-owned theatres.

Inner Excitement

The middle west managers reported in Palm Beach left their respective cities for Havana, probably meeting in the Florida resort through understanding. J. J. Murdock and Pat Casey left New York Friday for the south; Jos. P. Kennedy had preceded them by a week.

Considerable inner excitement prevailed last week upon Variety printing Wednesday that Murdock and Kennedy were forming an inner circle circuit in Keith's, comprising around 100 profit-making theatres of a valuation of over \$60,000,000. The peculiar condition of the Keith office complex as distinguished through operating and booking the various houses, had not been common knowledge.

The condition actually appears to divide Keith's into two sections, its own operated houses, including the former Orpheum Circuit, and another large string of the theatres operated by Proctor, Wilmer & Vincent, and others, booked out of Keith's, but indirectly or corporately owned and operated.

Albee, Too

It is said that three theatres personally owned by E. Albee and not included in the Keith-Orpheum list transferred to Radio-Keith-Orpheum (RKO) are included in the Murdock-Kennedy list. Those theatres as reported are the Albee-owned houses at Providence, Pawtucket and Montreal, all vaudeville and booked in the Keith agency.

While it has been said that there has been a chilliness between Murdock and Albee for several months past, despite their long and close association, Murdock, from the account, permitted Albee to place his isolated theatres with the Murdock-Kennedy group for any deal or plan of operation Murdock and Kennedy finally decided upon.

Murdock is reported having received applications from circuits outside of the Keith office, to join his prospective chain.

Deciding

Another story is that while the showmen are south, they will decide how and when they will start operation, if that plan is carried forward rather than an outright sale of the properties to some other chain. The reports continue that RCA (R-K-O), Publix and Warners have considered taking over the Murdock list. If operating the chain, Murdock and Casey will form their own circuit and booking staffs, becoming a distinct unit. Their chain as outlined will be country-wide, of about 40 weeks at the outset.

2 Other Circuits

Chicago, Jan. 15.
Following report of organization of a circuit of vaudeville houses by J. J. Murdock and Joseph P. Kennedy, it dropped up here that J. J. Rubens of Great States (Ill.) and W. S. Butterfield of the Butterfield Circuit (Mich.) were in New York and are said to have been in conference with Murdock.

Although Rubens denies any deal, he is known to have been east and there are indications.

Great States has about 60 houses, with the State of Illinois outside of Chicago, secured by it. Butterfield's is in about the same position in Michigan, outside of Detroit.

Dog-gone!

Rin-Tin-Tin is the only dog star to survive the talker invasion. Warners have been giving Rinty a chance to be heard as well as seen.

Meanwhile, Flash, Napoleon, Strongheart and the other gifted canines have retired to their kennels.

Think Scott's Suicide Also Means Color Process Loss

Los Angeles, Jan. 15.
With the death by suicide of George Scott, Hollywood cameraman, Jan. 11, it is believed the Handschekel process for coloring pictures has been lost to the profession.

Scott was the brother-in-law of the late inventor of the process and after the inventor's death is said to have been the only one to possess the formula. Mrs. Handschekel, sister of the photographer and owner of her husband's process, is said to be in a sanitarium at Monrovia, Cal.

Scott, who had her power of attorney, also handled her rights in her husband's invention. He was to have appeared in court next spring in a lawsuit against an eastern firm who, he charged, had infringed upon this invention.

T-S' English Films

Los Angeles, Jan. 15.
Tiffany-Stahl is to produce four pictures in England. This will be announced to the sales convention Jan. 28 at the Ambassador Hotel.

L. A. Young, wealthy Detroit backer of T-S, will preside at meeting.

Chaplin's 3rd Wife?

Los Angeles, Jan. 15.
Charlie Chaplin may take a third wife. She is 19 and played opposite him in "The Gold Rush." Her name is Georgia Hale and she is being heavily rushed by the comic of late.

Both deny the marital rumor but close friends say that Charles has been looking at engagement rings. Miss Hale is a free lance player.

U's Sound Zone Looks Like Prison Stockade

Los Angeles, Jan. 15.
Universal's sound film zone will look like a prison stockade when it is finished.

Several old buildings near the new sound stages are to be razed in the immediate future and two or three more stages are to be built. A space is then to be cleared in the area and a wire enclosure, 10 feet high, will be established around the entire district. This will make it possible to dispense with the army of Universal City police who now pop out from corners of the sound zone when a stranger approaches.

L. A. to N. Y.

Herbert T. Kalmus
Wm. Powell
Joseph A. Dubray
Lee Marcus
Harry Singer
Marquis de la Falaise
Bonifacio Glazer
Maurice Revena
Eugene W. Castle.

N. Y. to L. A.

Marion Lee
Sid Kent
Jesse Lasky
Walter Davenport
Biddie Grainger.

Cesar Won't Direct

Los Angeles, Jan. 15.
Arthur Caesar is still in the ranks of writers. Assignment he had to direct "Women Are Like That" from an original story by himself, has fallen through. James Parrott will megaphone this two-reel talker.

Sue Carol's Divorce

Chicago, Jan. 15.
One of those "career" divorce suits has been filed here against Sue Carol, Fox player, by Allen H. Keefe, livestock commission man. Keefe and Miss Carol were married in Chicago in 1925 with plenty of dogness. At that time Miss Carol answered to the name of Evelyn Lederer, and both her family and that of the husband are locally social. Later the bride went vacationing on the Coast and happened into pictures. Keefe says he has asked her to come home, but she apparently refuses to sacrifice a career in favor of domestic existence. Charge is desertion.

Another "Redemption"

Los Angeles, Jan. 15.
Despite statements from M-G-M that it will make Tolstol's "Redemption," Columbia will begin production on a picture of this name, adapted from the Tolstol original, Jan. 21.

Harry Cohn states the original book is in public domain and that the story M-G-M bought from Arthur Hopkins, under the title of "The Living Corpse," is word for word with the original. However, Columbia will make changes to bring the story up to 1919.

Warners released a French picture based on this same story.

Edna Kirby Looking for Stuff for Next Campaign

Los Angeles, Jan. 15.
Edna Kirby, barnstorming the country for the past two weeks in connection with an advertising stunt in which she identified herself as the "Paramount Girl," is now back in Hollywood to refresh her picture experience preparatory to a new campaign.

Miss Kirby's racket is to go from town to town and make a tie-up with one of the leading stores where she establishes living quarters in a main show window. Here she goes through the routine of a housewife, advertising the manufacturer of every article used. In addition to this she plugs the local theatres showing Paramount pictures and relates her experience as a picture actress. Miss Kirby is a former film extra.

W. B. Stars' Rooms

Los Angeles, Jan. 15.
Warners new two story structure has been completed.

One of the features will be the star dressing rooms. Al Johnson will be quartered in a corner room, wardrobe and bath, and an adjoining room for his secretary John Barrymore and Dolores Costello have adjoining rooms, also of generous dimensions.

Publicity department has six rooms, one of which will be devoted to a portrait gallery, with its photographing room and accessory departments.

MISS HANSEN'S COME-BACK

Los Angeles, Jan. 15.
Juanita Hansen is en route from New York to try another comeback via talking pictures.

Miss Hansen's face is reported to have been scarred when burned by an alleged defective hot water shower in a New York hotel. She is still recuperating from the accident and expects the scars to be eliminated.

BORZAGE'S "EPISODES"

Los Angeles, Jan. 15.
In a few days Frank Borzage will start shooting on the next Janet Gaynor-Charles Farrell picture. It's a screen translation of Tristram Tupper's "Three Episodes in the Life of Timothy Osborn." Title will be changed.

Only Miss Gaynor and Farrell have been set for the cast. As so much of the picture will involve just these two, Borzage expects to shoot with them for at least two weeks before worrying about his other players.

Moray In Chi for WB

Chicago, Jan. 15.
Norman Moray, former Cleveland manager for Warners, has moved here to succeed Earl Silverman as branch manager.

Silverman will continue with the organization in charge of distribution of Vitaphone subjects in the mid-west.

Town Closes Theatres

Dallas, Jan. 15.
By order of the mayor and for an indefinite term, all theatres at Del Rio, this state, have been ordered closed. Reason is the prevalence of the flu. It's the first Texan town to issue such an order.

"Girl" Film Stopped 2nd Time; Red Now \$125,000

Los Angeles, Jan. 15.
"Five o'Clock Girl," starring Marion Davies, has been again halted in production. The silent version after three weeks of shooting follows the talking version which consumed 10 days in being relegated to the ash can. Loss to date on both versions said to be \$125,000.

Meanwhile another effort will be made to get the story right. Frances Marion, called in to doctor the story, reported it impossible to mend, which resulted in dropping everything. William Randolph Hearst personally selected the adaptation placed into production and demonstrated n. s. g.

When the job is again tackled Harry Beaumont will take a whack at it, with Alfred Green getting some other picture.

Weather Forecast

Washington, Jan. 15.
The Weather Bureau has furnished Variety with the following outlook for the week beginning tomorrow (16) in the east:

Snow will lightly set in Wednesday, possibly changing to rain Wednesday night and ending Thursday or Friday, then generally fair Saturday or Sunday.

Rising temperature Wednesday and Thursday (17); colder thereafter.

Cruze's Voice Experiment On Reel He's Making

Los Angeles, Jan. 15.
James Cruze is trying an experiment with a single reel talker being made by Modern Pictures at the Teledfilm studio. Cruze has been sold the idea that vocal records may be made with good voices and these same records then may be "animated" by actors of real ability, but whose voices may not be 100 per cent perfect.

Cruze's idea is that if the trick works in a single reel, it will be worth trying in a feature that will combine unusual excellence in voice and regular picture actors. So there may be no trick in it, Cruze is doing his own directing.

L. A. Curb Sets Lure For Local Ticker Bugs

Los Angeles, Jan. 15.
Los Angeles Curb Exchange which began operation less than a year ago is endeavoring to get more issues in its list than the Los Angeles Stock Exchange which has been in existence for years. With the Stock Exchange only trading in one amusement stock the Curb began trading in three on Jan. 9.

The motion picture stocks dealt in on the Curb are Paramount Famous-Lasky Corp., no par value common; Pathe "A" preferred, and Fox Film Corporation "A" no par common.

Trading in these stocks was very light during the first few days as most of the local investors transacted their business in amusement stocks through the New York markets.

Cut to 17 Reels

Los Angeles, Jan. 15.
Caddo now has "Hell's Angels" cut to 17 reels, within five reels of its desired length.

First showing is set for April. Photographing, which began in October, 1927, has been completed except in the case of occasional inserts. Film is to be read showed.

Ray Taylor on U Jewels

Los Angeles, Jan. 15.
Ray Taylor, former director of serials and westerns for Universal, has been promoted to direct Jewel productions for the same company. His first assignment will be "Come Across," adapted from "Stolen Lady," by W. D. Pelley.

CHARGING FANS FOR STILLS OF STARS

Par. Starts It—Fan Stuff Becoming Too Expensive—Other Studios Follow

Los Angeles, Jan. 15.
Keeping up a fan mail department has become such a heavy financial burden on the picture studios that Paramount is trying to find an out whereby the operation can be minimized.

Paramount has notified the other studios that in the future no more photographs of stars and feature players will be sent free to the fans on request, that a charge of 10 cents will be made for all five by seven pictures, 25 cents for all eight by ten and \$1 for the 11 by 14 enlargements. Studios have been paying the cost of operation and distributing photographs of their players.

Demand for these pictures has been so insistent that the expense went far beyond the budget set. It has also been found that the fans have been sending in every two or three months for another picture of the same star, figuring they would get different poses. Studios have discovered that some people have been making 16 and 20 requests a year. While they believe this sort of publicity is beneficial the studios also figure it too expensive to maintain.

It is understood Metro-Goldwyn-Mayer, First National, Warners and United Artists will also charge a fee for the stills distributed in the future.

Low Now But Soon 'High'

Los Angeles, Jan. 15.
Last week hit the lowest level in production on the west coast of any week in the preceding eight years, declares a studio economist. He adds that from what he sees and hears a month hence will witness marked activity at the studios.

COLLEEN AND JOHN'S HOME

Will Have Theatre, Turkish Bath and Barbecue Pits

Los Angeles, Jan. 15.
Colleen Moore and John McCormick have purchased a new estate at Bel-Air on which a new Spanish type of residence was partly constructed for C. F. Stewart of Chicago. Before the house is completed they will install the latest features necessary for the comfort of picture people, such as a miniature wired theatre, a steam room patterned after those used in Turkish baths, a swimming pool, barbecue pits, tennis courts and extensive gardens. Transfer of estate involves an expenditure of \$250,000 and was negotiated through Frank Orsatti.

Eberhardt with E. R. P. C.

Phil Thomson, director of public relations for Western Electric, announces the appointment of Walter Eberhardt, seven years with First National, to executive position in the Information Department, specializing in the publicity, advertising and dissemination of information for Electrical Research Products Corporation.

It is Western Electric's subsidiary for sound.

DUE AT PALM BEACH

Palm Beach, Jan. 15.
Adolph Zukor is expected to arrive here Jan. 25. Harry M. Warner scheduled for Feb. 9.

FRISCO'S OPENING DAY

San Francisco, Jan. 15.
Starting Friday this week Warfield and Granada will open its week.

Former opening day, Saturday.

George Marion's Prolog

Los Angeles, Jan. 15.
George Marion, Jr., back from Europe, is writing a prolog to be spoken by Maurice Chevalier for his "Innocents of Paris," Par.

DEAL RUMORS CONFUSING

ALL-SOUND SITE CAN'T STAND 'NUT' MINN.

Strand Closing Jan. 19—Wired Neighborhoods Also Feeling Strain

Minneapolis, Jan. 15. Strand, one of the leading F. & R.-Public theatres here, has failed to make a go of its all-sound policy. After a succession of losing weeks it closes for the season next Saturday (Jan. 19). It will be dark indefinitely.

There are now three big theatres here within a single block closed indefinitely. Directly adjoining the 1,500-seat Strand is the 2,000-seat F. & R.-Public Garrick, formerly one of the ace movie houses, dark since last summer. Across the street from the Strand and Garrick is the Orpheum-Keith W. V. A. house, the Seventh Street, also closed since summer. The Gayety, town's burlesque site which played Mutual attractions until the mayor revoked its license, is another dark house.

Under the sound policy the overhead of the Strand has been running extremely high. Sound and dialog pictures of but average quality have failed to demonstrate drawing power. With an insufficient number of big sound and talking box office pullers available, F. & R.-Public decided the best thing to do would be to close the house.

By bumping operating costs appreciably, sound pictures have also created a serious situation for the local up-town houses equipped to play them. Despite good sized patronage, most of these residence section sound theatres are losing money weekly because of the high cost of their sound-films.

Warners Outdoors?

Los Angeles, Jan. 15.

A strong report here that Warners is getting ready to record sound outdoors, something that it hasn't been able to do with its disc system to date.

Word is that orders have gone out to buy stories with plenty of exterior action and dialog.

About three months ago, at Phoenix, Ariz., Warners shot some scenes with Monte Blue on "The Conquest," directed by Roy Del Ruth. Engineers had conceived the idea of recording from there by remote control to the studio in Hollywood, arrangements being made with the telephone company for a direct line to the studio for one hour daily.

Voices were picked up through a mike, with the reception on this end adjusted to film as timing between studio and field was fixed for even reception on film and record at the studio. Understanding is that dialog and sound were so perfect that when picture was shipped to New York Harry Warner immediately ordered stories prepared for exterior shooting. It is also reported the studio is prepared to make at least six pictures with exterior locales for this year's program.

Engineers, in addition to the microphone on location, had special amplifiers for distribution of the voice direct to the mike.

"Climax" Called Off

Los Angeles, Jan. 15.

"Universal has called off 'Climax,' to have been directed by Renaud Hoffman, with Jean Hershold starred.

No reason assigned.

Lee Marcus Ends Vacation

Los Angeles, Jan. 15.

Lee Marcus, vice-president in charge of sales for FBO, now en route to New York on vacation. He was vacationing here.

More Gray Hairs

Los Angeles, Jan. 15. Talking picture producers have found something else to worry about. They are now wondering what will happen to their sound stages in the event of an earthquake.

Los Angeles largely has tremors, but owing to the unique foundation and wall construction of these sound stages, the producers are figuring.

Such quakes as do strike this region at intervals have been known to cause wall cracks. If these should occur on the sound stages, engineers are uncertain as to the resultant effects on recording. To date there hasn't been a tremble since the first sound stage was built.

\$20,000 Jolson Week

San Francisco, Jan. 15.

Another \$20,000 week's salary for Al Jolson, at the local Loew's Warfield, starting early in February.

Mr. and Mrs. Jolson have been in Honolulu. Mrs. (Ruby Keeler) may be induced to also appear for the engagement with her husband at the Warfield. The Morris office booked.

Jolson got \$17,500 at the Metropolitan, Los Angeles, in September, 1927, and broke house record by doing \$57,250 in one week. Metropolitan seats 3,595. Warfield seats 2,872.

It is not expected on account of smaller capacity in San Francisco Jolson will do as much as in Los Angeles. Gross for the Warfield is set at around \$50,000. House record now is \$41,395, established New Year week with "A Woman of Affairs" on screen and the high-powered stage combination of Ruby Wolf and Will King aiding in the draw from that end.

Banky's Accent Squawk Stills "Childs, 5th Ave."

Los Angeles, Jan. 15.

Dialog is out so far as "Childs, Fifth Avenue" is concerned. Vilma Banky squawked to Sam Goldwyn that with her accent she must necessarily be submerged in the talk by actors with no inflections.

Goldwyn argued he had made the waitress a Hungarian but Vilma insisted she was not in a position to complete, Hungarian or not, with the play talking English. Picture will be made silent.

Gilbert Roland at Liberty

Los Angeles, Jan. 15.

Gilbert Roland, Norma Talmadge's leading man, has returned from Europe and is free lancing.

United Artists has no work for him although Miss Talmadge's next picture, "Sign on the Door," shortly goes into production.

Lasky's Life Story

Los Angeles, Jan. 15.

Jesse L. Lasky arrived Sunday, one week ahead of schedule.

He is accompanied by Walter Davenport of the editorial staff of Collier's. The latter is writing Lasky's life story for serialization.

WRITERS' DINNER

Los Angeles, Jan. 15.

Elaborate plans are being made by the writers' branch of the Motion Picture Academy of Arts and Sciences to stage a dinner Feb. 9.

Affair will be in honor of all prominent authors and playwrights in Hollywood and will take place at the Roosevelt hotel.

\$156,000 AND A TRIP

Los Angeles, Jan. 15.

Bradley King, M-G writer, will take a month's European trip at the expiration of her two years' engagement, Jan. 31.

Her \$156,000 income amounts to about \$156,000.

SO MANY THEY'RE OVERLAPPING

Paramount Strongly Coupled in Reports with Radio—Par and Loew, Too—Fox and Loew Story Also

THE WALL STREET IDEA

Paramount and Radio-Paramount and Loew's-Paramount and Loew's with United Artists and Radio-Fox and Loew's.

Rumors of pending theatre merging, buying and selling deals overlapped one another within the past week.

In Wall Street the strongest belief for amusements is that Paramount and Loew's with United Artists are about to hook up. Downtown the dopesters of "the undertown" went so far as to line up the official merged directorate.

The Fox-Loew deal is again reported warm, with the dailies lately taking cognizance of it, getting the stories from their Wall Street sources. The downtown financial papers are also giving more attention than usual to the reports about amusement trades.

Another persistent story is that Paramount are quite close now, because of the frequent conferences between David Sarnoff and Sam Katz.

Surveyors of the situation claim that a Radio-Paramount merger would not preclude the inclusion of Loew's and United Artists into the same combination, before or after

Bankers' Meeting

Inside picture circles state Paramount Radio is hot. They don't even modify it to warm. This inside says there will be a meeting of the interested bankers in New York tomorrow (Thursday) over the proposition. The name is reported if it goes through as Radio-Paramount and it is also said that Sam Katz will be in charge.

The Loew-Fox dealing so far has been the most secret of any ever started in the show business. No one on either side has as yet admitted negotiation, with continual denial from any member of either organization.

Radio-Keith-Orpheum, the theatre chain for R. C. A., is after another connection to link up more theatres for operation, also to merge that former Keith-Orpheum circuit. Keith's as at present and secured by R. C. A. in its R-K-O holding company, is a chain of Keith and Orpheum houses only, east and west.

Another and more profitable list of theatres, booked by Keith's but in which R-K-O is not actually or financially interested, is held in control, though still Keith-booked, by J. J. Murdoch and Joe P. Kennedy. There is talk of this Murdoch chain, reaching around 100 theatres and showing a profit last year of around \$4,000,000, going under its own operation and booking.

In that case R-K-O would be left with but the former Keith and Orpheum theatres with the Orpheum (western) end not bringing a profit in recent times.

Joe M. Schenck of United Artists reached New York last week.

PATHE RECOVERATIONS

Los Angeles, Jan. 15.

William Sistrum, general manager at Pathe, is back following a two weeks' sledge with flu. Alan Hale has gone to Palm Springs to recuperate from the same ailment and recover his voice, which faded as a temporary effect of this attack. Others incapacitated in the studio were Jeanette Loff, Robert Armstrong and George Brotherton.

Big Firms Want Fox Commercial Talkers for Exploitation Means

As "Con" Said

Los Angeles, Jan. 15.

As predicted by Jack Conway in a story titled "The Great Hollywood Panic," written shortly before Con's demise last fall, producers have not only synchronized their productions with sound effects but have gone to the extreme of putting in smell.

At a movie house presentation in one of the larger cinema palaces, a stage setting of an orange grove was extravagantly thrust before the public, and to the wonderment of all the house began to smell strongly of an orange grove or a cheap 49th street hotel.

And as predicted by Con, who said, "Despite the perfume sprinkled by the ushers at the theatre, the lucrative feature smelled badly."

"B'way Melody" Jan. 24

Los Angeles, Jan. 15.

"Broadway Melody," first M-G-M comedy with music, will have its world premiere at Grauman's Chinese Jan. 24. Picture, directed by Harry Beaumont with Charlie King and Bessie Love as leads, will follow "Noah's Ark" which closes Jan. 16.

House goes dark while Sid Grauman gets together a prolog of 50 people.

4,000 Pages Too Much for Judiciary Comm.; Tabled

Washington, Jan. 15.

Senate Judiciary committee, at its regular weekly meeting yesterday, took one look at the bulky report, consisting of several volumes of typewritten material and innumerable exhibits, as received from the Department of Justice, and then tabled it until its next meeting Jan. 16.

Report runs to 4,000 pages and covers the Department's delve into the picture industry.

Lawmakers are endeavoring to make up their minds as to whether or not Senator Thomas Walsh (D., Montana), should have a favorable report on his resolution for a complete investigation of the picture makers, distributors and exhibitors.

Laemmle's 63rd

Los Angeles, Jan. 15.

Carl Laemmle will celebrate his 63d birthday Jan. 17.

Observance will take the form of a family reunion at the Laemmle home in Beverly Hills.

Vina Delmar's Script

Charles MacArthur's first assignment for FBO will be an original entitled "Gold Dust," dealing with the upper classes of Chicago.

Vina Delmar is also writing a special, temporarily entitled "Dance Hall."

JEFF MCCARTHY IN N. Y.

J. J. McCarthy, who recently obtained a leave of absence from Fox, due to ill health, arrived in New York Monday.

McCarthy is here for the opening of his new trial on an auto accident suit on which a judgment of \$100,000 was reversed by the Appellate Court.

Bryan Foy's N. Y. Office

Bryan Foy, supervising director of talking shorts for Warner Bros., will have an office in the Warner-Stanley building off in the Bond building, along with the group's vaudeville and talking picture departments.

Probably the biggest development in the talking field, grown up quickly and unexpectedly within the past year, is in the Fox Commercial Movietone, reported unable to cope with the size and number of orders for talking commercials and equipment wanted by leading industrial companies throughout the country.

Orders said to total millions of dollars are reported in from national and international manufacturers of every type, some bidding against each other for early service. Firms such as General Motors, Studebaker and Chrysler, in the automotive industry, with representative leaders from others, are reported among the latest to adopt talking pictures for exploitation, sales and publicity purposes.

Use of the sound device by the most important establishments in the country is practically eliminating the silent commercials.

Western Electric, when first appearing in the field with the theatre talkers, had similar plans and also the establishment of a talker branch for educational. The commercial side of the project was evidently not developed extensively, Fox being left with an open field so far.

Barrymore-Meighan Plays For Talkers Selected

Los Angeles, Jan. 15.

John Barrymore and Tommy Meighan's first talkers for Warner Brothers have been selected. Barrymore will do "General Crack" and Meighan "The Argy Case."

Barrymore, switching over from United Artists to Warners for his first talking film, will play the sounded version of this English novel, "General Crack" classing as a British best seller. Meighan's assignment is the picturization of the Harriette Ford play originally done by the late Robert Hillard.

Meighan is due out here the first week in February to start work and will come direct from Florida to keep the date.

Hays Slams Censors

Los Angeles, Jan. 15.

Will Hays upon his arrival here Sunday fired a broadside of verbal ammunition at censorship boards, tampering with free speech via dialog films.

Hays opined this was an attack on the very vitals of the Bill of Rights, that much ignored part of the Constitution.

The industry should slap back at the censorship meddlers Hays stated.

No particulars either way.

Mrs. Goldwyn May Be Opposite Colman in Film

Los Angeles, Jan. 15.

With Lily Damita in the east on a personal appearance tour, Frances Howard, wife of Sam Goldwyn, is being considered for the lead opposite Ronald Colman in "Buildup Drummond."

Mrs. Goldwyn appeared in one picture for Paramount prior to her marriage.

BOSWORTH VICE ROBERTS

Hobart Bosworth will play the role intended for the late Theodore Roberts in "The Man Higher Up." Written by William DeMille as a sketch it was owned by Roberts, who sold it back to M-G-M for a two-reel talking short, which DeMille is to direct.

Dot Parker N. Y. Bound

Los Angeles, Jan. 15.

Dorothy Parker, here on a short time contract to write originals for M-G-M, is returning to New York. Mrs. Parker will resume her position as a free lance writer.

U. S. Export Footage for 1928

Off 5 P. C.; Value Down 10 P. C.

Washington, Jan. 15. With 11 months of the calendar year tabulated records of the Department of Commerce clearly disclose the rather heavy inroads made in the export business of the American picture makers during the past year.

The net drop is set down at about 10,000,000 feet. The declared value, which by no means represents the actual value or return but can be used as a barometer, dropped to the extent of almost \$800,000.

Exact figures for the 11 months of 1927 are 212,125,179 feet with a value of \$6,032,702. For the same period in 1928, and which will reflect the full year as the drop has averaged practically the same footage month after month, is given as 202,752,025 with a declared valuation of \$5,931,821. A drop of 9,373,154 feet and \$770,881 in value.

These figures include both negatives and positives. The former for 1927 was 8,841,144 feet as against 7,133,586 for 1928 while the latter (positives) was 203,644,035 in 1927 compared with 195,618,439 feet in 1928.

Exports of motion picture cameras, parts and accessories, also dropped. Number of cameras exported in 1927 was 438,279 against 407,989 in 1928.

Projectors, however, went up about 100 per cent. In 1927 number was 2,736, while in 1928 it jumped to 5,333.

Other phase of the industry getting a decided increase were the manufacturers of the raw film with a 20-million feet increase recorded. Last year the export of raw stock was 44,701,436. This year it is reported at 69,005,170 feet.

As to the countries receiving the finished productions the comparative figures of the department disclose the following approximate changes of the year:

Increased Footage
Denmark, 300,000 feet; France and Germany, 1,000,000 feet each; Cuba, another million increase; Brazil, a million feet, too; "other" South America, 3,000,000 feet; British Malaya, 20,000 feet; China, 100,000 feet; British South Africa, 90,000 feet; other miscellaneous countries, 1,000,000 feet.

Decreased Footage
Spain, 50,000 feet; Sweden, 700,000 feet; United Kingdom, 1,300,000 feet; Canada, 2,700,000 feet; Central America, 50,000 feet; Mexico, 450,000 feet; British West Indies and Bermuda, 2,200,000 feet; Argentina, 2,200,000 feet; Chile, 1,100,000 feet; British India, 1,500,000 feet; Netherlands East Indies, 200,000 feet; Japan, 1,100,000 feet; Philippine Islands, 90,000 feet; Australia, 3,050,000 feet, and New Zealand, 600,000 feet.

It will be noted that in most instances where the drop is decidedly marked it has been due to agitation against the American pictures that has reached the form of legislation barring or creating quotas against this nation's producers.

In the case of France, though, with all of its proposals, laws, etc., during the past year, it will be noted an increase in raw film is recorded.

Aubert Jumps Capital To 25,000,000 Francs

Paris, Jan. 15. The Aubert Company has increased its capital stock to 25,000,000 francs from 10,000,000 francs marketing the new stock.

With the proceeds of the new financing the concern will combine six subsidiaries, consolidating holdings into a circuit of 20 theatres in France and one in Brussels, Belgium.

"TARAKONOWA" STARTS

Paris, Jan. 15. First shot of "Tarakonowa," Russian story, was made at Nice last Saturday by Franco Films. The picture will star Olaf Bjørn, Klein and Edith Jehanne. Raymond Bernard is directing.

NEW PARIS FILMS

Jack Holt, who has left the lot, will be succeeded as the western hero by Liane Chandler. Latter has been under contract to Par for two years.

U. A.'s Caricatures

United Artists has engaged John Decker, caricaturist, to make sketches of all its players and directors as well as action drawings of various productions.

U. A. believes drawings will have a preference over photographs by newspaper editors throughout the country.

Reinhardt's Relations With Schenck Unchanged

Los Angeles, Jan. 9.

No change has occurred in the business relations between Max Reinhardt, the German director, and Jos. M. Schenck. Reinhardt will proceed to make "The Miracle Woman" for Schenck and United Artists, as previously announced at the U. A. studios.

Reinhardt has sent out a denial of the story in last week's Variety, stating he would personally assume the production of the film without Schenck or U. A.'s aid.

"Film Week" in France

Paris, Jan. 15.

Week of Feb. 4 has been chosen by French picture interests as Cinema Week.

There will be conferences and dinners daily for capitalists and bankers in an effort to interest them in film production. The boys will work particularly hard in trying to sell the idea of sound films.

PEK'S HUNGARIAN CO.

Los Angeles, Jan. 15.

Desider Pek, Hollywood correspondent for a group of Hungarian newspapers, has turned picture producer. He has formed a company to be known as International Film Productions.

First feature will be "Mother of Mine," from an original by Pek, who will also act and direct. Otto Klein is said to be the backer of the company.

No arrangements have yet been made for a release. Until this is made the first picture will not be cast.

ONLY UNDER PERMIT

Washington, Jan. 15.

By government notice films depicting scenes or events photographed in Tanganyika may be exported from the territory only under permit from the Chief Secretary of the Government.

This is reported by Consul C. H. Albrecht, Nairobi, to the Department of Commerce.

T-S CHICAGO CHANGES

Chicago, Jan. 15.

Shakeup in the Tiffany-Stahl exchange here. H. A. McLaughlin, divisional sales manager, and Efe Rosen, branch manager, are both leaving the organization.

Henry Ellman, formerly district manager for Columbia, and since aligned with Biophone, becomes new division manager for T-S. Charles Lindau leaves Columbia to go with Ellman as office manager.

FEATURING BETTY BOYD

Los Angeles, Jan. 15.

Through being named as one of the 13 Wampas baby stars, Betty Boyd has also been elevated to featured leading woman by Educational to which firm she is under contract.

Company figures the publicity given these baby stars warrants the effort for a quick build-up of its candidate. Miss Boyd is slated to be featured in two reel talkers.

ANOTHER ZANE GREY

Los Angeles, Jan. 15.

Paramount will shortly begin preparations for another Zane Grey production.

Jack Holt, who has left the lot, will be succeeded as the western hero by Liane Chandler. Latter has been under contract to Par for two years.

SOUTH AFRICA'S BATTLE

African Theatres Building 2,000-Seaters

Washington, Jan. 15.

Active theatre building in South Africa has reached such a peak as to rate a report from the trade commissioner to the Department of Commerce. It is reported the competitive fight between African Theatres and Kinenmas is resulting in the erection of many houses, the latest to cost about \$500,000.

Kinenmas are to have 60 houses, with the greater number, however, reconditioned halls. One of this company's new houses is at Pretoria and cost approximately \$200,000.

African Theatres has just completed the first of its new 10 houses which are to be copies of the deluxe theatres in the U. S. It has a capacity of 2,000. This firm's house in Pretoria, to be built as opposition to the Kinenmas' new one, will also seat 2,000.

W. E. CUTS PRICE FOR GT. BRITAIN

London, Jan. 15.

Western Electric is reducing the price of its sound equipment in this market by 12½ per cent, making the reduction retroactive.

Company is also preparing to announce interchangeability concessions on a wide scale.

Some 12 theatres in one circuit in the north are about to be wired. One set delivered for house at South Sea was destroyed by a fire which also took the theatre Jan. 12.

Greta Tells 'Em

Paris, Jan. 15.

Greta Garbo knocked a couple of French directors dizzy when she announced \$1,000 a day as her salary to make a picture here.

Picture Possibilities

"Hello Daddy"—Possible

"HELLO DADDY" (Musical, Lew Fields, Fields).

Adapted from "High Cost of Loving" which Lew Fields did some 15 years ago. Farce foundation of three married and elderly men each believing they have a son by a former dancer only to discover the woman has been collecting from them weekly on a hoax. Each member of the same Purty League.

Might be okay as a talker with the youth popping up whom each suspects as being his unwanted offspring to fall in love with the daughter of one of the trio as in this musical. Sid.

"The Houseboat on the Styx"—Favorable

"THE HOUSEBOAT ON THE STYX" (Musical Comedy, Liberty).

Based on John Kendrick Bange's book. May be fashioned into an amusing picture, with or without sound. Ibec.

"One Way Street"—Unfavorable

"ONE WAY STREET" (Melodrama, George Leffler, Cohan).

Censors don't like dope theme and producers are off it too. Play exposes a peddler and solves a murder. Ibec.

"Poppa"—Favorable

"POPPA" (Kraft, Comedy Drama, Biltmore).

Not sturdy stage fare, "Poppa" has better chance in flickers, with or without dialog sequences, but more favorably as talker. Abel.

"Back Seat Drivers"—Unfavorable

"BACK SEAT DRIVERS" (Farce, Roy Walling, Wallack's).

Based on phoney stock flotation two wives frame to fall in an idea to teach their husbands a lesson. Might be cut into a two-reel talking short but doesn't look strong enough to stand further footage, silent or with sound. Sid.

"That Ferguson Family"—Unfavorable

"THAT FERGUSON FAMILY" (Comedy, Gustav Blum, Little).

Drab story of an American middle class home, patterned after "The Show-Off." Ibec.

"Potiphar's Wife"—Unfavorable

"POTIPHAR'S WIFE" (Comedy, Whitbar Co., Inc., Craig).

Dialog play with topic of venish wife in role of seductress. Ibec.

"Lady Dedlock"—Unfavorable

"LADY DEEDLOCK" (Drama, Phillips and Leventhal, Ambassador).

Based on Dickens' "Bleak House." Probably picturized more than once under other titles. Ibec.

"The Marriage Bed"—Favorable

"THE MARRIAGE BED" (Comedy drama, Sam H. Harris, Booth).

May require delicate direction but should make an amusing film. Ibec.

"Street Scene"—Favorable

"STREET SCENE" (Drama, William A. Brady, Playhouse).

Graphic picture of tenement house life in New York. Drab but could be toned up with sound. Ibec.

"Gypsy"—Unfavorable

"GYPSY" (Comedy Drama, Richard Herndon, Klaw).

Story impresses as not applicable to the screen. Heroine with a strain leading her from one lover to another. Ibec.

Leading French Paper at Last Prints Truth About Foreign Mades

Not That Silly

Los Angeles, Jan. 15.

A film comic was requested to take a salary cut by Paramount. When this was refused he was asked to accept three months' salary in lieu of his contract, which still has six months to run, comedian replied:

"I may act silly in pictures, but not about contracts. He remained on the payroll at the regular rate."

New Dewhurst-Pearson Co. With \$1,250,000 Cap.

London, Jan. 15.

Lancashire Screen Productions Company is to be floated next week with a capital of \$1,250,000. Firm is promoted by George Dewhurst and George Pearson, latter head of British Screen Productions Co.

Chairman will be Sir Lindsay Parkinson, with Alan Williamson of Automatic Film Printers Co., on the board. Studios are to be built at Lytham, on the Lancashire coast.

Some connection between this company and the Rayart Corp., which looks like co-operative production by Rayart here.

Irene Rich has signed with Rayart for one picture, "Shanghai Rose." It went into production on the coast Jan. 14.

Miss Rich is the most prominent star ever signed by this independent company.

Chi Operators' 5 Per Cent

Chicago, Jan. 15.

Local picture booth operators received an automatic increase of 5 per cent Jan. 11, under terms of a two-year agreement signed last year.

Paris, Jan. 15.

Gloom reigns supreme here in all camps of the American film representatives in regard to the 1929 outlook. Despite many concessions made by A. S. distributors, Europeans are still unsatisfied and clamoring for more. It is agreed that further concessions will only eliminate Americans from the European markets.

While statistics showing that film importations into the States jumped from 75 in 1927 to 200 in 1928 have pleased many foreign producers there are a number howling for even a greater volume this year. One powerful medium is at last giving the public a fair slant on the situation. The Temps, leading authentic French newspaper, came out with a long delayed announcement that a large increase in the number of foreign pictures going to the States last year proves that quality is all that is needed to enter the American market. Paper goes on to say that quotas and contingents are unfair competition and the article ends by telling the local producers to make good pictures; not to worry about enforcing their exportation.

"If films are well done and interesting the whole world, not only America, will buy French pictures," says the Temps.

Meeting to Discuss

French film restriction commission has fixed next Sunday (Jan. 20) as the date for a meeting to discuss the new regulations for '29-'30 importations.

There is more talk of introducing a similar measure to the new German contingent but the last few days has developed that there are several French producers who are against the idea.

Fireworks are expected.

Mussolini's Bill for Funds For Talkers; Quota Too

Washington, Jan. 15.

Mussolini is responsible for a bill before the Italian Parliament providing official funds for the production of talking pictures. Net profit of the subsidizing company is to go to the Italian War Cripples' fund, according to George Carty, trade commissioner, in a report to the Department of Commerce.

Mussolini is also quoted by Carty as stating he is not only interested in talking pictures but also is desirous of tightening up the quota. As the Premier drafted the talker bill and its tightening phases on the quota, little doubt is expressed that it will ultimately pass Parliament and make it increasingly difficult to place foreign pictures on the Italian market.

Mussolini's introduction to sound films was through Jack Connolly and Fox Movietone News.

French Films Join

Paris, Jan. 3.

Union Latine Cinema, directed by J. J. Frappa, and the Societe Cinematographique des Romanciers Francais et Etrangers (Alfred Marchand), have united and known as the Consortium International Cinematographique, with a capital of 7,600,000 francs. Executives are Joanny Lagneu, president, Rene Lesieur, vice, and George Guillemet, general director.

Each concern will have its own artistic autonomy.

Title Register

Washington, Jan. 15.

To avoid duplication of titles a central register has been established in Paris, reports to the Department of Commerce state. Register is open for titles planned by producers for the next two years.

A similar register will be opened for distributors to avoid confusion now existent in translated titles of foreign films and native product. Priority will be settled by date of register.

CZEKO'S QUOTA LAW APR. 1

Paris, Jan. 15.

Czecho-Slovakia's new quota law will go into effect April 1, according to word just received here.

COAST 'EXTRAS' CUT DOWN

Elvia Enders, Lead for Dix Talker, Leaves, and Substitute Sought

With rumors of impending activity mentioning practically all the independent studios in the metropolitan area, including several long-time sates on Long Island and New Jersey, the only actual picture making is at the FBO, M-G-M, Paramount and Warner studios.

Paramount continues to be the most active, having two all-dialog features now in production. Richard Dix in "Nothing But the Truth" started Jan. 7. Elvia Enders from "The Little Accident" (stage), now at the Morocco, left the line-up after four days and a new film leading lady will have to be chosen. Meanwhile Victor Schertzinger is directing sequences not calling for the heroine, Dix is surrounded by a cast from legit, including Berton Churchill, Edna Mae Oliver, Helen Kane, Louis John Barthelme and Ned Sparks.

The title "News" has been chuckled and a return made to "Gentlemen of the Press," the original, on the second production going forward at the Paramount studio. Ward Morehouse, the titular author of the piece, is sitting in as technical expert on newspaper atmosphere. John Meahan is dialog consultant, with Millard Webb directing.

Paramount talking short production is suspended until Feb. 1. Recently completed subjects include three by the Avon Comedy Four, "False Alarm," "Knights in Venice" and "Dear Teacher."

"Cocoanuts" Starting
Robert Florey, who recently completed his first dialog feature, "Hole in the Wall," has been assigned to direct "Cocoanuts" in February, featuring the Marx Brothers. As the result of his work on the former picture, Florey has been rewarded by Paramount with a three-year contract. He is a former cameraman who came east last July.

M-G-M is turning out shorts exclusively. It has just completed the fifth of a series of Van and Schenck releases. Aaronson's Commanders and Al Wohlman are among the acts completed last week. The fourth of the M-G-M Movietone Reviews, to be issued monthly, was completed with Phil Spitalny's orchestra, Ponce Sisters, Peggy O'Neill, Wellington Cross and Al Wohlman. Warners' Flatbush studio is turning out shorts at an average of eight weekly. Bryan Roy and Murray Roth are directing, with Porter H. Evans in charge of sound.

Other officials include Morris Levinson, studio manager; Norman Spencer, musical director of the seven-piece Vitaphone orchestra; Monty Westmore, make-up expert; Ed DuPar and Ray Foster on the cameras and Tom Darby, chief carpenter. Darby worked at the same studio 20 years ago for Vitagraph.

DeSarte Trails Pomeroy

Los Angeles, Jan. 15.
Alfred DeSarte has succeeded Roy Pomeroy as head sound engineer at Paramount.

DeSarte was associated with Pomeroy for nearly two years and was formerly an engineer with the Motor Talking Machine Company.

PATHE HOLDS KRAFFT

Los Angeles, Jan. 15.
John Krafft, only title writer under contract to Pathe, signed a long-term contract with that company. Krafft titled all but four of the Pathe pictures produced the past two years, numbering more than 55, including the serials.

Kaufman Renews

S. Jay Kaufman, who directed two talking shorts for Paramount in the Astoria, L. I. plant, has renewed his contract.

His schedule calls for eight talkers of two-roll length to be completed by June 1.

Premature?

Anticipating their marriage by several weeks, a pair of screen celebrities have already posed for a whole series of photographs showing them in the domestic intimacy of their new home, amidst fireplaces, kitchen utensils and whatnot. The stills will be released the day they say yes.

Cameramen's Wage Scale To Be Set in N. Y. Feb. 1

Los Angeles, Jan. 15.
Board of arbitration to decide the wage scale for cameramen on the Pacific Coast will assemble in New York about Feb. 1. International Photographers Local 659, I. A. T. S. E., with a membership of 735, its largest to date, will send a committee to represent the men on this end.

In preparation for the session its officers have been gathering data regarding working conditions in the studios.

Barrymore's Modern

Los Angeles, Jan. 15.
John Barrymore will make his first starring picture under his new Warner Brothers contract at First National studios. It will not be the screen version of "Tavern Nights," as previously planned, but a modern story to be adapted from a current published novel for which the firm is now negotiating.

Equipment Postpones FBO's Sound Start Until March 1

Los Angeles, Jan. 15.
Delay in the arrival of Photophone (RCA) engineers and sound equipment for FBO has set back this company's starting date for its "29-30" product from Feb. 1 to March 1. Engineers and their wire are expected next week. Studio has selected 14 of its 30 stories to be produced on the new program.

TECHNICOLOR LAYS OFF

Los Angeles, Jan. 15.
Herbert T. Kalmus, president of Technicolor, is east bound for conferences with members of his company in Boston. Concern will make two more shorts to complete its M-G-M contract and one independent feature in the spring.

Until the return of Kalmus, about March 1, entire production staff has been disbanded.

CREELEMAN CLICKS TWICE

Los Angeles, Jan. 15.
James Ashford Creelman, scenarist, made a flying trip here, sold two stories to William Le Baron, FBO production head, and is now en route to New York to write the screen versions. One is untitled but the other is temporarily called "Wolves of the Waterfront."

COWHAND'S SERIAL

Los Angeles, Jan. 15.
Yakima Canutt, former cowhand and bronco-busting champ, is being featured in "Bad Men's Money," first of a series of westerns being produced by J. C. Davis 2d and directed by J. P. McGowan. Peggy Montgomery, former femme lead, with Bud Osborne and Slim Whitaker in support.

Neill's Half Dozen

Los Angeles, Jan. 15.
Columbia has signed Roy W. Neill to direct six more pictures.

TALKING FILMS LESSEN DEMAND

Longer Engagements for Extras in Talkers Than with Silent — Average Daily Pay Increased for 1928 to \$8.94—Statistical Figures Compiled by Central Casting Office

45,000 "EXTRAS"

Los Angeles, Jan. 15.
With talking and sound pictures, the use of large groups of extra people has been cut down considerably. They are not being eliminated but the calls are for many less people in the interior scenes, but the work lasts much longer.

To substantiate this statement the Central Casting Corporation report for 1928 shows that \$2,469,711 was disbursed or \$368,424 less than a year before. During the year 1927 there were 330,397 placements made by the Bureau, while in 1928 the placements were for 276,155.

Average daily pay for last year was greater than the year before. The 1928 average was \$8.94 while in 1927 it was \$8.50 a day.

That the figure average was higher does not indicate many were able to get it for every day in the year, as none did. Based on 365 possible working days a year only one man and one woman got the high average of five days a week. Two of each sex averaged 4 1/2 days; 10 men and four women were able to get a four-day-a-week average, while 35 males and 11 females got 3 1/2 days a week. There were 40 men and 15 women able to get three days a week and 94 men and 36 women 2 1/2 days a week, with 132 men and 87 women of those registered getting two out of the seven working days each week.

That tabulation is based on some 45,000 people around Hollywood ready to jump at the call of the Casting Office for employment paying from \$2 to \$15 a day.

This office, founded by Fred W. Beaton, executive vice-president of the Association of Motion Picture Producers, and which is operated by Dave Allen, recognized as the world's greatest picture casting expert, during its three years of existence has paid out \$7,503,242 to 865,811 placements of women and children.

The placing is without charge to the people, with the members of the producers' association standing a five per cent fee of the amount paid the extras for their share of the cost of operation of the casting office.

In 1928 there were 130,432 placements for men against 276,155 in 1927. Shortage accounted by very few spectacles and road show pictures made that required extra large groups for long periods. In the old silent times a group of 300 to 400 extras were called for a ballroom or court-room set. They were used for one day only. Pay ran from \$3 to \$10 a day. At present, where the talkers are made, for the ballroom possibly 100 will be called and for the court-room scene 75. These, instead of working one day, will be kept on possibly 10 and their checks will run from \$7.50 to \$15 a day.

There were 5,473 placements of boys last year against 7,070 the year before, with the girls dropping from 5,974 to 3,449.

The salaries paid girls during 1928 were \$25,325. In 1927 their aggregate earnings were \$21,756.

The average number of daily placements of men in 1927 were 602, while last year they were 494.

Central Casting Corporation

PLACEMENTS 12 MONTHS, JAN. 1, 1928, TO DEC. 31, 1928, INCLUSIVE

| MEN | | | | | WOMEN | | | | |
|------------|----------------------|---------------------------------------|----------------|--|-----------|----------------------|---|------------------|--|
| Wage Rate | Number of Placements | Percentage of Total Placements of Men | Wages Paid Men | | Wage Rate | Number of Placements | Percentage of Total Placements of Women | Wages Paid Women | |
| \$3.00 | 4,189 | 2.32 | \$12,567.00 | | 1 | .71 | \$1,827.00 | | |
| 5.00 | 30,000 | 16.67 | 150,315.00 | | 15.53 | 22.49 | 97,645.00 | | |
| 7.50 | 67,134 | 37.25 | 503,855.00 | | 33.12 | 38.16 | 248,467.50 | | |
| 10.00 | 62,326 | 34.53 | 623,260.00 | | 29.53 | 34.02 | 295,330.00 | | |
| 12.50 | 7,117 | 3.94 | 88,962.50 | | 1.52 | 1.84 | 19,900.00 | | |
| 15.00 | 9,154 | 5.06 | 137,310.00 | | 2.34 | 2.72 | 35,460.00 | | |
| Over 15.00 | 389 | .23 | 9,452.50 | | .46 | .06 | 969.50 | | |
| Total | 180,432 | 100.00 | \$1,525,822.00 | | 86,802 | 100.00 | \$699,599.00 | | |

| BOYS | | | | | GIRLS | | | | |
|------------|----------------------|--|-----------------|--|-----------|----------------------|---|------------------|--|
| Wage Rate | Number of Placements | Percentage of Total Placements of Boys | Wages Paid Boys | | Wage Rate | Number of Placements | Percentage of Total Placements of Girls | Wages Paid Girls | |
| \$3.00 | 49 | .39 | \$147.00 | | 1 | .03 | \$3.00 | | |
| 5.00 | 2,188 | 39.98 | 10,940.00 | | 1.610 | 46.82 | 8,050.00 | | |
| 7.50 | 2,200 | 40.20 | 16,500.00 | | 1.262 | 36.51 | 9,465.00 | | |
| 10.00 | 585 | 10.68 | 5,850.00 | | .287 | 8.32 | 2,870.00 | | |
| 12.50 | 102 | 2.94 | 2,025.00 | | .110 | 3.17 | 1,375.00 | | |
| 15.00 | 127 | 2.37 | 1,905.00 | | .52 | 3.53 | 1,830.00 | | |
| Over 15.00 | 161 | 2.94 | 4,635.00 | | 57 | 1.62 | 1,732.17 | | |
| Total | 5,472 | 100.00 | \$42,002.00 | | 3,449 | 100.00 | \$25,325.17 | | |

| Wage Rate | Total Placements | Percentage of Total Placements | Total Wages | Percentage of Total Wages |
|------------|------------------|--------------------------------|----------------|---------------------------|
| \$3.00 | 4,848 | 1.75 | \$14,544.00 | .58 |
| 5.00 | 53,290 | 19.37 | 266,350.00 | 10.81 |
| 7.50 | 103,785 | 37.58 | 778,387.50 | 31.57 |
| 10.00 | 92,731 | 33.54 | 927,310.00 | 37.56 |
| 12.50 | 9,881 | 3.24 | 123,512.50 | 4.53 |
| 15.00 | 11,787 | 4.28 | 176,505.00 | 7.17 |
| Over 15.00 | 653 | .24 | 16,789.17 | .63 |
| Total | 276,155 | 100.00 | \$2,469,711.28 | 100.00 |

Average daily placement—Men, 494; women, 237; children, 25.
Total average daily placement, 756.
Average daily interview, 54.
Average daily cancellation, 39.
Average daily wage, \$8.94.

COLORED

| Wage Rate | Total Placements | Percentage of Total Placements | Total Wages | Percentage of Total Wages |
|--------------------------|------------------|--------------------------------|--------------|---------------------------|
| \$5.00 | 966 | 1.75 | \$4,830.00 | 1.97 |
| 7.50 | 5,834 | 10.68 | \$43,755.00 | 17.72 |
| 10.00 | 2,152 | 3.94 | 21,520.00 | 8.72 |
| 12.50 | 324 | .59 | 4,050.00 | 1.64 |
| 15.00 | 141 | .25 | 2,115.00 | .85 |
| Over 15.00 | 75 | .13 | 1,732.50 | .70 |
| 15% for conditions, etc. | | | | |
| Total | 1,424 | 2.59 | \$11,700.39 | 4.75 |
| overtime | 19,916 | 35.94 | \$89,702.89 | 36.15 |
| Total | 20,340 | 38.53 | \$101,403.28 | 40.90 |

Total average daily placement, 36.
Average daily wage, \$8.22.

VETERANS

| Wage Rate | Total Placements | Percentage of Total Placements | Total Wages | Percentage of Total Wages |
|------------|------------------|--------------------------------|-------------|---------------------------|
| \$3.00 | 3,111 | 19.54 | \$9,333.00 | 9.72 |
| 5.00 | 5,936 | 35.92 | 29,880.00 | 31.08 |
| 7.50 | 4,788 | 27.53 | \$35,910.00 | 37.60 |
| 10.00 | 532 | 3.18 | 5,320.00 | 5.64 |
| 12.50 | 218 | 1.36 | 2,725.00 | 2.86 |
| 15.00 | 4 | .03 | 60.00 | .06 |
| Over 15.00 | 2,188 | 13.04 | 12,449.24 | 13.04 |
| Total | 16,775 | 100.00 | \$95,462.24 | 100.00 |

Total average daily placement, 44.
Average daily wage, \$5.69.

Average of total daily placements was 756 in 1928 against 906 the year before, or 149 less.

Colored Extras

Of the total amount of money paid the extra players, seven per cent, or \$176,963, was given for overtime or work running more than eight hours a day.

With the unusual demand for colored people during the year, mostly for talkers, 10,916 placements were made with 5,834 jobs given at \$7.50 a day. Of the number placed, 1,424 got tickets ranging from \$20 to \$35 a day and made a total of \$11,700. Total amount of money paid these people was \$93,702.89, with the daily placement on the year being 20 and the average daily earnings \$3.22.

The bureau is also running a special

department for war veterans. In many instances they are given preference over other people on calls. During the year 16,766 placements were made of the ex-soldiers and sailors, with their total earnings being \$35,462. Their daily wage average was \$5.69, with the daily placements averaging 46 men. Thirty-five per cent of the jobs given them were at the \$5 daily rate.

On account of the large number of people breaking into the extra ranks and the chances of aggregate work being very small per individual the Central Casting Corporation is no longer taking registrations unless requested by studio officials who agree to give the parties registered work through the office sufficient to average two days a week on the year.

Chicago Eases Off, but No Squawks; "Fleet," \$44,000, "Rescue," \$28,000

"Shopworn Angel" \$38,000 at Oriental—State-Lake \$17,500, "Prep and Pep"—"Conquest" \$9,500

Chicago, Jan. 15. Bound to be a letup after the two-week holiday period. With few exceptions Loop houses returned to a little above normal.

"Flying Fleet," rated as neat stuff by local scribes, brought \$44,000 to the Chicago. Following six day current booking of Ted Lewis on stage, this house returned to its original policy of presentations without stage musicians and drops from the Public unit route. It is the first indication in the city that customers are beginning to tire of looking musicians in the face.

With the Chicago off the stage band list there remains only one house in the Loop with stage band productions, the Oriental. This jazz temple hasn't been faring so well with its stage staff since Paul Ash left for the east. Change of m. c.'s is inevitable if the house is to swing back into its old stride. Attempts to cover up deficiencies with better pictures has helped a lot but there is still plenty of room for improvement. "Shopworn Angel" was rushed into the Oriental last week and managed to hold business up to \$38,000. Old time grosses were in the middle 40's.

"The Rescue" was among the better drawing newcomers, giving United Artists a good \$28,000. Second week's gross will be helped by personal appearance of Lily Damita, who talked from the stage one day. "Singing Fool's" 14th consecutive week in the Loop brought \$21,500 to the Roosevelt. Third week of "Conquest" was \$9,500 at the Orpheum, calling for another holdover week. Started excellently at \$12,500, and rose to \$14,000 in its second week. "Four Sons" experienced a drop in its third week at McVicker's, dropping to \$18,000. Its first two weeks were good with benefit of holiday crowds.

Estimates for Last Week

Chicago (Publix) "Flying Fleet" (M-G) and "Bars and Stripes" Public Unit (4,400; 50-75). Final week of Public unit. Chicago talks to original policy of local presentations without stage band following current booking of Ted Lewis; given good notices and gross quite satisfactory; \$44,000.

McVicker's (Publix) "Four Sons" sound (WB) (2,200; 50-75). Third week dropped \$1,000 to \$18,000, low; opening and second weeks were in holiday period.

Monroe (Fox) "Romance of the Underworld" sound (Fox) (375; 50-75). One week booking after playing at State-Lake and neighborhoods; \$4,200 okay.

Oriental (Publix) "Shopworn Angel" (Par) and "On Deck" Public Unit (3,200; 50-75). At \$38,000 for highly praised film, shows need of draw on stage to assist; change of m. c. expected within a few days.

Orpheum (Warner) "Conquest" sound (WB) (760; 50). Still drawing nicely in third week at \$9,500; started very high.

Roosevelt (Publix) "Singing Fool" dialog (WB) (1,700; 50-75). Fourteenth consecutive week in Loop still above average at \$21,500.

State-Lake (Keith) "Prep and Pep" (Fox) and vaude (2,200; 50-75). Fox picture in Keith house held to above average at \$17,500.

United Artists (UA) "The Rescue" sound (UA) (1,702; 50-75). Opened to high \$28,000, with good comment; Lily Damita's personal appearance on Friday will help second week.

AT \$20,000 CAPITOL RESUMES MONTREAL TOP

"Wings" Fa' Down on Hold-Over, \$14,000—Loew's Also \$14,000

Montreal, Jan. 15. (Drawing Population, 600,000)
Weather: Cold

Capitol jumped into old position as leader last week with around \$20,000 for "Woman of Affairs." A Palace ran poor second on a repeat of "Wings" but it still considerably from first week and it is doubtful if house can now get

COSTUMES FOR HIRE
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WARFIELD'S STAGE END SENDS IT TO \$32,000

Sally O'Neil and Rube Wolf's Farewell—"Lena" Liked, but Off on Draw, \$15,000

San Francisco, Jan. 15. (Drawing Population, 762,000)
Weather: Fair and Cool

The idea that it takes a strong screen to draw customers into a first run picture house took a sock here last week. Warfield's stage before had set a new high, came right back with another wrap in spite of a weak film feature and a Fanchon & Marco "idea" that at best could only be rated as pleasing. "Red Wine" was just an ordinary picture, based on the general verdict of customers, but Sally O'Neil headed the stage show and shares credit for the draw with Rube Wolf, m. c., who was in his first week after a sojourn of more than a year and a half. House did \$32,000.

Granada had a good screen but one woefully lacking in box office appeal. Stage show was full of talent, yet the house had one of the lowest weeks in months. Jannings clicked here after a sojourn of more than a year and a half. House did \$15,000. "Lena" was just an ordinary picture, based on the general verdict of customers, but Sally O'Neil headed the stage show and shares credit for the draw with Rube Wolf, m. c., who was in his first week after a sojourn of more than a year and a half. House did \$32,000.

Embassy wound up three weeks of "Home Towners" to its lowest intake in many moons but showed a profit of several grand due to its low nut.

Estimates for Last Week

Warfield (Loew-WC) "Red Wine" (Fox) (2,672; 50-65-90). Credit for draw must go to Sally O'Neil and Rube Wolf's house showed within a few dollars of \$32,000; exceptional in face of house offering.

California (Publix) "Sins of the Fathers" (Par) (1,300; 50-75). Jannings caught on and grossed around \$18,500; very satisfactory.

Granada (Publix) "Case of Lena Smith" (Par) (2,636; 35-50-55-61). They just didn't come; feature drew favorable comment, but gross of little less than \$15,000 no cause for rejoicing.

St. Francis (Publix) "Interference" dialog (Par) (1,375; 35-50-65-90). Word of mouth helped on continued run, moved over from California; initial week here around \$10,000, satisfactory.

Embassy (Wagon) "Home Towners" dialog (WB) (1,367; 50-65-90). Third and final week \$8,400; satisfactory profit; "On Trial" (WB) current.

away with hold overs since both of the other famous players' theatres will soon be wired. Dailies still raving about "Wings," but public is tired of this week and are fed up on war pictures.

Loew's depended on vaude to get the biz, and "Someone to Love" rated as little better than a filler. Did just about as well as the Palace hold-over, and about \$14,000 for each.

Imperial still depends on vaude to bring 'em in. Both legit houses were dark, although Princess advertised "Five O'Clock Girl." Orpheum stock brought in Helen Klugey.

Strand, principal link in the chain of United Amusement Houses, had a good week, and the balance of the chain, mostly neighborhood theatres scattered up and down the city, have gone big with grosses around \$2,000.

Estimates for Last Week

Capitol (PF) (2,700; 40-75) "Woman of Affairs," sound (M-G). Advance notices stressed connection with "Green Hat," Michael Arlen, and femmes fell for it heavy; house making a big play with sound pictures and establishing fine rep; \$20,000.

Palace (PF) (2,700; 40-75) "Wings," sound (Par) (2d week). Advance notices stressed connection with "Green Hat," Michael Arlen, and femmes fell for it heavy; house making a big play with sound pictures and establishing fine rep; \$20,000.

Loew's (PF) (2,200; 40-75) "Someone to Love" (Par), vaude-dim. Picture not much, but above average bill helped; \$14,000; good comment; "Lena" (WB) (2,636; 35-50-55-61). They just didn't come; feature drew favorable comment, but gross of little less than \$15,000 no cause for rejoicing.

Imperial (R-K-O) (1,900; 35-75) "Do Your Duty" (FN), vaude-dim. House rapidly getting back former clientele, though this picture hadn't much to do with vaude the old pull; air and \$3,500.



NATURALLY SYNONYMOUS

The Monumental City boasts the most up-to-date and one of the finest hotels in the United States—the last word in service to the traveler—the new center of Baltimore's social life.

The LORD BALTIMORE HOTEL entertains its guests with the music of a MEYER DAVIS ORCHESTRA.

Snow and Zero Gave Topeka Tough Week

Topeka, Jan. 15. (Drawing Population, 80,000)
Weather: Snow and Cold

Snow and zero temperatures most of the week held grosses down to about normal despite the good break on Saturday.

Both houses playing tabs, Best and Orpheum, are changing companies and the last week's business at both places was off.

Estimates for Last Week

Grand (1,400; 50) (National) "Lilac Time" liked by critics and fans. Saturday played to three cashing crowds—then some. Almost \$5,000.

Jayhawk (1,500; 40) (Jayhawk) "Night Watch" first half helped out of the week. Last half was off.

Orpheum (1,200; 40) (National) "The Outcast" first half and "Outlawed" last half with stock burlesque barely on right side at \$900.

Best (550; 20) (Lawrence) Earle's movies and stunts nearly every night just within its overhead, \$700.

Novelty (1,100; 40) (Lawrence). Stage band and three acts gave good break first half and got break from state legislature just going session here. William Desmond, on stage, battered half business by about \$100 with children's special show Saturday morning; \$2,600.

Five Dialog Pictures in Seattle; "Arizona" Still on Run; Big at \$11,000

Seattle, Jan. 15. (Drawing Population, 500,000)
Weather: Fair

Good attractions got the kale but there is a post-holiday slump. Publix shows announced for Seattle soon and Fanchon and Marco units return to Fifth Avenue Jan. 31.

"Interference" and Eddie Cantor's short, at the Seattle, made the big stir in town. Opened slow but gained.

"In Old Arizona" busted Fifth Avenue record, and as it could not be held at that house a second week it shifted to the Columbia where it is expected to hold two weeks. This is an unusual gag here.

Estimates for Last Week

Seattle (Pub-Li) (3,106; 25-60) "Interference" dialog (Par). Real hit. Eddie Cantor's short helped draw; \$18,900.

Fifth Ave. (WC) (2,500; 25-60) "The Barker" dialog (FN). With Sennett's talker, "The Lion's Roar"; \$17,500.

Coliseum (WC) (1,800; 35) "In Old Arizona" dialog (Fox). Moved direct from Fifth Avenue; big here, too; \$11,000 and held over.

Columbia (U) (1,000; 25-35) "Terror" dialog (WB). In for a week at second run; \$4,100.

Blue Mouse (Hamrick) (950; 50-75) "The Awakening" sound (UA). Second week; \$5,000.

Mus. Box (Hamrick) (1,000; 60-75) "My Man" dialog (WB). Fannie Brice continues fair; \$10,000.

Winter Garden (U Chain) (650; 25-35) "The Circus" (Par). Big value at this house; "Tarzan" serial also has following; \$2,900.

Pantages (1,500; 25-60) "Submarine" (CG) (2d week). Since holidays; good vaude; \$10,100.

Orpheum (2,700; 25-51) "The Spies" (Pathé). Good vaude and big; \$12,200.

President (Duffy) (1,800; 25-35) "Wedding Bells" (Duffy Players). Biz gaining but orders received. Duffy to close house until Easter; \$2,300.

"Interference" Leads Flock of Talking Pictures in Portland

2 TALKERS HOLD OVER
WASH.; BOW, \$21,800

"Interference," \$14,000, and 2d Wk.—"On Trial," \$12,000 and 3rd

Washington, Jan. 15. (White Population, 450,000)
Weather: Rain and Cold

Clara Bow back in the Loew house with "Three Week Ends" after having several pictures at the opposition Earle, did plenty last week. Her Earle appearances not so hot but \$21,800 at the Palace.

"Interference," though panned by word of mouth, did a good week at the small Columbia and goes another seven days. "On Trial," another all-talker, at the Met, got considerable on a second week. Picture holds for third stanza. "Synthetic Sin" wasn't so forte at the Earle even with the extra Friday midnight show. "Sunrise" at the Fox had a good week and had the scribes doing raves.

Estimates for Last Week

Columbia (Loew) "Interference," dialog (Par) (1,232; 35-50). First Paramount all-talker got \$14,000 aided and abetted by Eddie Cantor short; holds over.

Earle (Stanley-Crandall) "Synthetic Sin," sound (FN) (2,244; 35-50). Not the usual figure for Coleman Moore; \$11,600.

Fox (Fox) "Sunrise," sound (Fox) (3,434; 35-50-75). Possibly greatest notices yet accorded a picture here; an approximate \$19,100; fair.

Met (Stanley-Crandall) "On Trial," dialog (WB) (1,518; 35-50). Second week of all-talker about \$12,000; given another week.

Palace (Loew) "Three Week Ends" (Par) and stage show (2,372; 35-50). Bow took new lease moving back to this house; stage show material help; \$21,800.

FOX'S IMPROVED DEVICES

Los Angeles, Jan. 15. Fox is holding off production on "Big Time" until the arrival of new dialog recording devices.

They are said to be an improvement on its present Movietone equipment.

Chaney-Jannings Off in Buffalo; Together, \$33,000

Buffalo, Jan. 15. (Drawing Population, 500,000)
Weather: Cold

Business slid at downtown box offices last week. Hipp was the sole exception. Ken Murray, headliner, made the big stand up. Murray is a peculiar phenomenon here having played the Hipp four times in the past 16 months. A local favorite if there ever was one.

Estimates for Last Week

Buffalo (3,600; 30-40-75) "West of Zanzibar" sound (M-G) and Singers' Midgets. From local comment it looks as though Chaney overplayed his hand in the picture; announced too gruesome; slipped to \$23,000.

Hipp (2,400; 60) "Lady of Chance" (M-G) and vaude. Ken Murray monopolized show with full credit for business to him; \$21,000.

Century (3,400; 65) "Sins of Fathers" (Par). Third week for this house under the Shea banner held it skidding; Jannings feature did not appear up to mark; house gets business when it has pictures; \$10,000.

Great Lakes (3,300; 30-40-75) "My Man" dialog (WB). Did not seem to hit very heavily; six performances daily but lucky to get around \$10,000.

Lafayette (3,400; 40-60) "Last Warning" (U) and vaude. Business fair; house getting excellent vaude and satisfactory films despite being hard to book in open market; over \$12,000.

Franklin for Shearer Film

Los Angeles, Jan. 15. Sidney Franklin has been engaged by M-G-M to direct Norma Shearer's next picture.

No title selected.

Portland, Ore., Jan. 15. (Drawing Population, 310,000)

All show houses have done well, some reaching records. This applies to the Portland with "Interference," the Broadway show "The Barker," and United Artists with "Behind the German Lines." On the second day of "Interference" an extra show had to be given.

Estimates for Last Week

Portland (Publix) (3,100; 35-60) "Interference" dialog (Par). Fanchon and Marco on stage. Tremendous interest; \$19,300.

Broadway (Loew-Coast) (2,000; 35-60) "The Barker" dialog (FN). Very popular; \$12,000.

United Artists (Parker-West Coast) (1,200; 35-60) "Behind the German Lines" sound (Par). Big gain big but slumped toward end of run; \$11,000.

Mus. Box (Hamrick's) (1,850; 35-50) "On Trial" dialog (WB). Chic Sale in Movietone. Still going well in second week; \$9,100.

Blue Mouse (Hamrick's) (700; 25-35) "Singing Fool" dialog (WB). Again packing 'em on return; \$6,100.

Oriental (Tebbutt's) (2,700; 25-35) "The Ware Case." Fairly good audience; \$6,000.

Pantages (2,000; 35-50) "Last Warning" dialog (U) and vaude. Average patronage; \$12,000.

Duffey (2,000; 35-50) "The Wooden Kimono." No guest star but one of most popular of Duffy offerings; \$5,800.

Hippodrome (2,000; 35-50) "Sweet Sixteen," silent; good crowds during opening week; \$6,100.

"GIVE 'N' TAKE" \$23,400; \$21,500 FOR "BARKER"

Lowry Back at Ambass. to \$29,500—State, \$20,800—

"Fool," \$12,850, 8th Wk.

St. Louis, Jan. 15. (Drawing Population, 1,250,000)
Weather: Rain, Fair and Cold

With the holidays scarcely more than memories, St. Louis theatre-goers settled back into their wont of patronizing the big picture houses last week, with the neighborhood theatres also getting a good play.

One spot of especial rejoicing was the Ambass. where Lowry returned to his m. c.ing after a couple of weeks at his hotel with bronchitis.

Estimates for Last Week

Loew's State (3,300; 25-35-65) "Woman of Affairs" (M-G). This excellent cast picture, with Greta Gargo, John Gilbert and the rest, proved one of most popular as well as one of the biggest draws at Loew's in recent months; \$28,800.

Ambassador (Skouras downtown) (3,000; 35-50-65-75) "Shopworn Angel" and "On Deck" Public Unit. Called "Nice little picture." Lowry's return from a sickbed, with "Step On It" as stage show, welcome; \$29,500.

Grand Central (Skouras) (1,700; 50-75) "The Barker" (FN). First week of this scintillating talker run; \$12,850.

Midtown (Skouras) (1,400; 50-75) "Singing Fool" (WB-Vita). Eighth week for this Joison masterpiece; \$12,850.

Grand Central (House) (2,200; 25-40-50). Downtown mint had another big week.

"98," \$21,000, PROVIDENCE

"Barker" Comparatively Town's Best, \$11,000—Bow, \$11,000—

Providence, Jan. 18. (Drawing Population, 315,000)
Weather: Fair

Biz is getting back to normal. A week of good but not extraordinary attractions pulled enough jack to make the show everything is ok so far in '29. "The Barker," at the Strand, and considering the size of the house, did the week's best.

Estimate for Last Week

Loew's State (3,300; 15-50) "Trail of '98" (M-G). Average business in vicinity of \$21,000.

Strand (Indo) (2,200; 25-50) "The Barker" dialog (FN). Big exploitation helped good film to garner \$11,000.

Majestic (Fay) (2,400; 15-50) "Three Week Ends" (Par). Bow always good; about \$11,000.

Victory (R-K-O) "Capt. Swaggar" (Par). Good week at around \$8,200.

Box Office Slow Motion Last Wk. on B'way; \$2 "Singing Fool" Most Staple

Box offices went into slow motion last week compared to the holiday splurge. Both the Paramount and Capitol left fairly wide canyons between themselves and \$70,000, although the Roxy stayed above \$100,000. Strand was another to ease off, setting but \$22,000 with "The Home Towners."

"Last Warning" did pretty well for itself at the Colony, approaching \$14,000, but failed to carry away at Rialto to just a little more than that. "The Awakening" held up smartly at the Rivoli, doing \$30,000 despite the general letdown. "End of St. Petersburg" recently at the Roxy, picked \$6,700 at the Cameo, fair. Colleen Moore, who seldom finds it easy to draw on this alley, only did \$6,700. "The Rescue" had a fair opening weekend at the Rialto for \$12,000.

\$2 Talkers
The \$2 talkers eased off with the others, "Valentine" slipping to \$14,900 and "The Barker" to around \$11,000. "Interference" hit \$11,700 and will blow Jan. 22. "The Viking," at the Embassy, isn't doing anything. Both these pictures will be replaced before the end of the month. "The River" (Fox) of the five figure class in its fourth week, while "My Man" also backed up in registering around \$28,000. "Singing Fool" continues to pick \$38,000.

Street expects a hot little next week between "Woman of Affairs," Gilbert-Garbo, at the Capitol, and "In Old Arizona," at the Roxy. Both films probably booked in for two weeks.

Estimates for Last Week
Astor—"Jimmy Valentine" (M-G) (1,120; \$1-42) (10th week). Practically all films fell off last week; rule held good here: \$14,800. Cameo—"End of St. Petersburg" (Big 3) (549; 50-75). Russian picture played up and down the Street; \$7,700 here isn't bad considering slump.

Capitol—"West of Zanzibar" (M-G) (4,620; 35-50-75-\$1-15.00). Tremendous first week, but \$27,000 drop on holdover shows how that holiday trade counted; \$61,700 not so flippant but film got \$150,000 on fortnight. "Woman of Affairs" (M-G) next with no mention of "Green Hat" connection; house probably figures it for two weeks, Gilbert-Garbo.

Central—"The Barker" (M-G) (922; \$1-40) (7th week). Fine all right; off to around \$11,000; figure doesn't cause chills or fever; "Weary River" (F.N.), Barthelmess' first talker; here around \$10,000; "Divine Lady" (F.N.) to follow.

Colony—"Last Warning" (M-G) (U) (1,980; 50-75-\$1). Sound thrills did pretty well; \$22,000. "The Letter" (F.N.) (Par) Feb. 23; latter film originally intended for the Criterion.

Gaiety—"The River" (Fox) (808; \$1-42) (4th week). Slipped away from five figures for \$9,300; not strong enough to hold and successor expected soon. "Synthetic Sin" (M-G) (3,666; 40-65-75-\$5-41). Colleen Moore not dynamic Broadway draw; feature drew good comment but only \$65,000.

Rialto—"Abie's Irish Rose" (M-G) (1,960; 35-50-75-\$5-41). Dissoled to \$14,300 on final week; started off at \$24,400 and then \$20,600; "The Rescue" (U.A.) had opening week end of \$12,500, fair.

Rivoli—"The Awakening" (U.A.) (2,200; 35-50-75-\$5-41) (3d week). Hung on as well as anything along alley; \$30,000, 2d week.

Roxy—"Romance of Underworld" (Fox) (6,206; 50-75-\$1-15.00). Also held house up pretty well; \$100,000. "Sunrise" (Fox) current and "In Old Arizona" (Fox) this Saturday; heavy advance newspaper ads "Arizona" probably booked for two weeks and firm expectations are that house record may go.

Strand—"Home Towners" (WB) (2,900; 35-50-75). Previously played at \$2 at Warners; \$29,000 ordinary for this house now.

Warners—"My Man" (WB) (1,360; \$1-42) (4th week). Skidded but not badly; around \$25,000.

Winter Garden—"Singing Fool" (WB) (1,493; \$1-42-\$3) (18th week). Nothing bothering Johnson; has yet to have bad week or show sharp drop; house using advance trailer on "Noah's Ark" (WB) minus, date; \$38,200.

PAR PEOPLE ILL

"Nothing But the Truth," being shot at the Paramount studio, has been held up by the illness of Richard Dix, the star, and Victor Sertzing. They have flu.

"98" WEAK IN BALTO; BILLIE DOVE, \$20,500

"Trail" \$14,000 at Stanley—Town Hurt by Flu—Garden \$13,000

Baltimore, Jan. 15. (Drawing Population, 850,000.)
Weather: Fair

Report that Fox plans a big house here is not taken too seriously. City is overcast on first runs and will be for several years.

Business, generally, was off last week with flu largely to blame.

Big flop was "Trail of '98" at the Stanley. Fans just didn't like it. "Adoration," on the other hand, was okayed at the Century. Outstairs was the showing of the upstairs. Valencia with "Woman of Affairs" taken over from the Stanley for a continued run. Rivoli came through well with "Captain Swagger." Cameo New Garden likewise spurted with "Gate Crasher." Uptown Parkway was pretty good with "Lady of Chance."

Estimates for Last Week

Century (Loew) "Adoration" (F.N.) (3,200; 25-60). Audience liked show; Billie Dove clicking in picture; sickness held down attendance; readily while sales story under new high average of recent months; about \$20,500.

Rivoli (Wilson Amusement Co.) "Captain Swagger" (Pathé) (2,100; 25-60). Started badly; picked up mid-week and finished fairly well; picture liked; flu hurt.

Stanley (Loew, Stanley-Crandall) "Trail of '98" (M-G) (3,800; 25-60). Failed to click and casting criticized; episodic character of story didn't appeal; no flapper appeal.

Valencia (Loew-U.A.) "Woman of Affairs" (M-G) (1,500; 25-50). Picture transferred from Stanley for continuance of run; justified move; house faces better as follow up on established b. o. material than as a first run house; about \$4,700; very good.

New Garden (Schanbergers) "Gate Crasher" and "Combo" ran counter to general trend; excellent week; about \$13,000.

Parkway (Loew-U.A.) "Lady of Chance" (M-G) (1,000; 15-30). Good but not outstanding week; picture bad previous week at Century; around \$2,800.

TACOMA PICKING UP

Film House Reports Show Better Condition in Trade

Tacoma, Jan. 15. (Drawing Population, 125,000.)
Weather: Moderate

Three weekly changes at the Colonial since Monday increased the clientele. "In Old Arizona" did its stuff for the Rialto.

Estimates for Last Week

Broadway (WC) (1,500; 25-60)—"Lady of Chance" (M-G). Good at \$7,000.

Pantages (1,500; 25-60)—"Battle of the Sexes" (U.A.). Fair at \$4,600.

Blue Mouse (Hamrick) (850; 60-75)—"My Man" (WB). Good opening week; \$5,800.

Rialto (WC) (1,250; 25-50)—"In Old Arizona" (M-G) (Fox). Great for \$20,200.

Colony (WC) (850; 25)—"Phantom of Turf" (Am.). "City of Purple Dreams" (Am.). "Man in Dress Clothes" (T-S). Three-way split; \$1,800.

\$10,000 for "Lady"; Dove, \$8,000; "Warning," \$9,500

Syracuse, N. Y., Jan. 15. (Drawing Pop., 220,000.)
Weather: Cold

With the flu subsiding, and Syracuse University again open, business showed an improvement last week. Two exceptions. Keith's, which hit \$22,000 with a \$1.60 extra New Year's Eve show, went down to about \$11,500. Acute drop was attributable to a very weak bill the last half. Loew's State dove \$3,000 with "A Lady of Chance" (M-G).

Otherwise, tendency was up. Strand, with "Adoration" (F.N.) did \$8,000 as against the preceding \$5,000 with "Conquest." Empire and Universal's "The Last Warning" a better business puller than "Man Who Laughs," the former doing \$9,500 against \$5,000. Clever exploitation helped.

Edwards with "Docks of New York" (Par), did nearly \$9,000. Neighborhood and repeat houses, however, continue to take it on the chin. Reported at least one of the larger neighborhoods may be closed

STAGES LEAD IN K. C.; "SIN" BEST AT \$18,000

"My Man" Fair with \$15,000—Shearer \$11,000, Midland Royal, \$2,000

Kansas City, Jan. 15. (Drawing Population, 700,000.)

Theatres offering stage shows got the money last week. They thoroughly demonstrated that, local, the folks want something besides canned entertainment. Shubert, with "Good News," took \$31,000, breaking the house record for a \$3 top, and the Mainstreet, with a good program picture but a great stage show, nailed \$18,000.

Great things were expected from "My Man," at the Newman, but bulk of the patronage was from those who had not seen it and were curious. Even these were not so well satisfied. House is now offering "Sin," with Mr. and Mrs. Martin Johnson in person. Sort of a tryout for the combination, as it is understood Publick will book the Johnsons and picture if their showing is satisfactory. Picture ran for two weeks at the Shubert last spring at \$150.

Estimates for Last Week

Newman—"My Man," (WB) (1,980; 25-40-60). Show New Year's Eve, as special performance, gave film great publicity, but whether it helped or not hard to say; papers called it just fair; business fairly steady after big Saturday opening, \$15,000.

Mainstreet—"Synthetic Sin" (F.N.) (3,200; 25-50-60-75). Colleen Moore's name satisfies here; stage show, headed by Weaver Brothers, best in weeks; top all-round bill, from money standpoint, in town; \$18,000.

Pantages—"Reckless Youth" (2-300; 25-35-50). Title okay for Pan; hot stuff, but \$5,300.

Royal—"The River Pirate" (Fox) (920; 25-60). Public spending some money for publicity, but year of darkness hurting and building process slow; \$2,000.

Loew's Midland—"A Lady of Chance" (M-G) (4,000; 25-35-50). Norma Shearer saved this one; two reel comedy, "We Paw Down," with a surprise finish, brought a roar at every showing; \$11,000.

Beery's Salary Too High

Los Angeles, Jan. 15. It is understood that Paramount will not take up its option on Wallace Beery when it falls due in May. Beery has been with Paramount several years and formerly rated as box office. At present his salary is too high for the roles Paramount feels he can fill in talkers, it is said.

GIBSONS IN DIVORCE

Los Angeles, Jan. 15. Helen Gibson filed suit for divorce here against Hoot Gibson, cowboy star under contract to Universal. Custody of the five-year-old daughter is asked. Property settlement reported made out of court.



ONE OF THE FOSTER GIRLS

Every Foster Act has a new idea. There are 12 Foster girl acts appearing currently in Publick theatres.

ALLAN K. FOSTER
344 W. 72d St., New York

Gilbert-Garbo Lead L. A. by \$10,000; Jannings, \$25,000 and 'Rescue,' \$18,000

"Arizona" Holds Up 2d Wk., \$17,150—"Man" Dips \$10,000—Egyptian and "Barker," \$8,000

NEW ORLEANS OFF

"Barker" and "White Shadows" Only \$18,300 and \$13,500

New Orleans, Jan. 15. (Drawing Population, 475,000.)

Saenger and Loew's State dipped materially last week with "White Shadows" sending the State down to \$13,500 and "The Barker" hardly picking up after a depressing start at the Saenger.

"Red Lips" pulled the unexpected and slipped the Orpheum the best proportionate total in town, where as the Strand dropped under \$3,000 for the first time in months with "Take Me Home." "Beware of Bachelors" also caused the Tudor to slide.

Estimates for Last Week

Saenger (3,568; 65). "The Barker" (F.N.). Under expectations; over \$5,000 below previous week; \$18,300.

Loew's State (3,218; 50). "White Shadows" (M-G). Failed to dry eye; business fell \$13,500.

Orpheum (2,400; 50). "Red Lips" (U). Pulled nicely, Anatole Friedland revue also contributing; \$11,200.

Strand (2,000; 50). "Take Me Home" (U). At \$2,700, off.

Tudor (800; 50). "Beware of Bachelors" (Fox). Very light, \$2,100.

U Shooting Sound-Silent Versions on One Schedule

Los Angeles, Jan. 15. Universal is shooting both the talking and silent versions of "Broadway" on one schedule, alternating each day. A talking sequence is photographed one day; the next day the same sequence is shot for the silent version at a considerably faster tempo and with additional action.

By shooting in this manner U saves the time and effort necessary for redressing sets and eliminates call backs for players.

The director is going to charter a plane and make Chicago in one jump and Hollywood on the next leg. Glennon is westbound to direct "Rio Rita" for FBO. "Syncopation" cutting will take about 10 or twelve more days.

GLENNON FLYING WEST

Burt Glennon, who is now cutting "Syncopation" for FBO, after having directed it, will shortly fly from New York to the coast in two hops.

The director is going to charter a plane and make Chicago in one jump and Hollywood on the next leg. Glennon is westbound to direct "Rio Rita" for FBO. "Syncopation" cutting will take about 10 or twelve more days.

Los Angeles, Jan. 15. (Drawing Population, 1,450,000.)
Weather: Fair

Loew's State was ahead last week on about \$35,000. House had "A Woman of Affairs," with Gene Morgan and Jesse Stafford heading the stage show. Film shows every day instead of four on week days. Result was a daily average of \$5,000, the house leading the Metropolitan, playing "Sins of the Fathers," by \$10,000. Second week of "My Man" was around \$10,000 behind its first week.

For the first week of "Rescue" the United Artists got out of the red nicely. "Old Arizona" did astoundingly well in its second week at the Criterion, with more than \$3,000 behind its first stanza.

Houses charging \$1.50 top were no whirlwinds. Grauman's Chinese and "Noah's Ark" was about \$2,000 ahead of Carthay Circle with "The Barker."

Frank Jenks looked like boxoffice at the Egyptian, and the screen was "The Air Circus" and trade was exceptionally good. At the Boulevard Homesick wasn't too good. Consistent savings shows here might help change matters.

Estimates for Last Week

Boulevard (W. C.)—"Homesick" (Fox) (2,164; 25-50). Picture and stage show got too strong; intake around \$5,600.

Carthay Circle (W. C.-Miller) "The Barker" (F.N.) (1,600; 25-50). Wove of b. o. picture fairly good and mats off; \$8,000.

Criterion (W. C.)—"Old Arizona" (Fox) (1,600; 25-75) (2d week). Wove of b. o. picture for this house; much better than expected on second week at \$17,150.

Egyptian (W. C.-U.A.)—"Air Circus" (M-G) (1,000; 25-75). Clicked very well with F. & M. stage show; \$8,000.

Grauman's Chinese (U. A.)—"Noah's Ark" (WB) (1,980; 50-60-75) (10th week). On last lap trade not picking up; extra advertising being done by studio which also arranges house against loss on week; around \$10,000. "Broadway Melody" (M-G) here Jan. 24.

Loew's State (W. C.)—"A Woman of Affairs" (M-G) (2,242; 25-41). Gilbert-Garbo; C. C. clean; picture; turnaway nightly; about \$35,000.

Metropolitan (Pub)—"Sins of the Fathers" (Par) (3,696; 25-75). Very good; trade off; \$10,000; picture here; around \$25,000.

United Artists (U. A.)—"The Rescue" (U.A.) (2,100; 25-41). Colman picture brisk at \$18,000 on first week.

Warner Bros. (WB)—"My Man" (WB) (2,766; 25-75) (2d week). Mat trade off; \$10,000; picture here; around \$25,000.

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20 Below and Legit Opposish Can't Stop 'Barker,' 'Submarine' and Lewis

Films H. O. at State and Pan, Minn.—Minnesota, \$43,800, High—Strand Going Dark

Minneapolis, Jan. 15. (Drawing Population, 500,000.) Weather: Cold and Unfavorable

In the face of extremely adverse conditions Ted Lewis at the Minnesota and "The Barker" at the State proved their mettle last week as drawing cards. Week saw 20 below zero temperatures and near blizzards. Then there was tough opposition from the legit. "Porgy" actually turned people away from the Lyceum at a \$3 scale and did \$25,000, while Marjorie Rameau, guest star with the Bainbridge Players at the Shubert in "Anna Christie," pulled \$8,000, a whole of a total at \$125 top. "My Maryland," with the Chicago cast and an okay show, didn't draw a corporal's guard all week at the Metropolitan.

Minnesota had its second biggest week at \$43,800. "The Barker" did \$20,000 and is the first picture to hold for a second week at the State since "The Singing Fool." Only other outstanding magnet was "Submarine" at Pantages.

Estimates for Last Week
Minnesota (F. & R.-Publix) (4,200; 75)—"Manhattan Cocktail" (Par), Public unit, "Oh, Teacher," and Ted Lewis' band. Lewis the main magnet; excellent three-hour show deserves part credit for immense draw; picture well liked and stage show rated one of best ever seen at house; \$43,800, only \$200 shy of Whiteman's record.

State (F. & R.-Publix) (2,500; 60)—"The Barker" (PN) and stage show. Picture had customers coming in droves; clever exploitation helped. Front transformed into carnival tent; both Barker and Lewis doing their stuff; around \$20,000, biggest week in months; held for a second week.

Hennepin-Orpheum (Radio-Keith-Orpheum) (2,850; 40-60)—"Loves of Casanova" (M-G) and vaude. Vaudeville pleasing, but foreign-made picture actually kept people away; poor screen, bad weather and tough opposition made big dent here; around \$9,200; bad.

Strand (F. & R.-Publix) (1,500; 50)—"Good-bye Kiss" (PN). Pleasing picture, but customers conspicuous by absence; around \$1,500; house closes next Saturday after a stretch of bad biz.

Lytic (F. & R.-Publix) (1,300; 35)—"What a Night" (Par). Picture not bad, but not hot; Ede Daniala again in eclipse as a magnet; about \$1,800; not so good.

Pantages (Pantages) (1,500; 25-50)—"Submarine" (Col) and vaude. Picture real o. attraction; around \$3,700. Best week in months; picture holds over for second week for one of few times in theatre's history.

VIVIAN BAY ELEVATED

"Extra" Girl Given Contract for U Pictures

Los Angeles, Jan. 15. Vivian Bay, extra girl, has a feature contract from Universal. She will have the lead opposite Benny Rubin in "The Pilgrim's Progress," the first talking short in the Yiddish comic makes for U under his starring contract.

Jack Foley, gag man and assistant director, will take his bow as a full-fledged director on "The Pilgrim's Progress."

"DONOVAN AFFAIR" CAST

Los Angeles, Jan. 15. Complete cast for "The Donovan Affair," which Columbia is making as an all-talker, will be William Collier, Jr., Jack Holt, Dorothy Heyer, John Roche, Agnes Ayres, Hank Mann, Alphonse Ethier, Claire McDowell, Wheeler Oakman, Ethel Wales, Fred Kelsey, Virginia Brown Paire, Eddie Ivers, John Wallace. Frank Capra will direct.

FOX AD'S ART DIRECTOR

William Fox's de luxe picture theatres in the east will have their advertising artistically correct in the future. Armando Araujo, Mexican artist, has been appointed to the newly created post of art director for the chain. He will plan and supervise all the layouts used by the houses.

U's Big Set

Los Angeles, Jan. 15. Universal is building one of the largest interior sets ever used in films for the cabaret sequence of "Broadway."

Set is 100 x 200 feet in area, and 85 feet high and will have a completely constructed ceiling.

Letter feature is unique as the ceilings of such sets are customarily made of glass just in front of the camera. Set will require 300 electricians for the lights. Entire sequence will be photographed in color as well as sound.

FOX TOPS STAN. \$1,000; PHILLY DIVES

Louise Groody Over Film But Only \$26,000 at Stanley

Philadelphia, Jan. 15. Attendance in the picture houses took a sharp tumble last week from the holiday period. Sharp contrast to the legit situation, which found no great amount of business Christmas and New Year's, and, by the same token, had no sharp decline afterward.

Stanley had one of its poorest weeks in a long time. Louise Groody was billed over the picture, but proved no great shakes as a draw. Picture, "Manhattan Cocktail," got fair notices. Combination worth only about \$26,000, nearly \$15,000 under the previous week.

"West of Zanzibar," in its second week at the Stanley, dropped from \$18,500 to a little less than \$12,000 and was taken off Saturday. "Sins of the Fathers," completing a fortnight's stay at the Karlov, dropped from around \$10,000 to about \$5,500.

These Chaney and Jannings features were far under the usual strength displayed by these stars. "Interference," in its third week at the new Boyd, dropped to about \$21,000, but that figure looked good. Fox had a good week with "Does Mother Know Best," which had been changed after the Fox-Locust booking earlier in the fall. Better than \$27,000 beat the Stanley.

"Four Devils," which had shown improvement at the Fox-Locust, dropped again, but was better than the house has been averaging with previous films. "Craig's Wife" turned in a nice gross at the Arcadia at almost \$4,000. "Nature and Love," because of its novelty, attracted attention at the Little and pulled about the same. It was held over. "Woman Disputed," opening at the Aldine, got plenty of attention from the critics and grossed between \$15,000 and \$16,000, but is being taken off this Saturday.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"Manhattan Cocktail" (Par). Picture not strong and Louise Groody, presentation headliner, disappointed on drawing power; poorest week house has had in some time; around \$26,000.

Boyd (2,300; 40-50-75)—"Interference," dialog (Par) (3d week). Off a little, but better than most of town's business; \$21,000 claimed. "Nature and Love" (M-G) (1st week). Title changed since it played Fox-Locust; business excellent and \$27,000 or better claimed; "In the Spotlight," stage revue.

Fox-Locust (2,800; 31)—"Four Devils," sound (Fox) (3d week). After spurring nicely fell off again; \$13,500, still above theatre's recent average.

Karlov (1,000; 50-75)—"Sins of the Fathers," sound (Par) (2d week). Jannings nose-dived to \$5,500 as opposed to \$10,000 or better previous week.

Arcadia (800; 50)—"Craig's Wife" (Pathé). Did well on strength of play's rep. and fact that author, George Kelly, is a native Philly.

Little (216; 50-75)—"Nature and Love." Novelty got attention as something a little off-color and grossed between \$4,000 and \$5,000. Held over.

Inside Stuff—Pictures

Clara Bow unit, making "The Wild Party," introduced the morning round table rehearsal while the dialog version of the picture was being made.

Each morning at nine o'clock, the talking cast assembled around a table, the players reciting their lines for the scenes to be made that day before Dorothy Arzner, director, and Robert Milton, who coached the dialog.

Miss Arzner and Milton declare the stunt guaranteed the cast knowing their lines before the day's shooting began as well as greatly facilitating the final rehearsals on the set.

Ambitious but untrained scenarists who somehow manage to sell one story to a studio usually develop into Hollywood's worst pests. At least, that is the experience of the major studios. And usually, the older the writer is, the worse pest he is.

One elderly man, who sold a story to Warner Brothers about a year ago, immediately thereafter became one of the most prolific and useless writers in the business. He apparently saw complete screen stories in any and all subjects that came to his attention and wrote them as fast as he could operate a typewriter. He now has 40 or 50 stories in circulation but has never made a second sale. He sent Paramount a consignment of 20 in one bundle, after which the studio wrote him requesting him to send no more. He sent only seven the following week.

Another of the most prolific of the hopeless scenarists is the father of a director. He also sends his scripts out by the bale and they always come back.

A recent instance of taking harsh measures in order to effect beneficial results comes from the west coast and concerns an actress whose name 40 years ago was known to every theatregoer in the larger cities.

The player found herself in front of a microphone, the scene being a comedy. As the one-time stage star, now a very old woman, with bent (Continued on page 50)

Gumshoe Order

Los Angeles, Jan. 15. Paramount has issued an order directing all workers on sound stages to wear rubber heels.

Expedient has been found to be the easiest way out of the footstep sound problem.

Colored House Mgr. Killed In Theatre Stick-up

Chicago, Jan. 15. Matthew Taylor, 25, colored, manager of the Metropolitan, south side movie house, was shot and killed in his office by a lone bandit when he started in seeking the robber. Richard Lee, husband of the Met's organist, was with him at the time. Taylor was rushed to Lakeside Hospital, but died before reaching the institution.

Taylor was counting the day's receipts when Mrs. Lee at the point of the bandit's gun requested him to open the door of the office. Then the fight. Robber threw a gun away and escaped in the crowd outside.

GEO. LEWIS HURT

Los Angeles, Jan. 15. Production is held up at Universal City on the new "Collegian" series. George Lewis, the featured lead, fractured his arm playing handball in a scene for one of the episodes.

MARCH FOR "MINSTREL MAN"

Los Angeles, Jan. 15. "The Minstrel Man" starring Eddie Leonard will go into production at Universal City in March. Harry Pollard has returned to the coast and is preparing the plans.

PATHE'S 2-REELERS

Los Angeles, Jan. 15. Pathe will begin production on two-reel comedies in sound and dialog at Culver City by mid-February.

Distribution department in New York is now seeking information from exhibitors as to the type of stories desired.

Dawson as F. N. Director

Los Angeles, Jan. 15. Ralph Dawson, Warner's film editor, has been given a contract as a First National director. His first picture will be "Girl in the Glass Cage."

Sheldon's Double Work

Los Angeles, Jan. 15. Lloyd Sheldon, Paramount supervisor, doubled in brass on "Illusion," an Arthur Train novel. Sheldon supplied the screen adaptation and the dialog. Paramount puts it into production in April.

FBO's Two Stories

Los Angeles, Jan. 15. FBO has bought the screen rights to Frank A. Adams' novel, "Help Yourself to Happiness," and Vina Delmar's "Dance Hall."

FILM NEWS OVER WORLD

Washington, Jan. 15. Summary of reports received by the motion picture section of the Department of Commerce:

Nitzsche Co.'s Dividend
Nitzsche Company, of Germany, has published its balance. Net profit amounts to 5,400 marks, capital being 35,000 marks. A 10 per cent dividend will be paid to shareholders.

British International Sells India
Following closely upon the news of its South African deal, foreign department of British International announces that negotiations have been concluded whereby the entire product of the company is to be shown in India.

Feature of this contract is the fact that it is the first time an Indian firm has tied up for the complete output of any one film company. There is a heavy guarantee against the distribution terms.

STILLER LEFT \$150,000

Los Angeles, Jan. 15. William Stiller has asked the Superior Court for permission to distribute among relatives an estate of \$150,000 left by the late Maurice Stiller, picture director. He died two months ago on a visit to Sweden.

ROBERTSON'S FOR M-G-M

John S. Robertson, vacationing for the past year, returns to M-G-M to direct "The Single Standard," by Adele Rogers St. John. Robertson went to England to make a picture, but never left together with the boys over there.

Fox Renews With Cannon

Los Angeles, Jan. 15. Raymond Cannon's contract with Fox as a director has been renewed for another year. His next assignment will be "Ecstasy," featuring Lois Moran and Rex Bell.

Counselman as Asso. Producer

Los Angeles, Jan. 15. William Counselman has been elevated from production supervisor to associate producer at Pathe. Former scenarist is now level with Paul Bern and Ralph Block, all associate producers.

FBO's Two Writers

Los Angeles, Jan. 15. FBO has added two more writers to its scenario staff, signing Walter Woods, formerly of the James Cruze productions, and Sidney Lazarus of First National.

Each has been signed for one picture.

Glazer East

Los Angeles, Jan. 15. Benjamin Glazer, head of Pathe's sound department, and Maurice Revens, head of scenario department, leave this week for New York to confer with Pathe executives on story material.

TORONTO GOES STRONG FOR DIALOG PICTURES

Toronto, Jan. 15. (Draw. Pop. 700,000.) Weather, snow, cold

A cash triumph for dialog pictures was registered last week when "Interference" (Par) and "The Terror" (WB) got \$38,000 between them in what was otherwise a dull period.

These two main stem houses, seating 4,400 between them, played capacity and copied more dough than Pantages, Loew's and Shea's hip combined. Latter three can seat 8,300, have better locations and give five acts each for 60c top, while Uptown gets 65c for picture and prolog and Tirolli charges 65-75 for pictures only.

It was the second capacity week for "Terror" and is held over indefinitely, with "Jazz Singer" slated next. Campaign at Tirolli has not been expensive and shorts not up to usual standards, but word of mouth is dragging them in.

"Interference" took \$20,000 playing day and date, with the stage version by the stock at the Empire. Kepple and Jack Arthur got together when the advertising came out to see if one could switch. Neither could, but both played the same thing and both cleaned. Those who saw the picture wanted to see the stage show, and the regulars from the stock flocked up the road to join the lineup.

It was first dialog picture to play Uptown and worth holding over, but this is against house policy; stage band was put back in pit and stage show cheapened during week. The critics here dug "What are we coming to?" out of the moth balls when Samy Cohen was billed as a Fox star, but his "Plastered in Paris" at \$13,500 mopped among the non-sounders. Critics are still stumped. The exception met in the strong stage show headed by Henry Santrey and his orchestra.

Buster Keaton was the real flop. He aimed to sell the juke box, but with \$9,500 for "Steamboat Bill Jr." and gave Jules Bernstein a real job to make January the equal of the same month last year. The opening was good, the laughs few and the stage show no help.

Pantages showed a little improvement at \$12,200 for "Scarlet Seas" (FN) for stage show. Latter had Caruso, Jr., a dead loss, but the picture built a little from a routine opening.

Synchronizing pictures have proved no wow here. Silent stuff has frequently outdrawn them, but this dialog stuff looks like the berries. "The Terror" and "Interference" are buzzing for more of them. Talk of flu epidemic died off during the week, but neighborhoods were still off. Some went into the red, unusual for January. Many show people are ill.

Estimates for Last Week
Uptown (FP) "Interference" (Par) (3,000; 30-65). Opened to line up and held for more than big. Cleaned at \$20,000 without much support on stage.

Tirolli (FP) "The Terror" (WB) (1,400; 35-75). Second week saw new strength in this thriller; again capacity at \$18,000 and again held over. In for indefinite run.

Hip (FP) "Plastered in Paris" (Fox) (2,600; 30-60). They may make worse pictures, but they never sold them here. Critics aloof, but patrons not. Under circumstances \$13,500 is good, with credit going to stage show.

Pantages (FP) "Scarlet Seas" (FN) (3,400; 30-60). Improvement over week more at \$12,200. Enrico Caruso, Jr., on stage, well exploited but meant nothing.

Loew's (3,300; 30-60) "Steamboat Bill, Jr." (M-G). 90 minutes, but drew only six laughs, one chuckle, \$9,500 in cash and poor notices.

Mulhall's 10 for F. N.

Los Angeles, Jan. 15. Jack Mulhall has a new three-year contract with First National, providing for starring in 10 pictures.

Salary increase goes with the document.

Snell's Non-Contract Work

Los Angeles, Jan. 15. Earle Snell, dialog scenario work at Universal for more than two years, will not renew his contract which expires with that company the end of this month.

He will continue at the studio on a picture to picture basis.

WHILE OTHER COMP "TALKIE" TIFFANY-STAHLL IS

GEORGE
JESSEL

IN HIS
FIRST

**SINGING
TALKING**

AND

FEATURE
PRODUCTION

EVERY
CRITIC
UNANIMOUSLY
AGREES
THAT

"LUCKY BOY"



TIFFANY
STAHLL
PRODUCTIONS

GREATEST THEME SONG EVER WRITTEN—GREAT RADIO PUBLICITY
By ABEL BAER and L. WOLFE GILBERT "MY MOTHER'S EYES" PUBLISHED BY LEO FEIST INC

TIFFANY-STAHLL PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY

ANIES ARE TALKING PICTURES DELIVERING THEM

**JIM SILVERMAN
of "VARIETY"
THE GREATEST
OF SHOWMEN, SAYS—**

LUCKY BOY (DIALOG AND SONGS)

Two years in the making and now George Jessel's "Lucky Boy" is being shown at the Embassy Theatre. At 11 o'clock on a Friday morning the house was packed. Jessel will be a box office hit. It has all the elements that go together for an old-fashioned success. Jessel got into talking pictures late, but he's apparently making up for lost time.

EXHIBITORS HERALD-WORLD

George Jessel

TIFFANY-STAHLL gave a highly spectacular private showing of George Jessel in "Lucky Boy" at the Embassy Theatre. At 11 o'clock on a Friday morning the house was packed. Jessel will be a box office hit. It has all the elements that go together for an old-fashioned success. Jessel got into talking pictures late, but he's apparently making up for lost time.

—PETER VISCHER.

DAILY REVIEW

A New Sensation

George Jessel in the first showing of "Lucky Boy," the big Tiffany-Stahl sound special at the Embassy Theatre yesterday, revealed himself as a box office attraction of tremendous emotional power. In five songs which his role called for in the course of the picture, he carried the house off its feet and brought cheers and applause because of the effective manner in which his appeal went over on the screen to the audience.

—PETER VISCHER.

THE Film DAILY

"Lucky Boy"

THREE times George Jessel digs right into your heart in "Lucky Boy." The Jessel personality, undeniably there, does it with the aid of "My Mother's Eyes," a theme song that earns its title and carries an emotional kick of mule-sized proportions.

Likewise does he wisecrack, put over flashes of imitations, warble other tunes and, to sum total it all, provides you with an hour and a half of real entertainment. It's a Jessel funfest. He holds center stage, down-stage and all other headline spots at one time. All of which is a job for an experienced trouper. But Jessel is that and does his stuff well.

DAILY REVIEW

Speaking of Pictures

GEORGE JESSEL

never should be silent in pictures. He has one of the best recording voices in the world, a voice with a clarity and resonance that carries with a greater effectiveness to us than in his stage appearance. In "Lucky Boy" his work is remarkable and if more vehicles can be found we would not be at all astonished if he were to outdistance Jolson. Jessel has overcome the smart aleckisms of youth without losing the youth and he has the emotional soul of a singing artist.

Looks Like Money

By this time you have probably suspected we think "Lucky Boy" looks like ready money. It is. No question about what it will do in wired houses. We should have preferred to see the picture shorter and the story more expertly knit together, but when it's all over, you find you have been so well entertained that the discrepancies don't make very much difference.

"The Toy Shop"

This is an engaging one reeler, made in Technicolor and distributed like "Lucky Boy" via Tiffany-Stahl. A simple story made delightful by deft handling. Primarily it concerns a waif picked up out of the snow by a toy maker. The child falls asleep and dreams the toys come to life. Charming and particularly suitable for the Christmas season, but sufficiently above the average to rate playdates any time.

Motion Picture News

Lucky Boy

A Real Tear Jerking Melodrama

(Reviewed by Freddie Schader)

TIFFANY-STAHLL have turned out a box office bel in "Lucky Boy" which has George Jessel as the star. Now we can't fly off the handle and say that George Jessel didn't mean a thing to you when he was in Warner Bros. pictures. This is a different, and, George, who was to have made "The Jazz Singer," for he played it originally on the stage, has finally obtained a chance to redeem himself. He certainly does shine to advantage in this picture and while it hasn't got all the wallop of "The Sinner's Fool," it has a lot on the ball and is certain to get money in any house. There are six talking sequences in the picture and the star puts over five songs. The songs are "My Mother's Eyes," the theme of the picture, "Old Man Sunshine," "My Blackbirds Are Bluebirds Now," "My Real Sweetheart" and "Bonquet of Memories." If your house is wired you can't afford to overlook this one.

In the cast there aren't any names that will mean very much to your audience outside of Jessel, but the company surrounding him is adequate. Glen Leo and Margaret Quimby in the principal women roles look pretty enough, although neither will make a spot for herself as far as talking pictures are concerned. Rosa Rosanova and William K. Strauss playing George's mother and father respectively, manage to score nicely.

The tale takes George from the Atlantic to the Pacific. He had wanted him to be a jeweler but his heart set on the stage. He tries to make good in the Bronx but proves a flop, so he likes for San Francisco where he makes good on an amateur night and next is seen as a cafe entertainer. Here he meets the girl of the story. She's from New York on a visit. Back in the Bronx George's folks insist on in the radio hear their boy way out on the coast doing his broadcasting and they wire him that his mother is ill. He hops a train, which is also carrying the girl friend back home. Once back in town the social barriers between the radio singer and the society girl are broken down and George becomes a Broadway star.

THE Film DAILY

George Jessel in "Lucky Boy"

Tiffany-Stahl Length: \$900 ft. A DO-DEMI FURRY, A DO-DEMI SONGS, DIALOGUE—AND THAT MEANS ENTERTAINMENT. FLEETY, FLEETY, HAVE A PROFIT MAKER HERE.

Cast...The Jessel personality dominates this. He's an entertainer beyond doubt. Margaret Quimby adds the feminine loveliness. Others, all good, include Rosa Rosanova, William K. Strauss, Glen Leo, Richard Tucker, Gayle Whitman and Mary Doran.

Story and Production...Comedy drama of a jeweler's son with stage ambitions who hits the road, finds it rocky, but comes through, as you expect, at the end. The story is nothing to get excited about. Neither is it always well held together, but after it's all over you've been entertained with jazz songs, clever quips and some clatterings at your heart.

We ask you what else is the function of motion pictures. Jessel sings wisecracks and does all of the stuff which gave him his reputation in musical comedy and in the main, does it very well. "My Mother's Eyes," the theme song, is a hit. Everybody will be singing it soon. We predict it as a runner-up for "Sonny Boy," RCA system used. Direction, Norman Taurog, Charles C. Wilson, very good. Author, suggested by Viola Brothers Shore; Sound Editor, Richard Sheld; Dialogue and Titles, George Jessel; Sound Sequences by Rodolph Flothow; Photography, Harry Jackson, Frank Zucker, very good.

WE TOLD YOU GEORGE JESSEL IN "LUCKY BOY" IS A NATURAL
TIFFANY-STAHLL PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY



First

time on any screen...First time
on the VITAPHONE...First on
the list of romantic male stars
...Now VITAPHONE makes him
two great stars in one when

RICHARD BARTHELMLESS TALKS and PLAYS in "WEARY RIVER"

Presented by
Richard A. Rowland
with
Betty Compson
Screen Version by
Bradley King
A Frank Lloyd
Production
Produced by
Western Electric
Apparatus

Watch for enormous nation-wide plugging of his
TWO wonderful "Weary River" theme songs by
Irving Berlin, music publisher. And Victor record of
"Weary River," will be advertised and window-dis-
played as sensational novelty from coast to coast. Songs
so great—tie-ups so big—they will help you every bit
as much as "Jeannine, I Dream of Lilac Time"!

**WATCH SENSATIONAL BROADWAY
ROADSHOW OPENING JAN. 24th**



tional Vitaphone Talking
Special.
Every day **"THE BARK-
ER"** gives new proof of
supreme class. \$2100 over
house record at the
Rialto, Newark...Slated
for four weeks at Hippo-
drome, Cleveland, weekly-
change house...Held three
weeks at Patheon, Toledo
...Extended runs New York
and Los Angeles at \$2.00.
Talking or silent, women
go for this Vitaphone
Special as big as the
men—and that's saying
everything!

SPOT NEWS! HOT NEWS!

Get happy! You're going
to Get **CORINNE GRIF-
FITH** in two gigantic
Vitaphone Talking spe-
ciala a year...Just sign-
ed by First National for
two more years....Coming
soon in **"THE DIVINE
LADY,"** greatest of sea
specials—with Vitaphone.
Did you hear **ALICE
WHITE** talk over the ra-
dio New Year's Day at the
Georgia Tech-California
football classic? Great-
est network hook-up
brought her voice to more
millions than any other
player has reached in ra-
dio history....And other
nation-wide front page
publicity breaks recent
and coming, building for
her four big Vitaphone
Talking pictures a year
under new contract!—Get
her now in **"NAUGHTY
BABY"**—soon in **"HOT
STUFF"** (Vitaphone).
Get January "Cosmopol-
itan" magazine today.
Read **"PAT AND MIKE"**
by Richard Connell. What a
story!—And First Nation-
al has grabbed it for
MILTON SILLS. Picture
him in two roles of square-
shooting cop and his gang-
ster brother—first dual
talking role on the Vita-
phone!
Myrna Loy just signed
for lead role in **"THE
SQUALL."** Watch for her
as Nubi, most sensational
vamp part in years....
Alice Joyce, Lorretta
Young and Nicholas Sou-
sanin also lined up for
leads in this First Na-



FIRST NATIONAL VITAPHONE PICTURES

T W I C E A S G R E A T !

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

Two Naturals!

① DE SYLVA, BROWN and HENDERSON'S Theme Song Hit



Copyright 1928 by
De Sylva, Brown and Henderson Inc.

INSPIRED by the greatest of all Fox productions, "IN OLD ARIZONA," the screen's first outdoor talking feature, De Sylva, Brown and Henderson, songland's foremost writers, have turned out their greatest song hit in the theme song, "MY TONIA."

Remember "The Varsity Drag" from "Good News," and "This Is My Lucky Day" from George White's "Scandals," and all the other million copy hits from this star trio, and then remember that "MY TONIA" tops them all! It is the greatest theme song written for any Fox picture—bigger even than "Angela Mia," theme song of the Fox picture, "Street Angel," published by De Sylva, Brown and Henderson.

SHOWMEN:

Tie up your showing of "IN OLD ARIZONA" with this theme song and watch the result at the box-office! Your local music dealer will be glad to co-operate with you.

SEE THE "IN OLD ARIZONA" PRESS BOOK FOR MANY VALUABLE SUGGESTIONS ON HOW TO PUT OVER THIS TIE-UP. It also contains full details about the special advertising material for window displays in sheet music and phonograph stores, special song slides showing scenes from the picture, as well as many other ticket-selling ideas.



② ALL-DIALOG

OUTDOOR SENSATION

WILLIAM FOX presents

IN OLD ARIZONA

—Full length—
MOVIETONE
X Feature

with EDMUND LOWE, DOROTHY BURGESS, WARNER BAXTER
Directed by RAOUL WALSH & IRVING CUMMINGS
Story and dialog by TOM BARRY

Gov't Stops Okla. Case When Exhibs Promise in Non-Theatrical Jam

Oklahoma City, Jan. 15. The Motion Picture Theatre Owners of Oklahoma were enjoined last week by Federal Judge Edgar S. Vaughn from attempting to prevent distribution of motion pictures to non-theatrical exhibitors. The injunction was issued without opposition from the M. P. T. O., and the court's action settles a suit brought Dec. 24, by the government, in which the picture organization was charged with violation of the Sherman Anti-Trust laws.

Judge Vaughn's action was in line with a settlement, which Attorney Hubert L. Bolen of the M. P. T. O. predicted when the government's suit was filed, and was done with the approval of the association, whose officers disclaimed any idea of violating or desiring to violate the law.

The government accused the M. P. T. O. of attempting to prevent distribution of films to churches, schools and other non-theatrical interests, asserting that letters written to distributors were a conspiracy in restraint of trade.

It is said that the M. P. T. O., through Mr. Bolen, promised to refrain from writing letters of the sort it was accused of writing. No further proceedings will follow.

AMATEUR FILM'S SOUND

Syracuse, N. Y., Jan. 15. "Touchdown," interscholastic football story, produced by the Cinema Critics Club of this city, and currently offered at the Empire, claims to be the first amateur picture shown with sound.

Aerial and football sequences were synchronized with sound records for effects. Film is in three reels.

All Dolled Up
In Glad Rags,
Tomorrow May
Turn To Sad
Rags.

They Call You—



AGER YELLEN
& BORNSTEIN INC.
745 SEVENTH AVE.,
NEW YORK CITY

MAKEUP FAMILY

Monte Westmore, special makeup man, has been brought on from the Coast for Vita-phone production here. His father and five brothers are all engaged in the same work.

Rivals for Norwich Theatre

Norwich, Conn., Jan. 15.

The Broadway theatre, here, is under police guard due to effort of two rival factions to get control of the building. Manager Levinson of the Palace asked for a police guard at the Broadway, but declined to give cause other than he feared the house would be taken from him.

Prior to the placing of the house under guard, a man who gave his name as Smith and his home as Boston, arrived at the theatre. Claiming that he was large stockholder, he dismissed the ticket seller and collected the receipts. He then locked himself in the box office and remained until ejected by the police.

6 "Bombers" Convicted

Birmingham, Ala., Jan. 15.

The bombing war on Rialto and Princess apparently is over, with the arrest and conviction of six men, charged with placing stink bombs in the houses.

The stink bomb war lasted for several weeks here, during which time several theatres were visited and the vile smelling odor placed in them.

Cambria Doubling for A.J. Balaban; Latter to Coast

Chicago, Jan. 15.

Frank Cambria, one of the founders of the present picture house stage policy, will sit in for A. J. Balaban when the latter leaves for a coast vacation. Cambria puts his own policy into the Chicago end of this week, discarding stageband units in favor of straight presentations.

In addition to supervising productions and taking over Balaban's special attraction work, Cambria will govern and have the last word on all Public building construction. Cambria supervised construction of the Brooklyn Paramount.

U. A. Without Orchestra

Los Angeles, Jan. 15.

United Artists house here will eliminate its orchestra starting Jan. 9, relying upon the organ and synchronized music.

About 19 musicians will be displaced.

HOTEL'S SUNDAY FILMS

Chicago, Jan. 15.

Stevens hotel has provided for its guests a full program of pictures (silent) in its south ballroom Sunday afternoons.

Regular two-hour program consisting of a six or seven reel feature, comedy and newsreel. Room accommodates about 200.

STRIKE IN STOCKTON DARKENS W-C'S STATE

Musicians Call Out Booth Boys—First Open Breach Between W. C. and Labor

San Francisco, Jan. 15.

Decision of West Coast Theatres to operate its State, Stockton, Cal., as a straight sound house, with elimination of regular pit orchestra, has brought about a "called strike" of union musicians and a sympathy walkout by the projectionists who were called to do so by the musical organization. This is the first open breach between West Coast circuit and organized labor over elimination of human music in favor of synchronized film features.

Circuit recently closed the State, heretofore playing vaudeville, or straight pictures, and installed W. E. Wirgin. Orchestra was laid off after being given customary two weeks' notice. When house reopened with sound no orchestra was engaged. Jazz Singer first talker, played a week and was not interfered with; no contention raised by musicians with union operators in the booth. In the middle of the second week, "Lilac Time," musicians issued their demands and called out the projectionists.

Action was taken in face of fact that no wage scale or working agreement was entered into in September between house and unions, other than verbal word from the unions that in view of bad business in the town there would be no wage increase asked. Musicians contend that as the theatre operated under this verbal agreement for several months of current season, it also applies to an entire season of 12 months.

House is dark, with both sides standing pat.

Operators' Rest

Troy, N. Y., Jan. 15.

An intensive drive to "push through the New York State legislature a bill compelling picture theatre owners to grant operators one day's rest a week is to be undertaken by the operators' union, according to an announcement made by President H. A. Brooks of this city. Brooks formerly served as a member of the lower house.

State Federation of Labor, which maintains a strong lobby at the Capitol, undoubtedly will support the picture operators' union in its effort.

Fradkin Conducting

Frederic Fradkin says by referring to him as a concert master when he was associate conductor of Fox's Brooklyn, later succeeding Charles Previn as a full-fledged conductor for a full week at Fox's following Previn's resignation, was belittling his standing.

Fradkin has since resigned also and Previn meantime has gone to St. Louis for Skouras Bros.

Sounding "Spotlights"

Pathe is sounding some of its Grantland Rice "Spotlights" and has two completed. First is "Champs" with Rice speaking as the reel unwinds. Synchronization and actual sound are by RCA Photophone.

Rice has a shot of himself speaking to the late Tex Rickard, having happened to drop in to the studio the day before he left for Florida.

LAZARUS' MILLION DOLLAR

Los Angeles, Jan. 15.

The Million Dollar, downtown Public house, dark for months, has been taken over by S. Lazarus, neighborhood operator.

Lazarus is having the house wired and may re-open with first run and stage show. Roy B. Howell new manager.

IDAHO'S FIRST TALKERS

Pocatello, Idaho, Jan. 15.

Orpheum theatre, C. & A. Amusement Company, will install sound this month.

These will be the first talkers in Idaho.

Par's 1st Sound Stage Jan. 23

Los Angeles, Jan. 15. First of the four sound stages being erected by Paramount will be occupied Jan. 23.

Lobby Players

Singing porter is the latest. "Prince" Alexander Alkan, colored, is the official lobby cleaner at the Paramount, Brooklyn. He also doubles in song. If you're a bored standee, you'll notice the Prince deftly sweeping up a cigarette butt. He will then burst into a baritone solo, still sweeping.

The Prince is one of this Brooklyn house's troupe of lobby entertainers, keeping the waiting customers in humor while waiting to be seated, with the dough already in the b. o.

Portable Troubles

Independents roadshowing talking pictures with portable sound reproducing apparatus are running into trouble through the scarcity of trained technicians. Radio repair men formerly doing house to house first aid, and suspected of not knowing much even about crystal sets, have been pressed into service for the road shows, which cannot get or afford the trained acousticians.

Foreign Noises Located In Broadcasting Tower

Los Angeles, Jan. 15.

The radio broadcasting towers in front of the Warner Brothers' studio were found to interfere with sound recording work on nearby stages. They are now being removed to the top of the Warner theatre building in Hollywood where the radio broadcasting station KFWB is located.

Warner's Vitaphone engineers worked several months trying to locate foreign noises coming in on the Vitaphone discs. It was found to have somewhat the same effect as dialling of a phone often has on the receiving set of a radio.

Chi U. A. House Lets Out Orchestra Despite Vote

Chicago, Jan. 15.

After holding out for a long while, United Artists theatre is finally dismissing its orchestra of 17 men. House has staunchly maintained it would never let the musicians out, regardless of sound. Theatre recently polled patron votes by questionnaires on its proposed sound policy. While some favored straight sound, majority were inclined to boost the orchestra.

Murphy in Rochester

Rochester, N. Y., Jan. 15.

Melvin J. Murphy is in charge of three Public theatres, Eastman, Regent and Piccadilly.

William A. Callahan is retained for the present as asst. mgr. and film booker.

John J. O'Neil is house manager at Eastman, Martin Dryer at Regent, and Bert Caley at Piccadilly.

Public shows start Jan. 19, with Ray Bell m. c.

Girl-ushers will be replaced by men.

Betty Compson's "Charmer"

Los Angeles, Jan. 15.

Betty Compson's first starring picture for FBO will be the "Venezian Charmer."

MANAGERIAL CHANGES

Fox-Midwestco Has Shakeup—Brin Theatres' Personnel

Milwaukee, Jan. 15.

Another shakeup in the Fox-Midwestco managerial ranks last week. Practically every downtown manager has been shifted to an outlying house. Switch is the most drastic since Fox took over the circuit and while no one was let out, many of the men were given demonstrations.

William Mich was sent from the Tower, neighborhood, to manage both the Merrill and Strand, downtown, while Paul Hayden, Strand, is now at the Tower and Arnold Saxe, Merrill, is at the Mirth. Charles Brown, Garfield, swapped jobs with Fred Bruhn, Modjeska, and a change was also announced for the Uptown. Al Kvoel was made district manager and George Duback purchasing chief.

Brin Theatres, former Paramount Fischer chain, also announced its personnel during the past week with L. K. Brin as general manager, Stan Brown as district manager, Sam W. Miller as booker, Henry Goldenberg efficiency expert and Harry Tondreau as auditor.

Al Dumont, formerly with Fox, was added to the executive staff of Brin's Garden with H. Israel in charge of advertising.

Stallings' Script for Gilbert

Los Angeles, Jan. 15.

Laurence Stallings, back on the M-G-M lot, will write an original story for John Gilbert as the star's first picture under his new contract.

ALFRED BROWER

World's Fastest Russian Dancer
Back with Fanchon and Marco
Direction: WILLIAM MORRIS

JACKSON and LEE

"STEPS AND LAUGHS"
Start Fanchon and Marco Greater Stage Season
SALLY O'NEILL

NOW IN SECOND YEAR

"B. B. B."

More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.



5th Ave. Theatre, Seattle, Wash.

FANCHON and MARCO Present

Bopeep Karlin

DANCING SONGSTRESS
IN THEIR IDEAS

All Bookings Through
the Whiteman Office

1560 Broadway
New York City

JAMES F. GILLESPIE
Personal Representative

LUMSDEN HARE

MOVIETONE

FOX WEST COAST STUDIO

JOE and WILLIE HALE

PUTTING THE LAUGHS IN

FANCHON and MARCO'S "SAXOPHOBIA IDEA"

Direction: WILLIAM PERLBERG
W.M. MORRIS AGENCY

Warners Ready to Battle W. E. on Low Cost Talking Device—Both Are New

Warner Bros. are servicing a new talking device manufactured by the Pacent Electrical Company with a turntable and pickup similar to the Western Electric equipment. The Pacent machine sells for \$2,500 to \$3,000.

The Pacent device, unheard of

with the exception of the Warner Bros. approval, has been designed and assembled within the past three months following a disagreement between W. B. and Western Electric as to a fair price for talking equipment and slow deliveries which prevented Warner Bros. from getting maximum distribution for their pictures.

Evidently knowing that a new machine, cheaper in cost to exhibitors, would be approved unofficially by the Warner Bros., Western Electric last week announced the "development of a standard Western Electric Sound Equipment for small theatres costing \$5,500, and \$7,000 for equipment for both Vitaphone and Movietone.

In the announcement of the cheaper device Western Electric promises deliveries starting in June. The Pacent equipment, much simpler to manufacture, is making deliveries on from two to four weeks' notice, it is claimed.

No announcement has been issued from the Vitaphone or Warner Bros. office regarding the approval of Pacent equipment though G. E. Quigley, head of Vitaphone, has stated that Pacent machines would get service.

Warner Bros. are indirectly interested in Pacent. It is reported that an order for about 400 machines has been placed with Pacent for equipment which will go into Stanley theatres. This order involves approximately \$1,000,000.

Kans. Board Wants

To Censor Dialog

Topeka, Jan. 15.

That the Kansas Board of Review expects to take a hand in censoring the talkers is shown by requests from the board of the state legislature that sufficient appropriation be made to cover cost of installation of sound equipment in the Kansas City reviewing offices.

In making the request Mrs. Emma Vietz of the board stated that at present the talking picture could only be shown silent with present equipment, and the only evidence the board has upon which to show character of dialog is in typewritten sheets furnished by film branches.

Kent Goes to Coast

Sid Kent left New York for the coast last Friday. He may be gone two or four weeks.

Spats on Office Boys

Office boys in the Paramount offices here started wearing spats last week. Salesmen, peddlers, vendors and racketeers were slipping cigars to the wrong mob, according to Paramount info.

Official OK on Myers' Resigning Due Jan. 15

Washington, Jan. 15.

Word is expected today (Tuesday) from the White House that the President has accepted the resignation of Abram F. Myers as a member of the Federal Trade Commission. Myers is all set to take up his new assignment as head of the independent exhibitors. Offices are already open in the Union Trust Building.

Understanding here is that the President held up his formal acceptance of Myers' resignation so as to get certain details of the power investigation set before the commissioner left. President was originally quoted as urging Myers to remain until the completion of this investigation.

When it was brought out that to do so would hold Myers for at least another year, it was indicated the leaving was officially okayed.

Talker Test Deferred

Action taken by Pathe to determine the authority of local censors over dialog in film through a court decision has been postponed until Jan. 25 upon request of the N. Y. attorney general's office. Evidence will then be taken with indications that the procedure will not be prolonged since testimony will consist merely of plain statements of fact.

"Singapore Sal," the Pathe talker upon which the action is based, is scheduled to be shown at the Colony in the meanwhile, starting next week.

It is understood the delay has been requested by the state to allow for a closer study of the picture angles involved on which the state attorneys are uninformed.

J. M. Linn Killed

Portland, Ore., Jan. 15.

James M. Linn, local branch manager of the Fox exchange, was killed near here yesterday when his automobile turned over and caught fire. He was driving to Roseburg, Ore., and alone at the time of the accident.

Linn had been with Fox for 11 years.

Bristolphones on Coast

Los Angeles, Jan. 15.

Bristolphone will make a local installation at Tally's on Broadway opposite the Orpheum, instead of Arcade as reported.

Feb. 1 is named as date of operation.

American, San Jose, is also being wired by Bristolphone with operation scheduled for next week.

STUDIOS INCORPORATE

Los Angeles, Jan. 15.

Metropolitan Sound Studios, Inc., with 1,500 shares at \$100 par value and Telefilm Pictures Corp., with 1,000 shares no par value have been authorized by the state corporation commission.

Office Letter as Ad Does Trick for "Dancer"

Toronto, Jan. 15.

Frequent cutting by Ontario censors has ruined some good pictures here lately, but R. S. Roddick, manager of the Capitol, London, got a hold over on "The Red Dancer" through the censors.

In the form of a telegram he ran the following advertisement, and it pulled them in.

"If Dolores Del Rio's new picture, 'The Red Dancer,' is released without cutting by board you will have it for London to open Monday exactly as shown in New York, with complete sound and music accompaniment. Doubtful, however, if it will be passed without cutting. If they cut it then it cannot be shown as a sound picture. Picture rather daring, so be careful in advertising. If it gets by without cutting will be best possible bet to bring in crowds. Original advertising held by customs as too hot for Ontario but am rushing you special material from our own studies which will have to do. Will advise tomorrow if picture gets by."

This was signed by D. O'Byrne, Toronto booker. The Capitol is not a sound house.

Publix Trying to Tie Up Texas With Talkers

Dallas, Jan. 15.

Report around is that Publix (Paramount) is trying to sew up the leading talking picture firms for this state. It is reported angling for the Warner talking pictures and also Fox's. Publix is said to be willing to make a long term contract with both.

The Interstate Circuit is playing the Fox product, although not as yet contracting for the Fox talkers.

Inside Parking Service

By Rochester Theatre

Rochester, N. Y., Jan. 15.

Inside parking for patrons is provided at the Rochester theatre by its manager, Tom Soriero.

An attendant takes the car at the door, driving it to a garage.

LeMaire-Pathe's 2-Reelers

George LeMaire has gone under contract with Pathe to produce 12 two-reel comedies for it within one year.

Shorts will be sounded and possibly hold some dialog. They will mostly be made in the east.

LeMaire recently made a comedy prolog for FBO that turned out very favorably. He's been on the stage, in musical comedy and vaude, with probably a couple of hundred scripts of skits in his trunk.

RADIO PICTURES AS NEW NAME FOR FBO

"Radio Pictures" is reported as the proposed new name for FBO and its product. FBO, formerly the Film Booking Office, is now an arm of Radio-Keith-Orpheum.

Jos. Schnittler is president of FBO with Hiram S. Brown president of R-K-O.

It is said that the brand label for Radio Pictures will carry a subtitle reading:

"Distributed by R-K-O Distributing Corp., the latter the probable corporate subsidiary holder.

"Divine Lady" After "Barker"

"Divine Lady," First National production, is scheduled to follow "The Barker" at the Central, New York, late in February as a \$2 special.

ROYE A. CHANEY
With "Bars and Stripes"
A PUBLIX UNIT
Dir.: LYONS & LYONS

Michigan Vaude Mgrs. Ass'n
Charlie MACK
Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Acts, Write or Wire

Carlo De Angelo

Directing Movietone for

M-G-M

Earle Snell

Writing Feature Comedies

JACQUES RAY
MYSTERIES OF INDIA
NOW FEATURED IN
FANCHON and MARCO'S
HOTTER'N HOT IDEA

HERMIE KING
Musical Master of Ceremonies
Direction Fanchon and Marco
Oakland Theatre, Oakland

JESSE CRAWFORD ORGAN CONCERT

PARAMOUNT THEATRE
NEW YORK

Week of Jan. 12th

"CRADLE OF LOVE"
(Leo Feist, Inc.)

"RAGGING THE SCALE"
(Von Tilzer)

Bristolphones on Coast

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FANCHON & MARCO IDEAS

The Best in
Picture House De Luxe
Stage Entertainment
From Coast to Coast Soon



S. W. **WARREN** AND **GILL** C. C.



"THE SINGING DANCERS"

SINGERS THAT DANCE AND DANCERS THAT SING

With "A RUSHIN' REVUE"

A Publix Unit

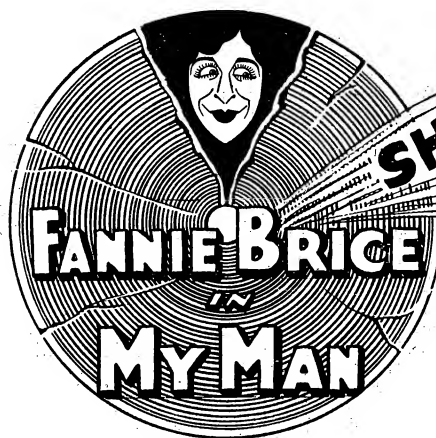
Produced by WILL J. HARRIS

THIS WEEK—ORIENTAL, CHICAGO
WEEK JAN. 19—PARADISE, CHICAGO
WEEK JAN. 26—HARDING, CHICAGO
WEEK FEB. 2—NORSHORE, CHICAGO

WEEK FEB. 9—TOWER, CHICAGO
WEEK FEB. 16—MISSOURI, ST. LOUIS, MO.
WEEK MAR. 2—CAPITOL, DETROIT, MICH.
WEEK MAR. 9—FISHER, DETROIT, MICH.

Direction: WILLIAM MORRIS OFFICE

We take this means of thanking Messrs. A. J. Balaban, Fanchon and Marco, Paul Ash, and Nat Kalcheim—not forgetting Ben Piazza, Harry Danforth, Ben Bernard, and Fred Varin, our Radio-Keith-Orpheum Representatives—for past favors



SHATTERS ALL RECORDS

AT WARNER BROS. THEATRE, N.Y.

TWO-A-DAY-AT-\$2.00-\$2.50 SAT. SUN. HOLIDAYS

ONE WITH VITAPHONE
2
ONE WITHOUT VITAPHONE
NEGATIVES

'MY MAN' has 'IT'!

Rush of Early Play Dates Proves Exhibitors are Wise to its Box-Office Appeal

| | | | | |
|-----------------------------------|------------------------------------|------------------------------------|--------------------------------------|-----------------------------------|
| EMBASSY. San Francisco, Cal. | JOIE.....Ft. Smith, Ark. | RIALTO.....York, Pa. | ROBINSON GRAND Clarksburg, W. Va. | CLUSTER.....Baltimore, Md. |
| VITAPHONE...Oakland, Cal. | FAIRFAX.....Miami, Fla. | LOEW'S ALLEN, Cleveland, O. | CLARKSBURG, W. Va. | PEQUOT...New Haven, Conn. |
| ALABAMA...Birmingham, Ala. | WORTH.....Ft. Worth, Tex. | ROSE.....Santa Barbara, Cal. | DOMES.....Youngstown, O. | REGENT.....Norwalk, Conn. |
| MAJESTIC....Hornell, N. Y. | QUEEN.....Austin, Tex. | PALACE.....Superior, Wis. | STATE....Chattanooga, Tenn. | LIBERTY....Olympia, Wash. |
| JEFFERSON St. Augustine, Fla. | BURNS...Colo. Springs, Colo. | LOEW'S STATE New Orleans, La. | FLORIDA..Daytona Beach, Fla. | ROYAL.....Little Rock, Ark. |
| STRAND.....Erie, Pa. | ALADDIN.....Denver, Colo. | BELL.....Tempe, Tex. | PHIEL....St. Petersburg, Fla. | VITA TEMPLE...Toledo, O. |
| STANLEY.....Pittsburgh, Pa. | PALM.....Pueblo, Colo. | OLYMPIC....Steubenville, O. | EMPIRE....Lawrence, Mass. | COLONIAL..Hartford, Conn. |
| REGENT.....Pittsburgh, Pa. | STRAND....Hartford, Conn. | TIVOLI...Washington, D. C. | STRAND.....Malden, Mass. | QUEEN.....Ablene, Tex. |
| HARRIS.....Tarentum, Pa. | STRAND....Waterbury, Conn. | STRAND.....Altoona, Pa. | GREAT LAKES..Buffalo, N. Y. | BOYD.....Philadelphia, Pa. |
| HARRIS.....Washington, Pa. | RIALTO.....Boone, Ia. | PLAZA.....San Diego, Calif. | STRAND.....Canton, O. | MANOS.....Greensburg, Pa. |
| J. P. HARRIS. McKeesport, Pa. | RIALTO.....Ft. Dodge, Ia. | LUCAS.....Savannah, Ga. | CAPITOL..Grand Island, Neb. | NEW BEDFORD New Bedford, Mass. |
| ROGER SHERMAN New Haven, Conn. | ORPHEUM.....Waco, Tex. | LOEW'S VENDOME Nashville, Tenn. | RIVIERA.....Omaha, Neb. | JEFFERSON..Auburn, N. Y. |
| GARDE...New London, Conn. | STRAND..Wichita Falls, Tex. | BROADWAY..Charlotte, N. C. | BROAD.....Columbus, O. | VICTORIA....Buffalo, N. Y. |
| CAMEO....Bridgeport, Conn. | STRAND.....Stamford, Conn. | HOWARD.....Atlanta, Ga. | UPTOWN....Milwaukee, Wis. | STANLEY..Jersey City, N. J. |
| PLAZA.....Asheville, N. C. | CAPITOL...Wilkes-Barre, Pa. | METROPOLITAN Baltimore, Md. | CENTRAL....Waltham, Mass. | MOSQUE.....Newark, N. J. |
| MELBA.....Dallas, Tex. | D & R.....Aberdeen, Wash. | METROPOLITAN Washington, D. C. | PALACE...Springfield, Mass. | LOEW'S CAMEO Cleveland, O. |
| GRANADA....Everett, Wash. | LIBERTY.Walla Walla, Wash. | EARLE.....Allentown, Pa. | VICTORY....Holyoke, Mass. | CALVIN..Northampton, Mass. |
| RITZ.....Columbia, S. C. | MUSIC BOX...Seattle, Wash. | AVALLON..Bellingham, Wash. | REGENT.....Jackson, Miss. | STANLEY....Pittsburgh, Pa. |
| CAROLINA...Greensboro, N. C. | BLUE MOUSE.Tacoma, Wash. | MUSIC BOX...Portland, Ore. | GRAND.....Paris, Tex. | FAY'S.....Rochester, N. Y. |
| PALACE.....Raleigh, N. C. | CAPITOL....St. Paul, Minn. | LIBERTY....Centralia, Wash. | PRINCESS..Hot Springs, Ark. | STRAND....Worcester, Mass. |
| MODJESKA....Augusta, Ga. | STATE.....Minneapolis, Minn. | STRAND.....Albany, N. Y. | BROADWAY..Newburgh, N.Y. | CAPITOL....Pittsfield, Mass. |
| RIVIERA....Knoxville, Tenn. | ORPHEUM.....Ogden, Utah | TROY.....Troy, N. Y. | STRATFORD Poughkeepsie, N. Y. | HALLS.....Columbia, Mo. |
| STRAND....Montgomery, Ala. | CATARACT Niagara Falls, N. Y. | PANTAGES....Dallas, Tex. | ORPHEUM.....Akron, O. | BLEICH.....Owensboro, Ky. |
| MAINE.....Portland, Me. | NEWMAN...Kansas City, Mo. | RITZ.....Muskogee, Okla. | RIALTO.....Macon, Ga. | BIJOU.....Fall River, Mass. |
| METROPOLITAN Houston, Tex. | CENTRAL SQUARE Cambridge, Mass. | MAJESTIC....Springfield, O. | MAJESTIC..Providence, R. I. | REGENT....Worcester, Mass. |
| | | | LE ROY.....Pawtucket, R. I. | |

Story By
MARK CANFIELD

Scenario By
ROBT. LORD



Directed By
ARCHIE L. MAYO

NOAH'S ARK
Tops any picture ever made

What Warner Bros. Promise Warner Bros. Deliver

THE DESERT SONG
Is on its way!



**Ooh, look—
a Geepsey!
maybe a fortune
she'll tell, hah!**



WHAT THE FUTURE HOLDS IN STORE FOR LEO AND YOU

The greatest barometer of the days to come are days passed and passing. That's why it's a cinch to figure out what Metro-Goldwyn-Mayer means to you in 1929!

Here's what happened in 1928

"Our Dancing Daughters" with Joan Crawford started the fun! And what fun! Everybody said: "Watch M-G-M!" And oh baby, they watched Bill Haines in "Excess Baggage"; Lon Chaney in "While The City Sleeps"; "White Shadows in the South Seas"; Marion Davies and William Haines in "Show People"; "Dream of Love" with Joan Crawford; Lon Chaney in "West of Zanzibar"; John Gilbert in "Masks of the Devil"; Gilbert-Garbo in "A Woman of Affairs" and a lot more Big Ones.



one hit after another

DUNK THIS OVER!



"You're the cake
in my coffee!"

M-G-M HAS COME THROUGH WITH ONE BIG
HIT AFTER ANOTHER SINCE AUGUST but
it's just part of M-G-M's merriest box-office party!

HOORAY! HOORAY! THEY'RE ON THE WAY!



ALIAS JIMMY VALENTINE

Starring
WILLIAM HAINES

S. R. O. \$2 ASTOR THEATRE
TALKING SENSATION!

And More! More! More! Take a look—

And still the M-G-M hits come—



RAMON NOVARRO in THE FLYING FLEET

Absolutely the last word in aviation thrills with handsome Ramon in his most romantic and jolliest role since "The Midshipman." Great either with Sound or Silent.



JOHN GILBERT in THIRST

The star they all wanted! He's just signed again with M-G-M (of course). And his vast public will flock to see his new drama of love and thrills! Equipped for Sound—or Silent!



GRETA GARBO in WILD ORCHIDS

John Colton, author of the stage success "Rain" has given beautiful Greta the most gripping story she's ever appeared in. With Nile Asher. Sound or Silent!

THE BELLAMY TRIAL

Something to cheer about! The Saturday Evening Post serial! Directed by Monta Bell! The perfect TALKING picture. A thriller any way you play it—Sound or Silent.



WILLIAM HAINES in THE DUKE STEPS OUT

Jimmy Cruze who made "Excess Baggage" is directing Bill Haines (with Joan Crawford) in what is destined to be one of the talked of pictures this year. Watch for a Big Shot!



METRO MOVIE- TONE ACTS

It was to be expected that M-G-M would bring the much needed Quality note into the making of these important Movietone subjects. Within a brief six months M-G-M has built up a library of great box-office numbers and now brings you its Second Series of Metro Movietone Acts. Three deluxe numbers weekly. Among the big names: Van & Schenck, Vincent Lopez, Miller & Lyles, Ukelele Ike, George Dewey Washington, Odette Myrtil and many more.

WITH SOUND! Now available with Sound—**HAL ROACH'S** Comedies: "Our Gang," Charlie Chase, Laurel-Hardy.

THE FIRST RELEASE OF 1929 IS THE GIANT PICTURE

Clarence Brown's production of
Robert W. Service's Novel

THE TRAIL OF '98

The \$2
Astor
Theatre
Sensation

(Sound or Silent)

MORE BIG SCENES THAN EVER BEFORE IN ONE PICTURE!

THE GIGANTIC SNOW SLIDE

More breath-taking than the dividing of the Red Sea in "Ten Commandments."

THE CHILKOOT PASS

A spectacle to be remembered with the winding march of heroes in "Big Parade."

THE WHITE HORSE RAPIDS

Ranks for thrill and tenseness with the chariot race in "Ben-Hur."

THE BURNING OF DAWSON CITY

Showing the origin of history's great disaster, when the gambler with ignited clothing sets fire to the world's most famous gold camp.



DOLORES DEL RIO

Ralph Forbes—Karl Dane
Tully Marshall—
Harry Carey

THE BRIGHT LIGHTS!

M-G-M stars are the greatest of all!

And There Are "More Stars Than There Are in Heaven"
in Metro-Goldwyn-Mayer Pictures



John Gilbert



Ramon Novarro



Greta Garbo



Joan Crawford



Marion Davies



Norma Shearer



Buster Keaton



William Haines



Lon Chaney



Money Getting Movies

Literati

One of the Freaks
Rev. Kersell Lake, D. D., ordained clergyman of the Church of England, visiting in New York and having nothing to do one evening picked up a copy of the anniversary number of Variety, which someone had carelessly left lying about. When not preaching the Rev. Lake spends his time looking for

strange discoveries in the Holy Land. He regarded Variety as one of his most successful discoveries, having previously never heard of this sheet. He spent several hours trying to decipher some of the slang. He claimed it was more fun than translating Egyptian hieroglyphics.

Success!!

Norman Clark, dramatic editor of the Baltimore News, is the first contributor whose work has appeared in Doc Rockwell's "Mustard Plaster." Norm's skit is in the current issue of the Doctor's great family journal.

Henry Meyers, who won the \$100 prize offered for the best radio playlet by Littman's department store, is author of "Good Boy" book.

Journal's "Broadway"

Hearst's New York Evening Journal is reported about to start a new daily department headed "Broadway." Sounds suspiciously like the Journal is preparing to receive Walter Winchell on its staff, sooner or later.

Journal also has added the Brooklyn Eagle cartoonist, Harding, to its staff. The control of the Eagle was sold last week, to Frank Gannett, the New York state director of about 12 dailies. Eagle's control reported to have cost around \$5,000,000.

Dailies Again Fall

Why the New York dailies continue to fall for the cheesiest press stuff, as they did in the Houdini revived spiritualistic thing, is be-

yond any imagination. With Mrs. Houdini ready to return to vaudeville or any stage, Houdini's brother still using his name in connection with an act, and an unknown magician from Washington who has been trying to bust into the big money for months, besides a frame by the Graphic who started the thing last week, the dailies gave it a follow up instead of passing it up.

Quite bad enough for any daily to seriously accept spiritualism, without stirring up this dangerous theme with the Houdini name attached. If there was one man who didn't believe in it, he was Houdini. That is why Harry Jolson started his expose of spiritualism. Whatever the Graphic starts may well be laid off by any daily.

The Funny "World"

Early last summer when Variety printed its final critics box score for the season, with Woolcott of the World lingering around the bottom, the morning World wrote an editorial asking what about this box score and why? The World doesn't use inelegant words editorially but one could read it wanted to call the box score the bunk.

Last week Variety printed its mid-season box score with St. John Ervine, English critic on the World, leading it. And what did the World do? This is what it did. Printed a story how Variety, who records the opinions of the dramatic reviewers, etc., had said that its own guest-critic, from England, headed it. And the World even took another little rap by mentioning Variety did not say enough about Ervine being a guest, etc.

This funny world.

Press Agenting Politics

Roy K. Weller, former legislative correspondent of the Brooklyn Standard Union and the man often called "Woodrow Wilson's double" (owing to his facial likeness to the late President), has been appointed director of the publicity bureau of the Democratic State Committee. The bureau will function the year around and will make an effort to put before the public, particularly upstate, the Democratic side of state problems.

The Republican State Committee has carried on work of this sort for years, furnishing papers, large and small, with publicity, some of it boiler-plate.

At one time the Republicans had an upstate office, in charge of George W. Franklin, a well-known newspaperman of Troy, and a New York City publicity bureau, but at present all G. O. P. publicity is handled out of New York by Bob Watson, former legislative correspondent of the New York American.

Cut Rates Mag

To call more attention to his cut-rates, Joe Lebiang is soon to start publication of a monthly magazine on the theatre which will be known as the Public Service Theatre News. F. L. Ferguson will be its editor and Edward Hayden O'Connor has been engaged for the staff. It's a give-away.

Mankie's Smart Book
Herman J. Mankiewicz, who now rounds up the Literati for Para-

mount, as well as writing titles for it, is writing a book which Ichora Liveright has contracted for. The title will be "Twenty Years Among the Gentiles; Their Tribal Customs and Taboos," or "Notes Upon a Rapidly Disappearing Race."

Those who have seen advance portions of the book say it is one of those "smart" things.

Miss Hoffman Marrying

Katherine Hoffman, former stage actress and protegee of Daniel Frohman, who later became a feature writer for the Vanderbilt newspapers, is engaged to marry Hugh Allen, Pathe serial star.

Wedding will take place in Los Angeles the latter part of next March.

"Leg Art" Out

Jack Campbell, managing editor of the Los Angeles Evening Herald, has issued a stop order on publication of a semi-nude art that heretofore characterized his sheet as a "leg art" medium and was believed to have been responsible in a large measure for building up its circulation. The "leg art" is now being replaced by maps and diagrams with "X" marking the spots.

Post's Rate Up

The Evening Post, New York, has raised its advertising rates. Amusement space is 50 cents per line, a hop of 10 cents in notice sent out, the p. m. paper claims to have a circulation of 100,000 daily. When Curtis took it over the Post was supposed to have a circulation of 25,000.

Havana In Havana

Conrado Masaguer, the Cuban cartoonist and publisher, is to put out another magazine in Havana. It will be called Havana. His other publications are printed in Spanish, but the new magazine will be in English, the first of its kind there. New York feature writers have been commissioned to write for Havana.

Book On Page One

Don Clark, for 12 years on the staff of the Morning World and now a press agent, has dashed off 85,000 words on the gambling fraternity of Broadway. Vanguard Press, of which Jimmy Henley, another ex-reporter of the World, is president, will issue the book under the title, "In The Reign of Rothstein." It will mention names and places. Names will include Nicky Arnstein, Bill Fallon, Dapper Dan Collins, Fanny Brice, Peggy Hopkins Joyce and other page one celebs.

Eddie Cantor's Life

One of the most entertaining autobiographies yet written is Eddie Cantor's "My Life in Your Hands" under the Harper & Bros. imprint. It is authored in collaboration with David Freedman, the Ziegfeld comedian's protegee, who came to attention as co-librettist of the flop Ziegfeld musical, "Betsey," last season, but who, as an amanuensis, had done an excellent job.

Writing in the first person, the (Continued on page 48)

WEST COAST NOTES

Gertrude Astor added to "The Donovan Affair," Col.

Complete cast of "The Hottentot," all-talker for WB: E. V. Horton, Patsy Ruth Miller, Douglas Gerard, Stanley Taylor, Gladys Rockwell, Otto Hoffman, Edmund Breece and Maud Turner Gordon. Roy Del Ruth directing.

Ben Lyon, Dorothy Revier and Fred Kohler, for "The Acquittal," Col.

Title of "The Exodus" changed to "All Faces West." Pioneer. Cast includes Ben Lyon, Marie Prevost, Andrew Randolph and Russell Simpson.

George Marlon, Jr., will title "Innocents of Paris," Par.

Michael Visaroff and Tenen Holtz added to "House of Horror," FN.

William Beaudine to direct "Two Weeks Off," FN.

J. Barney Sherry added to "Zep- pelin," T.S.

Release title of Jannings' present picture will be "Betrayal." Working title was "Alpine Tales," Par.

and John V. A. Weaver, scenario writer, have renewed contracts with Par.

Bodil Rosing added to "Betrayal," Par.

Century completing 13th and last of its Buster Brown comedies.

Jane Murlin writing screen treatment of "Compagnone," original by G. K. Turner for FN.

Pathe added fourth member to its new junior stock company by signing Jimmy Aubrey to long term contract. Other three-year play-

(Continued on page 21)

WHOA!

On January 9

Bill Perlberg

Booked

AL JOLSON

(with Fanchon & Marco)

Opening Loew's Warfield

San Francisco, Feb. 16

Anita Stewart

Opening Granada Theatre

San Francisco, Jan. 12

3 Brox Sisters

Opening Warner Bros.

Thea., Hollywood, Feb. 28

AND

JIMMY

CONLIN

AND

MYRTLE

GLASS

Opening January 11 for

FANCHON & MARCO

At Loew's State

Los Angeles

Address All Communica-
tions to

BILL PERLBERG

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HOLLYWOOD

SEASON'S GREETINGS
COSCIA
and
VERDI
In "MUSIC"
GLORIFIED
CLASSIFIED
MORTIFIED
THIS WEEK
WISCONSIN, MILWAUKEE

LAFAYETTE SQUARE THEATRE

BUFFALO, N. Y.

Dec. 27th, 1928.

Mr. Harry Jolson,
Buffalo, N. Y.

My dear Mr. Jolson:

I wish to congratulate you at this time on your successful engagement at the above theatre, and your drawing ability at the box office.

You have proven to me conclusively that you are one of the few money-getters that are left in vaudeville.

Your reception on your entrance and the applause at the finish of your act is far superior to any act I have played here in some time.

If you care to change your songs, I will play you back within an eight week period.

Trusting that your success will continue.

Yours very truly,

LAFAYETTE THEATRE

For

Gen. Mgr.

Harry Jolson

BUFFALO "TIMES"

"These black-face brothers who have made millions of folks laugh one minute and sob the next, are gifted alike. There is one thing in Harry's favor that should make him as successful as his brother in the sound pictures. He is a singer. Al Jolson isn't. Al Jolson puts a song across without singing it. Harry Jolson puts it across by singing it."

Representative

R-K-O

KELLER & GODFREY

Representative

Presentation Theatres

WILLIAM MORRIS

**BENNY
MEROFF**



Breaking All Records
Marks Bros. Granada
and
Marbro Theatres,
Chicago, Ill., Indefinitely

CASE OF LENA SMITH

(Continued from page 14)

Injustice that existed before the great struggle, and suggesting that out of the devastation 1914 wrought in the old world, there came reforms that were sorely needed. Rush.

A LADY OF CHANCE

(SOUND)

Metro-Goldwyn-Mayer production and release. Starring Norma Shearer. Directed by R. Z. Leonard and adapted from story, "Little Angel," titled by Ralph Spence, with Beverly Marley cameraman. At Capitol, New York, week Jan. 12. Running time, 30 minutes.

A good example of a picture that can fool many in a projection room. Looking at it cold, it's got nothing but the Shearer name. Little if any entertainment in its dragged-out story of a racket gal redeemed through love of a country youth. And they loved it.

At least a near-capacity matinee audience went for Miss Shearer and her double-meaning pantomime as she peeks over the stalwart shoulder of him who thinks she's on the level. The matinee girls giggled and gurgled. It rolled off the legs section's knife, but the verdict of those Flossies in the cheaper tier is too strong to name this one as a box-office cluck. In celluloid rhetoric, it's just that. Rather awful, in fact, and much below other films in which both Robert Leonard, the director, and the star have been concerned. But if the Annie like it here, the chances are that Dubuque's Judie O'Grady will approve, but don't count on the colo-

nels lady. So that predicts fair grosses around the country.

You can stand on your head trying to figure what they like about "A Lady of Chance." It must be the idea of the angelic looking blackmailing gal getting away with it until Mr. Right comes along, whence she resumes those schoolgirl ideas and complexion of her childhood.

There's no sympathy for Dolly (Miss Shearer) until she turns herself over to the cops to save her husband from one of those "you can't win" deals. She's strictly on the make all the time. The marriage, she believes, is the route to the bank.

Opening footage has Dolly pursued by a mixed team of contemporaries, Lowell Sherman and Gwen Lee, who want to make it a trio in tapping for sap. Having played bait for one \$10,000 check, Dolly sneaks the full-up disconsoling Bradley (Sherman) is trying to hold out. It's at a cement convention she frames Steve (Johnny Mack Brown). Her supposed southern mansion turns out to be a shanty, and she leaves the boy flat, only to reverse the field and pop up behind a door in the morning.

Meanwhile Brad and his femme have trailed her in pursuit of their missing \$10 grand, knowing Dolly's got a nose for dough. They're paid off by the bride, but not before Steve announces his formula for a new cement means \$100,000. Whence Brad sticks around on the threat to tell all. Finish has the quartet in New York, with Brad framing Steve into a proposition until Dolly decides to reveal her secret and phones for the gendarmes. Being out on parole, the dick makes a quick trip to call and climax in Steve securing another parole for Dolly, this time in his custody. Gary Cooper got out of the same kind of jam the same way.

Picture hasn't any action, but extracts some spasmodic good moments from Miss Shearer, who is backed by the smooth-working Sherman in a role which is pushed over for him. Brown fits on appearance, wearing a gold football for those who remember, but isn't a heavyweight on histrionics here. Trying to see it from the balcony angle there's not much doubt that Miss Shearer, backed by Sherman, solely holds this release together. Dolly may be the girl the Flossies like to think they are. If it's anything else, supply your own six-letter word.

Spence has made his titles as crisp as possible, but Marley's cameraman, or somebody, has been daring in permitting so many full-length shots of Miss Shearer. Not much doubt that "A Lady of Chance" is going to bore plenty, but there'll be enough to counterbalance this attitude to class it as moderate program stuff with the Shearer moniker to send it along.

Film has a theme song which doesn't listen tuneless enough to be important. Synchronized score has been well handled. Sid.

Sajenko—The Soviet

(GERMAN MADE)

Ufa production and release. Directed by Erich Waschneck. Starring Michael Bohnen, cast including Buby Vernon, Henry Stuart and Walter Rilla. At the 55th St. Playhouse, N. Y., Jan. 12. Running time, 10 minutes.

In this characteristic foreign flicker Hollywood production methods are mirrored for but one brief instant—in the opening scene. It

then reverts to type, and drags on lamely to a dull, insipid finish.

The picture begins with the blare of fery revolution. Within two short minutes the Russian duke has been slain and his squalling, black-eyed daughter mauled and savaged by a wild, unkempt, powerful rebel. The young princess then manages to escape with the aid of a retainer, and the 35 minutes following are spent in an unnamed German capital, where the Russian nobility have taken refuge.

Directorial mismanagement and continuity, in which no attempt has been made towards coherent action, are then responsible for what follows. The princess, involved in a love tangle with a wealthy German industrialist, should have been sufficiently interesting material for the balance of the story. Russian majors, counts, generals and dukes are dragged in, however, complicating the easy movement of the story, detracting from the love interest and adding little of any consequence to the story requirements.

Sajenko, the girl's attacker, is brought back into the story as a Soviet secret service agent, less than another wrestling scene, with the girl underneath. She makes him sign over some government funds to her and uses the check as a bribe by which he is captured by the Russian authorities.

Sajenko, the title role, is played by Michael Bohnen, billed as a bass-baritone with the Metropolitan Opera Co. Aside from the scenes which stand little chance of being allowed in regular theatres, Bohnen is largely devoted to interpretations as ludicrous and unconvincing as continental film actors in domestic pictures habitually are.

In directing the expressions and movements of the cast, Herr Waschneck has retained to a remarkable degree the faculty for laughable abruptness. Scarcely a piece of business that doesn't impress because of its unnatural, unbelievable quality. The players move like machines, or drilled soldiers on parade, with the facial expressions keeping time.

Mori.

FORBIDDEN LOVE

(ENGLISH MADE)

Produced by Gainsborough Pictures of England, directed by Graham Cutts with Bill Dana script. Screen story adapted from the Noel Coward play, "The Queen Was in the Parlor." No other credits on main titles. Distributed in the United States by Pathe. Running time, 74 minutes. At Central, New York, week Jan. 12. Princess Nadya.....Lilli Damita Sabien Paschal.....Paul Richter Zana.....Helen D'Amico General Krieh.....Klein Rogers Prince Zelig.....Helen D'Amico Grand Duchess.....Trude Hesterberg

Atrocious screen trash. A sloppy version of the "Zenda" stencil, played by a group of stuffed shirt actors and directed by somebody with instant command of all the cheap tricks of ten years ago that Hollywood has happily forgotten.

This includes the cute device of having the heroine take a bath in a glass tub in full sight of the audience. Rest of the picture is as crude as that, or cruder. Sentiment is laid on thick until it slips into travesty.

Here's an incident: The hamiest of leading men has come to supper in the boudoir of the melancholy queen, who was his sweetheart in Paris years and years ago. They sit down to sup, lover registering conflict of passion and gentle sadness at once. Passion gets the upper hand while he is about to go into the hors d'oeuvres opening. Believe it or not he is overcome by emotion at the exact instant he is raising a dainty fork of caviar to his mouth. It was too much for somebody in the Cameo audience who didn't care for caviar. The rows of customers broke down at once.

Well after that the evening was ruined too. You couldn't get much of a kick out of the naughty inference of the queen's slippers and her dress lying in confusion right next to the lover's Chesterfield and crush hat near the curtains of the Queen's bedroom. You can't fool American fans with so crude an imitation of Elinor Glyn. Mrs. Glyn can't do it herself any more.

Lilli Damita is a handsome woman made absurd by unspeakably bad handling. Her clothes are a fright, her makeup must have been put on with a trowel and a pitiless photographer just turned the unrelenting crank in full, hard lights.

The scenic background taken in Europe are a delight, particularly authentic shots of Paris and the real thing in Switzerland winter scenery. Also there are some French

interiors that are beyond all art for beauty and realism.

And the tragedy of the whole business is that before these exquisite settings there is some of the worst acting ever done in or out of American quickie westerns. Rush.

PHANTOM CITY

Charles H. Rogers' production for First National, directed by Albert Rogell and starring Ken Maynard. Supervision of Harry J. Brown. Story by Adele Buffington. Titles by Fred Allen. Ted McCord photographer. Running time, 65 minutes. At Loew's New York, New York, Jan. 11. One-half double bill, one day.

Western drama done in the manner of a serial chapter, and very badly done. Picture has scarcely a merit, unless it is a hard riding finish culminating when horseman leaps from a cliff into fugitive automobile speeding down a twisting mountain road. It ends when the cowardly hero knocks two men in auto cold and the machine goes over a dizzy precipice.

Even this episode is made absurd. While hero and lone bandit are battling in the loneness, there's no one at the wheel and the trained car keeps to the road, only poking its bonnet over the cliff.

Story is really a long gun on everybody on all sorts of occasions, but never a shot is fired. Story has mystery stuff about an abandoned man and spectre frights all the characters at one time or another.

The dumbest of dumb western hoke. Eugenia Gilbert is an unusually pretty and graceful leading woman for this sort of trash. Fit for daily changes Saturday afternoon. Rush.

3 NAKED FLAPPERS

(FRENCH MADE)

Paris, Jan. 2.

The above title is a personal translation, without a claim to copyright. It is the film version by Robert Boudrioz of "Trois Jeunes Filles Nues" an opéraetta revived at the Marigny last summer, after produced at the Bouffes the year before.

The plot is lengthy but trivial, following the rather weak musical comedy as closely as possible. Three young maidens, nieces of a naval officer, are being raised by their maiden aunt. Three midshipmen fall in love with the girls. They are surprised to meet the flirts later, in scanty attire, on the stage of a music hall.

By a theatrical coincidence the uncle is also present, tied up with the star of the revue, and he is equally astonished to find his nieces there. The comedy is conducted by a sanctimonious tutor who somehow got on the wrong track. This fellow is secretly paying court to another niece.

The midshipmen imagine they have to deal with chorus girls and their attitude changes. They are still more astounded to see the flappers on board their ship which is under the command of the uncle. The story terminates with a series of weddings.

The picture seemed to meet with the exhibitors' approval attending the trade show. It is being distributed by Maurice Roublier who

may get his own back in the provinces where the reputation of a Bouffes Parisiens opéraetta should attract.

The various roles are handled by Francis Rozet, Rene Ferte, Pierre Labry, Andre Marnay, a pair of Laurent, Jeanne Brindeau, Helbling, Jenny Luxeuil and a deau of supere. Kendrew.

NOTHING TO WEAR

Columbia production, released by Hollywood. Directed by Eric C. Kenton. Story and continuity by Peter Milne. Featuring Jacqueline Logan, with cast including Theodore Von Eltz, Jane Winton and Bryant Washburn. At Loew's Circle, New York, Jan. 7. Running time, 60 mins.

Mild farce, moving at a good speed and holding a highly competent cast, actors and lookers. An easy bet for the split weeks, with strong matinee business likely in the neighborhoods and a play from both sexes evenings.

Jacqueline Logan, moving through the early reels in entrancing undies, incidentally displaying a pair of stems bound to start life-long controversies, is almost good enough on appearance here to put it over by herself.

Farcical situations confusing and but lightly amusing, lacking the smashing qualities necessary to put this type of picture over in the first runs. The slow-witted flatfoot is used to good effect, the broad shadowing satire producing marked response.

Plot brings the entire group into a police station. Husband sent his wife an expensive fur coat with a doty note. Wife thought it was from a lover and sent it back with a note in like vein. Husband ar-

(Continued on page 25)

It Will Be One of the Best Talkers

"FIVE O'CLOCK GIRL"

Starring

MARION DAVIES

Directed by

ALFRED E. GREEN

Released by

M-G-M

GAYLORD B. CARTER

FEATURED ORGANIST

METROPOLITAN THEATRE
LOS ANGELES, CALIF.

EDDIE

DORIS

ALLEN and CANFIELD

THIS WEEK—PARADISE THEATRE, CHICAGO

Presentations
WM. MORRIS OFFICEVaudeville
MARTY FORKINS

ARTHUR KRETZLOW Presents

THE RUSSIAN ART QUARTETTE

V. ANDREEVSKY, P. KOSLOFF, P. ORDYNSKY, N. STENDEL

Formerly with "GOLDEN DAWN" Company

Now with "A RUSSIAN REVUE"

A Public Unit

FORMERLY WITH "NIGHT IN SPAIN" CO.

BOBBY PINKUS

ECCENTRIC DANCING COMEDIAN

Thanks to TED HEALY

Dir.: WM. MORRIS OFFICE

DANCING-SINGING COMEDienne AND STAR IMPERSONATOR

HELEN LYNDE

EXTRA ADDED ATTRACTION FOR PUBLIX TWO ACE HOUSES

NOW PLAYING PARAMOUNT, NEW YORK

NEXT WEEK—PARAMOUNT, BROOKLYN



After Successful Tour of England and South Africa

HANDERS
AND
MILLIS

Now Featured with Publix Unit

This Week (Jan. 12), Minnesota Thea., Minneapolis

DANCING-SINGING COMEDienne AND STAR IMPERSONATOR

HELEN LYNDE

EXTRA ADDED ATTRACTION FOR PUBLIX TWO ACE HOUSES

NOW PLAYING PARAMOUNT, NEW YORK

NEXT WEEK—PARAMOUNT, BROOKLYN

PULLING FOR YOU

RONALD COLMAN

HERBERT BRENON

LILY DAMITA

Los Angeles, Chicago and New York reports show thousands flocking to

RONALD COLMAN

in **"The RESCUE"**

by Joseph Conrad

with **LILY DAMITA**

HERBERT BRENON

Production

NOW PULLING BIG AT RIALTO
NEW YORK

LOS ANGELES

Los Angeles Examiner: "For wild melodrama and scorching love, Samuel Goldwyn's most thrilling contribution to motion pictures. A film that for action and rapidly moving situations has seldom if ever been surpassed. Something that will fill the theatres in every town in the United States."

DETROIT

Detroit Press: "Colman has a definite and large following among filmgoers, and they are going to admire his Captain Tom Lingard. It is better perhaps than anything he has offered. Teams with suspenseful drama. Mr. Brenon will probably carry off another gold medal with 'The Rescue'."

CHICAGO

Chicago Tribune: "Conrad's story well filmed. Worth seeing. All men and, I believe, most women will be charmed with this production. The film is alive with dynamic and suspenseful action. 'The Rescue' is in every way a commendable picture. It holds your interest from start to finish."

Evening World: "A very fine picture indeed. Has all the sweep of the novel; crammed full of adventure and romance, and is beautiful to behold. Will doubtless prove popular wherever it is shown."

Some: "Colman gives just about the finest performance of his American career."

Post: "An unusually entertaining adventure movie. Plenty of action. The film is worth seeing."

Daily Mirror: "Brenon has made an interesting and colorful movie of the Conrad novel."

World: "Well worth seeing. It conjures up and holds the glamor and wide sweep of the novel. In all, a good, very entertaining filming of Conrad's story. An ideal part for Mr. Colman."

UNITED ARTISTS PICTURE

AN EARFUL!



Phil Reisman gets the
"inside" from Paul Bern
on a great Pathe' Picture

unexpectedly
great!

a box-office
bombshell!

another clicker
for the smart
showmen who
have booked
Pathe' solid-

Read what this director-author-showman says:

To Phil Reisman:

"I have seen 'The Office Scandal', with Phyllis Haver, Raymond Hatton and Tully Marshall. It is a Ralph Block production with which I had absolutely nothing to do. I am mentioning this so that you will not think that my enthusiasm comes from a lack of personal perspective, but I want to assure you that in my opinion 'The Office Scandal' is the very best picture our Studio has ever turned out, and speaking conservatively, it is one of the best pictures ever made by anybody anywhere.

"It is gorgeously directed at a tremendous tempo. Not once does the interest stop; it is constantly exciting, amusing and entertaining.

"The picture, I know, will prove to be a bombshell wherever shown. It is one of those unexpected great things that come to us once in a while."

PAUL BERN

PHYLLIS HAVER
in
"THE OFFICE SCANDAL"

The Romance of a Sob Sister
with RAYMOND HATTON

LESLIE FENTON and MARGARET LIVINGSTON

A Ralph Block Production Directed by Paul L. Stein



Pathe  Pictures *talking Box-Office*

NOTHING TO WEAR

(Continued from page 22)

iving doesn't see coat and starts investigation through detective. Jane Winton, excellent as the goofy dame, affianced of the bachelor involved in the case. Displays an undeveloped comedy vein, which should prove reliable. *Mori.*

THE WARE CASE

(ENGLISH MADE)

Manning Haynes production, released over here through First National. Directed by Haynes from adaptation by Lydia Hayward. In cast: Stewart Rome, Betty Carter, Pat Ludlow. At Loew's New York, one day, Dec. 26. Running time, 72 minutes.

"The Ware Case" shapes up as a total loss at any American box office. It is one of the most obvious and painfully ambulating affairs the British have wished this way.

Glutted with legal moves, dry even when perused on a high court record by a member of the bar, the disentanglement is motivated by a theme so unreasonable as to cause the what-is-it-all-about unrest.

Sir So-and-So was a peculiar living sort of duck who liked his murder stories. That's about all the audience has to grasp. While balliffs rush around and crowds gather, juries are deliberating, the attorney for defense is having some kind of an eye affair with the accused's wife, and the accused is wringing his hands trying to look hysterical. It's one of those court things where the story is unfolded on the stand. Witness is lured from the box to the locale and back again. *Waly.*

FANCHON and MARCO
"SAYS"

SAM and SAM
ARE THEIR IDEA
OF NEAT STEPPERS

FRANK JENKS

M. C. and Orchestra Leader
NOW IN FOURTH WEEK

with
FANCHON and MARCO IDEAS

BOXTIAN, HOLLYWOOD, CAL.

FREE LIPS

James Ormont production, released by First Division. June Marlowe featured. Directed by Wallace McDonald. Screen play by Raymond Wells. In cast: Jane Novak, Frank Hagney, Olin Francis, Ernie Shields. At Loew's New York on half double bill, one day, Dec. 28. Running time, about 60 minutes.

Title of this one is the name of a night club, following the current craze in the flickers for freaky names for the hotzy-totsy spots. Aimed for the grinds, it will pass muster on a twin bill mainly because of neat performances turned in by Jane Novak as a hard-boiled hostess, June Marlowe as a girl from the country and Frank Hagney as the owner of tough take-em joint.

Miss Marlowe is the pure girl from Indiana who wins the heart of the strong-arm night club operator because she reminds him of his mother, who came from there. Murder in the night club of an old roue involves the girl and the hard guy with the heart of gold.

Blow-off has him flagging the night club racket, giving the smart dames on his list the go-by, deciding to go straight and getting involved in the innocent kid from good old Indiana.

Murder trial stuff, although stereotyped, is well done, and peasants who patronize the neighborhood shooting galleries will be sold by that b.o. gag title.

SUNSHINE

(FRENCH MADE)

Paris, Dec. 31.
"Un Rayon de Soleil," by Jean Gourguet, who has produced his own scenario for J. P. de Venloo, is more documentary than anything else. It aptly depicts the divers amusements of Parisians during the summer season, particularly on a Sunday afternoon.

Local views of trips on the River Seine, feeding and dancing at countryside inns, driving and motorcycling, with a diverting dash of flirtation.

To inject interest Gourguet has imagined a vague yarn in which the scenes of modern French distractions are incorporated. A girl hitched to her best boy for an automobile ride in the country, causing another fellow likewise seeking to win her favor to pursue them in an ordinary taxicab. They visit the various places around Paris well known to excursionists.

This short film is quite amusing and suitable for all programs. Photo work is correct, and the acting natural by Monna Goya (the

girl), Georges Peccot (first flirt), Jean Vilette (the rival), and Vallery as a gay dog about town. *Light.*

A SINGLE MAN

Metro-Goldwyn-Mayer production and release. Directed by Harry Beaumont from Henry Davies. Screenplay by Hubert and George O'Hara. Lew Cody and Aileen Pringle co-starred. Titles by Joe Farrow and Lucille Newmark. Cameraman, Ben Hurning. At New York, one day, Jan. 12. Running time, 60 minutes.

Everything but the custard pie and even that could have been used in this attempt to make Lew Cody a much bedraggled figure in his efforts to show that his advanced age still possessed flaming youth. It takes his mauling and his messing like the familiar screen comic who has been taking it fore and aft all these celluloid days. It is all screened for comedy-by-play, and while it zooms along familiar channels that make a monkey out of

it, it sees its purpose twofold. A love story, pretty secretary of the rich bachelor author finally showing the matured playboy a flapper is not the kind of a gal he should have for a wife. Cody plays the bachelor and well. Miss Pringle is the sec and gets all there is out of such an inanimate part.

The gayest of the fests is Marceline Day. As the flapperish flapper that ever flapped a flap she's some flap. As the modernized gal she steps on all cylinders.

For once there is a clean-cut wherein neither gal nor man shoots up a town, ruins a town, or is ruined. A lot of apparent horseplay in putting Lew through a lot of exercise and high school play, but left out would minimize the preach-

ment that a man growing old isn't as young as he used to be. Perhaps the most outstanding feature is the photography. That crank turner, Ben Lewis, did a yeoman job; his shots clear and timed to the dot.

This kind of a picture leaves a good impression if nothing else. *Mark.*

THE GIRL IN TUXEDO

(AUSTRIAN MADE)

Paris, Jan. 2.
Trade shown in Paris by Superfilm, this comedy reel featuring Harry Liedtke and Maria Paudler met with a good reception. The

original Vienna title is not indicated, the picture being released here as "La Girl en Smoking," neither German nor French. It is about a handsome young officer in the Austrian army, loaded with debts, inheriting a profitable dry goods store. The business is directed by a charming damsel named Giselle, favorite of all the males in town.

However, the manageress is dismissed by the Lieutenant on the urgent instigation of a jealous mistress, a dancer. The former counter-jumperess, assumes male attire, hence the title of a very amusing production, short and sweet. And the antics or adventures of Giselle, the manner in which she freezes out undesired admirers and prompts her new employer to propose marriage constitute the basis of this farcical film. *Kendrew.*

FOOLISH MAIDEN

(FRENCH MADE)

Paris, Dec. 17.

Screen version of Henry Bataille's play, "La Vierge Folle," made by Luitz Morat, local producer of decided talent, on behalf of the S.I.C. Eclair, to be universally distributed through Paramount.

Many theatrical folks may remember the Bataille story of the virgin. The "sunlight" do not mar the obscurity of her infatuation. Diane (played by Suzy Vernon), society maiden, daughter of the Duke of Chavence (Maurice Schutz), is madly in love with a married man, Armaury (Jean Angelo), wealthy attorney, several years her senior. The parents by chance learn of their daughter's misadventure and want to put her in a convent.

The brother, Gaston (small role held by Fresney, late of the Comedie Francaise), is determined to get even with the scoundrel, and resolves to avenge what he calls the honor of the family by killing Armaury.

Lovers elope to London, pursued by Gaston, who in turn is followed by Armaury's wife (Emmy Lynn, remarkable in the pathetic role). The latter still adores her unfaithful husband wishes to protect him.

A dramatic scene in a smart London hotel (climax of the stage version) between the four—the outraged brother and the guilty married man as antagonists, the latter protected by both women.

Finally the "foolish maiden," realizing the hopelessness of her passion, shoots herself with the revolver

she has wrenched from her brother's hand.

Acting splendid and homogeneous, while the technical side is good.

Henry Bataille's psychological drama is not exactly adaptable for average movie fans. *Light.*

STOLEN LOVE

FRD production and release. Directed by John Stoney from the story by Hazel Livingston. Featuring Owen Moore and Marceline Day. At Loew's New York, one day, Jan. 4. One-half of double feature bill. Running time, 60 mins.

Joan Hastings.....Marceline Day
Bill.....Owen Moore
Curtis Barstow.....Owen Moore
Ruth.....Helen Lynch
Aunt Rydie.....Blanche Frodick
Aunt Idaho.....Joy Winthrop
Mollster.....Betty Blythe

"Stolen Love" is not as hot as its title, but it's a moderately interest-

(Continued on page 44)

HORACE HEIDT and His
Caroling Californians

Now Playing

LOEW'S WARFIELD
San Francisco

With Fanfare
Thanks to the...
and Mr. W...

Summer Attraction
Film Road Show

UNWED MOTHERS

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

THIS ADVERTISEMENT APPEARED IN 1,200 NEWSPAPERS

ON THE AIR
tonite
BERT
HANLON

An irrepressible fun maker
and songster—a vaudeville
headliner—Vitaphone's offer-
ing for your entertainment
tonight. Tune in—smile—
and be happy!

Tonight
tune in
Vitaphone
JUBILEE
HOUR

A NEW RADIO PERSONALITY

Received 214 Telegrams After Going on the Air Monday Night

Permanent Address: FRIARS' CLUB, NEW YORK

Creating A Demand

Almost any one in the show business would agree to anything reasonable if assured there would be a demand created in it for their services or product.

No doubt many devote hours of thought to that very subject. For to create a demand is to increase value.

Yet here is a very simple way to start—"Variety."

No better way to create a demand in the show business than to let the show business know you or your product is in it.

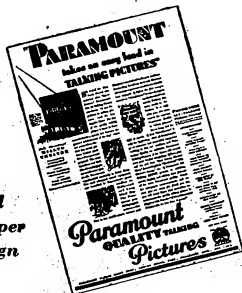
Variety received a letter from a master of ceremonies in a key city asking why no mention had appeared in Variety that he had just completed his 52d week as an m. c. in the same house in that city. He had had 52 weeks to inform the show business he was there.

Show people and producers like publicity, but mostly want it free, and often get it that way in the dailies. It's seldom of commercial value in the dailies. All of the dailies in America could not and do not reach the number of important show people Variety does each week.

For commercial purposes, to create a demand or increase value, or sell something in the show business, there is nothing to equal a trade paper that's read by the show business.

And that's Variety.

When they say and years too late, "I should have advertised," they are saying something.



Giant
National
Newspaper
Campaign

With **"INTERFERENCE"**
hailed as perfect talking
picture and doing biggest
business in filmdom —
now comes

PARAMOUNT'S second QUALITY TALKING SHOW

consisting of

The Sensational All-Talking Feature Production

"THE DOCTOR'S SECRET"

"Don't tell
my husband!"



Based on Barrie's famous stage
play, "Half an Hour." With
Ruth Chatterton, H. B.
Warner, Robert Ed-
son and John Loder.
William de Mille
Production

DeLuxe Musical Act
**BORRAH
MINNEVITCH**



and His
Musical
Rascals

Novel Comedy Playlet
**"JUST ONE
WORD"**



Produced by
Joseph Santley
with all-star
Broadway
cast



SOUND — Paramount the
leader with over 45 class produc-
tions in sound. 52 sound shorts.
Paramount Sound News soon.

SILENT — 54 Paramount
silent features of highest quality
available in 1929 season. 52
silent shorts. Paramount News.

\$2000

IN CASH PRIZES

are being offered to the general public by Universal for the best answers to the question

Why do alluring women love homely men?

It's a knockout exploitation idea for exhibitors. See Universal Weekly, Jan. 12th issue and following issues, for details.

With Olga Baclanova, Brandon Hurst, Sam De Grasse, Cesare Gravina, Stuart Holmes, George Seigmann. Two negatives — one silent, one with sound.

A Paul Leni Production



VICTOR HUGO'S The MAN WHO LAUGHS! starring CONRAD VEIDT and MARY PHILBIN

-- Silent or Sound -- Carl Laemmle Leads the Way!!!

CARL LAEMMLE'S
\$2,000,000 Production

PROVED
•The Great American Picture!

UNCLE TOM'S CABIN

With Marguerita Fischer, Arthur Edmund Carewe, Lucien Littlefield, James Lane, Virginia Grey, Adolph Milar, Vivien Oakland, Lottie Lee Ahearn, Mona Ray, Aileen Manning.

Two negatives:
1 SILENT, 1 with SOUND

A HARRY POLLARD
Production

Proved by hundreds of exhibitors' box-office reports to trade papers; proved by more hundreds of exhibitor testimonials on file with Universal; proved by every known BOX-OFFICE TEST to be not only one of the year's ten best, but one of the biggest box-office certainties of all time. BOOK IT—NOW!

Jos. Plunkett Made Operator Of Entire Keith Chain of Vaude and Film Theatres

Joseph Plunkett is the first showman with a complete knowledge of pictures in the present day necessity that Keith's has ever had. Plunkett has been appointed operator of the Keith chain. Hiram S. Brown, president of Radio-Keith-Orpheum, made the appointment. It was announced Monday.

Brown is said to have made the Plunkett appointment on his own initiative, following his own investigation into Plunkett's show business standing and as a showman. With Plunkett's official entrance next Monday into Keith's, he will be the chief operator of the general of the entire chain of vaudeville and picture theatres operated by Keith's from coast to coast. Plunkett will be responsible only to the president, but acting in concert with Keith's executive council. The council is composed of Keith's departmental heads. It meets once or twice weekly, with Brown presiding.

A report is that Plunkett goes into the high position and what is looked upon as the toughest job in the theatre field of the moment, at a salary of around \$50,000 annually. Plunkett neither asked for nor received a contract, agreeing with Brown that he should stand or fall upon results.

With the new Keith chief going in, John Ford, who has been the office manager of Keith's since last summer, will shortly leave. His resignation was tendered about six weeks ago, but not accepted, and Ford has held over at Brown's request.

Ford had been handpicked by the Albee-Helman faction in Keith's. It worked against him in every way, up to the time that R-K-O assumed command with Brown in charge. The Albee-Helman faction apparently attempted to counteract such movement of Ford's, who was an appointee of the Kennedy-Murdoch combination. Ford, with sound business ideas and judgment, found himself so often checkmated in trying to promote Keith's, he had previously sought to leave but was deterred by the persuasion of Jos. P. Kennedy.

Ford came to Keith's with a crack rep for running theatres in New England. He has improved that reputation by his handling of the circuit work of Keith's. Personal theatre interests in New England will occupy Ford's time after leaving Keith's about Feb. 15.

All-Around Knowledge

On Broadway in virtually every branch of the show business for nearly 30 years, Plunkett has acquired an all around knowledge.

Plunkett was a well-known figure for several years in the legit while with the George Tyler firm. For the past 10 or 12 years, he has been one of the foremost counselors of the Mark Circuit. He continued with the chain when it merged with the Stanley Company, Plunkett then becoming one of the Stanley's general staff.

Plunkett is accounted one of the best authorities and judges of pictures in the east. His knowledge in theatre operation is conceded. There's nothing about a theatre or its operation Plunkett doesn't know. Up to date the appointment of Plunkett as Keith's operator is his most important work.

As director of a Stanley-Mark circuit, Plunkett installed the all-around policy at the Strand, New York, the first showman to make that departure. Plunkett did it to take the Strand out of the crush he found himself in between the big Broadway houses. It was a hazardous, nervy try. All-sound turned the Strand into a winner that raised it, despite a comparatively small capacity, as among the leading New York houses for net weekly profit.

Keith office men's reaction to the Plunkett appointment was one of satisfaction. Plunkett as a showman is known to them by name at least, and the consensus in the Keith office is that a showman like Plunkett has been the missing link.

Brown's Fast Work

Other than to state he knows he is up against a tough job, Plunkett would say nothing yesterday about the new work. It's understood that Brown and Plunkett agreed and Plunkett received the appointment

before any of the Mark, Stanley or Warner people knew of it. The first intimation they had was when Plunkett tendered his resignation.

Brown became president of R-K-O Jan. 1. It was Jan. 11 when he appointed Plunkett as operator. Meanwhile Brown had straightened out the important matter of the Keith agents, abolished the Collection Agency's excessive charge and worked out other matters in the Keith office.

Plunkett is married and lives just over the state line in Connecticut. He has a brother, James Plunkett, who has been a Keith agent for many years.

A Theatre Operator

There are but few theatre operators entitled to that label in this country. And none at liberty. It's the hardest and most difficult position in the theatre.

In Variety's Anniversary Number of a year ago a special article mentioning the few theatre operators, giving the reasons, said in part this about operators:

Requirements

A theatre operator as outlined here, the super-operator, and with the liberal limit placed at five in this country right now, must know theatre construction, equipment, operation, manipulation, trading, dealing, buying, selling and attractions (screen and stage); policies (removable, replaceable, exchangeable, interchangeable), besides adaptability of theatres for such policies, requirements of communities, eliminations of theatres, and opposition (not only in the latter as to current opposition, but for locations where building stops the other fellow keeping the community sewed up); and the booking of picture—one of the most important matters a picture theatre operator must be fully advised upon, although his chain has its own theatre film buyer—and the booking of stage attractions, knowing that end as well as the screen booking end, with knowledge of prices of each, where to place and how to cut—in short the theatre operator to this nature herein must know everything his chain's departments know.

And above all he must be the sole dominating figure of his organization, the single ruler, the absolute Boss.

He must be the most complete mentally equipped showman of all time, for he not only must have expert knowledge as above, but he must know all of the rest of the show business, their theatres, their strength and their weaknesses.

And after that do you think that five is too liberal an estimate? Or three?

And when you pick those capable according to these requirements you will have the three forthcoming chain operators of America.

Wrong Way Ash Propaganda

Chicago, Jan. 15. Letter writing and propaganda of Paul Ash fans who want the red-head back at the Oriental in Chicago, has been effective at least in cutting off the stay of Brooke Johns, new m. c. Paul Ash fans have secured clear of the house of late, and Johns will be taken out within three weeks.

No one picked to succeed him yet.

DARLING FREE LANCING

Eddie Darling is a free lance, with a European trip in prospect.

Following his declination of a Keith offer to return there as a booker without a contract, Darling also failed to agree with the Warner-Stanley agency.

Darling formerly was head booker for Keith's.

Billy Wells' First

Los Angeles, Jan. 15. Billy K. Wells and Paul Gerard Smith are starting on "His Honor" Fox talking short, for Clark and McCullough.

It is Wells' first work for the scores.

DeRajah Doubly Charged By White Mrs. Halliday

Chicago, Jan. 15. Charging that Joveddah DeRajah, mind reader, defrauded her of \$1,500 and is the father of her 4-month-old baby, Mrs. William Halliday, white, has entered suit for \$25,000, charging breach of promise.

Mrs. Halliday claims she first heard DeRajah broadcasting a lecture on the attainment of happiness through love. Meeting the dark-skinned philosopher later, Mrs. Halliday alleges she divorced her husband on promise of DeRajah to marry her. Recently he told her the marriage was off, but the baby remains, according to Mrs. Halliday.

DeRajah claims to be the son of royal Tibetan parents.

AL JOLSON'S IMITATOR

Took Long Chance on Tuxedo and Sent Away

Minneapolis, Jan. 15. William Goudge, local performer who has been imitating Al Jolson in connection with the showing of "Sonny Boy" at the movie houses lacking sound equipment, is serving a workhouse sentence for having appropriated a dress suit from one of the leading loop theatre's dressing rooms.

Goudge was picked up on a street corner by the police in an early hour of the morning, his appearance in the dress suit minus a hat and overcoat despite the 20 below zero temperature attracting attention.

When booked for vagrancy, he confessed the theft, explaining that he stole the dress suit so he would look more like Jolson when he sang the latter's "Sonny Boy" songs at the movie theatres.

Act Upheld in Desire To Change Keith Agent

The first case under the jurisdiction of the new arbitration board of the A. V. A. R. (Keith agents' association) was decided in favor of Tony Ferri of the Bart McHugh agency after a brief review.

On the opposing side was Jack Bell, agent, with Freddie Lightner (act) the contention.

Lightner has been playing for Keith's through Bell for about two months. Lightner signified his desire to change agents and was upheld.

Loew's Name Bills

With the advent of the new Keith theatre in Flushing, L. I., the local Loew theatre has gone in for special displays and names.

The Loew house is the Prospect, taken over by Loew from Schwartz, Seats 2,100.

Loew opened its new Valencia theatre Thursday at Jamaica, on the main highway from Jamaica to Flushing.

Lady Sein Mei After Divorce

Chicago, Jan. 15.

Lady Sein Mei, Chinese actress from vaudeville now playing in pictures, has started suit for divorce against Merritt B. Moore, non-professional, charging desertion. Her name in the petition is given as Josephine Doblow Moore.

The actress is represented by Attorney Henry Mitgang.

JOHN HENNIGER'S SENTENCE

Litchfield, Conn., Jan. 14. John Henniger, circus performer, who makes his home at Woodbury, has been sentenced to six months in jail for failure to support his children.

Henniger's wife recently obtained a divorce on the ground of desertion.

ELSA ERSI'S LINE-UP

Elsa Ersi and Nat Ayer have dissolved their vaudeville partnership. Miss Ersi will do a new act in front of Joe Feller's orchestra.

Act With Barbara Newberry
Keith's production department will build an act around Barbara Newberry.

Seymour Felix is writing the turn.

Cummins at Palace

Another band reported set for the Palace is Bernie Cummins, doubling in vaude from the Blüthner.

Radio Hour Weekly for Keith Acts as Part of Contract; Exploitation, but No Pay

BERNIVICI'S HOLD-UP

Occurred on Pay Night for Girls in Band—Cops Suspicious

Chicago, Jan. 15. Count Bernivici, appearing at the Palace with a girl band, reported to police that he was held up Saturday night before the show in the Palace alley-way and robbed of \$1,940. The money was the payroll for the troupe, of which Bernivici is also manager.

Cops started an investigation after finding a telegram from Abe Greenbaum of New York demanding payment of a debt from the Count. Authorities surmised the wife might have had something to do with the reported robbery.

Meanwhile the girls in the act, deprived of their salaries, are said to be planning action against Bernivici.

Keith-Warner Conference Over Keith-Booked Houses

Keith's and Warners will meet today (Wednesday) to determine the means of withdrawal of the Stanley and Stanley-Palban houses booking through Keith's, to be booked in the future by the Warners' own agency.

Earle, Philadelphia, and Davis, Pittsburgh, are the chief points of contention. Both houses are booked by Keith's under contracts running until next year. Although the contracts are reported as unbreakable without continuance of Keith's booking fee, whether booking the houses or not, it is understood Keith's may release both theatres upon the Warners' official request.

Another Stanley theatre, Regent, Paterson, N. J., will remain with Keith's as a Keith-Stanley partnership. Unless Earle and Davis are not permitted to withdraw, it will be the only Stanley house remaining with Keith's out of the 20-odd now booked.

Change of mind by Eddie Darling, whereby the former Keith booking head declared himself as out as booker of talking picture talent of the Warner office, leaves a temporary gap in the agency's booking line-up.

When opening probably at the end of this week in the Bond building, the Warner agency will have Lew Gower, general booking manager, and Harold Kemp, vaudeville booker, as planned.

HENDRICK LEVINE, SUICIDE

Acrobat Writes Pathetic Note to Wife Before Destroying Himself

Chicago, Jan. 15. Suffering from despondency since an automobile accident two months ago partially crippled him and made him unable to perform his old act, Hendrick Levine, 44, of the Levine company, acrobatic act, hung himself in his room in Chicago while his wife was playing a matinee.

Levine left a note to his wife reading:

"Dear Wife Elsie—It is impossible to live any longer. I am very sorry. I am absolutely no good. Please forgive me. Your loving husband, Hank."

Levine had a small time acrobatic turn, his wife working understander for him, and three performing dogs assisting.

BILLY DOOLEY IN UNIT

Los Angeles, Jan. 15. Billy Dooley, Christie comedies star, will be away from the lot long enough to fulfill a three-week booking as feature of the Public stage unit "Blossoms" in San Francisco, Portland and Seattle.

Van and Schenck's Victor Duties

Los Angeles, Jan. 15. Van and Schenck have signed to make a dock and Victor records through Leo Morrison.

Team will also do another short at Cosmopolitan studios, New York, for M-G.

Radio-Keith-Orpheum's initial one-hour exploitation broadcast, Tuesday, Jan. 22, at 11 p. m., will include Henry Santrey and band, Will Fyfe, Adela Verne, Glenn and Jenkins, Mae Murray and marimba band, Nick Lucas and Belle Baker.

The broadcast will be by remote control through station WJAF (National Broadcasting Co.), New York, with Santrey at the time at Keith's Memorial, Boston; Fyfe, Palace, New York; Miss Verne, Chicago; Glenn and Jenkins, Philadelphia; Miss Murray, Hippodrome, New York; Lucas, Milwaukee, and Miss Baker in Newark.

While no definite plan for the etherization of vaudeville names by Keith's has been mapped out as yet, the Jan. 22 program will mark the first use of the radio as exploitation by Keith vaudeville.

By the time the air publicizing is established on a routine basis it is expected by Keith's that radio work will have been made customary for acts and a part of its vaudeville bookings.

The standard Keith contract will not be amended, but a radio clause added by rubber stamp where an act is deemed suitable for broadcasting.

In consideration for other playing, exploiting vaudeville and Keith's acts will be informed they are exploiting themselves as well. The theory adopted by Keith's is that an act, by gaining popularity out of town through the radio without playing the town in person, will, when reaching town, draw as a radio name and increase its drawing ability and value to the theatre and vaudeville.

Acts, Publicity and Pay

There is no intention by Keith's at present of additional salary for broadcasting. Many name acts are on the Keith time. They consider their radio work of specialized value by itself. So far the Keith idea about adding radio for acts is just a theory. Until Keith's proves its truth the question will be whether or not the acts will believe in the personal exploitation angle without financial compensation.

The Jan. 22 hour over WJAF is described as "institutional." Similar hours will probably follow weekly until the broadcasting of vaudeville shows becomes a local proposition, directed by the individual theatres in each town. After that there seemingly is no limit.

Until the local broadcast of entire bills is developed, R-K-O's one-hour weekly will call for no more than seven or eight acts a week and that many rubber stamped contracts. Acts placed under long term contracts for vaudeville will probably be asked to stand for the added radio clause throughout the term.

The Jan. 22 program, as laid out by Ted Lauder, vaudeville booker of Keith's, will open and close with the Santrey band, of N.B.C., will be announcer and m. c.

It is understood all artists appearing Jan. 22 are rendering their services gratis.

Double Accident

During the motor show last week in New York, one of the Three Sailors, during their performance, broke an arm.

Almost simultaneously and in the same show, a girl of the "Dancing Debutantes" broke her ankle.

Both of the injured were removed to the hospital.

1560 BROADWAY, NEW YORK
XXX

William Morris CALL BOARD

Want 2 Headline Acts
to Sail from Coast for
Australia Jan. 31

Wire New York Office

CHICAGO, 1111 BUTLER BLDG.

An Appreciation

TO HIS HONOR JAMES J. WALKER

MAYOR OF THE CITY OF NEW YORK

Maestro PAUL WHITEMAN

and his Band

Mr. WILLIAM MORRIS

Dean of Theatrical Booking Agencies

DONALD FLAMM

President, Radio Broadcasting Station WMCA, who so kindly made it possible to permit the outer world to enjoy the program of the ceremonies below mentioned.

TO ALL MEMBERS OF THE PROFESSION

The Authors, Composers, Journalists and Publishers, as well as any and all others who contributed to the unusual outstanding success of the opening of the NEW FEIST professional studios, not forgetting Lindy's and Gertner's.

We take this medium and method to publicly acknowledge our indebtedness, gratitude and sincere appreciation to each of them and all of them in aiding to make the occasion so noteworthy, in the hope that we shall by our actions in the future prove to have been worthy of all the honors, tributes and courtesies bestowed upon Leo. Feist, Inc., its officers and staff.

(Signed)



President

LEO. FEIST, Inc.

Loew's and Pantages Might Protect Agents' Commissions; Friendly to It

J. H. Lubin and Marvin Schenck for Loew and Ed Milne for Pantages have expressed a friendliness toward the general proposition of a collection agency for their respective vaude circuits' agents. Presently agents placing acts with both circuits have to depend on the acts themselves to remit commissions as they fall due. In both cases five per cent. is the official percentage, but with a higher rate frequently in effect.

In the case of the Pantages circuit, it is a common practice for agents to get 'the full amount of

their commissions in advance of the act opening the tour. This protects the agent, but sometimes is a hardship on the act. A guaranteed five per cent. arrangement deducted by the house weekly and forwarded to the agent's credit through a Pantages-sponsored collection agency would obviate this evil.

Alexander Pantages is said to be personally favorable to the protection idea. Pantages agents are particularly partial to the collection agency system, as they have been sufferers from delinquent acts to a greater extent than on other circuits.

The recent publicity in connection with the Keith collection agency, converted from a racket to a service bureau by the new R-K-O president, Hiram Brown, has stirred up much talk among agents doing business with the other big circuits. Nothing definite has crystallized as yet.

Marcus Loew Opposed

During the lifetime of Marcus Loew proposals were made to him that he establish a collection agency along the Albee lines. It was pointed out to him that the Keith racket was immensely lucrative and that it was an opportunity for pickings. Mr. Loew at that time declined to entertain the idea, stating he had no wish to obtain money by that method.

Loew agents presently have a benevolent association among themselves, seldom active and without any definite code. Pantages agents have an informal organization which sits as a board of arbitration in judging disputes arising among themselves over matters of commission, acts changing agents, etc.

20 New Vita Shorts

Since the reopening of the Vitaphone studios, Brooklyn, approximately 20 new Vitaphone acts have been produced, including numbers by Phil Baker, Fannie Ward, Mal Hallett and Orch., Fred Ardath and Co., Arthur and Morton Havel, Jimmy Duffy, Regan Sisters, Jay Vele, Original Hill Billies, Jim and Betty Morgan, Edward Lambert, Frank Whitman, Violinski, Frances Shelley and the Mexican band of 27.

Under Age Plea Will Be Tested by Agents

The Lyons & Lyons agency is making a test issue of the practice by legal minors signing contracts and later repudiating on the grounds of under age. The case of Lillian Roth current in "Vanities" is the basis of complaint which has been placed in the hands of Julius Kandler for legal proceedings.

Kandler has notified the Vanities Producing Co. that the Lyons office guaranteed Miss Roth 27 weeks at \$100 a week on the usual 10 per cent. basis, later booking the comedienne into the revue at \$400 and \$450 for the run-of-the-play. The contract was signed by Miss Roth's mother as her legal guardian.

Lyons had her booked in the Little Club at \$150 a week, later securing the "Vanities" contract. Lyons alleges that a previous contract Miss Roth had with Louis Shurr under similar circumstances was also abrogated on the excuse of being a legal minor.

Sam Shain, Miss Roth's former p.a., has filed suit for \$1,000 through Jacques D. Del Monte, 82 Wall street, on a written contract calling for 10 per cent. of the comedienne's gross earnings including the \$350 salary from "Vanities" plus supplementary concert, radio and other engagements. Shain's agreement is both with the entertainer and her mother, Catherine. Both reside at the Whitby.

Shain is of the opinion that, despite the mass of free space he was getting for his client, the mother, as the result of a personal spat with her daughter, decided to cut out the space-grabbing.

It is understood Miss Roth has a talking picture offer and is endeavoring to get out of her contract with Earl Carroll.

ELEPHANTS IN FIRE

Weir's Bulls Chained to Truck as It Burns

Weir's Elephants, owned by Maude Henry, will probably be incapacitated professionally for a full month as the result of an accident Thursday afternoon as the bulls were being transported by motor truck from Hempstead to Port Richmond, L. I., to play the second half at the Ritz. The motor truck backfired, completely burning out. The elephants, chained to the conveyance, got free, but not without casualties. One was badly burned and another suffered a broken foot. The third escaped unharmed.

Miss Henry's own act, baby elephant turn, opened Saturday at the Strand, Jersey City. Efforts were made to impress the second act into service for the opening days at Port Richmond, but the trainer could not be located. The date was cancelled.

Flu

No increase shown by the number of vaudeville cancellations due to flu this week, but on the other hand, only a slight decrease.

Indie offices again hardest hit. Keith's: Shapiro and O'Malley, Utica; Claude and Marion, Hamilton, New York; Betty and Jerry Browne, Union City; William Ebbs, Toledo, and Brown and Whitaker and Haynes, Lehman and Kalsner, both Palace, Cleveland.

Loew's: Emil Boreo and Myrtle Boland, Prospect; Vic Lauria and Lane and Harper, Grand. Fox: Marion Sunshine, Bridgeport, and Watson and Cohan, Academy, New York.

Numerous instances of acts working under doctor's care or needing it. Lou Tellegen is playing Dallas this week against his physician's orders.

Strong Report Keith's Intends to Materially Cut Down on Agents

A strong report is circulating that Keith's intends cutting down the number of agents now operating in that New York agency. At present there are about 53 Keith booking franchise holders. These will be reduced by at least half, it is said, by April 1, next.

Nothing is reported as to the weeding out process. It is expected to be gradual. Nor are the names of the agents listed for the skids, if any, known. A rumor is that a compilation of undesirable and unnecessary agents to the Keith system has been made up.

Several of the Keith bookers are said to be in favor of the clipping. Too many agents are clogging up the booking floors from accounts. It has been claimed without contradiction that 15 agents in the Keith office with their assistants would be a sufficiently able force to conduct the placing of all acts required by the sixth floor bookers of the organization. The lesser number would also promote efficiency, it is said, and thus also if a reduction of any number from the 100 or more bookers at present, including first and second assistants, is put into effect.

Overdose of Agents

The overdose of agents in the Keith office is said to have sharply attracted the attention of its new administration through the recent abolition of the Vaudeville Collection Agency's excessive fee for agents. Several agents were highly pleased at the removal of the surcharge, permitting them to retain their entire five per cent. commission and self-respect, with a guarantee of money collection by Keith's. Other and more agents later sought to take advantage of a gracious action by trying to foist a plea of necessity for more income than the five per cent. provided.

This conflict of opinion among agents in the same office, with the office having access to the books in which were recorded all earnings of the agents at the 2½ per cent. rate is said to have suggested to the Keith heads the demarkation line between the good and the bad agent. Doubling the amount of the split commission with the full five, the books seemed to say that the agents if operating properly could line up a sizable income yearly,

without taking illicit side money from the acts.

Whether the Keith agents will be placed upon a probationary period for the selection of those due to slide from view in Keith's, or if the compiled list at hand of the bad boys is deemed enough evidence is also unknown. But that the number of Keith agents will be clipped in two by April 1 looks to be positive.

Among the outgoing bunch from reports will be those agents who have been accepting bonuses from acts for Keith bookings, and also those agents who prefer to slip the booker for favoritism on money secured from acts. Besides those agents who unwisely wrote acts asking them to kick in.



MARY GOSS Goss and Barrows

OF

The HIT at Loew's State Last Week

"Variety" said: "A fast, flashy opening got them going and they held to the finish." Rush.

THIS WEEK (Jan. 14)
Loew's Metropolitan, N. Y.
Direction—AL GROSSMAN

Lathrop Brothers

Four Feet with a Single Thought

"VARIETY"

(While at the Broadway, N. Y.)
"Lathrop Bros. classy dancing duo, only big time item on bill." Big.

Direction MILT LEWIS

"MACK" "CHUCK"

AT THE PALACE, NEW YORK, WEEK JAN. 20

"THE UNDERCURRENT"

By FAY ELHERT

The Prize Winning Play of the
Chicago Little Theatre Tournament

ART KASSEL

AND HIS ORCHESTRA

This Week (Jan. 14) Palace, Chicago

Broadcasting WBBM, Chicago

VICTOR RECORDS

BILLY PURL

Now (Week Jan. 14) Loew's State, New York

THERE IS NO SUCCESSFUL IMITATION OF

MERCEDES

MUSIC COMEDY MYSTERY SHOWMANSHIP (AND HOW)

NOW PLAYING T-R-O CIRCUIT

KEITH'S PALACE, NEW YORK, THIS WEEK (JAN. 13)

JACK and KAY SPANGLER

SINGING AND DANCING WITH JAN GARBER'S ORCHESTRA

WHICH OF THESE SONGS

SONNY BOY

THEME SONG FROM WARNER'S VITAPHONE PRODUCTION "THE SINGING FOOL"
By B.G. DESYLVA, LEW BROWN, RAY HENDERSON & AL JOLSON

SALLY OF MY DREAMS

THEME SONG FROM THE WILLIAM FOX PICTURE "MOTHER KNOWS BEST"
By WILLIAM KERNELL

SOMEDAY SOMEWHERE

(WE'LL MEET AGAIN)
THEME SONG FROM THE WILLIAM FOX PICTURE "RED DANCE"
By ERNO RAPEE & LEW POLLACK

MY TONIA

THEME SONG FROM THE WILLIAM FOX PICTURE "IN OLD ARIZONA"
By B.G. DESYLVA, LEW BROWN & RAY HENDERSON

ANGELA MIA

(MY ANGEL)
THEME SONG FROM THE WILLIAM FOX PICTURE "STREET ANGEL"
By ERNO RAPEE & LEW POLLACK

MARION

THEME SONG FROM THE WILLIAM FOX PICTURE "4 DEVILS"
By ERNO RAPEE & LEW POLLACK

I FOUND HAPPINESS

(WHEN I FOUND YOU)
THEME SONG FROM THE WILLIAM FOX PICTURE "THE RIVER"
By ERNO RAPEE & LEW POLLACK

JUDY

THEME SONG FROM THE WILLIAM FOX PICTURE "ROMANCE OF THE UNDERWORLD"
By JACQUES MURRAY & PIERRE NORMAN

TO
EXHIBITORS
WHEN YOU
PLAY THESE
PICTURES
SEND TO US
FOR ALL
MATERIAL.
ORCHESTRATIONS
ARTIST COPIES
AND SLIDES
NOW READY

ELMORE WHITE PROFESSIONAL MANAGER.

DE SYLVA, BROWN

ROBERT CRAWFORD
745 SEVENTH AVE-

ARE YOU SINGING ?

THE MOST TALKED OF SONG OF THE SEASON

THE SONG I LOVE

By B.G. De Sylva, Lew Brown, Ray Henderson & Con Conrad

ANOTHER SENSATION BY THE WRITER OF "AMONG MY SOUVENIRS"

MY INSPIRATION IS YOU

By Horatio Nicholls & Edgar Leslie

A GREAT RHYTHM BALLAD

I'LL NEVER ASK FOR MORE

By Roy Turk & Fred E. Ahlert

A SONG THAT'S DIFFERENT

WHEN THE WORLD IS AT REST

By Lou Davis & Sammy Fain

ONE OF THE BEST SONGS EVER WRITTEN

THAT'S HOW I FEEL ABOUT YOU

By Benny Davis & Archie Gottler

GREAT
MATERIAL
READY
ON ALL
SONGS,
WRITE,
PHONE
OR
CALL

G. HENDERSON INC.

PRESIDENT

NEW YORK N. Y.

GEO. M. MARLO ASSISTANT PROD. MGR.

3 Chi Agents Out Including Goldberg

Chicago, Jan. 15. Upon the return of Ben Piazza from New York, he revoked the Association's agency franchise held by Lew Goldberg. Goldberg is said to have been warned against outside interests, especially the maintenance of a racing stable.

Billy Jackson is another leaving agent. He is going to New York. Ez Keogh is closing his agency. He recently made a connection with the Charles Morrison (Keith's) agency in New York.

Par's New Producers

Paul Osgood, producer of Publix units at the Paramount, New York, leaves for the Coast next week to spend two to three months staging presentations in Los Angeles and San Francisco.

Upon Osgood's departure, Dave Gould and Georgie Hale (Gambly-Hale), Publix dance staggers, will be promoted to full-fledged producers. Gould came to New York about a year ago after staging the B. & K. picture house ballets.

Gould's first production will be the Paramount unit of Jan. 19, while Hale's will play the following week. The two will alternate with Boris Petroff.

Proctor's Sound-Act Policy in Albany

A new policy was put into effect at Harmanus Bleeker Hall, a second run picture and vaude Proctor house, when sound RCA Phonophone pictures were presented Monday for the first time in Albany. "Gang War" was the first sound picture, first run here. Two features, one sound and the other silent, with three changes weekly and three vaude acts on the split week, is the new policy, at least temporarily. It is expected the vaude acts eventually will be cut out.

Few Acts Making Over One M-G-M Talking Short

Out of the initial array of vaude acts turned into Metro talking shorts through the completion of the schedule of the first series of acts listed as A-1 to A-26 only a few of the individuals have yet to turn out the third of their talking shorts. The second list is due for release this week.

Of the numerous shorts made of acts picked up from the Loew vaude books, many yet to receive screen presentation, not one is listed for a second short, not until the Loew office get a line on their reception, throughout the shorts territorial distributive sources.

The first Metro short schedule, dated from Sept. 29 last, has Van and Schenck, two subjects; Johnny Marvin, two; Marlon Harris, three; Walt Roesner and Collegians, one; Loucut Sisters, one; Leo Beers, one; Miller and Lynch; Joseph Reagan, two; Fuzzy Knight, one; Ponce Sisters, one; Odette Myrtill, one; Ella Shields, one; George Dewey Washington, two; Vincent Lopez, one; Frances White, one; Elsa Ersi and Nay Ayer, one.

All Terre Haute Houses Consolidated in Deal

Terre Haute, Ind., Jan. 15.

The Fourth Avenue Amusement Company of Louisville, Ky., has purchased the holdings of the Western Indiana Theatre Corporation, which have for the past year been under the control of the Keith-Albee circuit. The deal involves slightly more than \$2,000,000 in rentals and places all of the large show houses in the city under one company.

Fred J. Dolle, president of the Fourth Avenue Amusement Company; D. H. Long, secretary-treasurer of the organization; and Walter S. Lapp, attorney, in conference with Charles M. Reagan of the Western Indiana Theatre Corporation, acted in the deal. The Dolle interests have 26 theatres in Indiana and Kentucky.

The Fourth Avenue Amusement Company purchased the Grand Theatre here in April, 1927. The theatres in the new merger include the Indiana, Grand, Liberty, American and Hippodrome.

Shannon Katzenbach succeeds Ross Garver as general manager of the theatres Garver was the Keith-Albee representative.

JUDGMENTS

Schulman-Goldberg Theatrical Corp., et al.; president and directors of Manhattan Co.; \$2,231.

Same; same; \$2,235.

Same; same; \$2,229.

Michael Glynn; Pace Press, Inc.; \$25.

Richard Herndon; Frank L. Burns Coal Co., Inc.; \$275.

Boris Minevitch; E. Stroock; \$455.

Irving Yates; Irving Tishman; \$6,934.

Greenwich Theatre, Inc.; Gee Kay Amus. Corp.; Valentine Theatre Corp.; Manhattan Exhibition Corp.; Royal Indemnity Co.; \$1,373.

Chas. J. Murray; Gold-Hawk Pictures, Inc.; \$785.

W. F. Connolly, also known as Bobby Connolly; W. S. Scott; \$774.

Geo. M. Gatts; Eldredge Co.; \$41,693.

Jos. Murtig and Harry J. Seamon; Elphco Trading Co., Inc.; \$2,547.

Sidney R. Lash; T. M. Jacobowitz; \$376.

BUTTERFIELD'S FOUR

Chicago, Jan. 15.

W. S. Butterfield circuit, Michigan, has announced dates of construction of four new houses to be built this year.

Michigan theatre, Jackson, will be started March 1; a Muskegon house is to be under construction April 15; Garden, in Flint, July 1; and the Regent, Ionia, April 15.

SWIMMERS IN ACT

Johnny Weismuller, world's champion speed swimmer, who recently deserted the amateur ranks, and Stubby Kreuger, another former simon-pure champ, are forming a tank act for vaude with a third member (girl).

John Schultz Returning

John Schultz of Keith's is due back in New York this week, after a month spent at Phoenix, Ariz. Schultz was granted a leave of absence to recuperate from an absence on his lung, a result of being gassed in the war.

Proctor's Wired Houses

The wiring of Proctor houses for sound films has about reached its fulfillment of contract. Proctor's Harmanus Bleeker Hall, Albany, started talkers Monday, with Proctor's Grand there set for next Monday.

Proctor's Yonkers house opened its sound pictures Sunday (Jan. 13). The Troy talkers start Jan. 25.

In New York the 86th Street is set for sound Jan. 20, with the Newark house expected to open there within a week.

Week After Week
Booked Solidly
It's Just
One Week After Another

This (Jan. 13) Week
New Orpheum, Seattle,
Wash.

BILLY MARIE
HIBBITT and HARTMAN



MARIE HARTMAN

Champ Comedienne

It pays to be funny—if you can sell it. Our merchandise is sold 100% for the entire season.

BILLY MARIE
HIBBITT and HARTMAN



RAJAH RABOID

The LEWISTON (Me.) "DAILY SUN" said:

"How many would like to ask questions if there were time left?" he asked at the end of his act. About half the people in the theatre raised their hands. This included all those who were not so bound down by New England traditions that they could not get their hands up; the others, of course, all wanted to. One remembers Ana Eva Fay, Houdini and his revelations, and numerous other exponents of the same art, but Rajah Raboid is the cleverest one in a long time."

Direction, MARTY FORKINS
Palace Theatre Bldg.
JACK WEINER, Associate, N. Y. C.

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, a pair of slights, opera hose, etc., etc., for stage costumes. Samples upon request.

J. J. Wyle & Bros., Inc.
(Successors to Slegman & Wolf)
18-20 East 27th Street
NEW YORK

100 Consecutive Weeks in Loew's Theatres 100

TOMMY CHRISTIAN and HIS ORCHESTRA

THANKING

MR. NICHOLAS SCHENCK

MR. LOUIS K. SIDNEY

MR. C. C. MOSKOWITZ

MR. J. H. LUBIN

MR. MARVIN H. SCHENCK

MR. BEN THAU

And All Other Loew Executives

Also Acknowledging the Co-operation, Support and Sincerity of My Personnel

Direction: CREATORE, LENETSKA & MARTIN

THIS WEEK (JAN. 14)
LOEW'S STATE, NEW YORK

WALTER DONALDSON SONGS

COMING ALONG LIKE A

HOUSE AFIRE

A PERFECT SONG FOR ACTS AND RADIO SINGERS

THE GREATEST LYRIC FOX-TROT NOVELTY OF THE YEAR

IN A LITTLE TOWN CALLED HOME SWEET HOME

BY WALTER DONALDSON

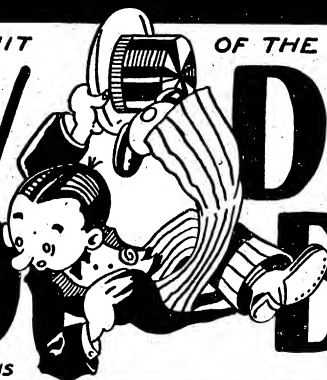
ME AND THE MAN IN THE MOON

BY EDGAR LESLIE AND JIMMIE MONACO

THE COMEDY SONG HIT

OF THE CENTURY

I FAW DOWN AN' GO BOOM



BY B.B.B. JAMES BROCKMAN & LENORD STEVENS

10 EXTRA CHORUSES

A BEAUTIFUL WALTZ BALLAD

YOU'RE IN LOVE AND I'M IN LOVE

BY WALTER DONALDSON

ARE YOU IN NEED OF A FAST SONG? HERE IT IS-

MY TROUBLES ARE OVER

BY EDGAR LESLIE & JIMMIE MONACO

DONALDSON — DOUGLAS AND GUMBLE INC.

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Thanks to Ruth Etting and her Glorious
Columbia Record which first brought to
public attention what is now the greatest
natural "Ballad Hit" in the United States!

"HAPPY DAYS AND LONELY NIGHTS"

by Billy Rose and Fred Fisher ~

IF YOU WANT

**SURE-FIRE
BALLAD
FOR YOUR ACT**

Here it is

*Melodically
and Lyrically
It Never Fails
to Register*

**WRITE
WIRE
For your
ORCHESTRATION**

MOON
WITH THE PARTING OF THE WAYS YOU TOOK ALL MY
HAPPY DAYS AND LEFT ME LONE - LY
NIGHTS. MORNING NEVER COMES TO LOOK,
I CAN FACE THE AFTER-NOON, - BUT OH, THOSE
LONE - LY NIGHTS. I
FEEL YOUR ARMS A-ROUND ME, YOUR KISSES LINGER YET, YOU
TAUGHT ME HOW TO LOVE YOU, NOW TEACH ME TO FOR-
GET. - YOU BROKE MY HEART A MIL-LION WAYS
WHEN YOU TOOK MY HAPPY DAYS - AND LEFT ME LONE - LY
NIGHTS. NIGHTS.

The
FAVORITE
of the
NATION'S
RADIO
AUDIENCE

BEAUTIFULLY
ARRANGED
DANCE
ORCHESTRATIONS
FROM
YOUR
DEALER
DIRECT FROM US

50¢ EACH
DON'T DELAY
A MOMENT
GET IT NOW!

AGER, YELLEN & BORNSTEIN, INC.

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LOS ANGELES.

Casey May Also Sue E. F. Albee for Alleged Moneys Due, Besides Moss

Indications are Pat Casey is going on a suing spree. E. F. Albee, besides E. S. Moss, is another reported alleged debtor to Casey.

Before leaving for Palm Beach Friday with J. J. Murdock and Tom Gorman, Casey is said to have consulted William Travers Jerome, his attorney, over the Albee and Moss recovery actions Casey wants to start. Casey has one hot suit on the fire, for \$1,000,000 against Marcus Heiman, formerly with Keith's.

Casey served Heiman the evening of the night Heiman was quietly preparing to sail for abroad. Casey's claim against Heiman is based upon Heiman getting out of the Keith-Albee-Orpheum matter with over \$2,000,000. His claim against Moss is based upon similar grounds, with Moss having gotten \$3,000,000.

Heiman is said to have left the Casey complaint with Maurice Goodman, counsel for Keith's, with Heiman asking Goodman to represent him in the action. With Goodman defending Moss, the Casey trial may see the odd occurrence of the counsel for the defense called as a witness for the plaintiff. Goodman, from the story, along with other former important K-A-O executives, will be called as his witnesses by Casey, for all of the contemplated actions, including the one against Albee, if started and coming to trial.

Casey's principal cause of action against Albee is said to arise through Pat's connection with the Vaudeville Managers' Protective Association. Casey became the V. M. P. A.

No "Favor" Bookings

In the Fox booking offices, New York, Jack W. Loeb, general manager, has given his assistant bookers, Phil Bloom and Jesse Kay, strict orders not to place any act in Fox houses as a "favor."

Denial is also made that there is any chance of Edgar Allen returning to the department.

president at the behest of Albee, and remained in that position through promises alleged to have been made by Albee to him, repeated in front of many persons. These promises, according to Casey, have not been fulfilled, and Casey, getting the legal smell, is now shooting after the unpaid kale.

COHEN SELLS RIALTO

Poughkeepsie, N. Y., Jan. 15. The Rialto, picture and vaudeville, has been sold by George Cohen to Samuel Abramsky and A. Friedman.

The price involved was \$145,000. The new owners are real estate operators.

New Memphis Manager

Memphis, Jan. 15. L. R. Pierce is the new manager of the new Orpheum here. He succeeds W. A. Hartung, who returns to the Orpheum, Omaha.

WALKING ON MET. B. O.

First of Staff Out—New Company Formed

Metropolitan Booking Office has lost most of its staff with the walk out of Louis Walters, Stanley Willis and James Kennedy, the nucleus of the Boston office. The New York office owned and operated on a percentage arrangement by Andy Wright has also withdrawn.

A new corporation was organized last Friday with Walters and Wright as officers.

Metropolitan was backed largely by Charles Solomon, wealthy outsider of Boston, who owned 50 per cent of the stock with the remaining 50 per cent, divided between Louis Walters, Rose Price and Paul Denish, all of Boston. The last two with Lou Orth are the sole remaining members of the staff attached to Metropolitan.

Internal disagreement over division of the profits is the reputed cause of the split up. Walters, Willis and Kennedy were formerly together in the Boston Keith office. Eddie Selette and Billy Houston have also joined the new line-up.

FINANCED LOCALLY

Portland, Ore., Jan. 15. Any reports crediting the present Hippodrome as an Ackerman & Harris house are erroneous. House is being run by local finance. It is playing Western Association vaudeville and all-silent pictures.

It opened Jan. 1 and is the Heilig theatre, former home of road shows.

Harry Singer's Visit

Los Angeles, Jan. 15. Harry Singer, western representative of Radio-Keith-Orpheum, leaves this week for New York to confer regarding future booking plans and operation arrangements in his territory.

Singer is to remain in the east for about two weeks.

Topeka House for Negroes

Topeka, Jan. 15. The Palace, negro house, is finally in the hands of local negroes, leased to Jackson White and William Jackson by National Theatres Company. The house was erected last summer and seats 700.

Theatres Proposed

Appleton, Wis.—(Also stores) \$500,000. Owners, Appleton Realty Co. care architect, United Studios, Chicago. Policy, pictures.
Bloomington, Wis.—\$350,000. Owner, company forming, care C. H. Mote, Indianapolis. Architect, Donald Graham, same. Policy, vaude-pictures.
Brooklyn, N. Y.—\$750,000. Owners, Allied Owners Corp., New York City. Architect, T. W. Lamb, same. Policy not given.
Hammond, Ind.—\$250,000. Owner, company forming, care C. H. Mote, Indianapolis. Architect, D. Graham, same. Policy, vaude-pictures.
Laurel, Md.—\$50,000. Owner, company organizing, care J. E. Feltz, local. Architect not selected. Policy not given.
Moline, Ill.—Owner, G. W. Crampton, local. Architect, Wm. H. Schulke, same. Policy not given.
Muskegon, Mich.—Owner, W. S. Butterfield Theatres, Detroit. Architect withheld. Policy not given.
New York—(Also stores) \$450,000. Owners, Hand Realty Co., 3027 Webster avenue, New York City. Architect, J. P. Boyland, same. Policy not given.
New York—(Also stores and offices). Owners, Lolo Realty Co., 2812 Grand Concourse, New York City. Architect, Chas. Krenzenberg, same. Policy not given.
Philadelphia—(E. Oak Lane) \$1,500,000. Owner, W. Freilhofer, local. Architect, Hudgens & Hill, same. Policy not given.
Philadelphia—Owner, Chas. Segal, local. Architect, Wm. H. Lee, same. Policy, pictures.
Pittsburgh—(Also office building) (rebuilding after fire) \$225,000. Owners, Altop Estate Co., local. Architect, Mortimer Freehoff, New York City.
Port Jefferson, N. Y.—(Also stores and apartment building) \$150,000. Owners, Allerton Theatre Corp., B. West, local. Architect, Hyman Rosenman, Newark, N. J. Policy not given.

BIRTHS

Mr. and Mrs. Al LeRoy, in New York, Jan. 8, daughter. Father in vaude with "Freshmen and Co-Eds."
Mr. and Mrs. Ernest B. Schoedsack, Jan. 2 at Hollywood hospital, Hollywood, Cal., son. Father is film director.
Mr. and Mrs. Bert Wheeler, Jan. 12, in Chicago, daughter. Father is comedian in "Rio Rita." Mother is former Bernice Spear, dancer.

Lenihan in Flushing

Ed Lenihan, house manager, has been transferred to Keith's new house in Flushing, L. I., from the Jefferson.
Ed Manly replacing Lenihan on 14th street.

Dow, Division Manager

Louisville, Jan. 15. David E. Dow, Keith's local manager, has been appointed division manager by John Royal, under Royal in Chicago.

MARRIAGES

J. M. Estes to Helena Sirakova, non-pro, in San Antonio, Tex., Dec. 28.
Beulah Poynter to George Loeffler two weeks ago. Bride is author of "A One Way Street."
Fritz Hubert, dancer for Fanchon and Marco, to Alice Olsen, show girl, at Los Angeles, Jan. 8.
Paul T. Haggerty to Sophie Russell (Russell and Haggerty) Jan. 7 in Morgantown, W. Va.
Thomas F. Collins, manager, Empress, Danbury, Conn., to Sarah A. Mahoney in New York Jan. 8.
William N. Second, scenario writer, to Irene Kosenska, stage actress, Jan. 12 at Los Angeles.

Doc Wilson's Promotion

New Haven, Conn., Jan. 15. J. Victor ("Doc") Wilson, manager of the local Bijou, has been promoted to district manager by Hershel Stuart for Fox with headquarters at Springfield, Mass.

Re-United

BYAL and EARLY

CARL RITCHIE

TAP AND ECCENTRIC DANCER

26th CONSECUTIVE WEEK WITH LEONORA'S STEPPERS

ANNOUNCING 6 CORKING GOOD SONGS

"GET YOURSELF A SWEETIE"

(AND KISS YOUR TROUBLES AWAY)

Lyric by MESKILL and SAMUELS

GREAT NOVELTY

Music by MEYER GUSMAN

"SINCE YOU ARE MINE"

A BEAUTIFUL HIGH CLASS BALLAD

Lyric by MESKILL and SAMUELS

Music by MEYER GUSMAN

"I'M WILD ABOUT DANCING"

Lyric by KENDIS and SAMUELS

A HOT TUNE FOR BLUES SINGERS AND ORCHESTRAS

Music by MEYER GUSMAN

"COULD ANYBODY ASK FOR MORE"

Lyric by KENDIS and SAMUELS

A SPICY NOVELTY WITH EXTRA CHORUSES

Music by MEYER GUSMAN

"SILVERY SUSQUEHANNA"

By ANNA MAY SMITH, KENDIS and SAMUELS

GREAT HARMONY SONG FOR QUARTETTES

"UNDERNEATH THE RUSSIAN MOON"

Lyric by KENDIS and SAMUELS

A WONDERFUL MINOR WALTZ FOR ORCHESTRAS

Music by MEYER GUSMAN

KENDIS, GUSMAN & SAMUELS, INC.,

MUSIC PUBLISHERS
145 W. 45th ST., NEW YORK CITY

ILL AND INJURED

Ed Milne compelled to quit the Pan books last week, recurrence of grippe.

Bert Bernstein, (Dayberne Costume Co.), brother of Rube Bernstein (Mutual), gone to Monticello, N. Y., to benefit his health.

Fay Adler (Ted Bradford's dancing partner) out of "Vanities" with flu.

Tunis Dean, veteran Belasco manager in Chicago with "The Bachelor Father," is seriously ill with the flu at the Congress hotel.

Hugh Banks is playing in stock in Providence, after an illness of four months.

Bernard Becker, assistant manager, Academy, N. Y., recovering in Jewish Memorial Hospital of pneumonia.

Bert Shepard removed from

French Hospital, New York, to Dr. Allen's Sanatorium, Morristown, N. J.; improving from an attack of heart trouble.

Barney Fagan in French Hospital, N. Y., improving.

Helen Beresford, in French Hospital, New York, condition unchanged.

Jack Mundy has recovered from the grip and rejoined "Morocco Bound" unit (vaude).

For gross casualties, the Lyons & Lyons office probably held the record last week. Sam Salvin, Sam Lyons, Phil Tyrrell and Burt Corley were all on the sick list.

Salvin is still confined with the flu. Henry Sulkin, vaude agent, is recuperating from an attack of flu.

Eddie Sellette, booker, down with flu.

The mother of Three Hamel Sisters was killed and three of the

Sisters, Simone, Clairette and Gabrielle, badly injured, when jammed brakes caused their auto to crash, returning to St. Louis from a nearly by engagement. Simone will be unable to work for three weeks. The girls are convalescing with relatives (Mrs. J. Dinning, married sister) in Hamilton, Ontario.

Harry Warren, Remick office, ill at the Congress Hotel, Chicago.

James O'Neill of Equity's office, influenza.

Will Oakland, suffering from laryngitis and a rundown system superinduced by working two cafes that do two a night plus radio and benefits, left civilization flat and went to Florida Saturday.

William J. Hart (vaude), in Day Kimball hospital, Danielson, Conn., with internal injuries received when his auto skidded on a wet highway.

Bernard Granville, out of "The Desert Song" in Chicago because of illness.

Abe Cohen, of "Lovely Lady," ill in Chicago.

Charles Kurtzman, local manager for Public in San Francisco, is ill at home with flu. Not serious.

Write to the Ill and Injured

WEST COAST NOTES

(Continued from page 21)

ers signed are Lew Ayres, Dorothy Ward and Violet Adams.

Complete cast of "Time, the Place and the Girl" includes Betty Compson, Bert Roach, Grant Withers, Gertrude Olmstead, James Kirkwood, Vivien Oakland, John Davidson, Gerald King, W. B.

Florence Gibson, Rae Daggett, Madame Sul-te-Wan added to "Queen Kelly," U.A.

Edward Paramour, Jr., signed by Par. to write dialog.

Larry Kent as juvenile in "Zep-pellin," T-S. But three principals in picture, other two being Claire Windsor and Conway Tearle.

Cast of "Broadway" includes Glenn Tryon, Evelyn Brent, Leslie Fenton, Arthur Houseman, Merna Kennedy, Otis Harlan, Paul Porcasi, Thomas Jackson, Robert Ellis, Fritz Feld, George Ovey, George Davis, Betty Francisco, Edythe Flynn, Florence Dudley, Marian Lord and Ruby McCoy. Paul Fejos directing, U.

Fourth series of Collegians starts production next week with sound and dialog. George Lewis, Eddie Phillips, Churchill Ross and Hayden Stevenson in cast, U.

"Birds of a Feather" company left for location at King City, Cal., for air sequences. Cast includes Root Gibson, Ruth Elder, Charles M. Schaeffer, Alan Forrest, Herbert Prior, Jack Knapp, Bill Gillis and Jack Herrick, U.

Norma Drew added to "Babes in Hollywood," Cinemaphone.

Bess True, femme lead in Excel-

lent's production to be directed by Burton King.

Claude Allister added to "Buildog Drummond," Goldwyn.

Emile Chautard added to "House of Horror," F. N.

Conrad Nagel, Bessie Love and Lella Hyams for "White Collars," M-G.

Lilyan Tashman added to "Buildog Drummond," Goldwyn.

Gene Towne writing "Oh, Margie!" for F. N. An all talker for Alice White.

James Hergeshelmer writing "The River Gambler" for Goldwyn. Destined to be a dialog film for Colman.

Oliver H. P. Garrett writing adaptation of "Through the Night," railroad story, Par.

Robert Armstrong added to "From Hell Come a Lady," Fox.

JANS-LAW WEDDING

Philadelphia, Jan. 15.

Harry Jans was married to Evelyn Law during New Year's "Greenwich Village Follies."

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

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600 WOODS THEATRE B'LD'G

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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

1560 Broadway

New York City

Quinn Offers Settlement Of Hayes' Damage Suit

Efforts were under way the past few days whereby John J. Quinn, of the Quinn Express and Trucking, Corp., and Max E. Hayes, vaude producer, would settle out of court Hayes' claim for \$2,000 damages to theatrical properties left in Quinn's storehouse.

Quinn's recent resignation of the Quinn E. & T. Corp. from membership in the Theatrical Transfer Owners' Association was not caused by any desire on his part to avoid a settlement of the Hayes' claim, according to Quinn who has the Quinn express concern now doing biz under the commercial hauling regulations.

Quinn admitted responsibility of Hayes' properties getting wet but protested the amount of damages as excessive. Through his attorney, Tom Ryan, Quinn has offered to settle for \$400.

The damaged property was that used by George Weist and Ray Stanton in the Hayes act, "Little Rhyme and Less Reason" of 8 people and five sets of scenery.

Sophie Kling Hurt

Raymond and Kling have been compelled to cancel vaude date indefinitely pending recovery of Sophie Kling, confined to the Cumberland Street Hospital, Brooklyn, with injuries sustained in an automobile accident Sunday night.

Miss Kling and friends were returning from Bath Beach when a heavy truck collided with their machine. All but Miss Kling escaped with minor injuries.

The hit and run driver was not apprehended.

HARRY PINCUS

SAM B. HOWARD

Associate

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WILLIAM MOFFA

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NOW

PROCTOR'S 86TH ST., NEW YORK

NEXT WEEK

HIPPODROME, NEW YORK

THE MIRACLE SONG HIT EVERYONE'S TALKIN' ABOUT!

CAROLINA MOON

Carolina Moon

By
BENNY DAVIS
& JOE BURKE

Valse Tempo

The moon was shin-ing bright in Car-o-lin -
a The night we said good - bye so ten-der - ly And
now that I'm a - way from Car-o-lin - a
Won't some-bod - y tell the moon for me, Oh!

Chorus

Dreamily

CAR - O - LIN - A MOON keep shin - ing
Shin - ing on, the one who waits for me CAR - O - LIN - A
MOON I'm pin - ing Pin - ing for the place I long to
be How I'm hop-ing to-night you'll go, Go to the right
win - dow scat-ter your light, Say I'm al-right please do
Tell her that I'm blue and lone - ly Dream - y CAR - O -
LIN - A MOON. MOON.

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CORNER 48th ST.

1587 BROADWAY

NEW YORK

ARCHIE FLETCHER
General Manager

Vaudeville Reviews

PALACE

(St. Vaude)

The current Palace bill is pretty good, but never does it manage to rise up and get real vaudeville. The band thing is repeating with Jan Garber this week on the tail end of a cycle of jazz that included in sequence Ted Lewis, Paul Whiteman and George Olsen. Also, as an item of careless booking is the similarity between the opening act, Nine Allisons, and the closing act, Dock Shine Troupe (New Acts).

Will Fyffe, prominently featured in all hitting and at last recognized as box office, experimented with new material and did not win his customary high. In fact, although he had an ample margin when he begged off after the third number, his drunk classic.

Fyffe complains of the English music halls that they restrict him to his tried and proven numbers. After all, there is always danger in the trying and proving. Indeed, it is this very danger and the fear of it, that makes slaves and imitators out of most of the show business, not forgetting Hollywood.

Fyffe is an artist of unusual versatility and talent and should lose no stature for having deliberately chosen to leave out sure fire numbers in his progressive idea to keep changing and improving. It is he who is the superior showman, not the afraid-of-everything-new members of the profession.

Not that Fyffe was ever in danger of flopping. Simply that he did not create the whirlwind of enthusiasm that he has upon previous visits to the Palace.

The comedy department was further represented by Glenn and Jenkins, standard, and Arthur and Morton Havel, who with "Just a Minute," a musical in the warehouse. Glenn and Jenkins, who seem to change their gags constantly, were not dovetailing into their chatter as smoothly or as effectively as in previous appearances. The hypocrit bootblack is a valuable adjunct, but not as much as he has been the novelty. They did well, but more was expected.

The Havel boys are a droll pair who sing, dance and have a price-less sense of light comedy. They are doing their old act, which was the nucleus of "Just a Minute." Harry Archer's tunes and Walter O'Connell's lyrics are such as to musical, prettily embellish the turn. Ray Huling's trained seal, always reliable and diverting vaudeville. He opened the show with a wowing, the opening turn, is a wowing tumbling and acrobatic line-up.

Harry Royce and Co. (New Acts), dance revue of college students and appeal. Main floor solid Sabbath matinee. **Land.**

STATE

(Vaudefilm)

With Jimmy Hussey topping, a pretty fair band (Tommy Christian's) sub-featured, and the veteran Josephine Harmon in a third act, they couldn't do much better than these three acts making much difference at the State.

Royce and Wall with a snappy five minutes of iron-clad, sleek and contortive acrobatics were satisfactory enough openers. Clark and O'Neill are there in speed, but the Havel act, a disjointed bit and number sequence.

No. 3, Billy Purl and Co. (7) with Purl, Billy Hove proportions and acts, bespeaking more genuine talents, but with that impossible farce it's a case—with 11 of the bottles missing. If from burlesk, as he suggests, he couldn't miss with any of the old gag, but this hopeless and hapless routine? Clockwork for 25 minutes, it ran for days.

The life-saver was Josephine Sabal, 63-year-old vet, who is cast for an impossible role in the farce, obviously just for the afterpiece.

Came the dance act, Josephine Harmon assisted by Florence Newton. That's the billing, split over two cards, each name sharing an unpronounceable name. Harmon is of knockabout hoke with the young partner as contrast to Miss Harmon. Comedy is broad, thick and fast. Anything for a laugh and plenty of returns.

Jimmy Hussey, with Jack Allman straightening as the copper, was in high gear with his "Hussey"isms, including a couple of dialect gaffs, both old boys but originating with Hussey and done with distinction. They added a little leg to a son of Erin giving an imitation of a son of Aaron.

Tommy Christian and his band closed. Here's a dose of jazzified in these days of versatile stage-band entertainment, still manage to click nicely, chiefly on the music. Nor is it floppy orchestral stuff. These heavy arrangements are certainly thing of the past and wouldn't command half the attention that the irreproachable Christian does with his equally dapper, dapper, dapper, merely dispense good snappy syncope in orthodox fashion.

When they play the "Tommy Christian Stomp" an original conceit, no mistaking but that it's the

stomp and torrid: not honky-tonk cacophony suddenly gone swank. That applied also to "St. Louis Blues," their routine encore closer. It was heavily and aesthetically, it was brisk and punchy, and that chorus vocalist, while he didn't quite shield the unpurged lyrics, was so convincingly original to the original to lend the Handy blues classic the necessary wallop.

Christian's band is further fortified strongly on collective appearance. Without being ballyhooed as collegiate, they look more campus-y than many another self-styled variety aggregation. Tiaras with possibly a drummer-comedian, Art Barnett, who is an individual card and suggests strong personal potentialities as an expression of the catalog made the overture spot worthy with chorus slides. The customer liked Flynn's "Revenge," a theme of the Del Rio feature current at the State. M-G-M and Fox-Movietone news reels preceded in the Julius Rosenwald address on economics was bad judgment. The Chi philanthropist was made to jerk sharply some irate inclusion another in quite a freaky manner. **Abcl.**

ACADEMY

(Wired)
(Vaudefilm)

First half bill at this Fox acer acceptable but not up to standard. The tipoff must have gone around after the first Monday since there was plenty of room Monday night instead of the usual standees. Plenty of flash and sight features. The first act, Monday night, a couple of good comedy acts to make it jell.

Seven Candrea Brothers, dancing, contorting, opening with an acceptable instrumentation and hoofing, splitting the offering into three ensembles and a couple of solos.

Corlino, making a girl assistant, followed with a conjuring routine that held. Lifting coins out of air and paper trick clever and mainstays of the act. They liked it.

Lillian Morton, singing comedienne, had a song repertoire incorporating a couple of dance numbers that tickled. The getaway ballad with accompanying recitation was overdone Monday night, losing most of its wallop probably due to the comedienne's inability to gauge her stuff for the large house yet. Despite Miss Morton grabbed a good hand and got over. Back for another straight number that fared much better, the latter done as an encore.

Guy and Pearl Magley Revue clocked in next niche, on ability and class. It's a six people song-and-dance revue built around the dancing team with vocal contributions, especially the adagio, copping. A sister team, harmonists and dancers, girl solo dancer and male pianist in support, doing their stuff between the show's major contributions of the Magleys.

Buster West galloped off with his hoofing. Flanked by his dad, John West, and unblinded blond girl. West hoofed all over the place. Act is practically the same frame as always, a scumble of comedy is thrown in but helps but it's Buster's footwork that counts.

Modena's Fantastic Revue, nine people singing and dancing, flash, closed and got over. Harmony ensembles of mixed sextet were ear-soothing while the contributions of the dance team were far above average.

Probably the bookers counted too heavily on Lillian Morton and Buster West, individually, to fill the comedy void. They were not enough.

"Beware of Bachelors" (Warner's) and Movietone features in screen division. **Edna.**

JEFFERSON

(Wired)
(Vaudefilm)

Good bill, but slim attendance at the opening show Sunday, gradually filling for the middle show. Five songs, acts, Winnie Lightner on Vitaphone and "Scarlet Seas" (F-N) as screen feature.

Glady's Joyce and Girls opened with a nice comic of instrumentals, singing and dancing, presented like-ably and making good for the spot.

Foster, Fagan and Cox, male trio, clicked with some good harmony. They added a little leg to occasionally topped off with welcome clowning.

Jim and Marion Harkins practically a double act, first with an abbreviated edition of their chatter and song twosome, giving way later to "The Family Ford," for-ly done by W. C. Fields. Despite heavy burden around before with Fields the car skit is still there.

Harry Hines clowning his way to usual success in his act. He put with his "nances" gags tickling especially and mock delivery of ballads also grabbing laughs.

John and Mary and Co., closing, have a gem in "Kidding Cin-

drella." That goes for the idea, talent and mounting. Miss Sparrow is an attractive danseuse who registers, also dressing, with her magnetic personality. The act kide the Cinderella theme as abused on Broadway.

The support comprises a neat appearing tenor, sister team, elongated dancing comic and another mixed team of eccentrics. All fit in neatly and contribute helpful specialties with the combined result a snappy mix just the kind of farce vaude audiences should go for heavy. **Edna.**

86TH ST.

(Vaudefilm)

Comedy in four acts out of five partially wiped away the stains of mutiny aboard the ship on which the feature film, "Scarlet Seas" (F-N), centered. Enough bloom on the picture to make any audience see red, and then enough comedy on the stage to make it laugh.

Comedy in four acts out of five. That's quite out of the ordinary.

Frank X. Silk (New Acts), burlesque name in a vaudeville house, should have been the laugh hit and wasn't. He was the supposedly sweet next-to-closing spot, with little cause. But for two special songs, opening and finishing, Silk's monologic material was not so good as the feature film. That should be a good reason for Silk to grab a talk writer who can write something better than the obviously home-bred stuff now used.

Good comedy start, however low, with Little Jim (New Acts), wrestling bear, two plants and a straight, all men. Jim is the bear. He's more of a novelty than a comic, though sufficient comedy is derived from a slapstick and slaps in the face by the plants.

Falls, Reading and Bogy were in form and deuced it. With its youth, appearance, dancing and acrobatic excellence, this is one of the best and most logical acts in the line in vaude, in spite of its silence. It would be logical and just as good a No. 2 at the Palace as anywhere.

Only the tendency of seeing these three kids on a bill opened by another dumb act should be avoided.

Renie Riano is a comedienne far ahead of her skit and company. Silk and Miss Riano are about in the same boots, although Miss Riano is considerably better off from the standpoint of material. She is easily a big-time act. Her "Love School" skit doesn't prove it. Renie's hit here did not contradict that belief.

Billy Wells and the Four Fays, featuring Wells' pantomime and laughable dancing and holding a lot more in the efforts of the three Fays girls and their new "Love School" skit doesn't prove it. Renie's hit here did not contradict that belief.

Usual Sunday night capacity—or unusual? **Bigs.**

58TH ST.

(Wired)
(Vaudefilm)

Mae Murray, back from the flickers, copped top honors of the first half show.

With a capacity house, she was given an ovation on entrance and even a more prolonged one at getaway. Riano and Wells' "Love School" skit doesn't prove it. Renie's hit here did not contradict that belief.

Ray waited her way through her dances as if floating on air, registering in each and recalled for "Marry Widow" and "Love School" skit doesn't prove it. Renie's hit here did not contradict that belief.

Helen Arden and Three Musketeers opened and got over in a classy song and dance revue. Miss Arden is a attractive dancing ingenue with pleasant singing voice. Her support is a male trio of singers and dancers.

Ryan Sisters went over neatly in the duet with harmony numbers spaced by flip chatter and registering. Bennett and Richards, male twosome, were successful in stimulating the audience in cooling it.

For their likeable comic of nifties and dancing.

Anger and Fair, flanked by two males, offered a comedy flash-revue order which kept them yelling, thanks to the nut antics of Anger with Miss Fair contributing the vocal and vocal and vocal dancing to good merit. Got over in a big way in closer here.

"Scarlet Seas" (F-N) screen feature. **Edna.**

81ST ST.

(Vaudefilm)

Quite a show at this house the first half and an accidental oddity in layout which lent the initial impression that it might be an experiment in new layout. It deviated so much from the orthodox style of bill plotting that the suspicion prompted a check-up with the bookers. The conclusion that it just happened that way.

It placed Marion Harris, closing a six-act lay-out and okay away because of the Barthelmees film feature. Following her was wowed was the Michon Brothers, probably the greatest act of its kind in the world. The Michons were

(Continued on page 49)

New Acts

ANITA STEWART

Song Cycle
8 Mins.; with Stage Band
Granada, San Francisco

After a long period as a picture star, Anita Stewart, off the screen except intermittently for several years, made her stage debut as a singer as an added attraction with the Public "Hi-Hat" unit, here currently. Miss Stewart opened cold, but registered. Her screen charm and personality of the old Vitaphone days have not deserted her.

Garbed in white, her blonde hair stood out strikingly, and there were many gasps among the femmes over the youthful personality. Opening with an appropriate number, "I'll Get By," Miss Stewart revealed a soft, high soprano, at no times screechy, and warbled with apparent ease. "Second number, little heavier, was 'Estrallita,' which clocked solidly. For an encore she sang a ballad.

Miss Jordan accompanied, with the Granada stage band as a background. Based on her initial appearance, Miss Stewart looks like a bet in the film houses if her name can now be made to stand up for the b. o. **Edwards.**

KENNEDY AND WARREN (2)

Blackface

12 Mins.; One

Academy (V-P) Chicago

Possibly an experienced blackface comedy team, but reviewed here because a comic of ability is going to waste in the cheese halls. The boy has a striking sense of gag delivery, getting laughs out of stuff that trips over its own head. His bony frame and skull-like head make a prettily handled characterization all the better. Most of his material is no good and will hold him back. Comparison of a cow to a baby, and in very vulgar taste, is an example of how far astray his material has led him.

Blacked-up straight in sweater and crooked cap does little to help. The comic should go into the sock to buy a decent script, get a straight who can sing or hoof a worthwhile solo, and eliminate some of his own attempts at hoofing.

He has the talent to put over real comedy. **Bing.**

HARRY ROYCE AND Co. (3)

Dance Revue

20 Mins.; Full (Special)

Palace (St. V)

Harry Royce, formerly of Royce and Mays, and recently the producer of a number of class dance ensembles, returns in person with three girls, Dorothy Morrison, Dorothy Magyary and Mary Lin-ken, in support. Always rated in the big league—at least for the last few years—Royce with his present line-up expands his rep-

Revue is not sensational nor overboard on costly trappings, but it is there on talent, tempo, graceful routines and routine. Royce appears to have added cloak twirling as a new technique. In a Spanish number he manipulated a red-lined dolman with some novel variations of his own that brought applause.

A class dance act in toto. **Land.**

A class dance act in toto. **Land.**

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A class dance act in toto. **Land.**

JAN GARBER AND ORCH. (16)

30 Mins.; Full (special)

Palace (St. V)

Jan Garber, name bandman, follows Whiteman and Olson at the Palace, an invidious sequence, since neither in reputation or performance do the Gerberites compare with the other two organizations. But judged individually the band is impressive. It never heats up to wowing temperature, yet it grooves easily and keeps up a breezy pace and a pleasant level of entertainment.

A ve ery attractive dancing team, Kay and Jack, interrupts the musical routines for some colorful stepping that enhances the band's value for vaude. There is the usual sol stuff, vocal and pedal, from various of the band boys and some "business" for laughs. It is done neatly with nothing attempted that isn't within their range of talents.

With its Columbia records for background this band should be an okay feature for Keith or other vaude, if electing to remain in this department. Garber has been around the vaude circuits before. **Land.**

FOUR SIDNEYS

Tight Wire

8 Mins.; Full

American (V-P)

Something about the general layout here, in personnel and routine that indicated the Sidneys have been in the valettes for some time.

Three men and a woman. Oldest of the quartet doesn't do wire work, affecting comedy garb and putting a dog through some trained stunts.

The youngest of the men, particularly the younger of the two who keeps busy on the wire is a capable performer. He handles himself gracefully. His standout according to announcement was "the longest jump ever done on a wire" wherein he leapt across four chairs.

The feature trick of the men, particularly the younger of the two who keeps busy on the wire is a capable performer. He handles himself gracefully. His standout according to announcement was "the longest jump ever done on a wire" wherein he leapt across four chairs.

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(Wired Presentation)

Wingsfield and Jean in new sketched by Johnny Huntwell, starting at Grand St. Louis this week.

(The "Ben" addressed in this notice is Benny Thau, of the Local Agency, booking staff. Mr. Thau, when of the Orpheum booking staff, before If-man stuck the poison in, was one of the best Orpheum bookers ever on these books, and Sid knew.—*Sid's Pop.*)

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Sunday Burlesque May Have to Play Court Circuit—2d Columbia Pinch

"Hindu Belles" was sloughed at the Columbia, New York, Sunday night on charges that the performance was in violation of the Sabbath law. The 41 troupers, including cast and chorus of the Mutual show, as well as house runway soub and runway ensemble, were dismissed Monday, after arraignment before Magistrate Rosenbluth in West Side Court.

It was the second pinch for the Columbia in several weeks and the second turnout. The previous troupe was tossed out some weeks ago by Magistrate McQuade.

Operators of the Columbia figured the McQuade disposition a precedent, but Inspector Loonan's cops had different ideas and pegged "Hindu Belles" for a ride.

Detectives Crechan and McNamara figured the show a violation inasmuch as the comics used putty noses and the gals wore no bloomers, which they might have figured would have saddened the Sunday show over the regular sessions. The pinch was orderly and didn't happen until after the show, which saved confusion and refunds.

When the proposed ride was imminent, Mike Joyce, house manager, tried to take the arrestors out of disturbing the paddy wagon drivers, volunteering to take the quarry westward on 47th street in taxis, with the mob rebelling on this and making preference on a march over without torches, agreed upon by all. The mob formulated for the big parade and hoofed it. They were held in \$500 bail each, provided by Walter Reade, owner of the Columbia.

Court Battle

Everything was set in the morning for combat as to whether wiggle opera is to be or not to be at the Columbia on Sundays. Detective Crechan, prosecuting, took the stand as complainant of record, making the usual spiel. Under cross-examination, Crechan and McNamara did a brodie as censors when admitting their inability to qualify as experts as to what divides burlesque and vaudeville. Then the toss out.

Among those taken were Virginia Jones, Isabelle Van, Mae Brown, house runway soub; Hindu Wasau, Hap Fryer, Pat Murphy, Evelyn Murray and other principals of the Mutual wheel show.

Reade and associates claim they are within their rights in offering the burlesque blackouts, flanked by chorus numbers on Sundays, claiming the performances are similar to vaude or presentation features offered at other Broadway houses.

Break on Jump

The whole affair was somewhat of a break for the show mob, since the next stand was the Gayety court, Brooklyn, which they made without trouble for the matinee.

Despite the double turnout and no precedent established recognizable to Mr. Whalen and his hirelings, it looks as though the Columbia and its show mob may play a circuit out of city magistrates before getting an official lockdown as to whether mild burlesque is to be or not to be at the Columbia on Sundays.

Hurtig & Seamon's and Irving Place, other Mutual stands in New York, have been self-booting since the Columbia has been getting away with the Sunday shows, with latter houses willing to fall in line if not previous contracts for Italian and Jewish shows having rated them out of the running.

The extra show is a great racket for houses all the way down, with it, since neither players nor operators are given extra remuneration unless the producer gets it under blind of a bonus. Mutual contracts call for a seven-day week in all towns permitted, with New York City rated a six-day town until the Columbia decided to flirt with Sunday.

Chi Stock Blows

Chicago, Jan. 15.—Logan Square, playing Plaza Amusement Co. stock burlesque for two weeks, closed when Harry Cleveland, producer, bowed out without paying salaries. The performers gave one commonwealth performance and then disbanded. Performers say no salary was paid during the entire two weeks. Company, consisted of 18 chorus girls and seven principals. Stagehands and musicians received part salary.

Mutual's List for Next Season May Drop to 25

With weed outs and drop outs since opening of season it looks like about 25 houses and 25 shows for Mutual next season unless additional houses are added between now and then.

It's also hinted that many of the smaller houses have had a hard struggle to get by with policy even on the prevailing \$1,670 weekly tariff for the shows.

At present the Mutual has about 45 shows and 40 houses.

Police Close Stock Burlesque in Cleveland

Cleveland, Jan. 15.

Branding the stock burlesque show at the Empress here as "indecent and a menace to the welfare of the community," the authorities ordered the E. 9th street house closed.

The police did the closing Saturday.

The Empress, formerly the Bandbox and originally the Priscilla, is operated by the Cleveland Mutual Co., headed by Sol W. Manheim, with Richard Zelsler, manager of the Columbia here, also managing the Empress.

The Empress stock operations in Cleveland had nothing to do with the Manheim and Zelsler show operations at the Mutual Circuit. In addition to several Mutual shows, the Manheim Cleveland crowd also control the Columbia, Cleveland, now playing Mutuals. Another Cleveland house, the Alhambra, plays Mutuals but is scheduled to drop them Jan. 20.

Minskys' or Else

Minskys may pull away from Mutual Circuit next season, or sooner, unless Mutual makes better terms for shows booked into Hurtig & Seamon's, New York.

The main fly in the ointment between Minskys' interests and Mutual is that Minskys want the same break as Walter Reade is getting at the Columbia, New York—that of booking Mutuals in at the flat \$1,670 weekly fee, instead of the present arrangement which calls for the figure as guarantee, with 30 per cent cut for the circuit, for all shows after \$5,000.

Minskys want the top lifted—or else.

Burlesque Changes

Bobby Leonard has supplanted Tom Green with "Nite Life in Paris."

Margie Penetti, former Mutual soub, went in this week as runway soub at the Gayety, Brooklyn.

Pay Tunis closed as soub with Minskys' National Winter Garden stock last week and opened this week as house soub at the Academy, Pittsburgh.

Bert Bernard, Minerva Marsh and Ethel Albertini have withdrawn from stock at Empress, Cleveland, with Jack La Mont, Marie Tomlinson and Phyllis Dunn supplanting.

Buddie McCaldy replaced Ethel Baker in "French Models."

Jack Louis and Hazel Stokes, principals, Minsky stock at 125th Street Apollo, out.

Betty MacAllister, on the Columbia runway downtown, has shifted to the Apollo stock, New York.

Larry Adams has gone to the Embassy Emmons stock, Baltimore.

Opal Oakley out of "The Bohemians" (Mutual) with Dolly Lewis in.

Johnny Weber, Shorty McAllister, and Paul Ryan have gone in as house principals at the Irving Place, New York, strengthens for the visiting Mutual shows.

Buffalo's Stock

Buffalo, Jan. 15.—Court slammed the Music Box in its burlesque stock next Monday with Matt Kohl starring.

"Sliding" Billy Going to See Wife in Allentown

"Sliding" Billy Watson, burlesque actor, who had been stopping at the Hotel America, 155 West 47th street, but more recently in West Side Jail, was returned to Allentown, Pa., to answer charges of falling to pay his wife, Anna Shapiro, of 4813 North Hutchinson street, Philadelphia, money awarded her by a court in Philadelphia.

Detective George Ferguson of the West 47th street station arrested Watson on a warrant charging him with being a fugitive from justice. According to Ferguson, the warrant stated that Billy had been directed to pay his wife \$25 a week.

Billy had been out of work recently and might have been short of kale. That story did not appease Ferguson. Billy was taken to the station house and for some time languished in West Side jail until state papers could be prepared.

After in jail a few days Billy got bail. Despite his difficulty he left the court smilingly confident that everything would eventuate hungrily.

Burlesque Routes

Weeks of Jan. 14 and 21:
Bare Facts—Gayety, Kansas City; 21, Crystal, St. Joe.
Best Show in Town—Gayety, Boston; 21, Star, Worcester.
Bohemians—Empire, Providence; 21, Gayety, Boston.
Beverly Burlesques—Garrick, St. Louis; 21, Gayety, Kansas City.
Burlesque Review—Empire, Newark; 21, Star, Brooklyn.
Chicken Trust—Irving Pl., N. Y. C.; 21, Empire, Providence.
Dainty Dolls—Temple, Syracuse; 21-23, Geneva; 24-26, Schenectady.
Dimpled Darlings—Lyric, Dayton; 21, Empire, Cincinnati.
Dixon's Big Review—Grand, Akron; 21, Gayety, Boston.
Flapper Follies—H. & S. Apollo, N. Y. C.; 21, L. O.
French Models—Majestic, Albany; 21, Colonial, Utica.
Goddesses—Lyric, Bridgeport; 21, H. & S. Apollo, N. Y. C.; 21, Lyric, Bridgeport.
Girls from Hollywood—Cadillac, Detroit; 21, Empire, Toledo.
Girls from the East—Empire, Grand, Washington; 21, Academy, Pittsburgh.
Girls in Blue—Columbia, N. Y. C.; 21, Gayety, Boston.
Girls of the U. S. A.—Gayety, Milwaukee; 21, Empire, Chicago.
Hello Paris!—14-16, General; 17-19, Schenectady; 21, Majestic, Albany.
High Flyers—Empire, Toledo; 21, Columbia, Cleveland.
Hindu Belles—Gayety, Brooklyn; 21, Gayety, Scranton.
Jazztime Revue—L. O.; 21, Trocadero, Philadelphia.
Kiddie Kutties—Crystal, St. Joe; 21, Gayety, Milwaukee.
Lafayette—Lyric, Hartford; 21, L. O.
Merry Whirl—Gayety, Wilkes-Barre; 21-23, Lyric, Allentown; 24-26, Palace, Trenton.
Mischief Makers—Gayety, Louisville; 21, Majestic, Albany.
Moonlight—14-16, General; 17-19, Schenectady; 21, Palace, Trenton; 21, Empire, Newark.
Moulin Rouge Girls—L. O.; 21, Grand, Akron.
Naughty Nittles—Howard, Boston; 21, Columbia, N. Y. C.
Nite Club Girls—Mutual, Indianapolis; 21, Garrick, St. Louis.
Nite in Paris—Hudson, Union City; 21, Irving Pl., N. Y. C.
Parisian Flappers—Lyceum, Columbus; 21, Lyric, Dayton.
Puss Puss—Plaza, Worcester; 21, State, Springfield.
Ragtime Queens—Star, Brooklyn; 21, Orpheum, Paterson.
Record Breakers—Empress, Cincinnati; 21, Gayety, Boston.
Red Hot—Orpheum, Paterson; 21, Hudson, Union City.
Round the Round—Columbia, Cleveland; 21, L. O.
Sally—Majestic, Chicago; 21, Cadillac, Detroit.
Speedy Girls—State, Springfield; 21, Grand, Hartford.
Sporty Widows—Gayety, Montreal; 21, Grand, Boston.
Step Along—Academy, Pittsburgh; 21, Lyceum, Columbus.
Step Lively Girls—Gayety, Scranton; 21, Gayety, Wilkes-Barre.
Step On It—Colonial, Utica; 21, Gayety, Montreal.
Stolen Sweets—Gayety, Baltimore; 21, Grand, Washington.
Sugar Babies—Gayety, Buffalo; 21, Temple, Syracuse.
Win a Woman and Song—Trocadero, Philadelphia; 21, Gayety, Baltimore.

Stock Circuit Idea Up

Once again the stock burlesque circuit idea, but up with several men interested convinced the circuit would pay in the key cities.

Minsky Bros., most active in stock operations in New York, are not interested, but Irons & Clamage in Chicago are.

There are several stock promoters who would welcome a stock affiliation as a way to rotate their units. Stock has not been doing so well in some of the eastern spots lately.

TABS OUT; STOCK IN

Canton, O., Jan. 15.

Stock burlesque is in again at the Lyceum theatre here, after a few weeks of tab musical comedy and pictures. Tony Brill, in charge of the house for two seasons, is reported out.

The house is owned by the owners of the Palace theatre here, the local Keith house.

GIRLS IN BLUE (MUTUAL)

If dirt is good burlesque, this is a great burlesque show. And dirt is the word.

In "Girls in Blue" the girls are blue in dress and the comic blue in talk. That's the way it appeared at 47th street, Times Square. Oh, for a look at this one in the sticks! Too bad it was Times Square. And Corio, the former head of the kid of Izzy Seidenberg's Cadillac, Detroit, and probably the prettiest girl in burlesque, couldn't strip down any further than a mesh brassiere. It looked like nothing under deep purple, that brassiere, but it was there.

That particular scene had Miss Corio in "An Indian Maiden's Dream." Lengthy note on the program—last week's Boston program—described the extravaganza thusly: "An Indian maiden, watching by a waterfall, dreaming of her lover, hears him in the distance as he sings along the trail. She follows the form of the man and sees him just as he is shot by a rival brave from ambush. In a wild, frenzied dance of revenge she hunts the woods for escape, sobbing, to the waterfall."

To the only attendee in the house—and not a paid attendee at that—and last week's Boston program—it was just about as described. To the rest it was just a flesh display by Miss Corio.

She might have needed that footnote announcement of an Indian dance, because it looked almost like any other strip number. The waterfall was present, or perhaps not, but no one cared. So, for another revenge, Annie slipped off her skirt and the mesh brassiere. What the crowd gaped even—eye for an eye; plenty of eyes for Ann's brassiere.

And when, in one of the money changing bits, the troupe's subroty yelled "police," she must have given the office heart failure. On the evening before, her call would have been answered. But it wasn't Sunday night, so the principal and secondary comics had to fork over the stage coin they were trying to hold out on the poor dame.

Miss Corio, appearing by Miss Corio and Clyde Bates spilled some inside stuff and managed to be of a deeper shade of blue than the show's title. The show was a college item in "one" ranked next to "and was." Even the company juve, a nice boy, got dirty. "As Harold Lloyd would sing it," he said, meanwhile donning a set of goggles and proceeded to sing a smutty number without resorting to double entendre. It was out and out. The juve is probably distinct, however, in being the first male to solo on the runway. Then he squared it with "Sonny Boy" from the apron.

That's all that is in the show is the cleanest and that it secured the most laughs should mean something to somebody in burlesque. But no one of his drink mixing scene. He didn't get a better laugh with the dirtiest of his art, and most of it was plenty dirty. But no one condemning burlesque or a show for its dirt. Particularly not "Girls in Blue," for it relies upon dirt.

No one rubbing it in. No one wants to listen. They'd rather be kidded. Kiddingly, "Girls in Blue" is a grate opera. Even for stags.

ECHOES OF 1929

Albany, N. Y., Jan. 12.—Tommy Bozo Snyder in "Echoes of 1929," musical comedy, from Bozo Snyder, music and lyrics by Tim Brymer, the Lucas; ensembles and dances staged by Frank Williams, with the Sisters, Cahill Sisters, Lewis Brothers, Sam Lamm, Bobby Morris, Ralph Hunter, Frank Lamm, Victor, and Bert Hunter. \$1.50 top.

Bozo Snyder returned to Albany at the Capitol under the guise of a musical comedy. This veteran burlesquer has a new show, "Echoes of 1929." Even its name suggests burlesque.

"Echoes" is a rejuvenated burlesque show. In similarity to Snyder's former Columbia show is not hidden and perhaps no attempt was made to hide it. The show consists of a number of specialties and songs, among them Bozo's old reliable, the piano movers, the hangers and the theatre within a theatre. There are several other specialties, including one in a doctor's office, and another showing the difficulties of dressing in an upper berth.

Bozo makes these skits enjoyable and it would be wise if he tried to cast aside the character he has been playing for years. He knows his pantomime.

People go to Bozo's show with the expectation of seeing him in his old character as the man who never speaks and to change from this character would be detrimental to him. Bozo stands with him Sam Green, his old reliable who does all the talking for himself and Bozo.

Several good specialty acts with the show, including the Wood Sisters, dancers; Cahill Sisters, dance and song team; Lewis Brothers, dancing act and a male quartet. The chorus has 16 girls, who need

Drop "Clean" Burlesque After One \$1,000 Week

Minneapolis, Jan. 15.

They don't want clean musical shows in place of off-color burlesque in this town. This was demonstrated in a single week to the satisfaction of a new group which tried scrupulously clean shows instead of the less sedate burlesque at the Gayety.

A week of spotless performances brought the Gayety little more than \$1,000 gross. The new promoters immediately shut up shop, although they had brought 40 performers here from New York and Chicago. Under its former burlesque policy the theatre got from \$3,000 to \$6,000 a week.

Mayor George E. Leach revoked the theatre's license because of alleged improper Mutual wheel burlesque shows. Two weeks ago the theatre was permitted to re-open with the understanding that the performances would be free from objectionable features. Many of the members of the company here are being used by a burlesque stock company which has gone into the Lyceum, St. Paul.

ONE DAY IN TRENTON

Trenton, N. J., Jan. 15.

Mutual burlesque seems petering out at the Palace here. House's location is against the burlesque policy among other things.

Mutual shows are now playing but one day here, Saturdays only, eliminating the former last half week engagement. New arrangement started Jan. 12.

Langdon and Salary

Harry Langdon is in New York looking for playable vaudeville. The film comic has been submitted to Keith's, but coin still holding it up.

Same Town, New House

Mutual shows playing the Hudson, Schenectady, N. Y., will be switched to the Wedgeway theatre there, starting Jan. 22.

STOLEN LOVE

(Continued from page 26)

ing program filler, with the added value of having been serialized in all of the Hearst newspapers.

With that title and implication, it should lend itself to profitable exploitation, especially in the neighborhoods.

Picture starts out at a nice pace in its opening love sequences, dealing with a 17-year-old girl who has never had a boy friend, owing to strict surveillance by a couple of spinster aunts.

She falls for a young garage mechanic with the invention bug, but the aunts quest it and the girl runs off to Frisco to become a model under the sponsorship of Barstow (Moore), the menace. Barstow plays the game carefully and then tries to shake the girl at the wrong moment, after getting her alone in his mountain cabin. The boy mechanic rushes in for the last minute fist battle.

The runaway sequences and the girl's life as a model too long drawn and slow up picture perceptibly.

DEVIL'S TWIN

Paths Western starring and directed by Lou D. Maloney, Ford L. Beebe, author and supervisor. On one-day, Jan. 11, double bill with Columbia, New York. Running time, 59 minutes.

Saving the old homestead is just a working background for Leo Maloney's cowboy stunt stuff. That partially makes up for some disgraceful cutting and the film's one-man attitude.

Photography is good throughout, although looking injured at times because of the jerky slicing.

One-man western for one-day bills.

Detroit's New Stock Bur

Stock burlesque goes in next week at the Colonial, Detroit. Billy Allen's company, organized in New York.

plenty more rehearsing. Show is in nine scenes. Many of the settings still carry the "Americana" trademark. Top price in Albany was \$1.50, and at this scale the attraction, which has plenty of action for a play of its kind, should be favorable as a road show.

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in *Variety*. This series will be reprinted weekly. Each story carries its original head. Story below appeared in *Variety* of August 13, 1920.

CON WINS HIS "PASS FRIEND" FROM DIPS

Carnival Workers Earmark Team as Immune

Akron, Aug. 11.

Dear Chick:

Guess who I met on a rattler between Buffalo and here last week? Nobody but Albany Slick and his mob who were up here on the pinch following a carnival that played Akron. They were on their way to Akron and just tore the train wide open during the jump. There are two mobs with the carnival workmen under protection. One mob grabs the pokes on the carnival lot, while the second CON mob grabs the trio work nothin' but the rattlers goin' and comin'.

This mob of slicks made me as soon as our club got aboard and they gave me a hat full of white buttons to put on my gang so they wouldn't be friskin' any of my crowd. They sure cleaned up. Every time a guy got up to get a drink of water, or for any reason at all, the mob would crowd him in the aisle and jostle him out of his kecap. They stung about a dozen saps and must have knocked out about a grand between them.

One guy had his jack tied up in a red bandana handkerchief and had it pinned inside of his coat pocket, an insider. Slick is don't the wiring and he goes up for it three times, using a newspaper for a fisher. He comes through with the fish hooks and finally gets the wiper. They go in the lavatory and turn it over. It was the darb touch, about six C's.

Slick was tellin' me that he lost one of the pieces of his mob at the last stop. It seems this bird was don't the pinchin', but was up against junk so strong that he got so he couldn't get his hand in a barrel. They got so many rumbles that they had to discharge him, so Slick took charge of the mob. He also said that they were tailed into Canada by a lot of Toronto bulls who came and met the show on the American side, so they could put the finger on the cannons when they started to work in Canada. The mob were tipped off to keep away from the lot by the carnival bull and started to tear up the town.

They were sneezed before they had a chance to work ten minutes, and had to cut up all their fall dough, about five grand, with the coppers before they would let them out of town. So, after all their hustling they just held what they had knocked out since leaving Canada when I met them. I made Slick promise me to keep away from the ball park while in town.

Cuthbert is still goalin' them and is leadin' the league in battin' with an average of .408. He sure is the find of the season and will be in the big league this fall as sure as you're a book for not comin' on here. I am expectin' that some one will grab him on me any minute, for the breaks I have been gettin' lately make me convinced that I was born with two strikes on me. One day it's chicken and the next day it's feathers.

Cuthbert is makin' a dude out of my coal miner pitcher. The other night one of the gang tailed the miner into the drug store and caught him buying a man's tie. He still uses three knives to inhale his hot meat, but Cuthbert is explainin' to him that he may get started some night and cut his own throat, so I expect that he will overcome the sword swallowing before long.

If Cuthbert can induce him to buy a new suit of clothes he will be awarded the palm. The son of the coal pile has an ax on him, and looks like a cross between an Eddie Mack special and a Harry and Man-

Race Horse in Friary At Lew Cantor's Lunch

The Friars threw a dinner to Lew Cantor Friday at midnight. S. Jay Kaufman engineered it, a hangover from the defunct Greenroom Club. About 150 attended. Every hotdog consumer was given a skullcap, symbolizing both "The Skull," Cantor's mystery-play, and the "cantor," rabbinical pun. Willie Collier was toastmaster. The gaggers were Bugs Baer, Bert Hanlon, Jack Lait, Grant Mitchell and Harry Delf.

Cantor's gambling proclivities formed the butt for the nifties. He was presented with cards, chips, billiard table—and the grand surprise, when a racehorse was actually brought into the upstairs monastery and Janet Beecher "presented" it.

Much of the comedy cannot be published, but Lew was roundly joshed about his failures prior to "Courage." Hanlon said that Delf's whole family came when "Sunshower" was read, and laughed Lew out of 40 grand, but that he had enough "Courage" in reserve to produce "The Skull," which scared enough people to roll up the capital for "Brass Buttons," which cost Lew about \$10,000 a button—so good that on the second night his ticket-taker was arrested for vagrancy.

Lait recalled Cantor's Chicago days humorously and Baer knocked the gang edgewise with some inside observations. The show included Cantor's Shit, a skit by Lord Dundreary, Bill Robinson, Lew Pollock, Lou Holtz and some impromptu clowning, climaxed by a devastating comeback schmoos from Lew, himself.

Going West on a Bike; Happy Dick's Promise

"Happy" Dick Diamond, 22, who stated he came from Los Angeles in 1922 on a bicycle, with a banjo, 50 cents and a lot of courage, in search of health and adventure, was arraigned in West Side Court before Magistrate Brodsky on the charge of soliciting alms at 44th street and Broadway. The Court found him guilty and suspended sentence on him.

Magistrate Brodsky directed that he quit the city on his "bike" and he promised he would. In the meantime the police of West 47th street station house had possession of his bike and came back to court and asked the Judge to have the police captain give him his bike.

"I want to get out of the city. If I don't I am likely to land in jail," he plaintively said. The police were communicated with and he later got his bike. "Me for the Coast," said "Happy Dick" as he started for the film city.

"Happy" has been an eyesore to persons in Times Square. He has probably made more revolutions in Times Square on his bike than the oldest cop on post. The cops complained that "Happy" has been peddling cards of his life in the Rialto for which he has no permit. He has been living at the St. Alban's Hotel on West 68th street.

"Harlem Slugger" Jailed

David Jacobs, 49, 84 West 115th street, who years ago was known in pugilistic circles as "The Harlem Slugger," was arraigned before Magistrate Brodsky in West Side Court on a charge of grand larceny and held without bail for further hearing.

Jacobs was arrested by Detective Barron, Fifth avenue squad, in the lobby of the Manger Hotel. He was accused of being implicated in the theft of \$110 from the room of Simon Berk in the Hotel Lincoln on Jan. 5. The former pug denied all knowledge of the theft.

nie phosphate. It is made out of ulioth and some other serviceable material, and from a distance the miner resembles a lined poultice with a cap on.

We're still in fourth place, but only ten points back of the third hole. So here's hoping.

Take good care of my stable.

Your old pal,

OWNERLESS CAR

Cop Found Bullets in Pea Green Roadster

After observing a new pea green roadster parked in 46th street just east of Broadway for several hours, Policeman Dix, West 47th street station, decided to investigate. Opening the door of the car the cop saw a cardboard box on the seat.

Opening it he found 20 shotgun slugs and 12 rifle bullets. Dix made inquiries in different restaurants in the neighborhood in an effort to ascertain the owner but was unsuccessful and towed the car to the station house.

The machine bore a Pennsylvania license. The police believe the owner came here to go on a hunting trip and probably went to a hotel and forgot about the machine and cart-ridges. They are trying to locate the owner through the license officials of the Keystone State.

'Robt. Siddons' Sent Away

Robert H. Buckle, 28, who has written and produced plays under the name of "Robert Siddons," was sentenced to a term not to exceed three years in the penitentiary in Special Sessions following his conviction of petty larceny. He swindled the Hotel McAlpin out of a board bill for \$127. He also typewrote Mrs. Kate McCombs, actress, of the Hotel Collingwood out of \$400.

Mrs. McCombs befriended Buckle when he became ill in Bermuda. She loaned him money at that time and again in New York.

Reams Brought Back for Mme. Rappold Robbery

Stephen Reams, 23, and his wife, Marie, 26, were brought back for larceny for the alleged theft of \$50,000 worth of jewelry belonging to Mme. Marie Rappold, opera singer, were brought back from Wilkes-Barre, Pa., and arraigned before Judge Mancuso in General Sessions. They pleaded not guilty and were remanded to jail without bail pending trial.

The theft of the Rappold jewels occurred Oct. 29 when the thieves entered the suite of the opera singer in the Hotel Langwell, New York. Mme. Rappold and her daughter Lillian were asleep at the time. According to the police the crooks spread the fumes of chloroform about the bed room, causing the two victims to remain unconscious.

Mme. Rappold informed the police at the time that she had befriended the Reams and believed they were the only ones who knew of the jewelry in the apartment.

Chi Talk Contest Dies

Chicago, Jan. 15. Chi's first tonal marathon, the International Talking Contest, flopped so loud Saturday at the Coliseum that eight surviving contestants were completely drowned out.

The gabfest, advertised to last a week longer than it did, was promoted by Jack Maremont and Herb Wolf. It couldn't stir up a sound wave in seven days.

There were 25 orators at the start. Eight remaining at the close were paid \$5 each by the plying Coliseum management. Three had to be given bed and board, as they had entered the contest with nothing but ambition.

Coliseum was promised \$100 a day by the promoters but got \$30.

Henrici's Sold

Chicago, Jan. 15. Thompson restaurant last week purchased Henrici's Randolph street restaurant frequented by show people, and will operate it on a proposed string of Henrici restaurants independently.

William Collins, owner, received cash and a block of Thompson stock, besides being appointed a director of the Thompson organization.

MUSEUM'S ECONOMY

Even Hubert's Museum, Times Square, is not immune from current economy in show business.

Former girl wiggling show was let out last week. A hula dancer's appliances.

Departing dame troupe going back to the south until next term season.

Palm Beach

By Sam Kopp

Telegram's Campaign On Against Cruising Taxis

The New York Evening Telegram is out with a crusade to stop cruising taxis operating in the Times Square and Broadway congestion. Tolly reporters have called on the excess of the vaude and picture houses for signed statements endorsing its campaign.

The newspaper, following its investigation of bad booze in the speakeasies, supplying the Comish of Police with addresses and samples of rum sold there, is now out to stop the cruising taxicabs from slowing up the theatregoers coming up from the Square subways and the nearby railroad outlets.

Elimination of the cabs will help legit patrons reach the theatres quicker, but operators of the vaude-film houses believe that the congestion is a help rather than a hindrance.

This belief is placed upon the box office pickup of transients and passerbys of the Broadway theatres during the congested hour, the people dropping in the nearest film or vaude house rather than fight the Broadway jams in an effort to reach a house further up or on the side streets.

Commercial interests visited by the Tolly reps seeking personal endorsement are strong for anything that will bring biz their way.

In recent days the traffic cops at intersections of the Square sector have forced empty cabs to cross Broadway and not shoot up or down.

Noticeable traffic congestion around theatre time may result in more legit houses advancing their curtain time to 9. One of the legitts giving the latecomers a break is "Congal" at the Harris. It starts at 9. Another is "House Ungranted," which opened last night (Tues.) at the Little theatre with a 9 o'clock curtain.

Heavy Bail for Robbery

Paul Wolford, 31, 137 West 33rd street, and Arthur L. Thomas, 24, 2471 Davidson avenue, both, were held in \$50,000 bail each by Magistrate Rosenbluth in West Side Court on charges of robbery.

The two were arrested by Policeman Altman, West 47th street station, on complaint of Charles F. Kenny, 453 3rd street, Brooklyn, theatrical producer. Kenny accused the two of stealing a \$1,000 diamond ring and an Elk's cardcase from him. Kenny said they met in a speakeasy on West 43rd street.

After they had had several drinks Kenny decided to go home. He got into a taxicab and Wolford and Thomas followed him. While one held him the other robbed him, said Wolford. The cab reached 11th avenue and 57th street Kenny's cries attracted the cop and the two were arrested. The property was found in the possession of the men.

"Dr." Thompson Convict In Square for 20 Years

"Dr." Robert Thompson, 55, of 114 West 11st street, was convicted in Special Sessions Court of practicing medicine without a license. He was remanded to the Tombs for sentence Jan. 18. He can be given up to three years in the penitentiary. An indictment charging him with having committed an illegal operation is pending in General Sessions.

The "Doctor" has been known in certain circles along Broadway for several years. During the last 20 years he has had trouble with the police, having been charged with various crimes up to murder during that time.

TWO STEERERS FINED \$2

Samuel Harris, 120 West 80th street, and Charles Reed, 312 West 22nd street, were found guilty in West Side Court by Magistrate Thomas F. McAndrews on the charge of being ticket "steerers."

The Court imposed a fine of \$2 each. They paid.

Arrested by Abe Goldstein and John Shea of the West 47th street station. The cops stated that they found the pals in front of Belasco's theatre stopping theatregoers and offering tickets.

Palm Beach, Jan. 14.

"Another season, another reason." Eddie Cantor sings those lines in "Whoopie," Ziegfeld's newest musical hit, and they apply particularly to Palm Beach at this time of the year. The season officially hits its stride tomorrow. All indications are that between now and Washington's birthday this resort will be the Mecca of all those who know or have heard of what the American Riviera has to offer in the way of sports and entertainment.

Joseph P. Kennedy, Ted O'Leary, Ted Moore and Ambrose Dowling, who have been at the Oasis Club for the past week, were joined there Sunday by J. J. Murdoch, Pat Casey and Tom Gorman.

Kennedy, while bathing at the Breakers Beach one day last week, was thrown for a loss by a huge wave and for a time it was believed that his nose was broken. However, the next day Kennedy was able to join in the usual foursome at the Palm Beach Golf Club.

Flo Ziegfeld has leased an ocean front home for the season arriving Saturday with Billie Burke and daughter, Patricia. Ziegfeld, after seeing that his family was comfortably settled and spending the week-end here, sleeper-jumped to Chicago for the opening of "Roselle," expecting to return shortly for an extended stay.

Sam H. Harris was another Saturday arrival. Expects to spend at least a month at his Sea Breeze avenue home. Harry Frazee has taken a house for the season on the Ocean Boulevard, passing up the royal suite he occupied at the Alba last season.

Jack Hobby There

Royal Poinciana opened for its 37th season Saturday with Jack H o b b y, internationally known greeter, serving as assistant manager in charge of the Cocoanut Grove and the Danes de la Mer. Hobby at the close of the season here returns to his post with the Equitable Trust Company in Paris where he looks after the American tourist in a manner that has won him a reputation.

Handy Stock Tickers

Thomson and McKinnon, stock brokers here, have a special subdivision on their board for theatrical and radio stocks. Other brokerage houses in Palm Beach, among them E. F. Hutton with five offices here, list these stocks under miscellaneous or industrials.

The new stock market tickers having a capacity of carrying eight million shares a day, double the number of the old style tickers, were introduced here last week prior to general installation. Each brokerage office got two of the high speed machines, considered a sure recognition of the importance this resort holds in Wall Street daily business during the winter season.

N. Y. to P. B.

Flo Ziegfeld, Harry Frazee, Sam Harris, J. J. Murdoch, Pat Casey, Tom Gorman, Billie Burke, Sam Sorinber, John Golden, Louella Gear, Chick Endor

Two Cos. Bankrupt

Times Square Auto Supply Co., headquartered at 529 West 42d street, with various retail outlets, is an involuntary bankrupt, ditto Consolidated Distributors, Inc., same address.

Both handled motor, sporting goods and radio accessories. David Steinhart, absconding Paramount building attorney wanted in a "bankruptcy ring" shake-up, is another involuntary bankrupt.

JOE LEBLANG IN FLA.

Palm Beach, Jan. 15. Joe Leblang went to Hollywood, Fla., not Hollywood on the coast. He may remain there for a few weeks.

IRRITABLE COP PLACED DANCER UNDER ARREST

"Your Honor, I did not call the officer a 'Big Dope.' Nor did I say that I was going to send him to the 'sticks,' said Vera Campbell, dancer, 25, of 45 West 85th street when before Magistrate Louis Brodsky in West Side Court on the charge of disorderly conduct. The court felt that the dancer was telling the truth and discharged her.

Miss Campbell was arrested by traffic officer Otto Suhr of traffic C. The cop stated that Miss Campbell was in a taxi cab that came to a halt at 59th street and 7th avenue. The traffic lights were set against her, Suhr claimed.

Impatient, Miss Campbell, leaped her blond head out of the cab and began to call the officer a big dope and threatened to have him sent away from his home, said Suhr. A crowd collected and he placed her under arrest. She was taken to the West 47th street station house and "booked." Later she was removed to West 30th street and stayed there a few minutes until bailed.

Miss Campbell denied the charge. She stated the cop halted her for no reason at all. She stated that he was at fault. The court wanted to know why Suhr failed to give the dancer a summons and he explained that Miss Campbell was disorderly and he placed her under arrest. The court was obviously vexed and freed Miss Campbell.

Theatre Feeler Up Against Policewoman

Harry Lenzler, 26, fur salesman, of 1920 Hobart avenue, Bronx, was arraigned in West Side Court before Magistrate H. Stanley Renaud on the charge of disorderly conduct. He pleaded not guilty. The court after hearing the facts found the fur salesman guilty and imposed a suspended sentence.

The salesman was arrested by Margaret Taylor, of the 18th Division in the Paramount theatre. She charged that Lenzler had annoyed her by rubbing his legs against her. The policewoman yanked Lenzler out of the theatre to the lobby where Patrolman John O'Hare was called.

Lenzler denied the charge. He said that if he had brushed against the policewoman it was purely an accident.

Chorister Loses Love Suit Against Surgeon

After two and one-half hours of deliberation, a jury before Justice Isidor Wasservogel in New York Supreme Court decided in favor of Dr. Max S. Rohde, theatrical surgeon, professor at Cornell and founder of the Lexington Hospital at 57th street and Lexington avenue, who was sued for \$100,000 breach of promise by Edna Fields, former Winter Garden chorister and now a dress model.

Julius Kendler, trying his first case since recovered from his recent illness, represented Dr. Rohde, opposed by Bennett Siegelstein and Thomas Bresnahan, acting for Miss Fields.

Testifying she was an unmarried woman, she and Dr. Rohde, she said, were first thrown together when she was his patient in an appendicitis operation. Kendler offered evidence tending to establish that Miss Fields had been registered as Mrs. Fields at the Commodore and Pennsylvania hotels.

Dr. Rohde is well known in the profession.

THE "HIDEAWAY FOR THE BIG SHOTS"

Mrs. Gerson's Tea Room

1588 BROADWAY, N. Y.

LUNCHEON—DINNER
P. S.—Ask Sid Hayes what she did with her gloves at Stern's.

"Pleasure Man" Motion

Judge Francis X. Munroe of General Sessions is expected to hand down his decision this week on a motion made by Nathan Burkan, counsel for Mae West and her 30-odd fellow players who are under indictment for their part in the recent production of "Pleasure Man." The motion is for an inspection of the minutes of the Grand Jury which filed the indictments.

It is expected the motion will be denied and Miss West and the others will be placed on trial within a month's time. A move to have the case tried outside of New York County was recently denied by the Supreme Court. All the defendants are free under bail pending trial.

Steinhardt Matter Becomes Scandalous

With the disappearance of David Steinhardt, the Times Square lawyer, with a charge against him of defrauding in large amounts, the matter has developed into a scandal over bankruptcy proceedings in New York.

It is now alleged that besides shortages in his accounts as referee in many bankruptcy cases, Steinhardt used money entrusted to him by deceived investors for his stock market gambling.

It is alleged Steinhardt induced friends and others to place their savings with him, on the pretense he had inside information through the courts that enabled him to pay large returns.

Max Pinner, a court messenger, supposed to be in league with Steinhardt in the bankruptcy proceedings and said to be a relative, is under arrest through the alleged connection. When informed in the U. S. Attorney's office of a pending charge against him, Pinner attempted suicide by slashing his throat. He was stopped in time to prevent serious injury and sent to a hospital under detention.

Check stubs in Steinhardt's books are said to have revealed that the lawyer had given Pinner over \$100,000 in two years. Pinner's salary as messenger is \$1,600 annually. No clue has come up of Steinhardt's whereabouts. His wife and daughter are in New York. Mrs. Steinhardt disclaims any knowledge of her husband's affairs.

No one in the theatrical district has as yet complained against Steinhardt's dealings. As a theatrical lawyer Steinhardt held but a few minor clients.

Copies of English "Well" Seized at Publisher's

Charles S. Sumner, head of the Society for the Suppression of Vice and his chief assistant, Charles Bamberger, with a search warrant issued by Chief Magistrate William Mcadoo confiscated 800 copies of (Miss) Radclyffe Hall's novel "The Well of Loneliness" (Lesbian story). Detectives Walter Mitchell, of Borough Inspector James S. Bolan's staff, accompanied Sumner and Bamberger seized the copies in the publishing house of Covell, Friede & Co., 79 West 45th street.

Sumner made no arrests, but the publishing firm and Donald Friede, vice-president, were summoned to appear in West Side Court Jan. 22.

Last November the Home Secretary of England banned the novel from the bookstalls after a Bow street judge had opined that the novel was "obscene libel."

After the raid on the publishing house, Mr. Sumner and his aide appeared at the book department of Macy's and demanded that the book be withdrawn from sale. Sumner said that no action was contemplated against book dealers of this city at present.

Sumner said he and the chief magistrate had read the novel and agree it is obscene. The publishing house disagreed.

The following day Sumner and Bamberger raided several newsstands of alleged obscene magazines and literature in the Times Square section. Arrests were made in these cases, Sumner said.

Miami Bookmakers Paying \$35 Per Race at Track

Miami, Jan. 16. Bookmakers for the races shortly to open here will each pay \$35 per race for the privilege of making book. There will be six or seven races daily. Cost is not considered high. At New Orleans at one time the books are said to have paid the track \$65 a race.

It is understood that while oral betting by paper slips will be indulged in, the books will attempt the cash deposit system. Bettors with not too much credit or little known will be asked to deposit to the cashier prior to the first race, and then wager against it.

Syndicate betting will also be done by the books. In that way there will be uniform odds with no raising.

On the Square

One Small Whistle for "New Year's"

At the Nut Club on Grove street, Greenwich Village, is a little gag that goes a long ways over the air. The nut performance is etherized twice weekly. The gag is a tiny whistle, blown into the mike by Frank Montgomery, the announcer. He does it after each initiation. Montomery, the list of names sent in by mail as proposed "members" of the club, asking the "guests" to make his own replies, there is a squawking of noise makers, and at the conclusion, the announcer leans toward the mike, blowing the tiny whistle's noise into it. Besides its mechanical bird's chirping.

These little bits by themselves almost pass unnoticed at the club, but on the air following the manufactured hubbub, the whistle and chirp suggest to the listeners-in of a great time doing at the club, like New Year's Eve.

Nothing at the club however can match La Blee's pulling out his false front teeth so he shall not miss a high note. The female impersonator has a shrill high voice and four front false teeth on one bridge. If he goes to the top note with the teeth in, they will fly out. But it's his ambition to make that top note at least three times an evening. As he approaches it in his soprano and almost there, he stops for an instant, grabs out the teeth, finishes the note and replaces the teeth. That's always a scream and it isn't business but on the level. In a Broadway show it would be a panic.

Min was Hungry

Minnie Palmer, mother of five Marx brothers, celebrated New Year's eve by getting banged up in a taxi. A stupid driver hit a rut so hard her head smacked against the top of the tub and her spine was jarred when thrown to the floor.

It was decided Minnie should be X-rayed for possible internal injuries and she was taken to the Nassau county hospital. No food other than have the stomach empty.

However, the first night at the hospital, Min got hungry. She sent the nurse to a delicatessen for liverwurst and pompernickel and they feasted. Next day the pictures turned out a flop, blurred. Business of preparing Min for another X-ray session. More liverwurst and pompernickel the second night, and the third.

The doctors got their picture finally on Friday and Minnie left for home Sunday. Said there was nothing the matter anyhow. Her boys heard of those little nightly cats and laughed their heads off. It proved to them they came by the Marx sense of the humorous quite direct and honestly.

10c Automatic Pictures

The dime automatic picture machines are getting quite a play. Machines are similar to Photomaton in appearance. The single photo for the dime is on a tin plate and resembles the old tin type style. Entire operation, including self-polling and developing, consumes about 60 (Continued on page 58)

Jay Finn Recovering
Jay Finn, deputy chief clerk in the Magistrate's Court, New York, known to many professionals, after a three weeks' precarious illness in Mt. Sinai Hospital, New York, is recovering. Mr. Finn was operated upon for gall stones.

Dorothy Parker Back
Dorothy Parker, Algonquinite and jingle composer, returns to Manhattan Jan. 16 after three weeks in Hollywood. She is supposed to hold a six months' contract with M. G. M. to supply dialog for flickers.

PETER RICE SERIOUS
Peter Rice reported in alarming condition in his room at Friars' Club.

Moorehouse Abroad
Ward Moorehouse, who writes stage chatter for the New York Sun and who is now picking up a tan under the mimosas at Paramount's Long Island studios while standing around as they shoot his "Gentlemen of the Press," is going abroad in April. Moorehouse will make all the stops and intends to send back enough stuff to keep his "Broadway After Dark" on the dramatic page.

NEW YORK THEATRES

Earl Carroll Th. 50 St. & 7th Ave. Nightly
W. C. Fields
Earl Carroll Vanities
with JOE FRISCO
and 50 World Famous Beauties
VINCENT LOPEZ (Himself) & His Band

WILL ROGERS and DOROTHY STONE
In the Musical Extravaganza
"THREE CHEERS"
GLOBE Th. 42 St. B'way and 46th St.
Mats. Wed. and Sat. 2:30

NEW AMERICAN Th. 42 St. B'way and 46th St.
Ziegfeld, Mr. D. Mats. Wed. and Sat.
ZIEGFELD LATEST SENSATION
EDDIE CANTOR
in "WHOOPEE"
with ETHEL SHUTTA and All Star Cast

NEW AMERICAN Th. 42 St. B'way and 46th St.
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DAVID BELASCO Presents
LENORE
as MIMA
Belasco Th. 41 St. Eros. 8:30 Sharp
Mats. Thurs. & Sat. 2:30 Sharp

MUSIC BOX Th. 45th St. W. of B'way—Eros. 8:30
Thursday and Saturday Matinees, 2:30
IRENE BORDONI
in "PARIS"
A MUSICOMEDY
with Irving Aaronson's
"THE COMMANDERS"

THEATRE Guild Productions
"A theatrical organization which can place on the New York stage such various plays as 'Strange Interlude,' 'Major Barbara,' 'Wings Over Europe' and this bubble of a play 'Caprice' commands the respect of the world."
—St. John Ervine, World

CAPRICE
GUILD Th. 45th St. W. of B'way—Eros. 8:30
Mats. Thurs. & Sat. 2:40

WINGS OVER EUROPE
By Robert Nichols & Maurice Browne
Martin Beck Th. 45 W. of B'way. Eros. 8:30
Mats. Thurs. & Sat. 2:30

BERNARD SHAW'S MAJOR BARBARA
REPUBLIC Th. 45 W. of B'way. Eros. 8:30
Mats. Wed. and Sat. 2:30

EUGENE O'NEILL'S STRANGE INTERLUDE
JOHN THEATRE—50th St.—Eros. 8:30
GOLDEN of Broadway. Screenings Only at 5:30.

PLAYHOUSE W. 46th St. Eros. 8:30
Mats. Wed. & Sat. 2:30
ELMER RICH'S NEW PLAY
STREET SCENE

"It is a classic...go then and be thrilled."—Walter Winchell, "Graphic."
Settings by JO MATTINGLY
Presented by W. A. BRADY, Ltd.

WILL YFFE
ARTHUR & MORTON HAVEL
JAN GARDNER and ORCHESTRA
HARRY ROYE & COMPANY
GLENN JENKINS
RAY HUBBARD and LEO
DOCK SHING TROUPE

HIPPOTRODOME
CONTINUOUS, 10:30 A. M. to 11 P. M.
Afternoon
Night: Orchestra 50c
THE HIGHWAYS OF FILMS
"WINGS"
with CLARA BOW
And On the Mammoth Stage
"VERDUN"
1000 People, 1000 Thrills
A Glorious Drama

81st STREET 81st St.
Thursday to Saturday, Jan. 17 to 19
RUBY NORTON
Walman's Debutante Harry Hines
Screen Feature
"THE CIRCUIS KID" with JOE
HAYES and HELENE COSTELLO
RIVERSIDE Broadway
at 96th
Thursday to Saturday, Jan. 17 to 19
EVANS & MAYER
HAYES & COMPANY, Other Acts
Screen Feature
"THE CIRCUIS KID"
with
Joe B. Brown and Helene Costello

ROXY 7TH AVE. & 60TH ST.
Direction of S. L. Rothblatt (Roxy)
For One Week
Presents
with JIMMY GAYNOR and GEORGE O'Brien
W. F. MURNAU Production. Symphonie
Variations. 32 Roxyettes. A Musical Comedy
JULIA GLASS—Roxy Symphony Orchestra—Fox

MARK STRAND Broadway & 47th Street
at 11:30
Drops Open 10:30 A. M. All Seats 35c to 1 P. M.
Daily at 11:30
A First National Picture with SOUND

DOVE in "ADORATION" with Antonio Moreno
WALTER BRIDGES
PHONE PRESENTATION
CAPITOL Broadway & 81st St.
Mats. Wed. & Sat. 2:30
Nightly 11:30

SEE NORMA in "A LADY SHEARER OF CHANCE"
M-G-M Sound with Lowell Sherman
"REFLECTIONS," a Revue with DAVE
SCROFFEL and his Capitollans—SHAW
& CO. Colloane, Rosemary—Chester
Hale Girls—Capitol Grand Orchestra,
David Mendoza, Conductor.

WILLIAM FOX Presents
FRANK R. ROYAL
PHONE PRESENTATION
"THE RIVER"
with CHARLES FARRELL
MARY DUNCAN
with Fox-Movietone Score
GAYETY Th. 42 St. B'way and 46th St.
Twice Daily, 2:30-8:30

FANNIE BRICE in My Man
A Warner Bros. Vitaphone
Fallen Angel
Midnight Show, Sat. 11:45
AL JOLSON
THE SINGING FOOL
A Warner Bros. Vitaphone
Fallen Angel
Twice Daily, 2:45-8:45
Extra 5 P. M. Show Sat. and Sun.

WARNER BROS. Theatre
A Warner Bros. Vitaphone
Fallen Angel
Midnight Show, Sat. 11:45
AL JOLSON
THE SINGING FOOL
A Warner Bros. Vitaphone
Fallen Angel
Twice Daily, 2:45-8:45
Extra 5 P. M. Show Sat. and Sun.

WINTER GARDEN B'way & 50th St.
Twice Daily, 2:45-8:45
Extra 5 P. M. Show Sat. and Sun.

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Chatter in New York

Annette Kellerman is in New York preparatory to returning to vaude. John Halliday has an idea for a plot for a play and wants Ward Morehouse to write the dialog.

Of the 44 girls in the "Good Boy" chorus, 31 do not show in the city has one of the girls in it.

Y. M. C. A. on 57th street is teaching stage dancing in one of its gymnasiums. A professional instructor.

Corinne Arbuckle, former vaude single, since marriage to James C. Morton, is in the family turn. The Mortons live in Freeport, L. I.

For months they kidded Leona Edman, Terry Turner's secretary in Loew offices, about getting married. She used to tell 'em to lay off the boloney. It comes true Jan. 20 when Miss Edman will wed Ronald Fidselsof of New York, non-pro.

Henry Smith is taking daily exercise, directing his police dog's constitutional outdoor paces.

The roaring Lyons, Sam and Arthur, have a new apartment in the Carnegie Plaza.

Meyer Gerson states that he has wired Mrs. Gerson's restaurant so that they may serve soup with solid now.

Ganna Walska's perfumery at 9 East 54th street was pinched by federal men when they raided the Yr Club on the floor below. Bonded stuff was being carried into the perfumery when the club, patronized by the ultras, took it on the chin. Not a strong-arm squad which made the pinch, otherwise Ganna's perfumes and thousands of dollars' worth of oil paintings, including a nude exhibition in the club, operated by Harry Susskind, might have fared unwell. Ganna operates perfumeries here and abroad to pay the deficit on her theatre in Paris.

Greta Nissen is playing stock in Jamaica, L. I. this week. That gives an idea of the high cost of a dialect.

George and Julie Murphy have changed their minds about going to Florida to dance with George Olsen's band. A New York offer did it.

Larry Pay going in for the double-breasted dinner jackets at \$225 a crack. The big sheik!

Pauline King saving up till she has \$65 for riding boots to go with her breeches. The bridle path has been prescribed for reducing.

Beryl Halley and her dancing partner, a count, going into Johnny Coakley's club in Miami.

Jennie Dolly of the Dolly Sisters reported seriously ill with appendicitis and now in a Paris hospital.

Claire Luce says her husband is desperately striving to have her give up the stage and doesn't wish her to leave England until fall. Her popularity there is immense.

Mae West goes to the night clubs with her lawyer.

Sonny McLauren now on the Daily News staff.

Runyan on the World staff—not Damon—is the son of Judge Runyan of New Jersey.

Bernice Price, wife of Georgie, going to Europe for rest.

London haberdasheries thwarting the laundries by giving four collars with every blue shirt, three with lavender, two with cream or tan and one with white.

Braine, beauty and charm are netting the Eaton sisters a good \$250,000 a year as salaries in the show business, according to one near the family. Pearl gets credit for the brains; Mary, the beauty, and Doris, the charm. Their combined income per annum is readily stated by the fact that their salaries are the most. Charles Eaton can add to the figure, for he goes for five years with First National.

Tex Guinan bought the Rolls-Royce on display at the auto show.

Ernos Bakos, who did Lee Shubert's portrait, is an uncle of the Dolly Sisters.

Constance Talmadge creating quite a stir among the regular ring-side guests these nights, wearing, as she does, a different creation nightly while out with her husband.

Ruby Shaw will tap dance now in a night club. Her work is identical with Ruby Keeler's.

Emily Loosen is a genuine German countess.

Mannie Jackson, friend of Martin Herman, sailing for London Saturday, asked if he could bring back some little gift. "No," quoth Marty, "but tell my brother to come home."

Just a dame's squawk. When someone remarked about her diamond (near) studded heels, she

sobbed: "But there are tears in my heart." Stewed.

Lynn Overman going to London to play lead in "Little Accident."

Belle Baker to do a feature picture for the studio.

Chick Enders, motoring to Miami in Billy Sheer's coffee grinder.

John Zwickie, formerly with Edgar Selwyn, now manager of the Eltinge.

New York's smallest street is called Main Street. It is but three blocks long and narrower than so and so. There are several Broadway in Manhattan, each a district street. There is an Old Broadway and an East and West Broadway.

Al Lewis trying to get girls who sing blues for "Fox Follies." Bob Benchley will be m. c. in it when he goes west. He's been stalling. Bob will be m. c. in it when he goes west. He's been stalling.

Bert Wheeler's pal, named Patricia Dolores Wheeler.

Ziegfeld exploded when he saw the announcement of "Fox Follies." Title for the picture burned him up.

Evilyn Hyds, usherette at the Little Carnegie Theatrehouse, is to be glorified by P. Z.

Bill Cody of the movies has a gallery of admirers whenever he goes riding in Central Park.

Arthur Caesar writes in from Hollywood saying he has the "butcher, baker and landlord well under control."

Jack Whitney and two of his friends, Mildred Legay and Jimmy Altman, had lunch at Old Point Comfort Va., and flew to New York in the Whitneys' Sikorsky plane. They arrived in time to catch the show in a night club.

Alberta Vaughn recently arrived at the Astor from Hollywood. She returned west when word reached her of an auto crash in which her mother was injured.

Lyons and Lorraine, dancers, signed for Bermuda Hotel.

Jardin Royal, Broadway show main joint, was closed and all fixtures auctioned.

Dolores Farris will stop in the Clayton, Jackson, Durante place this week.

A dispirited press agent trying to land photographs in Washington trudged into the dramatic editor's office of the Washington News. He laid a picture of Hazel Jennings on the desk. "Do you think you could use this," he inquired weakly. "I think so," laughed Hazel Jennings, the editor. "Hazel is my sister."

Lee Russel taking herself to Palm Beach.

Society of Pipe Organ Pumpers, no kiddin' will have a reunion at 85th and Lexington Jan. 30. Since the inception of mechanical devices doing away with the pumpers, who number one to 12 in nearly every church in the country, the society hasn't been active.

Paul Whiteman's gold cigarette case presented him by his orchestra for Xmas carries all the signatures of his organization.

Two different buildings on Fifth Avenue, one on each end of the block and the other on the other end, have the same address—160. Three years the case has been in the courts. They can't decide which shall own the numeral.

Associate Press now has two New York columnists, one for the morning papers and one for the evening. B. C. Massoch is assigned to write the latter. Now column is called "About New York."

"Sonny Boy" has become the favorite ballad of speakeasy steves.

Oliver Brady is in wrong with a high-class photographer. She broke a dozen appointments.

A much-stung being expended on publicity stunt. Show girl is being groomed to make the first female flight, New York to Bermuda.

Ralph Farnum left for Florida last week, thence going over for some cigars to Havana.

Roxy and Erno Rapee are south-bound, the latter obliged to flee following a luncheon at the AMPA. Abel Baer and L. Wolfe Gilbert sang themselves into the graces of a huge assemblage at the AMPA meet Thursday aft.

Owners of "speakeasies" are shy of their own places—these nights, sneaking in only to look at the cash register. That is because the strong arm squads received orders to slug first and talk later.

Patrons of a supper club with a nude floor show have been yelling "phony" all week since the incorporation of a number composed of four girls. The first three appear in shocking nude display. The fourth is supposed to be the lady with nothing at all. She appears draped in a thin veil waiting for the key-

note to unravel herself, following which is an instantaneous blackout. The mob cries Phoney when her flesh-colored tights are observed, the other three girls bring three times as nude, which brings one down to about two beads.

Nine tragedies in one!—Hilda Ferguson's prize Persian cat fell from the ninth floor, her apartment building and was picked up dead by Hilda.

Billy Rose, song writer, was once a Supreme Court reporter. He held the "amateur" shorthand record of 250 words a minute.

Jack Armstrong of Aaronson's Commanders and Ruth Mondorf engaged. Likewise Ralph Napoli of the same band.

Speculators ask \$90 for ringsides for Ziegfeld's Frolic Saturday nights.

Nardita, the snake dancer, is again at the Guinan club with her python.

Louise Joyce of "Whoopie" packed in ice for four days. Appendix. Ellnor Hunt of same show just has a hare out.

Erwin Magee and Elaine Mann waited until near dawn for friends to drive them to Greenwich to be married. When it came time to start the trip the couple were informed Greenwich isn't the soft spot it used to be, five days being necessary to establish a Connecticut residence.

The auto show crowds erased the agony from the faces of the club entrepreneurs.

One speakeasy owner has brought himself the majority of the trade in a street in which 17 bars operate. He makes a colored attendant stand at the door and shake a cocktail when a legitimate party is observed passing seeking one of the spots. The clinking ice is a never-fall magnet of attraction.

One of Broadway's romances busted the other night when the b. f. called the frail and her maid said she had gone to the Silver Slipper with a fellow. Slipper packed at least a month.

Olga Petrova, in London, may return to do another piece on Broadway.

Helen Morgan's idea of a perfect day, two performances in "Show Boat," another on the Ziegfeld Roof, then to the Guinan's for more songs on the fanny piano.

Davy Jones is the Sam Bernard, Jr., in vaude. Nephew of the late Sam, adopting name by consent.

Paul Whiteman and Heywood Brown—just a couple of little fellows—traveling together to the nooks of mirth.

The Motor Benz display car at the Auto Show has a high hat placard reading: "Please Do Not Touch." The English Royal Daimler, which resembles a dreadnaught, has a fence built around it, while Cockney salesmen carrying walking sticks and wearing striped trousers and bagged collars explain its British innovations.

The term "racketeer" is not recognized by the genuine linguists of the underworld. Their term has always been "racketeer." Newspapers coined the word racketeer and not the criminals.

Vida Manasse's mother proved that he was working in an office at \$18 to \$20 a week, the steadiness of that sort of employment would net more than Vida has been earning at \$50 and \$60 in musical shows and night clubs of short duration. Vida has shown the figures to girl friends and many are awaiting an opportunity to connect outside of show business.

Old songs are well known to be the best medium of opening the checkbooks and wallets of heavy spenders who have become dazed by the Scotch or wine served in the fast joints.

Singers know the favorite ballads of all regular customers. In studying a new patron, they try out whole repertoires until they observe the reaction which brings forth the wad. One chump goes for from \$100 to \$500 whenever he hears "In the Shade of the Old Apple Tree."

Intermission is the most of the musical comedies reveals the show girls indulging in the latest discoveries in dainty repast—potato chips and pimiento cheese. A "Scandale" girl accepts plaudits for the appetizing find which has swept the stems.

Duke DeGoyas, who has caused quite a stir among the dames of Broadway, is down with the flu.

Claire Toy and Joey Ray are addicted to raw sausages, ordering them in the best restaurants with their meals.

Max Hart to Florida.

Jockey Tony Francesco, professional jockey, came for raw track stunts in "The Town's Woman." Bernard Levey production.

Tommy Legman opened at the

Chateau Madrid Thursday, Jack White went to Bermuda to recuperate from influenza.

In Greenwich Village a speakeasy is called a "finger."

Jimmy Durante mixed shrimps and rice pudding. They nearly had to mickey him.

Lincoln Leper and Harry Keller battling for Robert Coleman who has influenza. They alternated writing alleged reviews for Mirror last week.

Alice Poole back in Ziegfeld's office, operating the switchboard.

May Perry at the Montmartre, Havana.

Walter Winchell goes on the air beginning Jan. 18 with a 42-second tie-up. He is billed "New York By a Representative New Yorker."

Max Sheek going to London to direct dances for "Five O'Clock Show," to be done by Lee Ephraim. Sheek and Lee engaged, rest of cast being British.

Jack Haley and Zelnia O'Neal of "Follow Thru" who, in the musical comedy supposedly become engaged at Webster Hall, will lead the grand march at the actual Webster Hall in the Village Friday night on the occasion of Cynthia White's 11th annual G. V. ball.

Kennedy and Rooney, once a good and staple act in vaude, are now operating a dancing school at San Diego.

About 130,000 mugs went to the auto show for a look at the new \$650 Chevrolet before they made the down payment, and then spent the entire evening gazing in a trance at a red and black twin-six Daimler priced at \$18,600.

Outside public said to be holding off from the stock market for the moment. But the Hotel Astor ticker salon is again packed like a Lenox avenue express.

Jess Freeman says a stoic is the bird that brings babies and a cynic is where they wash 'em.

Paul Gerard Smith has been erroneously listed among writers without stage experience on the Fox lot. Smith has contributed any number of scripts for musical comedy and vaudeville.

A blonde weighing 110 and trying to make it 109½ passed out in Gerson's last week upon picking up a daily and reading "Ruth down to 234."

Jack Whiting will act as Collier for this Sunday's gambol of the Lambs.

J. J. McCarthy is playing father confessor to a lot of the boys, now that he's reopened his New York office again. After raving about that California climate, Jeff got back just in time Monday to see it hit seven above.

Just a Letter

Dear Variety:

You've ruined my life and blighted a budding romance. The other week I had a very important engagement on a Thursday night with the most beautiful blonde in Philly. Unfortunately Variety didn't put in its appearance on Wednesday, as usual, but came on Thursday instead.

I read your punk rag and went home thinking it was Wednesday. Naturally, the next night when I trotted around to keep my date the Jane was out. I'm out too. Ruefully yours,

Name only withheld to give the guy a chance to stick to his story.

Wall St. Winners

They say 1928 was the greatest bull market in history. Now one of those statistical bugs demonstrates that out of the 1,200 issues dealt in on the Exchange, 350 showed a net decline from Jan. to Jan. Another 700 stocks were 5 or less points higher. Most outside dabbled lost money. The ones who won big were the out and out tickers—reading gamblers who shadow-danced in and out on the moves.

Cigarette Slapping

It is said that some 28,000 restaurants, tea rooms, pastry shops and confectioners do not carry Lucky Strikes because of that cigarette's anti-sweets propaganda and that the embargo for the United States totals 170,000 such places. Instead, Old Gold is plugging the slogan "eat a chocolate, smoke an Old Gold and enjoy them both."

The wholesaler's cart in all shipments to retail merchants include order blanks and kindred printed matter plugging Old Gold.

Harry Lehr Nutty?

In the death of Harry Lehr recently the newspapers received stories of the histrionic dandy promoted himself to a lot of publicity

by pulling novel parties for New York's "400."

Harry Lehr was considered something of a showman on the outside but among the society bugs was looked upon as a freakish nut: Lehr's ability to make it pay proved he wasn't so nutty. He was a Baltimore who succeeded Ward McAllister as social secretary to the late Mrs. John Jacob Astor. Not only did his stunts attract unusual attention but Lehr was some swanky dresser of his day. He first achieved publicity as a member of the famous Paint and Powder Club of Baltimore.

Dex Fellowes' Memory

Dexter W. Fellowes, general press agent, Ringling-Baronum show, sent out 700 Christmas cards. And by way of showing that his amazing memory still works, he has in the past week written the names and addresses of each one without a single reference to any file.

"Whoopie" Girls Leaving

Three chorus girls in "Whoopie" are leaving the show. Elaine Mann is engaged to marry Erwin Magee, cornet player in Olsen's orchestra, and will leave for Miami with her husband.

Eleanore Hunt was stricken with appendicitis and is recuperating in the Jewish Memorial Hospital.

Winnie Lark, ill with the flu, returned to work too soon. After fainting at rehearsal she received a leave of absence to go south to recuperate.

Chatter in Loop

Inaccurate Biographies

MAX TURNER

Max (Spotush) Turner is manager of the Chicago William Morris office, and wears a suit like nobody's (including his own) business. He is famed throughout the greater part of the Butler building as a collector of antiques, particularly ventriloquist acts.

During the World War, Spotush tried to enlist but was turned down because they thought he was standing on his knees. As a mild form of revenge, Turner enlisted in the Russian army as a Baptist chaplain and carried the first herring into Petrograd, hearing it had a cure for famine.

When 14, Turner showed his first instinct for show business by throwing a vaudeville show in his dad's barn and paying the acts off with contracts for his next show. Those contracts are now used in Western Europe as currency, three being equal to an American peso.

Turner's career in vaudeville has been short and not sweet. Starting as comic in the act known as Turner, Kalchelm and Out, our hero took control of the act after three weeks and booked it over the Balaban & Katz time for a piece of the money. When Turner entered the William Morris office and stated that he must either be given a desk or he'd take the rest of the office home with him. Mr. Morris gave Turner a chair near the door and told him to keep on saying everybody was out.

Turner started to crap game and soon had all in the office owing him money. Then he called an election and was designated manager of the office in return for cancelling the debts. He now has three business suits, four pairs of shoes and wears the same hat with each.

Asked as to the secret of his success, Turner answered and simply: Eve.

Carol Frink (Examiner) is having winter vacation sleestas at Miami Beach.

Richard Little, col. conductor for the Tribune, has been broadcasting his stuff Sunday evenings over WGN, the paper's station. When the station cut him from weekly to monthly, the modest gent filled his column with letters of protest from fans.

Hazel Flynn read her inaccurate biography in front of the guy who wrote it, worse than falling down 10 flights of stairs on your head.

Herald-Examiner stations, K.Y.W.-K.F.K.X. have started a regular morning music broadcast from 7 to 8:30 during which the time is announced every five minutes. It's for those taking a bath, eating burnt toast, or dressing on the run before surriving to work.

Johnny Hamp's orchestra (Congress hotel) is pet of the dabbies, doubling into plenty of those parties where everybody sits on the stairs and necks.

Inside Stuff—Sports

How Ray Miller Beat Defeat

Detroit was furnished with its own little Dempsey-Firpo fight last Friday when Ray Miller knocked Tommy Grogan after being on the verge of a knock-out himself. It was one of the most sensational ring battles in the past 10 years. Miller, an idol out there since he stopped Jimmy McLarnin, came away with \$15,000 as his share of the gate, plus a gold medal studded with a two karat diamond, also an Oakland car. The latter were gifts of rabid fight nuts.

The New York duties gave the story of the fight a stick or so but it was worth columns. Miller got the first round. Early in the second he slipped when missing a hook and Grogan nailed him on the button. Ray went down. Grogan got up at the count of two. For the balance of the round it was a case of go down and get up for Miller. Why the referee did not stop it and end Miller's championship climb was a matter of keen ruling on the part of Slim Elmer McLellan who knew Ray was not seriously hurt.

Hal Hixon and Dave Brown, who were in Miller's corner, lost count of the knock-downs. Hixon said he forgot everything after his boy went down the 15th time. The pictures are said to show he really dropped 16 times. Hixon was through the ropes before the bell clanged and grabbed Miller's arm as the wozzy kid walked towards the wrong corner. They worked on him and Ray came out for the third, clinching his way through safely.

In the fourth Miller sent in a hard right to Grogan's body. Tommy had been carrying his high and to ward off Ray's fierce left hook. Miller landed with that left nut to the body and raised it to the chin, a one-two punch. Grogan could not get up and the fans went loony.

Miller has been matched to fight Bruce Flowers, with Tod Morgan the junior lightweight champ and Sammy Mandell the lightweight title holder. These events will be staged in Detroit whose Olympia is comparable with Madison Square Garden. If he wins all three bouts he will cop two titles within 90 days.

Toronto Fight Goofy

Toronto is still fight goofy over the flyweights with New Yorkers grabbing most of the dough. Last week they drew better than 14,000 with Steve Rocco and Frenchy Belanger for the flyweight championship of Canada. It was at \$4 top with Rocco, title holder, drawing 30 per cent, and Belanger 20 per cent. Frankie Genaro is probably the best draw. He breaks in about four times a year hoping that he can get licked so there will be a return bout.

Town is also going pro-hockey wild with two teams this year and is turning down the amateurs so far as big money is concerned. This is because the town is not in there with a strong senior amateur squad.

New Wrestling Champ and Boston Talks

Boston is all steamed up over wrestling, principally because Gus Sonnenberg, former Dartmouth all-American footballer, copped the world's title from Stranger Ed Lewis. The bugs paid \$68,000 to see the match. Lewis got \$50,000 of that. It was an opportune time for a new champion to be named. Ed has been champ and ex-champ more than once.

Sonnenberg and Lewis are a couple of tough birds. Ed's headlock is a terror to the grapplers. Gus has a new wrinkle, that of a flying tackle belly-butt. He butted Lewis out of the ring four times and the Stranger refused to climb back, being disqualified. Gus got the first fall by butting Lewis in the tummy so hard that Ed fell flat on his back. Previously Ed had clamped four headlocks on Gus' dome and the latter appeared to be groggy.

The in-the-bag talk in Boston takes in the radioing of the match. There was an open hour from 10 to 11 p. m. The prelims were over about 10 and the main event stopped at 10:57. It was the second time the boys met. First time Sonnenberg missed a tackle, and fell out of the ring onto the concrete floor. They thought he was badly injured but a little thing like that couldn't really hurt Gus.

LITERATI

(Continued from page 21)

Cantor personality is dominant throughout. Freedman has caught Cantor's style and transcribed it well.

It's a breezy, humorous tale of the Broadway star who, at 36, is in the millionaire class, after rising from ghetto poverty to, as Eddie labels it, The House That Ziegfeld's Jack Built or the Cantor Home for Girls. Play it. Just stuff on show biz and there are four chapters which the staid Sat-evopest expurgated, deeming them a bit too fly. The Curtis almanac paid Cantor and Freedman \$10,000, for the first serial rights, the comedian turning this income over to his collaborator.

For the pre-holiday season, Cantor was plugging the sale of his book for the benefit of the East Side Boys' Camp which he solely maintains. Of the \$3 retail price, about 60 per cent., or \$1.80, goes to the Eddie Cantor camp fund, this including the dealer's profit and the royalty which he donates to the fund.

Seabrook Hits Again

W. B. Seabrook, journalist-reporter-author and staff-member of King Features Syndicate, has hit the market with a punch again. His "Adventures in Arabia" two years ago clicked, but his second opus, "Magic Island," about Haiti, was copped as a book-of-the-month in advance of publication, and though a \$3.50 entry, was sold out overnight for the first issue.

The notices were phenomenal. He was immediately offered a lecture tour and resigned his regular newspaper post to accept. The new book is sensational but authoritative, and unfolds incredible marvels, backed up by proofs and photos.

Elliott Belister fiction editor for Liberty.

Mae's Bio

Biographies are the fashion of the day. The latest to fall for the subsidized "My Life, Letters, Loves, Laughs, Laments, Litanies, Lawyers,

Lavellieres, Leblangs, Losses, Limousines, Lights, Lils and Linders" is—who do you imagine? Mae West!

Pitts Sanborn, music critic of the New York Telegram, has completed his first novel. It bears the title of "Prima Donna" and, of course, has a musical background. Longmans, Green will publish.

Fore

Art Smith Wins

Art Smith defeated Gordon Jennings one up for the Paramount studio championship. George Hommel, retiring champion, won the low gross with \$3. William Madigan was high at 122.

Another tournament starts Feb. 1 with 200 entrants. Handicaps will be based on cards, turned in during the tournament just closed.

TOOK \$104,000 TO BET

Salt Lake City, Jan. 15. To bet on a horse race David J. Pugh, former chief deputy state treasurer, self-confessed to embezzling \$104,000 from the state funds. A probe is being made on horse race gambling and bookmaking at the present time.

Pugh is now a waiter in jail serving 20 years.

PAR-F.N. TENNIS FINALS

Los Angeles, Jan. 15. Finals in the tennis tournament now being played at the Palomar has courts between First National and Paramount studios will be played next Sunday.

Contest, consisting of four singles and two doubles, played three matches to a tie last week.

A Car at Stake

Margaret Irving, of "Animal Crackers," has a challenge up with the Marx Brothers to play 18-holes of golf for the pick of the auto show as a stake. Brothers may choose the course and the date. From the way the story is worded the catch seems to be that if Miss Irving wins she gets the car. It doesn't appear what the Marxmen are playing for.

McLARNIN BEATS GLICK IN EXCITING MATCH

Eddie Guida Knocked Out—Jack Dempsey Leads Prayer for Tex

By JACK PULASKI

Before the semi-final bout Friday on a card topped by Jimmy McLarnin who got the decision over Joe Glick, Joe Humphries introduced Jack Dempsey as the most popular of all champions. The capacity crowd gave him a vociferous demonstration. When quiet resumed Joe asked the sport lovers to rise and bow heads in memory of the greatest of promoters, Tex Rickard, who made Madison Square Garden possible and who was buried last week. Dempsey stood against the ropes with lowered head. A bugler sounded taps over the crepe-draped Rickard private box, the only unoccupied seats in the Garden. The bell rang before the bugle sounded and after it finished. It was the last round for Tex.

Sure was a hectic battle between the Baby Faced Kid from Vancouver and the determined Glick. Whether Joe is an in and out as to performance, he certainly is courageous and it seemed to many onlookers that he really copped the fight—that a draw was the worst he should have gotten. Perhaps the last minute of battling when McLarnin was slamming 'em in with both hands, made for a shade. But that, too, was close.

Regardless, officially Glick lost. Glick and Ray Miller are rival contenders for the lightweight championship. While Glick was being outpointed by McLarnin who was stopped by Miller, Ray was knocking out Tommy Grogan in four rounds in Detroit. That makes Miller the logical contender.

It was the first time the Gardenites got a load of McLarnin in a hard fight. Not counting the Polo Grounds match with Mandell when the champ smothered the coast socker, his other appearances here were one-sided in his favor, with quick knockouts. Against Glick Jimmy had to work hard and display all he has. McLarnin has dangerous left hook, which is also Joe's main stock in trade. From the second to the fifth round Baby Face piled up a lead. In the sixth, a socking session, Glick let go an uppercut that clipped Jimmy of the chin. Glick then tore into the stocky westerner and jarred him plenty with inside uppercuts, the house being in an uproar.

Jacobs Dumbfounded

Several succeeding rounds seemed to be Glick's who did most of the leading. McLarnin was proving a counter-fighter. That right hand, supposed to be loaded with dynamite, connected with Joe's button more than once. It proved that Glick can take it. He made McLarnin miss many a right.

When it was over Joe Jacobs who has Glick in his growing fight stable, was dumbfounded at the decision. From that end it was contended that Glick really beat McLarnin on the coast a couple of years ago, though the decision went to Jimmy. The boys' at that time were 130-pounders. Joe is at 135 now, with McLarnin verging on the junior welterweight division.

The semi-final saw Bruce Flowers sending Eddie Guida to the cleaners. A smash to the button in the ninth put the kid down. He wobbled around the ring, with the referee stopping it. It was the first upset for the Harrier boy who was touted as a coming Benny Leonard. He has turned in some excellent boxing performances but was over-matched against the colored Flowers, a much stronger fighter. Guida didn't have a chance and the point score was all-in-Flowers-favor-up-to-the-time of the sudden ending.

Stanislau Laron, the Chilean, who used to life 'em off the seats, when fighting Phil McGraw, found a new playmate in Al Winkler, the pouter pigeon from Phila. Al copped a few rounds but Loazaya went into the lead and won easily. For a time the boys steamed up the customers with a series of gloves, then slowed down. Both are rough bobbies and candidates for the paper doll class.

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

Declaration that Mrs. Harry Houdini received a secret code message from her late husband through a trance medium, was declared to be pure publicity designed to sell Mrs. Houdini and the spiritualist in a forthcoming lecture tour.

Frederick W. Hochstetter, of Pittsburgh, gave a demonstration of a new film and device at the Waldorf-Astoria. Film is opaque and is reflected by means of prisms from the front positive surface. Sound accompaniment, it is explained, is projected from the reverse side. This makes sight and sound independent of each other.

Allah Germaine, 31, cabaret performer, was found suffering from iodine poisoning in her hotel room. A woman neighbor, a trained nurse, applied first aid and the woman will recover.

Fire Lieut. F. J. Connelly, four times decorated for bravery, was transferred to Staten Island as a result of the death by accident in his fire house New Year's Eve of Norma St. Clair Hales of the Coburn's company.

Albert E. Anson awarded \$5,000 he sued for services in rewriting parts of "Dry Tort" and "White Cargo." Verdict directed against Leo Gordon and Munroe Production Corp., which sponsored the play.

John J. Rasbok, who has been in the gossip for all kinds of show biz jobs, is now being talked of as a "prospective Landis" for the legit.

Will of Isadora Duncan, disposing of property including two homes in Europe, filed in New York. Dancer left everything to her blind brother.

Mrs. Mona Fox Tausig, daughter of William Fox, filed suit for divorce in Nassau county (L. I.) against Nicholas Tausig, until recently an officer in Fox enterprises.

Tex Rickard's will, disposing of more than \$1,000,000, leaves almost everything to the widow and an infant daughter. After providing for his mother, Rickard directed only minor bequests to friends and other relatives.

CHICAGO

Cops buying tickets for a performance by the "Amalgamated Boys Club" at Temple Hall found 800 tags waiting in 11 grids of things. Girls and eight men accused of participating were pinched, but the 800 weren't bothered because enough patrol wagons weren't available.

James Davis, owner of the Davis hotel and Oriental Room cafe, hit the dailies again with his dailies when a New York furniture man had a warrant issued against Davis charging beating without provocation.

Mike Calaparis, theatre musician, hired a three-piece orchestra to celebrate his birthday. He then made her pay for it. Mrs. Calaparis carried her indignation to court and Mike was slapped for \$5 and costs.

Part of Cleopatra Gardens, dance-hall at Wilmington, Ill., was blown sky-high by a bomb in the third attempt by somebody to destroy the place within two months. Otto Bergerson, owner, says he doesn't know why.

Pauline L'Allemant, music teacher, secured a warrant against Annette Niederer, ventriloquist, charged with disturbance of the peace. Girls are in the same rooming house and Annette is charged with making her voice jump into Pauline's room for impersonations and imitations.

SAN FRANCISCO

Oswald C. Fritchard, 42, former local orchestra leader and cafe entertainer, held in Berkeley on grand larceny charge. Arrested after he tried to cash a \$600 check.

Hugh A. Metcalf, stage actor, of San Leandro, filed a voluntary petition of bankruptcy. Assets \$2,158, liabilities \$5,447, ranging in amounts from \$3.75 to \$1,000. Metcalf is in a local dramatic show.

Pasquale Leoni, local composer, secured a warrant charging criminal libel against Attila Scalabrini, an Italian magazine publisher. Leoni took exception to being compared by the critic to "the barking of a dog and the braying of a donkey."

LOS ANGELES

Suit was filed in Superior Court for \$10,000 against the Golden State Amusement Co. by Una Traveyn. Latter claims she was injured when she slipped on a piece of gum on the floor of the Rollerodrome, dance hall owned by that corporation at Cuiyer City.

Mrs. Susie Danziger granted a divorce from Walter Danziger, organist at West Coast's Uptown theatre. She charged mental cruelty.

After a marital separation of about a year, Ruth Chatterton and her husband, Ralph Forbes, have been reconciled.

The 233 Club, Hollywood Masonic organization whose membership is made up exclusively of men connected with amusements or newspaper field, opened its new clubhouse Jan. 14. Club will shortly begin erection of a \$100,000 auditorium, with 1,000 seats. It now has a membership of 2,000.

Will of the late Lydia Dickson, actress, and which disposed of a \$50,000 estate, was upheld by Superior Judge Collier who directed that the bequest to the actress be made. Document was contested by relatives who claimed that Miss Dickson was not in a sound state of mind at the signing of the will.

Thelma Parr Gorman, film actress, was granted \$7,112 damages in Superior Court against Kenneth Sanderson, Hollywood business man. Miss Gorman sued Sanderson for \$30,337 damages for injuries she claimed to have sustained in an auto accident while riding in Sanderson's machine.

Robert Red Wing, Indian screen extra, was arrested on a warrant for petty theft, sworn to by his estranged wife, Marie Red Wing, also an Indian and film actress. She charged him with the theft of five dresses, claiming he forcefully ejected her from their home and refused to permit her to return.

Lou Telegen was discharged as a bankrupt by Federal Judge McCormick. Telegen filed voluntary petition of bankruptcy, listing debts amounting to \$20,901 and assets of \$2,200.

Alma Rubens was released under \$500 bail by Municipal Judge Gibbs pending her trial Jan. 17 on charges of disturbing the peace. Actress, released on her own recognizance at the time of arrest, was several hours late getting to the courtroom to answer the charge and Judge Gibbs issued a bench warrant for her arrest. The warrant was recalled when she finally appeared. Judge, however, decided to order a bond posted to insure her appearance for trial. Rita Carew, her husband, Leonard, and Finis Fox, scenarist and his wife, are complaining witnesses against Miss Rubens.

Beulah Beatrice Montgomery granted divorce from Earl T. Montgomery, picture director, by Superior Judge Burnell. She charged cruelty, neglect and adultery. Her husband traded her expensive auto for a cheaper car and pocketed the difference.

J. C. Daniels, actor, and brother of Mickey Daniels, kid film actor, sentenced to five years in Folsom penitentiary on a charge of receiving stolen property. Daniels pleaded guilty, but declared he had been framed. He had served a previous term for burglary.

Lila McComas, movie extra, was granted \$15,000 damages against the A. G. Barnes Circus Corp. in the re-trial of a suit in which she charged she was injured permanently when thrown from a Barnes elephant during the filming of a picture. In the first trial a jury granted her \$500.

Marie Prevost granted a final decree of divorce from Kenneth Harlan. She stopped rumors of a reconciliation.

A. J. Woodhouse was granted a divorce from Marjorie Ivy Woodhouse, rooming house manager. Her cowboy career was distasteful to him. She is a trick rider.

Jean Z. Crandell, free lance film writer, was sentenced to two months on charges of disturbing the peace brought by Dorothy Rapp, secretary of Darryl Zanuck, associate exec. of Warner Bros. studio. Miss Rapp charged Crandell annoyed her with phone calls and threatened bodily harm when she refused to take a picture of her. Municipal Judge Sheldon suspended the jail sentence on the writer's promise to stop the annoyance.

Gray Matter

By Mollie Gray
(TOMMY GRAY'S SISTER)

At the Palace

Too much show at the Palace. Harry Royce has a company of three girls with the nicest costume a Japanese one. Young woman was evidently walking back from a rickshaw ride and carried her own lantern. Spanish costume of mountains of ruffles of yellow and pink all gold edged, silver and ermine over wisps of purple chiffon on another girl and cloth of gold hung with yellow and green bands served as a wrap on still another young lady. Shoulder bows were of velvet orange on green and green on the purple.

The two girls with Arthur and Morton Havel changed from a green and white silk sport frock and a pink and lace wrap were of gold gowns. One of peach moire taffeta was very good looking in princess style. Only trimming a wide bow of blue velvet flattened against the right side of the skirt. Other of yellow crepe cut straight across the knees and almost ankle length everywhere else. Wraps were of gold cloth and fringe over the moire and blue silk over the yellow crepe. Act unchanged.

Girl with Jan Garber is a splendid dancer. They don't kick any higher. Her silver wrap was scalloped all round and her white net gown silver spangled on the front of the bodice. A cluster of green velvet loops and roses at the hip.

Vienna Dug Up Again

Reliable Vienna supplied uniforms and gowns and waltz music for the Roxy stage presentation as often before, the only difference now being a quartet of adagio artists, three men and one girl (there's going to be a new field of floor walkers and ushers if our girls keep adding partners to share their leaping and fitting). They danced to the "Blue Danube" beautifully and cleverly, one little girl thrown to three big men.

Roxettes donned uniforms too and a soloist wore black tulle costume with white and wig of gold. Julia Glass is a real artist on the ivories, her gown white with hem and of net and velvet edging neckline and hanging in back.

Lois' Right Arm

"Blindfold" is a crook story with Lois Moran's right arm looking like Broadway at night. There were pearls and ropes of diamonds too, for the other woman.

Lois is a budding author in simple black and figured frocks but lost her memory from the shock of her brother's murder. Crooks adopted her and she adopted manhood clothes and hair. Her black velvet gown with its form fitting bodice and long full skirt very becoming. Miss Moran did some acting especially in the fainting scenes.

Sue Carroll's Beads

"Captain Swagger" stretches the coincidence thing to the movie limit. Sue Carroll does look cute when she's worried. This little girl who called real pearls "beads," but that hardly seemed reason to make a picture.

She looked lovely in her white and silver Russian dancer costume, though an elaborately beaded evening ensemble, whose tulle scarf was petal covered, seemed too sophisticated unless she was acting in that pearl scene.

Sure Fire Babe

Robert Elliot is the real interest in "Romance of the Underworld" as the nonchalant detective who plays guarding angel to Mary Astor. And the baby of course was as sure fire as the flag.

Mary reached her heights by easy stages though, making her remarkable in her life. Reforming after a night club hero, she tried a laundry, a waitress with night school on the side and finally as secretary to her future husband.

Helen Lynch's back played a prominent part. Mary's velvet gown had lace sleeves very wide and graceful.

Hero Saving Uniforms

Except for Vilma Banky's loveliness and her mouth, someones spoils that, "The Awakening" is just another war and convent story. Not much of a Mother Superior either, in this convent, who would run off and leave a novice behind to

the soldiers. Of course that is picture license.

Vilma's charm in the earlier scenes during the festival day dances is just perfect. She may have had a hand in choosing the story to get that Alsatian headress, and Walter Byron for that uniform. What hero saviors they are, those uniforms.

Coarse and Rotten Burlesque

Columbia customers still adding to the Encey-pence Burlesque with a book of songs and stories. Some of the latter were written by a man who went to jail for writing them, so said the Barker.

Last week's show had the wild-eyed blond in captivity. If she isn't the last word they'll have to invent new ones.

Isabelle Van appeared in an ankle length halo of white ostrich plumes and silver lace tights open on the sides, decidedly effective costume.

When coarser, rotten stories are told, the Columbia will sure tell them.

A Spine Curler

He's the chills in our film fever. He's also Dead Legs in "West of Zanzibar," Chaney.

Mary Nolan gives a real performance though it should have been easy in these surroundings to register horror, disgust, despair and anger. The probably given Hollywood a strong claim on the Spine Curler Cup Europe has held so long.

Capitol's "Mantilla"

Capitol presentation, "Mantilla," failed to live up to the possibilities suggested except in light effects.

A cape dance by the Chester Hale Girls has often been done. Yellow ruffles and black satin had their turn again, skirts changed for some stinging fringe and the finale with a few girls in gold and black costumes and black mantillas. Only novelty was the singer's voice coming from a horn half way back of the house before she came down from the flies bringing a towering mantilla with her. Almost started a panic, that first scream. Mechanics very poor. Curtains and drapes of the set were beautiful and lighted more so.

In Beads and Black

There couldn't be a better disguise, title for a mother love story than "Tropic Madness." Thoughtlessly Letatrice Joy ruins her husband, but before he blocks a bullet he sends away their infant son to parts unknown. Miss Joy immediately changes from a butterfly in beads to a business woman in black. Very smart black too, whose draped collar ended in a loose panel from the left shoulder.

She finds her boy in time to nurse him through a fever and wins the generous invitation for his foster father to make it a permanent arrangement.

Ritz

Adelaide Kip Rhineland, sister of Leonard Kip Rhineland, who married Alice Jones, of dusky antecedents, divorced the handsome Julian Chiqueneau (who changed his name from Shakno), and recently married John Livingston Thomas. Oddly enough, before her first marriage she was courted by a man of similar name, Trumbull Thomas. She rejected him, and he married Muriel Manners, a showgirl in Earl Carroll's "Fantasies." Muriel was daughter of the late John McMahon, well-known newspaperman. The Trumbull Thomases were divorced.

The Granville Barkers

Harley and Helen Granville-Barker, who arrived in New York from England just before Christmas, on their first visit since 1916, have none to Arizona for several months. They identify from the Spanish, "The Kingdom of God" and also translated "The Lady from Alfabique." Harley is well-known as actor and manager, and was divorced by Lillian McCarthy, English actress, who then married the learned Professor Sir Frederick Keeble. The present Mrs. Granville-Barker was Helen Gates, who divorced Archer M. Huntington, who was adopted by the late Collis P. Huntington, railroad magnate. Collis chose as his second wife

Archer's mother, Mrs. Arabella Warshaw, and after the death of Collis, she married her husband's nephew, Henry E. Huntington, also possessed of millions. Henry had been married before to Mary Prentice and that lady's sister was also adopted by Collis, and recently died in London as Princess Hatzfeldt of Wildenberg. (Before the war she was known as Princess von Hatzfeldt.)

Archer M. Huntington is now married to Anna Hyatt. Apart from other inheritances, Archer received \$30,000,000 from his mother's estate.

Addison Mizner at P. B.

Addison Mizner is again to the fore at Palm Beach, entertaining and being entertained by society and Bohemia. Addison is an architect. He designed the Everglades Club and many fine estates. Became president of the Mizner Development Corp., which went into bankruptcy, although six months after it was launched the Boca Raton scheme was credited with having sold lots for \$30,000,000.

The brother, Wilson Mizner, was interested. Later Wilson went to Hollywood, and wrote some scenarios, having previously written plays. Wilson was divorced by the widow of Charles T. Yerkes, the traction magnate. William Savery Lower of Philadelphia had been private secretary to Mrs. Yerkes, who inherited millions, and had been reported engaged to her. Later he became the third husband of another millionaire, Mrs. Katharine Dunne-Gelshel-Baker, who cut him off with a \$10 legacy.

Mrs. Selwyn's Pajamas

Mr. and Mrs. Edgar Selwyn are much in evidence at Palm Beach. Mrs. Selwyn has created comment by wearing a beach ensemble, with pajamas printed in designs consisting of theatrical advertisements.

Arch Selwyn has been in Miami. His son, Arch Selwyn, Jr., has been serving as assistant to Walter Wagner, in connection with talking pictures at the Paramount Studios on Long Island.

The Whiteheads

New York and Atlanta are always wondering what the wealthy Whiteheads are going to do next. Conkey P. Whitehead was sued a year ago by his wife, who charged him with staging "drunken orgies" in their Atlanta home. Recently he gained notoriety through the presence on his fine yacht of Frances Porter, whom he asserted hit him with a shoe and stuck him with pins! The "Malvern" was anchored in Havana harbor and the Cuban police noted these charges. Then there is Joe Whitehead of Atlanta, connected with the Coca-Cola millions. He is separated from his wife, who was Marjorie Cassidy, a Broadway show girl. He once paid court to Daisy Green, who inherited a fortune from her first husband, the late I. G. Waberman, and then divorced Ted de Kantera, a South American, from whom she parted on the honeymoon.

Gertrude Lawrence Marrying

Gertrude Lawrence, English star of "Treasure Girl," goes about in New York society, and people wonder when, if ever, she will marry Bertrand Taylor, Jr., to whom she was first reported engaged a year ago, before his decree was final. He was divorced by Mary Bovee, who then married Francis H. McAdoo, son of William G. McAdoo, former secretary of the treasury. Francis was previously divorced by Ethel McCormack.

Gertrude Lawrence divorced Francis X. Hawley, father of her daughter, Pamela. Taylor's sister, Dorothy, recently visited New York from her palace in Rome, where she entertains lavishly. She divorced Claude Grahame-White, an Englishman, and then married Countess de Frasso, an Italian. White then married Ethel Levey, who had divorced George M. Cohan, and is mother of Gertrude Cohan.

The count was previously divorced by Georgine Wilde, daughter of the lady who again calls herself Mrs. George Wilde, though she subsequently divorced Henry Siegel, former owner of huge department stores, and now running a small haberdashery in New Jersey. Mrs. Wilde had been a reporter and was the second of Siegel's three wives. In addition to her daughter, Mrs. Georgine Wilde Frasso, she is mother of a number of musical composers who divorced Moon, the auto manufacturer, and then divorced Dr. Frank Adair.

"Romance of the Underworld," an

Uncommon Chatter

By Ruth Morris

Josephines at State

Pompadour honors at Llewellyn's State this week go to the Josephines. Sabel and Harmon, whose heavy barrage of personality gets over with a bang in their respective offerings. Miss Sabel, hefty veteran star, plants her comedy surely and so probably is the only one in the Billy Purl sketch who won't have laryngitis from trying to fill Llewellyn's mammoth theatre with drawing room conversation. Others in the act shrieked as though playing the Polo Grounds.

Miss Harmon's humor was well garbed in a distinguished gown of green metal cloth. Her good nature and broad comedy are irresistible.

Whoever chose the color combinations in the scene for Billy Purl and Co. must have had a sense of humor—that could be the only excuse for using magenta, brick red and rose in the same set.

Not So Funny

It's just too bad about "The Last Warning," at the Colony. As a play it was a lot of fun and could have been an even swifter picture. But somebody decided to make it an ear as well as an eye thriller, and permitted talking sequences to create havoc with its continuity. Its comedy sequences are pathetic—seemed as though scenarist, actors and director had dragged in comic banalities, stuck them on the screen and said, "Go ahead, be funny."

Laura La Plante, as the terrorized actress looked tackily groomed and not as attractive as formerly.

Bathing Suits South

Bathing suits for southern wear are presently dividing honors in the high hat shops with Beaux Arts costumes. There are, as always, fussy bathing creations of taffeta and decorated silk that look elegant and are perfectly grand for everything but swimming. There are the more practical numbers, Best & Co. has an interesting display of the Paris type bathing jersey (less severe than the usual jersey two-piece) with cleverly cut sun-tan backs.

These are smart and perfectly alright for those who insist on a Paris label, but for those whose chief concern is swimming comfort nothing could be grander than the backless jersey suit that sells for \$8.50

old melodrama by the late Paul Amstrong, has been favorably received as a Fox picture, directed by Irving Cummings, with Mary Astor featured. (Miss Astor has traveled far since, as Mary Langhorne, she was an extra girl, getting her first bit in "Experience" at the Astoria studio, including "Alias Jimmie Valentine," which has also been filmed.

Vaude Reviews

(Continued from page 40)

No. 4, spotting George Rosener with his protean routine in the next-to-shut.

Opening was a clever and thoroughly entertaining review of Irma Powell's, a versatile band flash which ordinarily would be a body-of-the-bill spot. An Irish tenor deuced and a novelty musical act was No. 3. Obviously, the routine was unorthodox, but it played excellently, although Rosener's 20 minutes in the ace position was a bit too far down.

The Michons, Joe and Pete, will make a name wherever an admission is charged for amusement, as they are knockabout comedy clowns they are the best of their class. One wonders how that Pete Michon can take those falls and hold up. They'll murder the customers in any auditorium, although the voluntary physical punishment should incline them personally to the notion of a production. The Michons in a show, and so much the better if it's ultra-savvy, would probably show them off to a high peak and induce reaction.

Rosener, who followed is doing virtually the same routine as when in Shubert vaudeville. He has been in Shubert productions chiefly liberally.

Just preceding the comedy act was Emory Manly Co. with Frank Golden and Walter Le Mar in support in their musical novelty. Emmett O'Meara, young Irish tenor, during was formerly featured with the R. S. Levanhan band. Possessed of a superbly terrific voice and supplied with a sturdy repertoire and appearance, O'Meara made the dance worth while.

Jack Powell in a sweet and not novelty meriting better than opening, although the subsequent

and makes possible a million dollar fan.

Gems and Shoes

Stewart & Co. is showing some novelty jewelry. It's made of Bohemian glass clear or clouded, the latter looking like that ribbon candy that ultra-French chefs wind into baskets and what-nots. It fashions a long chain of interlocked ovals or squares, monotonous or alternating in color.

Arnold Constable has effective choker necklaces described in closely strung rounds of silver or white gold inlaid with rhinestones. Sounds too ornate, but isn't. Another version of this necklace has closely strung strips of silver similarly inlaid. Lord & Taylor shows a neatly turned-out envelope purse in the dark suede, with flap outlined in reptile which fastens a trim bow-knot over the clasp. Would combine nicely with shoes of matching reptile trim.

Blue snakeskin shoes are featured at this shop, coming in Oxford or the one-strap pump. There is also a blue suede Oxford with seams vamp that will be fine for wear with your blue evening coat.

Since the indications are that sheer printed fabric is to be used even more than last year, it's good someone has thought of something new to do with it. The new treatment is being shown by Stewart & Co. in evening frocks of sheer chiffon with delicate, fine drawn, thereby achieve the softness of transparent material and the crisp silhouette yielded by the taffeta. Effect is perky and graceful for dancing.

Laundry Clean-Up

"Romance of the Underworld" is another of those double-crossing pictures with harnessed virtue finally triumphant. In it one climbs the ladder of success, the actress, Miss Astor—starting first as speakeasy hostess, then laundress, waitress, stenographer and finally the zenith, married young matron.

The hero fell because Mary was "so fresh—so sweet—so clean"—right after the laundry. Miss Astor's dastardly act, the actress, Miss Astor looked as though she had run them up herself from Ladies' Home Journal patterns.

sequence of acts left no alternative. Harry Van Blake, Ruth Roberts, dastardly act, the actress, Miss Astor looked as though she had run them up herself from Ladies' Home Journal patterns.

AMERICAN

(Vaude film)

An eight-spot show Monday that when it was all over had little left that salvaged it from being ticked as about one of the poorest bills of the season.

Too many men and little novelty; just a string of stereotyped vaude. And if it hadn't been for Billy Arlington with his musical hokum and family farce, the evening would have been much doing. "White Shadows" (M-G-M) got into screen view.

Olivera Bros. opened with a dumb act that was effective with some porch stunts closing. Francine was second with the audience trying to figure whether she was a male impersonator or a woman affecting a masculinity. Little displayed here to make this act more other than a guessing contest.

Ben Smith started singing off-stage as Francine had opened and it seemed almost trivial, but Ben saved himself when he noticed the scant applause and quelled as to how many Irish might be left, etc. Ben's songs are still be misheard, but he is a far greater favor when he got to working with the femme "plant." She sang some oldtimers but applicable at this time.

An Irish Tenor and Boys (New Acts) closed the first part. Gave the first half its only novel aspect.

After intermission appeared the Frolic Frolics who have been working the Keith houses. Got away to a slow start, picked up somewhat as the boys pulled their stumps out and closed well with the combined dancing of three. Brooks and Nance slipped over the first real comedy that got anywhere. This act was favored and replied hereabouts, yet atop the American was favorably received because the audience up to this time was about tired of getting their money's worth.

Arlington and Co. mopped. An easy mop too, and what a long way toward arousing the folks. Four Ridleys (New Acts) mopped.

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15 YEARS AGO

(From Variety and Clipper)

General Film made general denial that Pathe sought to break from the combine, but the disaffection of the French company was really in its early stages, and when it did develop, shortly after this time, it marked the definite collapse of Patents Co. control of the screen.

With the change in New York City political administration Winfield R. Sheehan, formerly secretary to retiring Police Commissioner Rhinelander Waldo, moved into a new association with William Fox. Sheehan during his term in politics had made many friends among show people.

Mort Singer took charge of the Western Vaudeville Managers' Association and tightened up against outside opposition. As a result, Jones, Linick & Schaefer turned from vaudeville in some of their Chicago houses into pictures. This was "marked" as a victory for vaudeville. (That was in 1914)

Harry Aitken, independent film producer, bought the only exclusive movie rights to a regular war when he signed contracts with Pancho Villa (Mexican revolutionary leader) to keep a cameraman with the bandit troops to shoot battles with Federal forces.

Carnegie Tech of Pittsburgh built a theatre and organized a regular drama course, antedating Yale by more than a decade.

Arthur Buckner had his first meeting with jail. He was sentenced to 30 days and fined \$100 for operating an agency without a license. Buckner offered in defense that he wasn't an agent, but a manager, but the Court of Special Sessions swept the defense aside.

50 YEARS AGO

(From 'Clipper')

Clipper, who has several times pointed out that New York had too many theatres, carries its argument further, contending that surplus of showhouses injured stage art standards. Editor's reasoning was that instead of survival-of-the-fittest idea improving entertainment, it merely made all theatres unprofitable and quality of entertainment was hurt by necessity for economy.

Spell of cold weather had started skating on all the public lakes in and around New York. Ice sport took on new life and Clipper calls attention to the revival, skating having been neglected for ten years. Paper refers to "old-fashioned winters" regretfully, just as they do today.

Prohibitionists were a defensive minority. An article scoffs gently at a "temperance" meeting in the Lyceum theatre at which was exhibited on the stage a group of "reformed drunkards" from the Christian Home. One of whom definitely testified that he had been a drunkard for 30 years and had been sober only once, when he had yellow fever. Then they took up a collection.

John Elliott, who was a challenger for the heavyweight ring title, staged an athletic and specialty entertainment at Gilmore's Gardens. One of the numbers introduced between boxing bouts was Gus Hill in his club-swinging turn.

Flying homing pigeons was a popular sport, so general that it had state and national as well as local associations.

First reference is made here of arbitrary limits on endurance contests. In a six-day walking event in England it was set down among the conditions that no competitor could be in action more than 14 hours a day. Action was in response to public protest at physical breakdowns of endurance competitors.

Inside Stuff—Pictures

(Continued from page 10)

shoulders, heard for the first time in many years the sound of her own voice she half hesitated. As she proceeded there was a noticeable tremble—a recurrence of stage fright.

The star of the picture, a young man noted for his speed in pictures and quickness with his mitts and his wit, stopped the rehearsal and escorted the little woman, now really disturbed, into a side room. There he cut loose with some of the roughest of his vocabulary, suggesting to the player that he had gone to the casting office and asked for her engagement, saying she was the only one he knew who would fit the part. He demanded if she was going to throw him down like that. The little woman, with serious face, again the actress of other years, her composure absolutely restored, nodded toward the stage. "Let's go," she said. The performance went on, and the young man admitted afterward that that particular sequence will be one of the most effective in the picture. The veteran was herself again.

In a statement issued for publication Monday in Hollywood Jack Warner charges that there is a planned movement against the talkers instigated by disgruntled picture producers and appearing in some unnamed papers. Neither were the producers referred to mentioned. Warner says the propaganda is to the effect the talkers are a failure and will not live out the year. The producing head of Warner Brothers and First National said these two producers are makers of both talking and silent pictures, with each desirous of selling both.

Warner intimates that this alleged propaganda is being put out by the dissatisfied film producers until such time as they can perfect their own talking equipment.

The statement concludes: "We are staking \$15,000,000 at Warner Brothers studio and \$13,000,000 at First National studio on this confidence (in talkers) and our past experience leaves no doubt of the judiciousness of this move."

Mr. Warner should send a marked copy of this issue of Variety to those producers he charges with adverse propaganda, marking up the box office reports from Seattle and Portland. Each of those cities had five dialog pictures last week, and all did business. Two in each town were Warner talkers, with "The Singing Fool" already playing a return in one of the houses.

When Lupe Velez purchased a five karat diamond ring and placed it on the second finger of her left hand, she conceived a premonition that her name would ultimately be linked with any number of the Hollywood sheiks as being engaged, but did not anticipate the annoyance it would create for all involved by inquisitive film chatterers. Having worn the ring less than four weeks, the young Mexican actress has been accused of being engaged to eight prominent screen actors who can not appreciate the joke quite as much as the actress.

How a motion picture actress and her producer husband upset a subdivision restriction barring from its exclusive precincts any motion picture person is affording ground for satisfaction throughout the west coast colony. While the property, Bel-Air, situated between Beverly Hills and the sea, has been under development several years no motion picture player has yet broken through the legal fence erected around the property. The prohibition even extended to the golf course within the territory.

The actress had long liked the location of Bel-Air, as did her husband. The officers of the subdivision were acquiescent but the ground rules were hard and fast. Finally a smart real estate man conceived the idea of suggesting an offer be made to purchase property on which a house was under construction. A Chicagoan putting up a large home was decided the only way in which the transaction legally could be made.

By securing releases from all who previously had owned the property. During the several months the real estate was in escrow the consents were secured. The actress and her producer husband now will have a home costing them \$250,000, with streets on three sides and a bride path on the fourth. They are practically isolated. It may be added that everybody is happy, even the prospective neighbors.

Jack Warner issued instructions that all employees of First National and Warner Brothers Studios purchase tickets at \$1.50 and attend a special midnight performance of "Noah's Ark" at Grauman's Chinese Jan. 12. House was sold out.

Notice was posted at both studios which said that Warner and F. N. employees could take advantage of this opportunity to see the new version of "Ark" as it "demonstrates how successfully Vitaphone allies itself to cutting and revision." Bulletin also set forth that the picture had been cut from 13,500 to 9,500 feet.

When new versions are made of pictures at other studios employees, as a rule, are permitted to see them in projection rooms. Paramount and M-G-M show their latest pictures to employees in special projection rooms, Paramount even using its lunch room for this purpose several times a week.

"Noah's Ark" was originally scheduled to close at Grauman's Chinese Jan. 1 when the picture fell below the house stop figure of \$13,000. However, as no picture had been picked to follow a deal was made with Grauman whereby it would remain two more weeks with Warners guaranteeing running expenses and also agreeing to pay for advertising.

To supply individual exhibitors with names of persons in their communities who may be interested in players slated for appearance in their theatres is the aim of one studio on the west coast. It is carefully filing by sections the names of all persons who have written to the studio, the record being further completed by separating according to players named.

The file also serves as a guide for the executives when they desire to assay accuracy of a given player. If there is sudden acceleration in volume of mail addressed to a player, the studio is quick to take note and also when the trend is in the opposite direction, indicating a vogue on the wane.

Spencer Bennett, now directing his 40th serial for Pathe over a period of 14 years, is considered one of the oldest employees of this organization in addition to holding a record as the most profitable director in the serial class. Bennett receives a royalty on the gross for every serial he turns out for Pathe in addition to a healthy salary while making them.

A Brooklyn, N. Y., picture house provided a small stage in case of a change of scenery. That stage has an asbestos curtain. The curtain is lowered nightly at the end of the final performance.

The stagehands union of Brooklyn decided that the curtain demanded a stage hand. So nightly in this little theatre probably staggering or starving to death, a union stage hand as his only work of the day lowers that curtain around midnight, and draws the scale salary.

Fact that 41 actors and actresses, in addition to the nine principals in "Innocents of Paris" now being produced by Paramount, have dialog parts, somewhat dispels the fear advanced that sound pictures will materially reduce casts.

She was just a chatterer and sleepy. So when she slipped into the deep cushioned seats for a studio preview she battled with the lulling music and darkness. Not even the presence beside her of the titled player, in whose behalf she was watching the film, could make those lids remain open.

By the end of the first reel the lady slept. Before the second was over

she was snoring—so loudly that a guest theatre owner from the east, sitting behind, began to hum. He somewhat offset the increasing racket until the soprano of the chatterers was joined by the crescendo of the actor. The train slept through the remainder of the picture.

The review sent out that evening by the chatterer was most glowing.

Since B. & K. sold an extra 17½ per cent of its holdings to Paramount, giving the latter an 87½ per cent control of the circuit, important B. & K. people are intrenching themselves by collecting all the Paramount stock possible.

In the stock deal all were given 1.6 shares of Paramount for each share of B. & K., but apparently are anxious to get in even more solidly with Paramount holdings. It is reported that so far B. & K. officials have purchased over 50,000 shares of Paramount to add to their exchange holdings.

New management of the Roosevelt hotel, Hollywood, is making overtures to movie chatter writers.

Reduced rates are the inducement for them to make this hotel their headquarters.

P. F. Danby, film distributor of Sydney, Australia, now on the coast, declares the only hope for picture production in his country will be the introduction of American interests. Efforts to interest native capital with the idea of going into extensive production have met with failure, he said.

Danby states Australia will see and hear its first sound picture in Sydney, Jan. 17.

Eddie Cline was directing the talking sequences of Reginald Denny's "Clear the Deck" when a disturbing buzz was heard and the cameras were stopped. Inspection failed to reveal anything that might have caused the sound, but the buzz continued, until somebody discovered a couple of flies perched on the microphone. They were swatted and the buzzing stopped. Before each take thereafter Cline had the atmosphere sprayed with an insecticide to keep off other flies.

Ten minutes later another and a louder buzz came on. There seemed no solution this time until one of the electricians was discovered snoring in the flies. When awakened, he explained that he had been overcome by the fumes of the insecticide.

"T. N. T." will not be the title of Harold Lloyd's new picture. Someone remembered the 24 sheets on "The Naked Truth," sex film, had emphasized the initials of the three words and as a result this title has been discarded.

No new title has been selected.

Bert Cowan, theatre operator from Sydney, Australia, visited Hollywood where he became impressed with the footprints of film celebrities in the foyer of Grauman's Chinese theatre. He is now soliciting various studios to have the stars make imprints of feet and hands in concrete blocks to be shipped to Sydney for the foyer of a de luxe picture house now under construction.

Cowan is the husband of Louise Lovely, former screen star.

Inside Stuff—Vaudeville

It's not unlikely that J. H. Lubin and Marvin Schneck, heads of the Loew vaude office, would consider an application from the Loew agents to have the Loew houses collect commission from acts. It would be subject to the approval of Loew's auditing department. If started, the collection would probably operate much in the manner that Keith's is now protecting its agents on commission.

Some years ago a committee of Loew agents requested Lubin to collect commission and split it, like Keith's then did. Lubin refused to have any part of it. Neither he nor Marcus Loew ever believed it was right for a circuit to retain a split of its agents' earnings.

There are between 20 and 25 Loew agents. They formed a Loew Agents' Benevolent Association, with dues \$1 weekly, some time ago. Several of the agents never paid dues. It didn't make Lubin and Schneck think more of them. A question just how the Loew agents work on the commission basis, but neither Lubin or Schneck is apt to inquire into that, if the agents do business properly.

Frank Van Hoven, who died last week in England and whose ashes will be consigned to a vault in Sioux City, Ia., his old home, was considered an outstanding figure in vaude. He started in vaudeville and he was in vaudeville harness when he died. He had the same agent, Eddie Keller, for 22 years.

Van Hoven was credited with making two things famous, ice and the Gus Sun circuit. First he put ice on the stage and at every performance used a large sized cake.

As to the glorifying of the Sun circuit, Van Hoven always recalled his hectic days on the Sun time; claiming that had the Sun office never canned him he would never have climbed as high as he did in the bigger circuits here and abroad. In all the years that Van Hoven advertised in Variety he always referred kiddingly to Sun.

When Van Hoven went to London the first time he went in the days when there was concern among any acts from this side attempting an English invasion. Yet Van Hoven with what he styled a "mad magician's" routine became such a success over there he remained 10 years. Only one other American act ever topped Van Hoven's unprecedented vogue abroad. That was the Two Bobs, Bob Alden and Bob Adams, Chicago boys, who are still playing in Europe.

Just 31 years ago, Sam Morton and Charles Mack split as a vaude team at the Palace, London. Today the old pals are reunited for another vaude fling with offers already in for the oldtimers to return to Australia for an extended tour.

In 31 years many things have happened. Sam Morton put the Morton family in vaudeville with the death of Kitty Morton breaking up the Sam and Kitty Morton combination. Charles Mack hooked up with James Callahan and for 25 years they teamed together until Callahan died. Callahan and Mack played 15 consecutive months in Australia, 16 weeks in Sydney and 16 weeks in Melbourne.

By the death of his mother, Mrs. Nellie Connors, in Miami, Jan. 3, Billy Inman is reported as heir to an estate of \$600,000. Mrs. Connors many years ago with her sister, Pearl, comprised the vaude duo of the Inman Sisters.

Talking shorts have taken a former sister act out of the No. 2 spot on the Loew circuit. The act is the Ponce Sisters. The kids from independent time hit the Loew circuit in No. 2. They agreed to make a Metro Movietone Oct. 20 last and continued playing the second stage position.

Then the short was released. Loew execs found that the Ponce Sisters had accomplished something. Along with their leap from No. 2 came a New York production offer.

Johnny O'Connor on the Morning Telegraph for three years left that daily Sunday and is going to Florida. The phenomenal success of Johnny's first book, "Broadway Racketeers," has inspired him to further book work. He will finish an idea held by him for another volume while south. "Broadway Racketeers" became a best seller shortly after published. Now in its fifth edition.

With O'Connor off the Telegraph, that paper's decision to abandon vaudeville and burlesque is in effect. Johnny had charge of the vaude dept. on the paper, the only expert on the variety field with the sheet.

Shuberts Paying Money in House Settlement With Actor's Manager

Chicago, Jan. 15.

A settlement has been reached between the Shuberts and Harry Rogers of the action by Rogers to restrain the Shuberts from employing Billy House, the comedian. Terms are a guarantee by the Shuberts to pay Rogers \$350 weekly for each week House works for them the first two years with 30 weeks' work a season the minimum, and \$450 weekly the third year.

Shuberts are to pay all court costs and Rogers' attorney's fees, plus \$7,000 cash to Rogers for the time House already has appeared under their management.

Lyman Hess of New York represented Rogers and A. Weinberger was the attorney in the settlement for the Shuberts.

It was reported last week in Variety that the New York Appellate term of the Supreme Court had reversed the judgment of the lower court which had decided against Harry Rogers in the latter's application for an injunction against the Shuberts, to prevent them playing Billy House without Rogers' approval.

Rogers alleged a hard and fast contract with House for a period of years. He complained that the Shuberts had induced House to break his agreement with him, and sued for damages, also asking for a restraining order.

Trying Traffic Plan For Theatre Hour

There was activity in managerial circles during the week, a three-way committee of producers, authors and Equity drafting a constitution for the Theatre Board. Monday the managers conferred with Police Commissioner Whalen in an attempt to improve traffic conditions in the Times Square district.

Whalen's plan to stagger traffic was concurred in by the showmen, who agreed to change the time of starting performances. One very comment from a manager was to the effect that people cannot be made to go to theatre and when they so desire, will come when they please.

However, the new police head will put in operation the new traffic rules, operative for one hour prior to curtain time and one hour afterwards. Starting Monday no left or right turns will be permitted on east and west bound streets during those hours, between 6th and 8th avenues. West bound traffic can turn only at 8th avenue, while east bound cars must proceed to 8th avenue. With a modification of cross-town lights, it is hoped to maintain a steady traffic stream instead of the halting jam that clutters the theatre streets. The new rule is effective between 42nd and 80th streets, and starts next Monday (21).

The scheme will be tried for two weeks. Musical comedies are expected to ring up promptly at 8.30. Other attractions will start at 8.50, with one or two exceptions of houses on the edge of the zone. There is some doubt whether the starting time of shows actually matters, it being a notorious fact that most dramas do not begin until 8.45 or later.

A police survey of obstructions resulted in Whalen ordering every street opening to be boarded over at night. There were more than 140 obstructions of that sort in the district, which has been cut up to an abnormal extent for more than a year. Rubberneck and suburban buses are ruled out of Times Square during the hours the new rules will apply. That will probably result in a loud squawk from suburbanites. The increased use of taxis by theatre patrons because of the no parking rules, for private cars was considered. Patrons are asked to pay taxi fares a block away from theatres to prevent delays at entrances. This system is said to work in foreign cities.

The Theatre Board may be held up for some time because of the exodus of managers out of town to winter resorts. As yet no plan to finance it has been proposed.

Eleanor Painter's Shorts

Eleanor Painter will make three talking shorts for Warners.

Mollie Fuller's Wish

Mollie Fuller, the blind actress, finding the winters east too severe, is anxious to return to California. She would like to make the trip with someone having an extra ticket at their disposal, as she has no other way of getting there.

Friends will care for her upon arrival.

Colored Show Worries Through First Week

Biz at the "Deep Harlem" box-office (Biltmore) during its first week almost closed the show Saturday.

As the Co, having drawn in advance the management managed to pay in driblets and drabs what salary roll was due for the first week.

The "angel" back of the show was reported, as Raymond L. Snyder, former white manager of the Lincoln, catering to Negroes in Harlem.

SUNDAY NIGHT SERIES

Little Theatre Group Takes Over Cherry Lane in Village

The Sunday Night Little Theatre Group, latest of the arty theatre movements in New York, has taken over the Cherry Lane, Greenwich Village, for a series of Sunday night legit performances beginning Jan. 27.

"All Square," by Bide Dudley, dramatic editor of Evening World, has been selected as initial bill and currently in rehearsal under direction of Myron Satter, managing director of the S. N. L. T. G., with "Out of the Fog" and Ibsen's "Doll's House" underlined for subsequent performances.

Lennox Hill Players operate the Cherry Lane during the week with their second subscription bill "The Subway" current.

"Abie" Off Road

"Abie's Irish Rose" was withdrawn from the road Saturday, although it is playing in stock in four or five points weekly. It was stated by the Anne Nichols office that the opposed bookings of "Abie" in picture and sound form made it advisable not to continue the tour.

The stock showings of "Abie" are reported continuous and are expected to be in demand for many years despite the picture "Abie." It has played as high as four consecutive weeks in a stock stand.

"Abie" is in its seventh year, there were two companies out. They were averaging between \$8,000 and \$10,000 weekly. One closed at Rochester, N. Y., and the other at Larned, Kansas.

Belasco's Scrapped Play

David Belasco's scrapping of the proposed play for Beth Merrill leaves the producer wide open on several contracts issued for the play some weeks ago.

Belasco we have to pay the cast two weeks' salary.

Nellie Revell and 'Rosalie'

Chicago, Jan. 15.

Nellie Revell dropped in town last week to handle the advance for Ziegfeld's "Rosalie" with Marilyn Miller. It opens next Sunday at the Illinois.

Last time Nell was in the burg, she opened the United Artists theatre.

Ed Rowland in Philly

Ed Rowland, manager of Jolson's, also the Casino, New York, for several seasons has been made general manager for the Shuberts in Philadelphia.

Leonard Bloomberg, who held that post for some time, is ill.



BOBBE ARNST

The New York "Herald Tribune" said: "This reviewer's main pleasure came from the appearance of a delightful jazz singer named Bobbe Arnst. Miss Arnst is a lovely and exciting young person, with an air of infectious merriment that is irresistible. It is impossible to think of anyone equally pleasing to encounter in a Broadway show."

Direction
RALPH G. FARNUM
1560 Broadway

Shuberts Buy in as Mae West's Partners

"Diamond Lil," starring Mae West, was taken over last week by the Shuberts, the latter reported as buying out Jack Linder's interest for \$10,000 or less.

With change of operating interests on the show or rather the Linder mob passing over its 16 per cent. holdings, the show went to Pittsburgh for this week, and is due in Chicago later. Under the new arrangement Joseph M. Galtes, gen. mgr. for Shuberts will figure as new ghost producer.

Controversies continually cropping up between Miss West and Linder meant one thing or another about this freak tended to strain relations between authoress-star and producer, despite the piece having rolled up plenty of coin for all concerned. The wrangles never were properly adjusted until now when Mae gained her point in ousting Linder for the Shubert "Lil."

"Lil" ran 40 weeks at the Royale, New York, and for the greater part of its run grossed \$16,000 weekly or better, save at the tag end. An inexpensive production and cheap cast hook-up made much profit. Linder dropped some of the "Lil" money on "The Squealer," produced for several weeks at the Forrest, New York, and rated a flop from the start.

'Good News' at \$3; Good!

Kansas City, Jan. 15.

"Good News," the Schwab & Mandell Broadway smash, is in its second week at the Shubert, playing to capacity at \$3 top.

Irene Bordoni's Nite Club

Irene Bordoni, star of "Paris," goes with Lou Schwartz for his Richman nite club.

Miss Bordoni takes the star roles vacated by Harry Richman and Frances Williams, who go on the road with "George White's Scandals."

"VISITOR" FADES AWAY

"The Visitor" folded for repairs last week after two weeks out. It may be revived.

Legit People for Sound Comedy

Los Angeles, Jan. 15.

Barbara Leonard, stage and screen actress, signed to play femme lead in a Mack Bennett all-talking comedy, untitled.

Tyler Brooke will also be in the picture. Both players secured through Jessie Wadsworth.

Dowling Starts Jan. 28

Los Angeles, Jan. 15.

Sono-Art Films will start on "Broadway Bound," talker-musical, Jan. 28.

Work will be done at the Metropolitan studio. This is Eddie Dowling's picture.

Hull and Talkers

Henry Hull is going to the coast to make talkies for M. G. M.

Wired Houses Killing Off Non-Film Theatres in Bronx—One Left

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 Marriage Bed"—Good.

"Vermont"—Good.

"Follow Thru"—Good.

"Wrestler's" Producer Held Over "Bouncers"

"The Wrestler," which had been aiming for Broadway entrance, is temporarily off pending disposition of its producer, Grace Cole Redding, who is reposing in durance ville in Middletown, Conn., after committing from Derby, Conn., on a charge of distributing considerable bouncing paper among the local stores and hostilities.

Mrs. Redding, who on own authority, is head of Cole Redding Productions, had been around Derby for several weeks prior to arrest, mingling with the town's elite and inviting those amenable to get in on her forthcoming production.

Upon complaint of several Derby department stores that checks advanced by the lady bounced back she was arrested and committed to the Middletown sanitarium for observation. If the institution authorities declare her adequately endowed with mental faculties the worried producer will be returned to Derby, Conn., to stand trial on the issuance of fraudulent check charges.

Meanwhile the cast of "The Wrestler" can mark time or hunt work in other directions.

Mrs. Couthouli Buys 4 Of Waterfall's Stands

Chicago, Jan. 15.

Mrs. Florence Couthouli, "Queen of the Specs," had purchased four of the local Harry Waterfall theatre ticket stands. She will form a corporation to take over the Waterfall buy, holding them distinct from her own ticket stands.

Mrs. Couthouli is operating 24 stands in the largest local hotels. Waterfall is said to have sold for the financial end of it.

SCHWABS ON LONG TRIP

Larry Schwab (Schwab and Mandel) and his bride depart for South America next month.

Couple will be gone three months and sail Feb. 2.

"DARK ALLEYS" DARK

"Dark Alleys" does not come into New York this week as per schedule but instead has been permanently limboed after a week of break-in dates, the show folding last week.

MURRAY STRANDS STOCK

Herbert Murray's musical stock stranded at the Park, Port Jervis, N. Y., leaving cast and chorus on the lot.

The stock operated non-Equity through slipping out under a tab classification.

"Poppa" Without Guarantee

The cast of "Poppa" which moved to the Hudson from the Biltmore has waived the salary guarantee released by Equity.

Money on deposit there was used to pay off the last two weeks.

Belasco at Home

David Belasco is confined to his hotel suite with a heavy cold and nerve exhaustion. The latter is due to the strain incurred in the lengthy preparation of "Mima."

Mary Duncan's Operation

Los Angeles, Jan. 15.

Mary Duncan was operated for appendicitis at the Pasadena (Cal.) hospital, Jan. 11.

Reported recovering.

"Rio Rita" Coast-Bound

Chicago, Jan. 15.

"Rio Rita," leaving here at the end of the week, is coast-bound. On the way show will play St. Louis, Detroit and Milwaukee.

First community in which the talkers have dealt a death-blow to the straight stage attraction, is the Bronx, New York City. That section, with a population of 1,000,000, ranking it the sixth largest city in the U. S., has, but one non-film house left, the others being dark at this, the height of the season. The remaining one gives indications of going the way of the others.

Three of the borough's four legit houses now dark are the Metropolis, Bronx opera house and America, formerly Miner's Bronx. Metropolis couldn't go with burlesque and later dramatic stock, even with such a local attraction as Cecil Spooner, one of the biggest stage figures ever developed in the Bronx, and after whom a local theatre is named.

That was also the fate of the America, which tried every type of straight stage attraction, even sex lecturing. The Bronx opera house closed last week after 16 years as a subway circuit stand.

All three houses are located in the Hub, the Bronx's transfer point for all car lines and other means of transportation.

Bronx's remaining playhouse still doing business is the Windsor, subway circuit house. House, an excellent money maker when opened about three years ago, is rapidly falling off in patronage since the nearby vaude-film houses were wired.

Daily Turns Down "Interlude" Notice

Toronto, Jan. 15.

While Augustus Bridle, dramatic reviewer for the Toronto Star was on Broadway, he saw the Theatre Guild's "Strange Interlude." Bridle wrote a notice on the show but the Star would not print it, with reason unknown.

The Guild play is expected to appear here at an indefinite date.

Gabel Buys Public 2nd Ave. Yiddish House

Max Gabel has bought the Public theatre on 2d avenue, now housing Ludwig Satz in "The Galatian Wedding" (Yiddish), for \$1,200,000 at public auction. He paid \$300,000 in cash, personal funds, with the agreement calling for \$75,000 annually until balance is met.

Gabel leaves the People's theatre on the Bowery in three months and will produce in the Public next season. The sale of the Public by Schulman and Goldberg, operators for several years, involves a loss estimated at over \$300,000.

After three years without a substantial money production Schulman and Goldberg were forced to sell out just as their latest presentation elicited to the tune of over \$5,000 weekly net. Three months previously the success of a show would have saved the bankroll.

Evelyn King Shoots Self

Bristol, Conn., Jan. 15.

Evelyn King, 17, chorus girl from Claremont, N. H., attempted to commit suicide while being held at the local police station. The girl was removed from a tab show at the request of her parents by the police. Allowed the freedom of the police station the girl secured a revolver and fired a shot into her abdomen. Hospital authorities hold small hope for her recovery.

WILLIAMSPORT STOCK

Elmira, N. Y., Jan. 15.

Harry L. and Benjamin M. Bernstein, operating the Majestic Players at the Majestic Theatre here, will install a dramatic stock company, to be known as the Broadway Players, at the Majestic, Williamsport, Pa., opening Jan. 21.

The company will be directed by F. J. Heffernan and include Leonard Lord and Sylvia Farnese, leads, with William McBride, Cathryn Capel, Byron Sankey, Helen Moore, Helen Robinson, William Foster, E. M. Johnstone, and Alvin Schnitzer, art director. A. J. Rachell, of the Berlinstein theatres, Elmira, will manage the Williamsport company.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business method 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 (8th week) (CD-1,094-\$3.55). Business better for some shows last week than for New Year holiday season, however, general trend downward; "Lady" up, close to \$12,000.

"Animal Crackers," 44th St. (13th week) (M-1,322-\$4.00). One of best money getters among musicals; eased off to about \$35,000 last week; others in this group also slipped.

"Blackbirds," Eltinge (37th week) (R-892-\$3). Every indication of running out season; colored revue getting repeaters; over \$19,000.

"B.thers," 48th St. (4th week) (CD-959-\$3). One of holiday crowd moderate money, but better than most of others that came in then; \$8,000 or bit more.

"Cafe de Dance," Forrest (1st week) (D-1,015-\$3). Presented by Ben Bernie and Phil Baker; first known as "Cafe Tomaso"; opened Monday.

"Caprice," Guild (3rd week) (C-914-\$3). One of four great attractions by Guild; rated again hit and probably move to another house after subscription period; \$15,000.

"Cigarettes," Harris (8th week) (D-1,507-\$3.85). Getting little money, though last week under previous pace; takings approximated \$15,000.

"Courage," Ritz (15th week) (D-845-\$3.45). Came back after holiday slump; now figured to last well into spring; again around \$14,000.

"Deep Harlem," Biltmore (R-1,000-\$3). Closed Saturday; one week colored show started badly; first week under stop limit.

"Follow Thru," Chanin's 46th St. (2nd week) (M-1,413-\$5.50). New musical smash, and one of the best Mandel; should easily equal "Good News," which means about \$42,000 weekly.

"Front Page," Times Square (23rd week) (C-1,140-\$5.50). One of earlier pace, but still making good money; estimated around \$14,000 and should last into spring.

"Gambole," Knickerbocker (1st week) (R-1,131-\$3.50). Presented by Ned Wayburn; cast strengthened after show opened-out of town. opened Tuesday; lowest admission scale of current season.

"Good Boy," Hammerstein's (20th week) (M-1,400-\$6.60). Popularity of theme song, "I Wanna Be Loved by You," the principal draw of this musical; averaging over \$25,000 weekly.

"Gypsy," Klaw (1st week) (C-930-\$3). Presented by Richard Herndon; written and produced by Clairborne Foster in lead; opened Monday.

"Hello, Daddy," Mansfield (4th week) (M-1,050-\$5.50). Due to move to Cohan next week; although Lew Fields has Mansfield under lease, switch expected to jump gross; show last week re-gained over \$10,000 last week well regarded; over \$10,000 last week well regarded.

"Hold Everything," Broadhurst (15th week) (M-1,477-\$5.50). Packed with any musical on list in demand now; written by Lightly to standees; around \$34,000.

"Holiday," Plymouth (8th week) (CD-1,012-\$3.85). Comedy hit of season indicated by out-trade; around \$23,000; new high mark for normal week.

"House Unattended," Little (1st week) (C-930-\$3). Presented independently; written by Len D. Hollister and Lester Longenger, who is in cast; opened Tuesday.

"Jarnegan," Longacre (7th week) (CD-1,013-\$3.85). Musical comedy did very well during fall, with call mostly for lower floor; high around \$14,000; lately down under \$11,000; "Jarnegan" from Forest Monday; "Dedlock" may move, but \$5,000 pace hardly warrants continuance.

"Little Accident," Morosco (15th week) (C-938-\$3). Moves to Ambassador next week; "Serena Blandish" coming here; "Accident" build up to \$14,000; lately \$10,000.

"Mima," Belasco (6th week) (D-1,000-\$5.50). Belasco production has attracted wide attention and particularly strong in Queens Hospital there; over \$25,000 claimed.

"One Way Street," Cohan (4th week) (D-1,371-\$3). May move,

although another mystery play rated cut rate; \$6,000; "Hello, Daddy" listed to move here from Mansfield Tuesday.

"Paris," Music Box (15th week) (C-1,000-\$4.40). Missed one performance last week when star (Irene Bordoni) was out; did fairly well on week; \$14,500.

"Polly," Lyric (2nd week) (M-1,406-\$5.50). Final week; new musical got little outside of agency buy after premiere; rated under \$20,000.

"Poppa," Hudson (4th week) (C-1,094-\$3). Theatre parties carried for this week; business moderate with indicated pace around \$6,000.

"Precious," Royale (1st week) (D-1,117-\$3). Presented by Rosalie Stewart, written by James Forbes; first known as "The Final Fling"; opened Monday.

"Scandals," Apollo (29th week) (R-1,153-\$5.50). Final week; revue did big business; other musicals entered field this season; claimed over \$30,000 last week; house may go dark.

"Show Boat," Ziegfeld (66th week) (M-1,400-\$5.50). Last season's smash musical still in going; rated over \$40,000; probably will go well into spring.

"Skidding," Bayes (35th week) (C-861-\$3.50). Minor cost hookup attraction playing roof theatre and supported by cut rates; \$4,000.

"Strange Intertide," John Golden (51st week) (D-900-\$4.40). O'Neill nine-act drama another important holdover; heavy suggest six performance weekly show rated around \$16,000; virtual capacity.

"Street Scene," Playhouse (2nd week) (D-879-\$3). Looks like money show; opened late last week and reported having reached capacity by Saturday matinee.

"The Federal Family," Garrick (4th week) (C-972-\$3). Moved here from Little, Monday; did little business in latter house; around \$3,000.

"The Innocence," Empire (8th week) (C-1,099-\$4.40). Commanding very good agency trade; eased off bit last two weeks but good \$15,000.

"The Jealous Moon," Majestic (9th week) (CD-1,776-\$3). Final week; should have gotten much better money; high around \$14,000 with recently about \$10,000.

"The Houseboat on the Styx," Liberty (4th week) (M-1,202-\$5.50). Claimed to be satisfactory to musical patrons; but not to wealthy backing; estimated around \$16,000.

"The Marriage Bed," Booth (2nd week) (D-879-\$3). Drew good notices though first week not so hot; about \$8,000; should build on strength of performance.

"The New Imperial," 16th week) (M-1,195-\$5.50). Expected to be set for balance of season; expected pre-holiday slip has commanded great grosses; over \$38,000 weekly.

"The Red Robe," Shubert (4th week) (D-1,395-\$5.50). Management estimated this operetta will land \$25,000 last week.

"The Skyrocket," Lyceum (2nd week) (CO-957-\$3.35). Opened late last week with notices decidedly mixed; chances doubtful.

"This Year of Grace," Selwyn (11th week) (R-1,167-\$6.60). Rear portion of lower floor now scaled at \$5.50 top; eased off somewhat last week but still hit at \$36,000.

"Three Cheers," Globe (4th week) (M-1,416-\$6.60). Newer musicals have taken precedent in ticket sales, but this one still up in big money; virtual capacity, \$40,000.

"Vanities," Earl Carroll (23rd week) (R-958-\$7.70). Flocked up considerably; business theater; shows benefited by automobile show; went to \$33,000; will move if Floretta comes here.

"Vandenberg," 44th St. (2nd week) (D-1,520-\$3). Critical comment mixed; opened Tuesday and first seven performances hardly encouraging; better line this week. Title hardly.

"Wings Over Europe," Martin Beck (6th week) (D-1,189-\$3). Indefinite subscription period over this week; business theater; will indicate run chances; averaging \$16,000.

"Whoopee," New Amsterdam (7th week) (M-1,192-\$5.50). Biggest thing in town; playing to standees; all performances; almost \$50,000 weekly.

"Zeppelin," National (1st week) (D-1,154-\$3). Presented by Jimmy Cooper; written by McElbert Moore, Earl Crocker and Lowell Brentano; opened Monday.

"Coquette"—Helen Hayes. Loop's Best, \$21,000

Chicago, Jan. 15. Legit less ardent and more spasmodic in the summary for last week. At least half of the holiday crop of openers short-lived, prospectus for the lead off month of the new year is anything but what it should be.

Dark houses are spotted all over town in bad conditions in general none too healthy. Efforts to keep the shutters away are bringing in quick bookings that will bring but brief respite, with the best just a matter of catch-as-catch-can.

Estimates for Last Week

"This Thing Called Love" (Woods, 1st week). Blew in Monday to nice start.

"Hello Yourself" (Grand, 1st week). Opened tonight (Tuesday). Not expected to do much.

"The Scarlet Woman" (Cort, 1st week). Starts Sunday.

"War Song" (Harris, 3d week). Dropped couple of grand last week to \$17,000.

"Coquette" (Selwyn, 3d week). With Helen Hayes. Still maintaining lead over the dramas. Around \$21,000.

"Rio Rita" (Illinois, 14th week). Leaving end of this week and going out strong. Click around \$38,000 last week.

"Mary Magdalene" (Adelphi, 21st week). Strong spurt on mat. \$16,000.

"Blossom Time" (Studebaker, 8th week). About washed out, \$14,000.

"Lovely Lady" (Carmax, 3d week). Holiday trade settled this one. Will hang on hereafter. Reported \$25,000 is drop of \$10,000 from previous week.

"Desert Song" (Majestic, 3d week). Another instance of bidding for repeaters. Fairly at around \$16,000.

"Front Page" (Erlanger, 7th week). Standing pat with bright outlook. Steady at \$21,000.

"Bachelor Father" (Blackstone, 3d week). Class patronage playing this one, with good common opinion \$19,800.

"Appearances" (Princess, 3d week). Lingering, but losing. Reported \$5,000.

Frisco Grosses

San Francisco, Jan. 15. Legits enjoyed a satisfactory week. Ideal weather conditions and absence of anything which for a time hurt theatre attendance, helped pile up satisfactory grosses in most cases. Most of the attractions showed a profit, only a few depressed cases that of Shubert's "Gay Paree," which hasn't caught on. One more week for it and then out.

Nance O'Neill holding strong at the Geary. Another week to go. At the Alcazar, "Lombardi, Ltd.," featuring Leo Carillo, did well on seventh week. With one more on tap, before Duffy produces "Courage."

"This Thing Called Love," Duffy production at the President, picked up only on third week.

Estimates for Last Week

Curran—"Gay Paree." Adverse comment. Third week little better than \$20,000.

Columbia—"Mary Dugan." Closed Saturday, with final week little over \$12,000. Good.

Geary—"Silver Cord." Matinees, capacity. Nance O'Neill. Excellent second week at around \$11,500. Profitable.

President—"This Thing Called Love." Loss point for another two weeks. Third week topped \$5,800. Very satisfactory.

Alcazar—"Lombardi, Ltd." Leo Carillo still good, but dry. Seventh week about \$5,600. Now in final before going to Dufwin, Oakland.

Green Street—"Easy for Ze Zee." Naughty French farce continues to click in Goldtree's "sure-seller." Eighteenth week bettered \$2,600. Nice profit. Town's record run, 24 weeks for Duffy's "Nice People" some years ago.

Anderson Postpones Revue

John Murray Anderson's musical revue, "Almanac," has been postponed for three months.

Special Attractions—Little Theatres

"Major Barbara," Republic (9th week); revival.

"The Perfect Alibi," Charles Hopkins; hit in little house.

"The Guinea Pig," President (2nd week); new play.

"The Wild Duck," 49th Street (9th week); revival.

"Cyran de Bergerac," Walter Hampden (4th week); revival.

Civic Repertory: Eva Le Gallienne's company; "The Lady From Alhambra" added to program Monday.

"Singing in the Rain," Grove Street.

"Sun-Up," La Verne; final week of revival; "Hot Water" next week.

Ruth Draper, Comedy; indefinite.

"S. J. and the Princess," Princeton.

"Bar Fats," Triangle.

"The Yellow Jacket," Coburn; revival.

HYDE'S 25% CONTRACT

Suing Vinolas Family for \$32,000 for Commissions

Johnny Hyde had the La Palmaria Trio, later known as Rosta, under contract on a 25 per cent managerial arrangement for five years. The manager is suing Juan Vinolas, Alexander M. Vinolas and Viola Victoria Vinolas (family trio) for \$32,000 managerial fees allegedly due him for past and probable commissions.

The contract dates from April, 1926. Until March 19, 1927, the act paid Hyde his 25 per cent, but thereafter they did not remit.

Phila's Bad Streak; Many Shows Hard Hit

Philadelphia, Jan. 15.

"Three Musketeers" wound up a highly successful three weeks' run at the Erlanger Saturday. This week the gross topped \$120,000 here, has been one bright encouraging note during the most disastrous mid-winter slump Philly has seen in years.

Outside of "Musketeers," business was nothing to rave about anywhere last week, and in some cases positively appalling.

"Lady Fingers," the new Eddie Burns musical comedy, showed considerable indication of picking up into substantial business at Keith's, but it got so late in the week that last week's gross was not over \$15,000.

"Boom Boom" closed its stay at the Forrest Saturday with less than \$11,000 reported in ticket figures.

"Luckee Girl" slid off to around \$16,000 in its seventh week at the Shubert, and will wind up its surprisingly successful Broadway run.

"Well, Well, Well," showed promise at the Chestnut Street opera house although not very well received by the critics. A lot of work will have to be done on the show before it reaches the hit class.

Last week's gross was reported at between \$15,000 and \$16,000. Ned Wayburn's "Gambole" wound up a two weeks' run at the Garrick to poor business although the show is taken back to the theatre by the management which believes it has a hit.

"Serena Blandish," Jed Harris' new one, opened Wednesday at the Broad Street and claimed better than \$7,000 in five performances despite mixed notices.

"Rescuees" and "Graves" from the critics, but got off to a very disappointing start up at the Lyric with around \$10,000 reported.

"Exceeding Success" and "The Raves from the first stringers, closed Saturday after a single week. "Gentlemen of the Press" at the Walnut did not make a great deal better although claiming around \$10,000.

"Rain or Shine" next week at the Broad Street and claimed better than \$7,000.

This week has two new entrants. "Front Page" at the Erlanger, for three weeks at \$4,700. "The High Road," booked suddenly into the Garrick, should click locally on the first week. The Lenora reputation. It stays only two weeks. Forrest and Adelphi, dark.

On the 21st, "Rain or Shine" arrived at the Shubert and this Joe Cook musical is also figured to cheer up things locally. On the same date, "Jarnegan" opens at the Lyric, and "The Jealous Moon" at the Adelphi. Another try-out, "All the King's Men," debuts at the Broad.

Estimates for Last Week

"Serena Blandish" (Broad, last week). Last week's gross topped up 10 days' stay Saturday. In five performances last week, better than \$7,000 claimed.

"Luckee Girl" (Shubert, last week). Musical comedy surprise here. It is leaving now after eight weeks of satisfactory business.

"The High Road" (Garrick, 1st week). Lonsdale comedy with original cast booked in suddenly for two weeks.

"Gentlemen of the Press" (Walnut, last week). Newspaper comedy highly spoken of in dailies, but looks like a flake in two weeks.

"Well, Well, Well" (Chestnut, 2d week). Musical exhibited more strength than some others although not highly regarded by critics or first-nighters. Between \$15,000 and \$16,000.

"Front Page" (Erlanger, 1st week). Strong advance sale for this elaborate Ziegfeld production, in for three weeks.

"Exceeding Success" (Lyric, 2d week). Did not show much expected despite fine notices. Under \$10,000 in first week.

"Lady Fingers" (Keith's, 2d week). Musical comedy (without regard as having good chance. Not much box office strength as yet but picked up some later in week.

Around \$15,000. "Take My Advice" Forrest dark this week. "Boom Boom" was around \$11,000 in last week.

Adelphi dark also, after one week of "Exceeding Small," which got around \$4,500.

COOK SHOW, \$30,000; 'BILLIE,' BOSTON, \$22,000

Boston, Jan. 15.

The grosses of the shows playing the town last week were rather inconsequential compared with those that prevailed during the previous holiday week. The slump which generally follows a holiday season was quite noticeable.

There were two shows that topped \$20,000, one the Joe Cook show, "Rain or Shine," at the Shubert, and the other the new George Cohan musical, "Billie," at the Colonial.

Cook was by far the biggest money maker with the gross for the week running close to \$30,000. It is believed it would have been bigger were it not for the illness of the star the week before. The illness of Monday and Tuesday was attributed to the public being chary as to whether or not Cook was actually back.

The Cohan show coming in here new grossed about \$22,000 for the week. This show has possibilities and should gross a lot better.

The new attraction for the town this week, besides "Volpone," is "White Lilacs," at the Majestic.

"Mary Dugan" is due into the Wilbur next week. Chicago Opera booked into the Boston Opera house; "Scandals" at the Shubert, and "The Command to Love" into the Plymouth.

Estimates for Last Week

"Blackbirds," Tremont (11th week).—Lowest gross of stay here registered last week, \$17,000. First time the gross has been under \$20,000. Looks like announcement of end of engagement in two weeks will build up business somewhat.

"Rain or Shine," Shubert (4th week).—Final week of this Joe Cook show with business last week \$20,000. Off Monday and Tuesday night, due to public not certain Joe Cook was back in shape after his week's illness.

"White Lilacs," Majestic (1st week).—Opened Monday. In final week "Trini" did \$10,000.

"The Federal Family," Wilbur (last week).—Has done very well here with business last week \$16,000, making it the second in line of the dramatic offerings.

"Volpone," Foxes, (1st week).—Another Theatre Guild show, "Marco Millions," preceding, got \$19,000 last week.

"And So To Bed," Plymouth (final week).—Got by fairly well; \$10,000.

"Billie," Colonial, (2nd week).—Opening week this new Cohan musical got \$22,000. Considered very good for start.

L. A. Grosses

Los Angeles, Jan. 15.

"Front Page" with better than \$16,000 on its second week at the Belasco again topped this trading post in gross. Stratford-on-Avon Players' repertory at Mason reported \$15,000 for their second and exit week. Biltmore, lukewarm at \$12,700 with "The 13th Hole," second week.

"Bogart's Opera" revival at Figueroa Playhouse hovered around \$6,000 mark, third week. The seventh week of "The Captain and the Lover" at Vine Street got \$6,700.

Lupino Lane Revue at the Music Box in Hollywood around \$7,000 for third week. "Take My Advice" at Hollywood Playhouse, \$5,300. Henry Duffy's other two attractions, "So This is London" in its fourth week at El Comodoro, and "Take My Advice," of similar longevity at the President, were paced at \$5,100 and \$4,500 respectively. These grosses obtained on \$1.25 admissions.

Road "Rita" \$21,000

New Orleans, Jan. 15.

George Wintz and his road troupe of "Rio Rita" established a record for the South last week at the Tulane.

Playing to a \$3 top the show clicked off \$21,000.

TRENT STOCK CLOSES

Trenton, Jan. 15.

Dramatic stock closed at the Trent here Saturday night, house dark this week.

The Trent is under lease to the "Abie's Irish Boy" Co. (Anne Nichols), with its manager, William Ryley in New York seeking attractions.

OTTO LEDERER BACK

Los Angeles, Jan. 15.

Otto Lederer has returned to the coast from Honolulu. He spent two weeks at the Queens Hospital there, recovering from an accident on board ship while going to Hawaii.

Lederer intended to proceed to the Orient, but the accident obliged him to abandon the trip.

German Opera at Phila. George Blumenthal's German Grand Opera Company arrived in New York last week.

It is due in Philadelphia Jan. 28.

B'way Legits Sagging Again but "Follow Thru" Right in Smash Class

Business among the legitims on Broadway was no better after New Year's week than prior indications. Some attractions claimed better trade and the automobile show benefited a few theatres. The more optimistic legit opinion is that it is just a bad season.

Last week saw the revival of at least two hits, with a third attraction rated having a fair chance. "Follow Thru" was hailed at Chanin's 46th Street and is rated with the smash musicals, the approximate weekly pace being \$42,000. "Street Scene" opened late in the week at the Playhouse and jumped to capacity, same sort of attendance continuing early this week. "The Marriage Bed" at the Booth was favored by the critics, but the first week was moderate at \$38,000; "Vermont" appears doubtful at Erlanger's; "Polly" at the Lyric will be taken off this week; "Deep Harlem" at the Biltmore failed to continue this week; "The Guinea Pig," moderate at the little President; "The Skyrocket" not so hot at the Lyceum.

Musicals

Some of the musicals eased off, but "Whoopee" packed 'em plus standees for nearly \$50,000 gross; "Follow Thru" appears next in money standing with "Show Boat" and "Three Cheers," around \$40,000; "The New Moon" claimed \$38,000 again; "Hold Everything" is a smash, \$34,000; "Animal Crackers" hit big, got \$33,000; "The Year of Grace" slipped a bit for about the same figure; "Vanities" climber to \$33,000; "The Red Robe" and "Good Boy," \$25,000; "Hello Daddy" (moving from Mansfield to Cohan) about \$21,000; "Blackbirds" (colored) still a sell-out, over \$19,000; "Houseboat on the Styx," \$16,000.

Drama Leaders

"Mima," with well over \$25,000 claimed last week, is the actual gross leader, but in agency demand and run probabilities "Hilda" tops the non-musicals, getting \$24,000 last week; next in line appear to be "Strange Interlude," "Caprice" and "Wings Over Europe," approximating \$16,000; "Congai," \$15,000; about the same for "The Age of Innocence" and "Front Page"; "Paris" got \$14,500; "Congo," \$14,000; "Most Immoral Lady" climbed a bit to \$12,000; "Little Accident," \$11,000; "Brothers," \$8,000; "One Way Street," \$6,000, and the rest ranging down to \$3,000 or less.

"Scandals" tours from the Apollo, probably dark; "Hilda" out, in addition to "Polly" and "Harlem" are: "The Jealous Moon," leaving the Majestic dark; "Lady Dedlock" may move, got \$5,000, and "Little Accident" replaces it at the Ambassador; Serena Blandish coming into the Majestic; "Jarnegan" will be followed by "Judas" at the Longacre; "Chauve-Souris" arrived at the Johnson's; "Merry Andrew" relights the Miller; "Hot Water" follows "Sun-Up" at the La Verne; a show boat company comes to the Belmont, it being a publicity stunt for a coming picture.

Buyers Reduced

Since the holidays the number of agency buyers has been reduced more than 33 per cent. Many closings counted in holding down to total, which is 22 this week. The list: "Scandals" (Apollo), "Mima" (Belasco), "Marriage Bed" (Booth), "Hold Everything" (Broadhurst), "Follow Thru" (Chanin's 46th St.), "The Perfect Alibi" (Charles Hopkins), "Blackbirds" of 1928 (Edging), "The Age of Innocence" (Empire), "Three Cheers" (Globe), "The New Moon" (Imperial), "Strange Interlude" (John Golden), "The Houseboat on the Styx" (Liberty), "Polly" (Lyric), "Paris" (Music Box), "Whoopee" (New Amsterdam), "Street Scene" (Playhouse), "Holidays" (Plymouth), "Congai" (Sam H. Harris), "The Red Robe" (Shubert), "This Year of Grace" (Selwyn), "Show Boat" (Ziegfeld).

Cut Rates

Though last week saw several money contenders this week saw four new entrants which opened Monday and Tuesday included in the bargain ticket list which was: "Good Boy" (Hammerstein's), "Houseboat on the Styx" (Liberty), "Polly" (Lyric), "Skidding" (Barker), "Pompa" (Hudson), "Little Accident" (Morosco), "A Most Immoral Lady" (Cort), "The Marriage Bed"

7 Shows Out

Half a dozen shows are on Broadway's exit list with another brace on the verge.

"Polly," presented by Arthur Hammerstein at the Lyric last week, will close Saturday. The producer decided on withdrawal after the first week's pace, \$16,000 in seven performances. Attraction may be taken to London intact.

POLLY

Opened Jan. 9. Second stringers found measure of entertainment in conventional musical.

"The Jealous Moon," presented by Brady & Wiman, will leave the Majestic after playing nine weeks. Business started around \$14,000, light considering the capacity. Pace eased off to \$11,000.

THE JEALOUS MOON

Opened Nov. 25. Severely panned all around.

"Scandals," presented at the Apollo by George White, will tour after this week. It was the sole summer revue and got off to a big start maintaining a pace of \$44,000 for a time. Lately business dropped to around \$30,000 or less.

SCANDALS

Opened July 2. Coleman (Mirror) said: "Has everything." Winchell (Graphic) labeled it "Swift and seductive."

Variety (Sid) said: "Doesn't look like a 50-week show but who'll squawk at 30 weeks?"

"Jarnegan," independently presented, will tour from the Longacre after 17 weeks. Maintained profitable pace most of the way, getting from \$12,000 to \$14,000 weekly. Could stick but better trade on road expected.

JARNEGAN

Opened Sept. 25. Ervine (World) panned play as "Solo on the word hell." Variety (Last) thought "Malodorous." Piece might find "enough wide-eyed boobs and screen-starved morons" to make it financially profitable.

"Lady Dedlock," independently presented, is due off after three weeks at the Ambassador. Show went co-operative with the house last week, spending 50-50. Possibility of removal to another house, but gross only \$5,000 last week. "Sun-up" revival, closes tonight (Jan. 16) at La Verne. "Deep Harlem," colored revue, which opened at the Biltmore last week, was suddenly withdrawn. It was not known until theatre time Monday that the show was off. Short bankroll.

Shuberts' French Show

Montreal, Jan. 15. "La Bon Garcon," French musical comedy, has been imported with its people from Paris by the Shuberts. The show opened in Quebec, where there is a large French speaking population. Jan. 28 it is due in Toronto, where no French is spoken.

ALBAUGH'S AGENCY CLOSED

Baltimore, Jan. 15. Albaugh's ticket agency and concert bureau, oldest here, has closed. All concert bookings by it have been canceled.

(Booth), "Zeppelin" (National), "Gypsy" (Klaw), "Cafe de Paris" (Booth), "S.S. Glencan" (Provincetown), "Courage" (Ritz), "Jealousy" (Elliott), "Sun-Up" (La Verne), "The Wild Duck" (49th Street), "Lady Dedlock" (Ambassador), "Brothers" (48th Street), "That Ferguson Family" (Garrick), "One-Way Street" (Geo. M. Cohan), "Jarnegan" (Longacre), "The Jealous Moon" (Majestic), "Vermont" (Erlanger's), "Singing Jailbird" (Grove Street), "The Yellow Jacket" (Coburn), "Previous" (Royale).

"Holiday's" Social List

A bevy of social registerites besides Hope Williams is included in the cast of "Holiday," Arthur Hopkins' production at the Plymouth.

Barbara White is Mrs. William Douglas Burden, whose husband is a big game hunter and explorer. The Burdens were hosts to the Prince of Wales in 1924.

J. Ascher, Smith's father is Henry Clark Smith, wealthy publisher.

Elizabeth Forrester is the daughter of the Millard Forresters of Kansas City and California.

Ben Smith, leading man, is a U. of Texas graduate.

Phillip Barry, the playwright, is a former attache of the American Embassy in London.

That the Donald Ogden Stewart live on Park avenue is also added.

The Hopkins' office has not sent out any publicity on the subject. Hopkins cast on the theory that a smart play for smart people should contain smart people.

All the society folk got into the same show after this fashion: Barry wrote the play for Hope Williams; Miss White is a friend of Miss Williams; Elizabeth Forrest is a friend of David Wallace, Hopkins' publicity man, and the Donald Ogden Stewart are well known and friends of everybody.

Future Plays

"Daylight Savings," scheduled to come into New York this week, will remain out for two weeks. It may be retitled "Indian Summer" when reaching the Belmont, New York. "The Whip Hand" is being cast as Herman Shumlin's next. Shumlin will also revive "The Command Performance."

"Pay Day," produced by Davis & Stevenson, Inc., with a cast including Hilda Perkins, William Walker, Dan Michaels, Charles Moore, Marjorie Lorraine, Clarence Todd, started an out of town prelim tour last week at the Orpheum, Newark, N. J. "Hoboes" went into rehearsal last week with Andrew Lawrence producing. It opens at Great Neck, L. I., Jan. 28. Cast includes Maybelle Anderson, Harold Thompson, Eugene Skinner, Ralph Murray, Norman Lee, Elsie Cavanaugh, Marie Ford and others.

Myron Fagan has shuffled plans again and has set back proposed production of "The Grand Passion" until next spring, in favor of "Mary's Indiscretions," which he placed in rehearsal this week, figuring as author-producer. Cast includes Mirna Gombel, Madge Evans, Edward Pawley, Mabel Colcord and others.

"Fancy Lady," by Gertrude Purcell, has been acquired by the Shuberts, for production in March.

Maude Leon Bedridden

Los Angeles, Jan. 15. Maude Leon, actress, and former wife of Willard Mack, was brought into court on a stretcher to testify in suit for damages against Los Angeles Street Railway. She has been bedridden for two years.

"Golden Dawn" Blows

"Golden Dawn," Arthur Hammerstein's musical, ended in Cincinnati last week (Jan. 12). Several weeks of bad business for the heavily hooked up musical precipitated the premature haul-in.

Engagements

Dorothy Allenby, Clark Gable, Denine Moore, George Meeker, Edward Arnold, John Irwin, Edna Bennett, Seth Arnold, Walter Powers, Jack Bennett, "Scars," Olga Steck, Berta Donn, James Schuch, "Little Doodle," Thelma Harvey, Parody Club, New York. Gloria Holden, "That Ferguson Family," Judith Colbert, "Dynamo," Nathan Goldberg, "Bridegroom Wanted," Mary Morris, "The Tender Age," Edna Gorman, "Cafe de Dance," Wilhelmina Morris, "The One Way Street," William Courtleigh, "Judas," Mary Wall, understudy, "Potter's Wife."

Inside Stuff—Legit

Chi legit business apparently not being terrible enough, one of the local treasurers is completely ruining it for his house by taking care of his insurance customers. This guy has been in the insurance racket for some time, and uses his treasurer position to encourage a few sales. It's an oft-repeated gag around that if you want good tickets at that house, you have to prove you're a policy holder.

Christmas week, when a new show opened at the treasurer's house, one of the wise columnists remarked that all anybody had to do to find the insurance customers was to look in the first rows.

Great gag for the treasurer but not for the house.

Ziegfeld's Roof is reported under the bookkeeping operation of the Erlanger, Dillingham and Ziegfeld firm. Everything connected with the Amsterdam theatre as a rule is operated by that three-firm. Which leaves, Zieggy, if the roof goes in the red, holding the bag for one-third only.

A record for prolific stage authoring was established with the opening of "Follow Thru" giving B. G. DeSylva, Lew Brown and Ray Henderson four musicals running simultaneously on Broadway. The others are the "Scandals," "Three Cheers" and "Hold Everything," all successes with two ratings as musical smashes.

DeSylva, Brown and Henderson as a writing team have enjoyed the unique privilege of accepting or rejecting managerial offers to suit themselves, taking them in sequence. They established themselves markedly with the sensational "Scandals" score of last year and with "Good News."

Owen Davis and the late Avery Hopwood, two of the most prolific American dramatists of contemporary times, had as many as three shows simultaneously playing on Broadway, but the quartet of musical shows—and all box office clicks—gives DeSylva, Brown and Henderson a record which may be well nigh unbeatable.

The crack songwriting trio get theirs from three different sources which places them way on top as money-makers. They receive box office royalties as well as royalties derived from the sale of the musical by-products. In addition, as co-partners with Bobby Crawford in DeSylva, Brown & Henderson, Inc., they derive a still greater revenue as music publishers.

With Crawford, their business mentor, the trio leaves for Hollywood shortly to do an original musical comedy for Fox Movietone.

Accompanied by detectives E. Ray Goetz visited the apartment of his wife, Irene Bordoni, from whom he has been separated for several months. The star, who is appearing in "Paris," produced by Gilbert Miller and Goetz, was so shocked that there was no performance at the Music Box the next night.

It is alleged that when Bogue, Miss Bordoni's business manager last season, was found with her by the raiders. Thereafter show management attempted to bar Bogue from back stage at the Music Box but he gained entrance regardless.

The only explanation for Goetz' action is a desire to ward off any alimony claim by Miss Bordoni in an impending divorce or a sequestration of his share of the show's proceeds.

The star claims Goetz owes her \$30,000. She is said to have mentioned Peggy Hopkins Joyce's name in connection with him. The latter starred Peggy in "The Lady of the Orchids" recently. It flopped but he has another show for her in mind.

The reason for a proposed Ziegfeld theatre in London is the success of "Show Boat" over there. It has made \$500,000. Edward LaRillard, who is said to have arranged the financing of a new house there, figures on greater profits with Zieggy's other shows, with the proposed house pooled. The plan calls for presenting "Rio Rita," "Rosalee," "Whoopee" and "Three Musketeers" successively.

CAST CHANGES

Walter Abel will leave "Skidding," to appear in "S. S. Glencan."

Rose Marrella of "Show Boat," has succeeded Audia Dell in "The Midnight Flight."

William Brady has released Edward Pawley from the cast of "The Street Scene," so he may accept a leading role in "The Grand Passion."

Edna Best and Herbert Marshall have left "The T. H. Eggle Road," to appear in a London play this spring.

William McAdams will replace Walter Abel in "Skidding."

Alan Kearns out of "Hello Daddy," with Fred Santley replacing Shirley Vernon replaced Mary Lawlor.

Gloria Holden has displaced Rita Paige with "That Ferguson Family."

Dorothy Leblaire succeeds Glenda Farrell in "Skidding."

Dorothy Stickney back in "The Front Page," supplementing Lolita Lane, in while Miss Stickney was out.

Joyce Arling has taken over Denine Moore's assignment in "Jarnegan."

On two hours' notice Maxine Lewis stepped into the leading role of "Hit the Deck" stock production at Werba's Jamaica, L. I. Wednesday matinee when Pauline MacLean the regular lead, became ill. As a result Miss Lewis has been engaged by Werba and Charles Taylor with whom he operates the Jamaica, L. I. house for leads and second leads. All musical comedy policy.

John Halliday, out of the cast of "Jealousy" for five days, suffering from an attack of gallstones, returned Tuesday. The night (Jan. 8) Halliday was stricken there was no performance as Halliday had no understudy. The following day, Arthur Lubin, young Californian actor, brought east to create the male role and had then gone into the movie pictures, subbed for Halliday. Lubin had studied the Prole four months previously and

Shows in Rehearsal

"Night in Venice" (Shuberts). "The Tender Age" (Alex. McKelg). "Flight" (Laura Wilcox).

"Hot Water" (Lucille La Verne).

"Judas" (Brady & Wiman).

"Scars" (J. E. Horn).

"The Towns Woman" (Bernard Levy).

"Right of Way" (Mack Productions).

"The Joy Peddler" (Irwin Franklyn).

went on Wednesday night without a rehearsal.

Mary Lawlor and Allen Kearns leave "Hello Daddy" at the end of this week. They will be replaced by Shirley Vernon and Fred Santley.

Kendall Capps is with "Boom Boom." He succeeded Al Golde as juvenile.

AHEAD AND BACK

Jack Hays ahead and Abe Cohen back. Hays in "Lovely Lady," Chicago, Ill.

William L. Wilken replaced Jack Lacey as advance man with southern company "Hit the Deck."

Benny Stein is treasurer of the President, formerly the Totten. Jesse Long ranked to treasurer of the Cort, with Meyer Weintraub assistant. George McElroy switched from Cort to Craig.

No Equity Preference

Any possibility of Equity alleviating the current unemployment situation in the legit field through establishing a priority list for veterans over novices is out.

Paul Dulziet, of Equity, claims such a procedure would be contrary to the by-laws of the organization and also abrogate previous agreement with the Managers' Protective Association on closed shop.

(Continued on page 55)

Plays Out of Town

SERENA BLANDISH

Philadelphia, Jan. 12.
Jed Harris presents a comedy in two acts and 10 scenes by S. N. Behrmann. Based on the novel of that name. Settings designed by Robert Edmund Jones. Directed by David Burton.

Nobody can deny that Jed Harris has had a way of turning what looked like limited or class draws into smash hits. Perhaps he will do the same with this. It opened at the Broad Street theatre Wednesday. It looks like a play that will have most of its appeal downstairs and be a smart artistic success rather than a solid hit. "Serena Blandish" has, however, been given all the advantage possible in casting and in staging. The featured players give assured, suave, and accomplished performances in roles that are unusually difficult. The play is unusually difficult too. It is neither wholly realistic nor wholly romantic in its spirit, but rather a slightly jazzed combination of the two—in other words, just as the title suggests, a "Table".

The story concerns a young girl of humble circumstances who is first seen while dining in a fashionable restaurant. Her companion bids her an affectionate farewell and departs, leaving her to pay the check. Another diner, programmed simply as "A Jewish Gentleman," notices her plight and comes over. He declares that he sees in her an excellent prospect for a financial investment, and gives her a ring to bind the bargain.

The terms of the arrangement revolve about her being adopted, temporarily, by a rich society woman, who is to introduce her into the polite world. Serena's purpose is to be matrimony—she is to find herself a rich and titled husband.

The bulk of the play shows Serena's effort to fulfill her part of the contract, and the audience looks at the aristocratic world of London, more or less through Serena's eyes. Result is a kind of "Serena in Wonderland" craziness about the atmosphere represented in slightly extravagant and fantastic costumes, names and happenings.

Some readers of the novel ventured the thought that "Serena Blandish" would be off color. It is not despite one rather delightfully risqué scene between Serena and Lord Cream, which ends not with a proposal of marriage, but Serena's consenting to yield herself to the young nobleman.

Ruth Gordon gives a keenly intelligent and sensitive performance as Serena, as difficult a role as she ever played. She has a starry-eyed, slightly breathless manner which perfectly fits the suggestion of slight madness in the play and character. A. B. Matthews is suave and agreeable as Martin, the philosopher butler, and Constance Collier

achieves a capital high comedy characterization as the fluttering Countess Flor di Folio. Clarence Derwent, as the Jewish Gentleman, Alice John, as Serena's mother, Hugh Sinclair, as the juvenile, and above all, Henry Daniell, as Lord Ivor Cream, the languid aristocrat, lend first rate aid.

"Serena Blandish" as a stage play is generally smart, intellectual stage fare. Its profession of scenes tends to scatter and slow up the dramatic tension. Tempo is more or less that of the novel. It suggests the fantastic which is not generally universally popular on the stage. All of which points toward a limited, smart draw. *Waters.*

DAYLIGHT SAVING

Albany, N. Y., Jan. 12.
Comedy in three acts presented by Richard Herndon. Play by Thomas F. Robinson and Esther W. Bates. Staged by Ira Ellner Merriam. Mary Stills Forbes. Edward Brodley. Philip Latimer. Remmy Brent. Aline MacMahon. John Milner.

It looks very much as though Richard Herndon will make this grade with "Daylight Saving." This three-acter is a delightful little comedy on rejuvenation and although it has a dramatic touch, it achieves its purpose in producing a good, bright two-hour entertainment.

The theme is novel and it is dealt with so as not to offend the most conservative group of theatregoers. Mrs. Merriam at 60 undergoes the Steiner-Voronoff treatment of rejuvenation. She is a wealthy, beloved figure in her community. Old and feeble, she submits to the rejuvenation of a dramatic touch, of the youthful Dr. Gage. Three weeks after the operation Mrs. Merriam is transformed from an old, feeble, gray-haired woman to a beauty looking about 30.

Romance flows through the veins of this fragile youth, who engages in a passionate love scene with Dr. Gage, and even goes so far as to get a proposal of marriage from him, while at the same time Dr. Gage is engaged to marry the juvenile, young granddaughter.

While Mrs. Merriam is beginning to enjoy the beauties of a new and modern life, Philip Latimer, her son, who returns from Europe expecting to find after 40 years a mate of his equal years and perhaps as gray and feeble as he is. Instead he finds a young woman radiating with life and romance.

Mrs. Merriam had expected to find in Latimer the same robust and handsome youth of 40 years ago and was disappointed to see him walk into her home with the aid of a cane. She tries to persuade him to undergo a glandular operation similar to her's but he diplomatically avoids the issue.

The shock of Latimer's attitude toward her and her Steiner treatments were perhaps too great for Mrs. Merriam, for this synthetic youth who could not endure the emotions of youth capitulates to rage and she is contented once again with a seat near the old fireside, where she was wont to sit before the transformation. She gladly succumbs to Latimer and what romance he can give her at his age.

The authors give you the impression that rejuvenation is but a fancy of no duration, or like patching up an old engine. Either the Steiner and Voronoff science is not a success or Dr. Gage had not mastered the art. While the treatment rejuvenates the body it does not control the brain.

Aline MacMahon does the youthful old woman to perfection. She gives you a rare specimen of her ability when before your eyes she ages gradually.

The comedy is clean and the lines are clever. There seems to have been considerable cutting, particularly in the first act, which is a bit slow. The play picks up speed and action in the second and third acts.

The six performers are a rare group. "Daylight Saving" is in one scene. It should click although perhaps not be scheduled for a long run.

PLAYS ON BROADWAY

(Continued from page 54)

deadly seriousness. Thus the farce becomes doubly so.

It seems as if Alfaceque is a tank 150 miles from Madrid, the metropolis. And the big townsmen mostly hail from there, and the urbane Madridians look back to it as their many-city, some say like most of the important Manhattanites

ites do to Syracuse. One senora, especially, has a pash for anything from her home burg, Alfaceque (pronounced Alfaykayky) and takes in every eat and drink and chump and hussy that has an Alfaceque past, direct or collateral.

The complications are rather stupid and vain. The plot is valueless in a flood of words—usually repeated, unimportant words. The progress is slow. As in all Miss Le Gallienne's offerings, the acting is unusually brilliant, the more so because there is so little chance for acting.

Robert Ross, the hero of the Tchekov basement, hopped in on 24 hours' notice to replace Lewis Leverett in the lead of this afterpiece. He did it candidly. Miss Le Gallienne stepped out of her character to make an announcement between plays to this effect, and she ended with "Give him a nice big hand." The Guinanism was a pleasant contribution of typical native Americana. She should try a play about Tex—he would try "Crade Song."

The customary longhairs and villagers were in en masse for this premiere, though the cold night left a few seats vacant. The applause was nothing to warm the heart of an uptown stranger, nor was the laughter thick or explosive. But the Le Gallienne coterie says it with constancy, loyalty—and reservations; it even guffaws and claps with reservations.

It is all quite mysterious. *Lair.*

VERMONT

George M. Cohan drama in four acts. Play by E. B. Prentiss. Staged by Sam Forrest. Opened at Erlanger, Jan. 9. Scaled \$3.85 top.

James Holden. Allyn Joslyn. Henry Carter. John T. Doyle. John Carter. Thomas V. Gillen. William Carter. Harold E. Jane. Jane Seiden. Kate Mayhew. Allyn Joslyn. Theophilus Fovah. Hanson. Theodore Newton. Donovan. Jack Williams. Charles Carter. Frank Allen. Al Farley. Mark Sullivan. Robert Walker. Ring Thomas.

George M. Cohan's latest has a couple of unavoidable tin cans tied to its rear axle leaving a parting impression that it is not destined for as smooth and snappy a journey as its superb acting and staging merit.

First of all the title is a probable box office handicap. Vermont as a locale is not stimulating. There's no sex appeal to that commonwealth. It suggests chilly climate and pie and breakfast but not reasons for imperative personal investigation. There are no present indications that the curve of public taste has reversed back to "Quincy Adams Sawyer" or "Way Down East."

However, there possibly is an extensive public, if it can be reached and baited, that would relish a play like "Vermont" for the pleasant change it affords from the rowdy drama.

There is a quiet competence, a heart-warming humanity, and a good-old-fashioned feast of first-rate acting about this Cohan opera.

Except for the fourth act, somewhat of a letdown in tempo and tension, it gets along with remarkably well sustained interest telling the human and believable story of an old Vermont family whose honor is sullied by the easy money of prohibition violation. In its mechanism, motivation and general feeling of sincerity it tops "Ned Cobb's Daughter," a tale of somewhat parallel components.

A season of many upsets and an epoch of desperately sensational playwrighting makes it difficult to weigh the factors, pro and con, as effectively, and the probable longevity of a piece of this character. Outside of New York and for stock it's a substantial property. Stop classes, hookups and such arbitrary matters confuse in Manhattan.

George M. always shrewd in casting, has picked 11 grade A thespians. Phyllis Chavon, featured, is eminently there in the heroine assignment. An actress of depth and versatility she was intensely interested in the play. Allyn Joslyn proved a clever young leading man hiding under a show girl name. John T. Doyle, as the surely-tripped New Englander, is a perfect choice, suggesting moral fiber and mental confusion blended in one unhappy creature. Kate Mayhew's prissy aunt was one of those delightful performances by an elderly character actress that always awakes in an audience a desire to stand up and cheer for the traditions and sheer efficiency represented. Thomas V. Gillen, Harold Healy, Frank Rowan, Mark Sullivan and Ring Thomas handled their several roles excellently while two bootlegger bits were nicely tossed off by Theodore Newton and Jack Williams, doubling in bourbon from their jobs as stage manager and assistant ditto.

One set is used throughout the play, and the plot is set in New England to the nth degree. The kitchen range is so real the dinner on the stove steams. Belasco will have to stage a bathroom to heat it. *Land.*

THE SKYROCKET

Play in three acts, presented by Gilbert Miller in association with Guthrie Clinic. Written by Mark Reel, staged by Guthrie Clinic. Settings by Jo McIntosh. At the Lyceum, New York, Jan. 11. Scaled \$3.85 top.

Del Ewing. Mary Phillips. Eugene Ewing. Humphrey Bogart. Del Ewing. Clara Blandick. Homer Bemis. Doris Lathum. Frank Greer. Morris Leo. Wiggie Macweeney. William Irons. Billy Marsh. Doris Lathum. Lillian. Gwyneth Gordon.

The brief span of life allotted to this innocuous comedy drama will be spent mainly at the bargain counter in Gray's. It breathes long enough to establish itself there for a few weeks. It has no drawing power, either upper or lower floor.

J. C. Nugent, as Pop Ewing, instills whatever interest there may

be found in a forlorn cause. He is a perpetual joy, an everlasting delight, transforming a commonplace characterization into a brilliant, sparkling personality, lending color and vivacity to the few smart lines in the play and using the mantle of his own superiority to cloak the drabness of the scenes in which he appears. In these efforts he is aided and stimulated by Clara Blandick and, in lesser degree, by Lillian Lathum, two clever players in comedy roles.

The barrenness of the play in dramatic situations, lack of sufficiently strong dialog, the familiar nature of the story and the unconvincing portrayal by the leading players around whom the plot is constructed contribute toward the comparatively slight merits of the production.

Del Ewing (Mary Phillips), the young wife, Vic Ewing (Humphrey Bogart), and Kitty Marsh (Doris Lathum), the vamp, are totally devoid of appeal, regardless of actings. They are colorless, uninteresting characters, moving in a cycle which is not unusual either in theme or form of presentation. The play, also, is sufficiently bad to prohibit any possibility of success.

Story concerns an inventor who works on gum machines against his father's wishes. The latter offers him a opportunity to become a bricklayer, which he refuses. The boy insists that his ideas will bring money and he becomes wealthy overnight through one of his inventions.

Money goes to his head. He has trouble with the wife and makes play for a musical comedy actress who tries to vamp him into backing a show. His wife sees him kissing the girl and she leaves that night. At the same time, the boy discovers he has lost everything in a couple of stock market speculations.

The domestic split is patched up and the boy prepares to start all over again with the fall of the curtain.

Humphrey Bogart and Mary Phillips are miscast; neither effective in their attempts. Miss Dorothie Bigelow is most conspicuously out of place, especially terrifying in a vocal recital entitled "Hold Me Tight." Should wear lower gowns, more concealing makeup and positively refrain from song. If it hadn't been ruined previously that vocal number would have been enough to spoil the second act.

Basically the show needs a new play. As it is will not live to see a change in weather. *Mort.*

Joan Bennett's Film Chance

Joan Bennett, youngest daughter of Richard Bennett, and appearing with her father in "Zarnegad" is slated for the feminine lead, opposite Ronald Colman in United Artists' "Bull Dog Drummond."

Prior to the dialog development Miss Bennett spent a couple of seasons in Hollywood vainly trying to get into a studio.

FIRST APPEARANCE ON BROADWAY

GUS AND WILL

An Outstanding Feature in Arthur Hammerstein's

"POLLY," LYRIC, NEW YORK

NEW YORK "HERALD TRIBUNE"

January 9, 1929

Arthur Ruhl

"Their wooden soldier turn was as clever in its way as anything of the sort you are likely to see. The spectators' taste, Gus and Will together with Fred Allen, were the best part of the show."

NEW YORK "EVENING WORLD"

January 9, 1929

Bide Dudley

"Gus and Will are eccentric dancers who step and tumble with great skill."

NEW YORK "SUN"

January 9, 1929

Stephen Rathban

"A word of praise should be given to two comic acrobatic dancers known as Gus and Will. They helped the entertainment considerably."

DETROIT "FREE PRESS"

December 24, 1928

Len C. Shaw

"Gus and Will do a show-stopping acrobatic specialty."

DETROIT "NEWS"

December 24, 1928

George W. Stark

"Gus and Will are very clever. Their method is entirely new, and twice last night they stopped the show."

PITTSBURGH "POST GAZETTE"

December 18, 1928

"Two funny-faced men called Gus and Will were a riot. They stopped the show in the first act."

PITTSBURGH "PRESS"

December 18, 1928

"Specially dancers, Gus and Will bring down the house; and they deserve to."

PHILADELPHIA "PUBLIC LEDGER"

November 6, 1928

"But no matter what is doctored, nothing should be done to eliminate the marvelous split-second dances of Gus and Will. We had believed that, even if acrobatic dancing was good, we wouldn't like it. But these boys make us eat those words."

THANKS TO MR. ARTHUR HAMMERSTEIN

And Thanks to Our Exclusive Representative, Lou Irwin, Inc., 1560 Broadway, New York

Don't Make
This The End,
Dear;
It's Never Too
Late To Mend,
Dear;
Poor Little

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Do!

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NEW YORK CITY

EVELYN HOEY
"GOOD NEWS"—LONDON

Radio Rambles

By ABEL

Flop Shows' Music Surviving
Looks like Vincent Youmans' "Rainbow" music will survive despite the flop of the musical comedy. The best bands have all hopped on it and some of the tunes are corkers, worthy of sustenance and popularization. This is not unusual, the Gershwin "Man I Love" surviving a flop show, "Strike Up the Band"; ditto Roger Wolfe Kahn's "Crazy Rhythm" from "Here's Howe".

The band boys are also wild about "If I Had You," an English ditty that is being plenty aired.

Roife's Old Waiters

In contrast to this, B. A. Roife with another of his crack Lucky Strike programs Saturday night revived such old faves as "Canadian Capers," "La Veeda" and two perennial waltz favorites, "Merry Widow" and "Missouri Waltz." Roife's rates as one of the best dance hours on the air and is probably the most painstaking of any etherizing maestro so far as careful program plotting, scoring and interpretation is concerned.

Roife is on a giant coast-to-coast network and probably a deservedly red-letter hour in many a hinterland homestead. Even the boys and girls in a little hamlet known as New York schedule their night at the movies with a view toward getting home by 10 bells Saturday nights.

Name Twister

Harry Tucker of the Hotel Barclay, if he must announce, should not twist proper names like L. Wolfe Gilbert into J. Wolfe Gilbert or Nathaniel Shilkret into Shilkraut. A professional band leader announcing really shouldn't. His music is fair.

Educational

The National Orchestra, the NBC's sustaining hour with Walter Dunsbach at the helm, is excellent educational stuff in standard music. The eminent conductor's manner of interpreting the themes and dismembering the orchestrated composition to stress his points makes it as easy as a legless hoofer doing a buck routine via ether.

In the Echoes of the Orient period later in the evening on WJZ the same idea of explaining the motif of the composition was employed, probably having proved itself popularly appealing.

Good Idea Goes Wrong
WOR's Fraternity Row is a good idea gone awry. The artificial fervescence of a quartet of pseudo-undergraduates gone whoopee is at-

mospherically okay if fortified with sturdy program material. Instead, it's slaphop and those gags—well, those gags!

S. A. in the Voice

If there's such thing as a voice with s. a. on the radio, a rather far-fetched hypothesis, it was that femme uke songstress on the Romance Isle program Satdee nite via WBAF. Something about her cool, clear, lyric diction to uke accompaniment is comparable to the physical IT of Eleanor Glyn's w. k. pronoun. Romance Isle is sponsored by Ground Gripper shoes as a regular hour and is a pleasant novelty.

Networking Feat

Another of those engineering feats of networking the country and spanning 3,000 miles from coast to coast to pick up an artist came into use as part of the Great Northern Railway's hour in connection with the inaugural festivities attending the opening of the Cascade Tunnel in the state of Washington. President-elect Hoover, General W. W. Atterbury, president of the Pennsylvania R.R. and other notables spoke. George Olsen's music was etherized from New York and Mme. Schumann-Heink was picked up in San Francisco, while Graham McNamee from Seaside, Wash., railroad siding, m. c'd the entire affair.

One was more awed by the technical achievement of hooking up the neticities of electrical engineering that thus span the country, than the program matter. After all, a speech is a speech on the radio. That's why, national presidents-elect and railway presidents or not, it was dance band that was the hit of the hour, viewed only from one light, that of audience reaction. Posterity can get the dope on the tunnel out of history books.

The Cascade Tunnel hoop-dee-doo ran overtime. This made Roife's Lucky Strike hour late, and also the ensuing Ponce Sisters with their pleasing harmonies. The Ponce girls, whose cute personality is plenty in evidence on an M-G-M talking stage, should go in more for personal short appearances.

Other highlights: Sam Herman's xylophoning... Ben Pollack's dance music from Central... "Me and the Man in the Moon" as a dance fav.

Frances Shelley in London
Frances Shelley is to leave for London shortly, according to report, under contract to appear under C. B. Cochran's direction.

Inventor's "Can" Radio Programs for Economy

Washington, Jan. 15.

Especially prepared other programs on disks, with announcers and everything are scheduled to start during the current month from about 50 of the smaller broadcasting stations.

Method of giving the canned music is termed "transcription of electrical reproduction" with the official title of "So-a-tone" for its promoter, Ray Sost, of Chicago. Mr. Sost and the inventor, Harold J. Smith, were here before the Federal Radio Commission during the past week to demonstrate the disks. They also got the attention of several members of Congress.

Saving in toll charges for the use of telephone wires is stated to overbalance the additional cost of preparing the records.

Radio Commission has not yet announced as to whether or not they will force the announcement in reference to the use of phonograph records, strictly adhered to of late, on this new method of program supplying.

Nite Club Trade

The auto show was a great break for the nite life spots around town. Rendezvous is doing very big; ditto the Chateau Madrid and Club Richman. Texas Guinan's new Club Intime is clocking fairly with the convention crowd as the bulk of the transient draw, differing from the Rendezvous and Madrid, which have been attracting the regulars.

Stiff-front shirt going strong for the Ziegfeld Midnite Frolic.

Flaherty Attaches Browne

Pat Flaherty, now with De Silva, Brown & Henderson, has attached the Ted Browne Music Co. through Julian T. Abeles for \$5,860. Flaherty, as former manager of Browne's New York office (firm headquartered in Chicago) had a "piece" of two of the firm's songs, "My Bungalow of Dreams" and "I Must Be Dreaming."

Flaherty's counsel has tied up the mechanical royalties due Browne from all the leading phonograph companies, as well as sheet music sales from the jobbers.

HERE AND THERE

Jack Mhore and Billy Arnst are principal entertainers in the New Lobby (No. 2) at Jaurez, Mexico.

Ted Weems shifts from the Hotel Walton, Philadelphia, to the Hotel Gibson, Cincinnati, this week.

Herdman Directing Station
Leo J. Herdman, for the past two years announcer at KBTI, has been appointed supervising director of that station succeeding John A. Glasse.

Par Grill's Floor Show

The Paramount hotel grill is going in for revue type of entertainment with Danny Healy to stage a show from the Green Gables, the old Chez Florence, which closed a few days after its opening because of official refusal to issue a dance license. This dates back to the Tommy Guinan jam and the death of Bessie Ford.

Healy may also mount a show at the Little Club after Al Wohlman's contract is up. Wohlman is now m. c'ing, succeeding Phil Baker who opened the cafe.

Healy himself is m. c. atop the Ziegfeld roof.

Vogel Proceeds Against Frank Sheridan's Wife

The Jerry Vogel litigation serial has now shifted to California, where Frank Sheridan and his wife are individual defendants in two separate suits.

Vogel has a \$24,000 judgment he'd like to collect as his share of the profits on "Marcheta" and is proceeding against Mrs. Sheridan, wife of the original publisher of the song, for the purpose of compelling her to disgorge any concealed assets.

Sheridan is also sued for the same purpose, although he as much as admitted at one time that he had transferred his assets to his wife.

Beating the Union

Los Angeles, Jan. 15.

With musicians' union ruling that a minimum of \$50 be paid for members of their organization working in sound pictures, the First National studios are working a way to beat it. Instead of dressing a set with 16 or 20 musicians at \$50 a session, they get 16 men from the Central Casting office at \$7.50 a day and supply them with fake instruments to hold and supposedly use while the picture is being shot. Then sound is later put in with Vitaphone when the picture is scored and synchronized.

Prize for Film Lyrics

First National is offering a prize of \$500 through "Screenland" for the best lyrics written for a theme song to be used in Alice White's forthcoming production of "Hotsy-Totsy."

Booking Coast Cafe

Los Angeles, Jan. 15.
Arrangements have been made with Roscoe "Fatty" Arbuckle whereby the local William Morris office will book all attractions into the Plantation Cafe, Culver City.

Dancers Out of Show

Ramon and Rosita, vaude dancing team, have withdrawn from Schawb and Mandel's musical, "The New Moon," and will open at the Club Lido, Miami, Fla., Jan. 25.

In Red for \$150,000 WHT, Chicago, Reopens

Chicago, Jan. 15.

Already in the bag for \$150,000, station WHT resumed broadcasting last week after a month's silence, rather than shut down with no chance to recuperate losses.

The station is named for Mayor William Hale Thompson. It started broadcasting four years ago with "Sport" Herrmann of the Cort theatre said to have advanced \$10,000. It went silent when cut to 202.6 meters.

At present WHT is using the broadcasting facilities of WORD, religious program station.

JUNE TURNS NITE CLUB

Richman Club has been angling for June, British ingenue in "Polly," bidding as high as \$2,500 for the English girl after starting at \$1,500. She turned it down.

Same cafe has been after Fred Allen, also in "Polly," to act as m. c. for its floor show.

"Polly" closes at the Lyric, Saturday.

RITZY CLUB CLOSED

Chicago, Jan. 15.

Frankie Pope's ritzy Beau Monde night club was closed last week by detectives who started a search for liquor and found three slot machines.

John Doyle, day manager, was pinched.

BANJO ACES Use B & D "SILVER BELL" BANJOS

JOE ROBERTS
"Faderewski of the Banjo"

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NOW BACK HOME

GREEN MILL

CHICAGO, ILL.

Witmarks Line Up with Warners For Music Publishing Combo

Paralleling the Paramount-Harms, Metro-Robbins and Fox-De Sylva, Brown & Henderson alliances, Warner Brothers this week entered the music publishing field with the acquisition of a partnership interest in M. Witmark & Sons, one of the oldest music publishing firms in the business. As the copyright owners of the scores and lyrics of many old and famous operettas by such writers as Victor Herbert, Ernest R. Ball, Sigismund Romberg, George M. Cohan and Karl Hoschna among others, it gives Warner Brothers' Vitaphone a wealth of musical comedy and operetta material which they can transmute to the talking screen.

It is a permanent alliance between Witmarks and Warners. Harry M. Warner's son, Louis, is lining up a flock of writers to go to Hollywood and do nothing but turn out these song material. Lew Pollack, whose "Diane," "Charmaine," "Angela Mia," "Someday, Somewhere" and other theme song hit compositions (in collaboration with Erno Rapee) brought him to startling attention, has been approached to take charge of the writing crew as a supervising executive. Whether Pollack accepts is a matter of adjustment of a \$400 a week contract he has with Remick. It is understood that the Dreyfusses of Harms, behind the Remick firm, are opposed to a release although Pollack has offered to buy off his contract.

Warners was supposed to have a publishing arrangement with Al Jolson. The Witmark deal supercedes everything, although the Jolson-Warner understanding can readily be absorbed by the Witmark amalgamation.

It was Witmarks who commanded \$100,000 a year for the first two years from Warner Brothers for the use of their copyrights, while the American Society of Composers, Authors and Publishers ceded away the combined musical copyright values to Western Electric for but \$4,000 more, \$104,000 in all, at the rate of \$2,000 a week. Since then, in view of the tremendous growth of the value of copyrighted music to the talking picture for synchronization purposes, the music men figure that Western Electric would consider it cheap at \$1,000,000 a year, in view of the serious relationship of music to the talker.

Witmarks Warners were first to perceive that the value of the Witmark operettas from the pens of the world-famous composers in their catalog gave that firm a unique stronghold in the sound film situation. 43 years, established by M. Witmark in 1885. His sons, Isidor, Julius P. and Jay, with J. P. Witmark, Jr., recent addition, are at the helm of a music publishing business which has become a family tradition. In this deal the name remains unchanged.

In Paramount's tie-up with Harms, a separate entity was formed, the Famous Music Co. Metro, like Warners, merely bought in a music publishing firm. Robbins, Fox and De Sylva-Brown-Henderson is merely a working agreement for reciprocal values. That firm sent Con Conrad, Sidney D. Mitchell and Archie Gottler to Hollywood to author the Fox-Movietone "Follies."

It was the announcement of the Fox "Follies" that prompted Ziegfeld to commission his theater to go to work on another edition of his stage revue, after having stated two years ago that the "Follies" were a

thing of the past as far as he was concerned.

Writers

Among the writers signed or being negotiated for by Warner-Witmarks are Pollock, Cliff Friend, Al Dubin, Grant Clarke (signed on the coast), Irving Caesar, Sidney Clare, Al Bryan, Joe Burke and Harry Warren. All are offered four months' probationary contracts, with two-year options at fancy graduations in guaranteed income against royalties.

The power of the screen to popularize song material, as has been signally evidenced by such sensational hits as "Sonny Boy," "Ramona," "Jeannie," "Diane," "Charmaine," et al., is an even greater inducement to the writers of successful thematic song material should their ditties click with the masses. The continuous plugging and exploitation of themes through being synchronized into the film's score is the principal asset.

Warner Brothers-Witmarks will create a new Tin Pan Alley of film theme writers centering around Hollywood. Since Warners is concentrating all its feature production, and not a little of the shorts, on the west coast where the Vitaphones are synchronized, it entails the physical presence of the songwriters in California.

Ultimately, the other firms will have to transplant its writing crew westward. Some already have done so. This comes as an important windfall for many a songwriter who found that the competition and the public's indifference to anything but sensational song hits was working out negatively from an economic viewpoint. Not only are the theme songs a "break," but also an important avenue to greater earnings.

Waterson Closes Philly Store—Overhead Reason

Henry Waterson has temporarily shut down his Philadelphia retail music store. It may reopen following the disposition of an expensive lease calling for \$30,000 annual rental.

The retail music shops represented a sizable overhead for Waterson, Berlin & Snyder. Those have been gradually disposed of, retaining only the Cincinnati store, a money-maker, which has Wheeler Holton, a brother-in-law of Waterson's, in charge. Joe Hiller took over the Pittsburgh store some time ago and Murray Whitman did likewise in Boston. Both are former Waterson employees. In the professional department—

Waterson gave up the Boston store long ago. He still retains the Niagara Falls outlet, another money-maker from tourist patronage. Waterson's has combined its shipping department in the Strand building quarters formerly exclusively devoted to the executive and professional departments. The shipping rooms were formerly on West 48th street in a separate building.

Chicago Staff

Wilmington, Ill., Jan. 15. A dynamite "snake" invaded Cleopatra's Garden, local dance hall, last Thursday night and ruined that Eden of the rural dancing boys and girls. Otto Bergeson, owner, had left the place a few hours before. He said that on two previous occasions attempts had been made to set fire to the building. The dynamite blast has wrecked the plant.

AGER-YELLEN ON COAST

Los Angeles, Jan. 15. Milton Ager and Jack Yellen, Ager, Yellen and Bornstein firm, are at the Warner lot for a six weeks' stay to write the music for "Honky Tonk," Sophie Tucker's film, Warner's has an option on their services for an additional four weeks.

GARBER IN VITA SHORT

Jan. Garber has been signed by Warners for a Vitaphone short. Garber with his Columbia recording orchestra are nightly at the Little Club, New York, doubling this week at Keith's Palace.

Specht at Parody

Paul Specht opens Jan. 19 at the Colony, New York, for an Indef. run. Specht succeeds Jimmy Carr, there for eight weeks, doubling in the Parody.

White Act Got Over

A white dancing act sent down from New York to play the colored theatre, Howard Washington, was not only held over there but also doubled into a Chinese restaurant.

Mayor Walker Pays Tribute to Leo Feist

Mayor James J. Walker paid signal tribute to Leo Feist, the founder of the music publishing firm bearing his name, at the inaugural festivities attending the removal of the Feist professional department to 1625 Broadway. The Mayor broadcast his tribute to Mr. Feist, stating that oftentimes while struggling with municipal budgets and kindred administrative worries he thought himself of the music publisher's slogan: "You can't go wrong with a Feist song," and wished he had some similar optimistic keynote as the foundation for his official duties.

Jimmy Walker attended at Paul Whiteman's request. Whiteman with his orchestra also performed, playing the national anthem and also "Smoke Mokes," the first Feist hit, published 30 years ago. WMCA broadcast the festivities. Phil Kornheiser, the general professional manager, clocked over 1,000 visitors on the opening day, Jan. 9.

Mr. Feist listened in at his home in Mt. Vernon to everything as it was being broadcast. The entire scheme of the eulogizing was in the nature of a personal address to one individual, the music publisher, this in itself being a departure.

Switch of "Good News" Bands Causes Tie-Up

Kansas City, Jan. 15. Dispute between Abe Lyman's Orchestra and "Good News" management here delayed Saturday matinee second act half an hour, when the band refused to play the second act at the Shubert.

Show held that Lyman pay transportation for his band to New York and fares here for the Olsen organization which replaces it, pointing to rules of American Federation of Musicians and Equity in support. In the end the Olsen orchestra finished the matinee. International headquarters of the musicians in New York instructed the Lyman outfit to play the night show. Headquarters also directed that the show turn the disputed money over to the local musicians' union until the dispute was adjusted. Lyman outfit left for New York Saturday night after the show.

EXHIB'S SON'S CONCERT

Sidney Schneider, 15-year-old son of David Schneider, independent picture theatre owner of Brooklyn, N. Y., makes his concert debut as a violin soloist at Carnegie Jan. 26.

Colored M. C.'s Change

Chicago, Jan. 15. Fess Williams, colored m. c. at the Regal theatre, goes out Jan. 31. He will be replaced by Bob "Lick" Williams, also colored. Williams has been at the house since it opened about a year ago.

Milton Charles on Coast

Los Angeles, Jan. 15. Milton Charles will be brought from Chicago to be featured by Publix at the Metropolitan. His engagement starts Jan. 24.

Inside Stuff—Music

Whiteman and Feist's Elevator

As Phil Kornheiser was about to open Feist's new professional rooms at Broadway and 50th street last Wednesday morning, word came to him that the private elevator had stopped working. No elevator meant a three-flight climb. Phil demanded that the elevator be fixed, regardless of anything and by noon, as Paul Whiteman was due about one.

To make it certain Phil called the elevator man, told him how necessary it was to have the lift running and further instructed him that when Whiteman arrived, not to carry too many people besides Paul; to make it just three or four. The elevator holds about 12 persons.

Paul duly showed and stepped in the lift with two ahead of him. Promptly the elevator man kept others out. The others squawked. "I can't take over two or three in this elevator at one time," said the elevator man, to square his instructions.

Whereupon Paul dashed out of the elevator and dashed upstairs to Phil's department. Neither would Paul take the lift going down, also walking.

Mixing up the Rados

What threatened to be a complication straightened itself out last week to an amicable conclusion. Fred Waring's Pennsylvanians had made a talking picture for FBO, subsidiary of Radio-Keith-Orpheum, which is a sub of Radio Corporation of America. Meantime R. C. A. added on Victor.

Waring's was to have received \$25,000 for the film work and had been given \$10,000 on account. The balance \$15,000, was due to be paid when finishing the film. At that time, Fred Waring was informed Victor had interposed a claim to its affiliation, F. B. O., (through R. C. A.) of a contract with Waring as an exclusive Victor artist for all sound recordings.

That was a burn up. Waring referred it to his business representative. The rep brought to the attention of FBO executives and the subsidiaries what it would mean if the show business got the impression one of the R. C. A. subsidiaries would attempt an advantage of that character, and especially since the Waring exclusive contract with Victor was signed without talking pictures contemplated.

This line of argument appears to have convinced FBO of its impossible position. It ordered a check be drawn at once for Waring for the \$15,000 balance. It averted a big bone of contention, but one that all recording artists might consider in future transactions.

Unless specifically mentioned, sound recordings do not include talking pictures. It had best be settled at the outset, rather than to have the subject come up again later and perhaps too late.

Drum Firm's Idea Folio

What is a unique gesture of practical service is the five-page folio of closely typed suggestions for band acts furnished gratis by Ludwig & Ludwig, the Chicago drum manufacturers, written and compiled on their behalf by F. W. Miller. Some criticism might be that Miller disseminates ideas he frankly credits to Waring's Pennsylvanians and Paul Whiteman, among others, although stating those were ideas of the past and since abandoned by both.

Drum makers' concern is supplying these ideas for the obvious purpose of perpetuating interest in stage band entertainment.

Harms in Prof. Field; Rockwell-Jerome with It

Will Rockwell has aligned with Harms in charge of the orchestra department, resigning as New York manager for Villa Moret. Rockwell handled that western firm's eastern business for several years.

Harms, under the direction of Henry M. Spitzer, the general manager, is going after the professional field a bit more intensively than heretofore. M. K. Jerome (Moe Kraus) is the recently appointed professional manager. Kraus (or Jerome, his nom de plume) will also write for the firm.

Spitzer last week took over "When Summer Is Gone" from Ted Browne, small Chicago publisher. In addition, Spitzer is concentrating on the theme song alliances with Paramount under the subsidiary corporation billing of Famous Music Co. Spitzer also signed Nat Shilkret to take charge of still another subsidiary unit, the Atlas Music Co., which will specialize in film synchronizations and the like.

WRITERS FOR FILM

This Saturday Bobby Crawford, accompanied by his star staff of writers, DeSylva, Brown and Henderson, will leave for the Fox studio in Hollywood.

In the west the writers will prepare the ground work for the Fox talking "Movietone Follies."

Disk Reviews

By Abel

Meyer Davis

Davis' Swanee Syncopters offer a couple of distinctive melody fox trots in "Happy Days and Lonely Nights" and "When Summer Is Gone." The latter is the Chicago whirlwind ballad which Harms just took over and is destined for sensational popularity. Both fox trots lend themselves well to swing-band orchestration. Brunswick No. 4131.

Jesse Stafford

This is the former Herb Wiedoff band organization now headed by Stafford. They are west coast blues and in the typical California

manner their renditions of "Doin' the Boogie" and "Gloriana" on Brunswick No. 4129 ring the bell. Clyde Lucas vocalizes in the first and the Lucas brothers duet the refrain in the second number.

June Purcell

Miss Purcell is another west coast artist. The comedienne is now on the Brunswick label. On No. 4140 she has Ray Fox, alias "the whirling cornetist," assisting her instrumentally.

Selections are "Happy Days and" (Continued on page 59)

Lauler in Charge of Music at Christie Studio

Los Angeles, Jan. 15. H. D. Lauler, formerly connected with the Victor Talking Machine Company, has been appointed musical director for Christie's sound studio at the Metropolitan plant. Lauler will divide his time between synchronizing Christie productions and independent companies productions at this studio.

Aaronson's Keith Booked

Keith's has booked as far ahead as June 30 in the case of Irving Aaronson's Commanders (band). The act is booked for two weeks beginning June 30 at the Palace, New York, through Jack Curtis. The band is currently a feature of "Paris" Broadway night. At the present it is generously estimated that the show will run until May. In the event of an earlier closing the Commanders' vaude dates will be advanced.

Joe Seitman's Song

Joe Seitman, recently dismissed as musical director from the Saranac Lake Sanitarium, thinks stock in smiles is about to go up.

Through the interest of Romy and Lou Clayton his latest song, "Plant Your Smiles and Watch Them Grow" has been accepted for publication by Bobby Crawford of De Sylva, Brown and Henderson.



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A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

England's Biggest Hit
"IF I HAD YOU"
will soon be America's Song Sensation
We took this number over from Campbell-Connelly, one of the foremost British firms, and it is destined to be The Best Melody Fox-Trot We Have Published
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Publishers
179 Seventh Avenue, New York

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FOX-POLI PALACE, BRIDGEPORT, CONN.

Obituary

FRANK VAN HOVEN
Frank Van Hoven, 41, internationally known as "The Mad Magician," died Jan. 11 of pneumonia and paralysis in Birmingham, England. According to a cable received by Variety from its London office Van Hoven was in St. Chad's Nursing Home when he died.

While playing the Hippodrome, Belfast, Dec. 15, Van Hoven became quite ill but continued on to Liverpool with the intention of playing Birkenhead Dec. 17. His condition became too severe and he was removed to St. Chad's.

Van Hoven's brother, Harry, doing publicity work in Baltimore, came to New York last Saturday and a cable was sent to England to

In Loving Memory of
My Brother
FRANK VAN HOVEN
Who Passed Away
Jan. 11, 1929
Harry Van Hoven

have the body cremated and brought back to New York by the American boy in his act.

Van Hoven was regarded among the most eccentric of entertainers in that he always booked his days when he was deemed the smallest of small time acts and was considered so bad that he was fired from the Gus Sun circuit. In late years he was in such popular demand in England that he spent little time in the States.

Van Hoven's stage start was as a kid working with a medicine show out of Sioux City, Ia., where he was born. All his stage days were spent in vaudeville, with one sojourn abroad lasting 10 years.

He had been divorced twice. His first wife was Annie Kent, actress, and his second, Jean Middleton, also a professional, who has since remarried. Van Hoven was a life member of Columbus, O., Elks and a 32nd degree Mason.

Masons have arranged to take charge of remains upon their arrival for a special service in New York prior to the ashes being taken to Sioux City by Harry Van Hoven for placement in a vault. Besides his brother, a stepfather survives in Sioux City.

WALLACE EDDINGER
Wallace Eddinger, 47, light comedian, died of pneumonia in Presbyterian Hospital, Pittsburgh, Jan. 8. Eddinger was with "Beaux Strategem" at the Nixon when stricken. Body was brought to New York for services Jan. 12 under auspices of the Lambs, with interment in Amityville, L. I.

Eddinger had been married twice, his first wife being Mrs. Ivy Lee Moore-La Grove, from whom he was divorced, and his second wife was Margaret Lawrence, who recently filed an action for divorce. He is survived by his mother and sister.

Eddinger was born in Albany, N.

In fond memory of
my pal
FRANK VAN HOVEN
who departed this life
January 11, 1929
Dave Chasen

Y. His parents, Lawrence and May Eddinger, both being dramatic players. When seven Eddinger made his stage debut in "Among the Pines" and in the same year, 1888, appeared in "Little Lord Fauntleroy." He later became identified with juvenile roles, his most successful one being in "The Girl I Left Behind Me." He spent some time studying mining engineering, but once successful on the stage he continued there.

"Among some of the plays he appeared in were "The Third Degree," "Officer 666," "Seven Keys to Baldpate," "The Boomerang," "Captain Applejack," "The Haunted House," "Tale of the Wolf," "On Approval," "And So to Bed" and "The Zoo."

BETTY CALLENDER
Betty Callender, 22, actress, died Jan. 12 in Nice, France, of venereal poisoning, according to a cable received by Variety. Miss Callender's father, William Callender, advertising manager of the German newspapers, Herold and Staats Zeitung, New York, was notified of his daughter's death by a cable from her sister who was with her at the time.

Miss Callender had been with a number of Broadway shows, her most notable engagement being all last season with the Theatre Guild's "Marco's Millions." She went abroad Dec. 19 last to devote the winter to study in Nice.

Miss Callender's mother, who died in 1905, was Sadie Lauer, actress, who was a member of the original "Florodora" Co. Her father, prior to his present position, was national advertising manager for the New York Evening Journal. The Callenders reside at 36 West 59th street, N. Y.

The body will be cremated in Nice and the ashes brought to New York by Miss Callender's sister, Jane Callender.

DAISY SINCLAIR
(Mrs. Margaret Edwards)
Daisy Sinclair (Mrs. Margaret Edwards), 51, actress, died Jan. 14 at her home in New York. She is survived by her husband, John Edwards, actor.

Miss Sinclair, born in New York, was a prominent actress in the support of Edward Harrigan, Alice Nielson, Eddie Foy and Gus Edwards. In recent years Miss Sinclair had been engaged in picture work.

Funeral services were held today (Wednesday) noon from Campbell's Funeral Church with interment in Actor's Fund plot in Kensico Cemetery, New York.

HENRY A. MOREY
Henry A. Morey, 81, actor who

IN LOVING MEMORY
OF
DAVID GOODMAN
Our Dear Father
Who Passed Away Jan. 19, 1923
A loving one from his son, A voice we loved is stilled; A voice is vacant in our hearts, Which never can be filled.

JACK POWELL
and Family

was engaged in picture work with the Richard Dix Co. of Paramount, dropped dead of heart trouble Jan. 8. He was on his way home in Astoria from the studios when he expired on the street.

Mr. Morey had been on the stage 55 years, having at one time appeared with the old Boston Theatre stock, J. K. Emmett, William J. Scanlon and for 18 years in support of William Gillette.

Much of his time during the past 12 years during the summers he had been ringmaster at Luna Park, Coney Island.

Two brothers, J. C. Morey, Springfield, and Edward Morey, actress unknown, survive.

Interment, auspices Actors' Fund.

JENNIE BARTINE
Jennie Bartine, 65, actress, who retired from the stage some 35 years ago, died in Brooklyn Jan. 10 of natural causes.

Miss Bartine, a daughter of the late Louise Arnot, at one time was with E. E. Rice's musical shows and played in most of all the Charles Hoyt farces. Miss Bartine married Ed Mayo, son of Frank Mayo of "Davy Crockett" fame. She was married a second time, her second husband being Frank David, musical comedy comedian.

Interment in Oakland Cemetery, Yonkers, N. Y.

THOMAS B. BRYAN
Thomas B. Bryan, 53, musical director, died Jan. 4 in Flower Hospital, New York, of cancer. His widow survives.

Bryan for many years was director with the Dave Marlon shows, Columbia (burlesque) Circuit and for 10 years was with Al. G. Fields' minstrels. For the past three years he has been associated with the

arranging department of Fiast Music Co. He was a member of Red Wing, Minn., Elks and Musicians' local, Waterbury, Conn. Interment in Red Wing.

JACK APDALE
Jack Apdale, 55, veteran animal trainer, dropped dead of heart trouble Jan. 11 after he had climbed to his gallery seat in Madison Square Garden to watch the Jim McLaughlin-Joe Gluck fight. With him was Jack Haley, actor. Later had an ambulance surgeon from Bellevue Hospital summoned but Apdale's death was instantaneous.

Apdale had been married but his wife, non-pro, died some time ago according to New York papers. A son and daughter survive.

Apdale had not performed for years owing to his weak heart. His earliest public appearance was with Wormwood's circus years ago.

Funeral services were held from Campbell's Funeral Church yesterday (Tuesday) under Masonic rites, with interment in Kensico Cemetery.

ARTHUR F. WILLIAMS
Arthur F. Williams, 58, vaudevillian and actor, died suddenly Jan. 10 of acute indigestion at his home on Long Island. Williams had not been on the stage recently, having been employed at the Central Theatre, Jersey City.

Most of his stage life was spent in quartet work, Williams singing back in the original Manhattan Comedy Four of which Al Sheehan was also a member.

He is survived by his widow, Leigh de Lacey, actress. Funeral services were held Monday from Campbell's Funeral Church, auspices Elks, with the remains cremated in New Jersey.

JOSEPHINE S. DRAKE
Josephine Smart Drake, actress, died of pneumonia at her New York home, 34 W. 53d street, Jan. 7.

Miss Drake had appeared in many plays and had also worked in pictures. Her last stage appearance was in "Luckee Girl," recently closed in New York. One of her biggest successes was in support of Marie Doro in "Lilies of the Field." Some of her pictures were "A Social Celebrity," "The Song and Dance Man" and "The Palm Beach Girl."

Miss Drake was at one time the wife of Sir Ernest Lambert. Her mother, Ida M. Smart, survives.

WALTER J. HOWE
Walter Joseph Howe, 73, legitimate actor, died Jan. 9 at his home in East Moriches, Long Island.

Howe was born in London where he gained fame in the old days with some of the most famous English companies. On both sides he appeared with such stars as Lewis Waller, Mme. Modjeska, Leo Dietrichstein, James K. Hackett, George Arliss, Margaret Anglin, Richard Mansfield and Ethel Barrymore. He quit the stage in 1912.

Interment in East Moriches.

DOUGLAS A. FLINT
Douglas A. Flint, sixty-eight, former opera singer who has been appearing in his own sketch in vaudeville, died Dec. 24 of heart trouble in Chicago.

Flint, born in Rome, N. Y., 1860, started his stage career with the C. D. Hess Opera Co. In later years he toured vaudeville. He was twice married, a daughter being born to each union.

The daughters, Beatrice E. Flint (Bevan and Flint) and Hazel Flint, survive.

TIM MURPHY
Tim Murphy, 67, comedian and character actor, died Jan. 11 in New York of myocarditis. Body was taken to Memphis, Tenn., for interment.

Murphy's wife, Dorothy Sherrod, actress, died about two years ago. He is survived by three sisters and a brother.

Born in Rupert, Vt., Murphy at one time was an imitator. His first professional appearance was at Tony Pastor's.

In recent years Murphy was hindered by illness.

GEORGE G. FELLOWS
George Gregson Fellows, 52, actor, died suddenly of pneumonia Dec. 26 in Liverpool, England. Fellows was a son of Jennie Gregson, prominent London actress and of the former team of Goodfellow and Gregson.

His most recent engagement in the States was with "Kongo" in Chicago.

HENDRICK LEVINE
Hendrick Levine, 44, of the Levines acrobatic act, committed suicide by hanging Jan. 10 in Chicago. He is survived by his wife, Elsie Levine, who worked with him in the act.

Two months ago Levine was injured in an automobile accident. Partially crippled he was unable to perform his old act and had extreme trouble securing bookings.

Services were at Shute's undertaking rooms.

NELLIE INMAN
(Mrs. Nellie Connors)
Nellie Inman, 72, who many years ago with her sister, Pearl, formed vaudeville team of the Inman Sisters, died Jan. 3 in Miami, Fla. The remains were brought to New York for interment in Greenwood cemetery (Brooklyn).

In private life, Miss Inman was Mrs. Connors and the mother of Billy Inman.

CHARLES HOWE
Charles Howe, 47, vaudevillian, died Jan. 9 of acute indigestion at Edgewood, Long Island.

Mr. Howe had not been on the stage in two years. He is survived by his widow, Ada Howe, and his brothers Sam Howe and three sisters.

Interment in Washington Cemetery, Long Island.

ALONZO MCCREE
Alonzo McCree, 59, the last of the famous four McCree troupers, died in Toledo, O., December 31.

McCree's brother Sernado died about six months ago. McCree had appeared with all the big tops and in vaudeville. He was an uncle of Battie McCree, equestrienne, with the Ringling-Barnum & Bailey shows.

JAMES SPENCER
James Spencer, 52, veteran legitimate actor, died of the flu, Jan. 12 in New Orleans.

Spencer was a character man with the Harry Rogers musical stock at the Palace, that city.

Son and a brother survive. Interment in Atlantic City.

THELMA (EDDY) HANLEY
Thelma (Eddy) Hanley, 25, wife and vaudeville partner of Mack Hanley, died at her home in Toledo, Dec. 31, following a lingering illness.

Team in vaude with Hanley and Howard. Husband is only survivor. Interment at Memorial Park cemetery, Toledo.

GEORGE SCOTT
George Scott, 55, picture cameraman and explorer, died of gas poisoning at his home in Hollywood, Cal., Jan. 11. He is believed to have committed suicide because of ill health.

A sister, Mrs. Handschek, survives.

W. Spencer Tupman, musician, died Jan. 12 in Saranac Lake, N. Y., where he had spent several months in hope of benefiting his health.

Tupman was the original pianodirector of Meyer Davis' Le Paradis band in Washington and was credited with much of the success of that organization throughout the east.

Besides the widow and one child, his parents and a sister survive, all living in Washington.

William H. Dryden, 55, stage manager, Stanley theatre, Baltimore, died of heart disease last week. He served as stage carpenter with Eugene Blair, Mrs. Fiske's "Za Za" and other shows. His widow and daughter survive.

Father of Johnny Hines (screen) died Jan. 9 at Butler, Pa.

ELIZABETH MCKEEVER
Elizabeth McKeever, 42, former musical comedy singer and in later years vaudevillian, died of pneumonia in Chicago Jan. 10.

Miss McKeever started her stage career by singing illustrated songs, landed in musical comedy, and then went into vaudeville with her husband, John Mcany, who survives.

Interment in Mount Carmel cemetery, Chicago.

The father of Charles C. Barrows (Goss and Barrows) died Dec. 30 in Camden, N. J.

Robert E. Redgate, orchestra leader at Fox's Star theatre, New

York City, died of acute indigestion Jan. 4.

Redgate presided over the orchestra pit at the Star for nine years. A wife and three children survive.

The father of Bernice Janot, dancer, died Jan. 6 of pneumonia in Holidford, Minn.

Herbert C. Saxon, husband of Ida A. and father of Betty Saxon, formerly of the Saxon Musical Trio, died Dec. 29 of heart trouble in Detroit.

The wife of Seymour Simons, Detroit orchestra impresario, died recently in that city.

The mother of the Three Humped Sisters, which enjoyed some success, died in St. Louis, where the act, which the girls were driving was wrecked on the road near that city. Besides the girls of the act Simone, Clairette and Gabrielle, another sister, Estelle, is in New York, and a fifth daughter is Mrs. J. Manning Hamilton, Ontario, where the father of the family also lives.

Deaths Abroad
Jan. 2.
Josep Berges, Spanish comedian, died at Barcelona.
Hubert Laroche, Flemish actor, died at Brussels.
Paul Jorge, 80, former Belgian theatre manager, died in Paris.

CIRCUS ACTS ABROAD
Some of the main acts of the Ringling-Barnum circus, now with Mills Olympic Circus in London which closes its present season Jan. 23, will play Paris and Berlin dates before returning to New York for the Madison Square Garden opening March 28.

Con Colleano goes to Paris and then to Berlin, Maximo and Cordona return close in Paris and go to Berlin for four weeks, prior to the New York return.

Mabelle Stark with S. F. Mabelle Stark in New York recovering from injuries received in an attack by her lion this past season, goes with Solis-Floto for the new season.

Disk Reviews

(Continued from page 57)
Lonely Nights" and "High 1 p on the Hill Top."

Paul Whiteman
"I'm Bringing a Red, Red Rose" and "Gymnastic Whoopee" from "Whoopee" are Whiteman's on Columbia No. 1683.

The Donaldson-Kalun numbers have been distinguished with rare distinction, making for a brace of dance-inspiring fox trots.

Ruth Etting
The "Whoopee" group's new natural duet, two of the show's song outstandings on Columbia No. 1680, including the "Red Rose" number fox trotted by Whiteman and "Love Me or Leave Me" by Ruth Etting's own distinctive solo specialty.

Seger Ellis
Okeh is out with this tenor star seller. Individually, Ellis is probably the best thing the company has. On Okeh No. 41160 and 41127, the sympathetic tenor impresses highly and, with half the co-operation from the dealers that Okeh Co. is giving its artist, Ellis should develop into a strong seller. His version of "Don't Be Like That" and "Blue Shadows" (No. 41160) and "From Home" and "I Loved You" on the other disk are distinctive.

Louis Armstrong
This colored jazzist with his Hot Five has been released on the general list with Okeh No. 41127, titled "Skip the Gutter" and "Knee Drops," and also on a race release, No. 464, with "The Jazz Satchel," "Squeeze Me," aiming for white and colored appeal. Either way, Armstrong's jazz is plenty hot and dirty and wicked. The latter two selections will like both. In all events, great hoopla.

Milt Shaw-Dorsey Bros.
Milt Shaw and his Detroiters, current at the Roseland ballroom on Broadway, has a snappy fox-trot in "Where the Sirens Little Violets Grow." The reverse, "I Got a Woman Crazy for Me," by the Dorsey Bros. and their orchestra, is also in the popular manner, plain, sturdy, unadorned dance music.

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Palace

Palace this week has a good show. It's the sort of a bill that should draw the vaude fans' regulars and others. For names, there is Nick Lucas, phonograph fav and widely known; Frank Fay, push over for the wise mob; Kenneth Kessell from pictures and Jimmy Savo. For a local angle is Art Kassel's orchestra broadcasting over WBBM.

In all, the layout looked okay Sunday afternoon outside of a few minor hitches. Spotting Jimmy Savo in the curtain raiser after intermission was not a wise move, considering that Fay followed directly ahead, for one thing, also that Savo was badly needed in the first half, which skipped through without a breath of comedy. Nick Lucas, No. 4, could have been just as strong further up. Lucas, a pipe for this house, rang up a score of songs in that familiar crooning of his that had him begging off after a flock of requests. For either vaude or picture houses Lucas is a soft bet.

Kassel's other band of nine men was a dubious booking for the house, following any number of big combinations that have been here recently. Nothing outstanding in this combo. The boys play straight-away stuff with Kassel interpolating lyrics and recitations that smack of nothing new. One of his numbers, a descriptive ballad in music, has long since been discarded by Henry Santrey. Ann Mackay, fairish toe dancer, is announced by Kassel as a vaude star. How a toe dancer can be heard over the air he failed to mention.

Harlan, who appeared in legit not long ago after leaving screen work, is not so vigorous in his present vaude turn, condensed sketch by the late Aaron Hoffman, "The Honeycomb." If his picture name means anything that's about all. Louis Huntington and Wilbur Cox are in the company.

Jimmy Savo with Joan Franza foiling for him in the opening was a solid panic. Savo's panto-clowning is one of the nicest bits of comedy seen around in vaude or anywhere else. While Savo has

been doing this routine for a number of years, he never fails to inject some novel twist or gag every time he comes around.

Fay, in next to shut, showed keen showmanship in having Savo and a couple of others walk in on his opening for some fast repartee that settled any conflict there might have been. Fay wise cracked his way through and made 'em like it. Fay still insists on singing ballads on the level, something he can do without and to advantage, unless he clowns the song.

Openers were Harvard Charles and Kendrick, novelty wheel performers. Interesting and fast. Kay and Sayre, two man dance team, nooted through the "dece" spot to good returns. Boys are neat dress-

ing to his radio eventually mutters what he'll.

"These acts," he says, "are working hard and don't know any other way to make a living. Of course, they're lousy, but why sock them when they're only trying to collect the pennies? Maybe one of them is somebody's mother. Let 'em ride."

Then comes a note from the manager of the Kiyi theatre, in Ishpeming: "On your notice I booked 'Six Highschool Debs' for Sunday at 'Six bucks. One of the dances had to visit a sick grandmother in Waterloo and gave me chance to cancel act. I wouldn't play Eddie Cantor for his board if you said he was good."

A reporter of acts cannot afford

rapid cross fire, both in misfit clothes. Formerly Zuhn and Dreis, with material still about the same. Midnight Serenaders, 11-piece band, on the tail end with good straight-away music, but minus novelty angles. Rhythmically pleasant, boys fall down on bits and comedy business.

Picture, "Danger Rider" (U). Loop.

Emory Ettelson, Sun-Diamond office, has added the Arcadia, St. Charles, Ill., to Sun time.

Lincoln, Danville, Ill., formerly operated by C. C. Pyle and Harry McKevine, closed for the past five months, has been leased for 10 years by the Anita Amusement Co., Chicago, for pictures.

Jimmy Cairns, manager of the Chicago Rossiter music office, has told "Who Wouldn't Be Jealous of You" to Shapiro-Bernstein.

W. T. Waugh, manager of the Strand, Cedar Rapids, Ia., the last year, has taken the Plaza, Waterloo, Ia., under five-year lease and will reopen the house Saturday, playing silent films. Plaza closed several weeks after a stock company departed.

Pat O'Day, in the R-K-O club department, has been transferred from the booking desk to selling on the outside.

Corporation papers have been filed for the United Theatres Corp. It opened the 2,000-seat Symphony, at Chicago avenue and Cicero, Clement

Cecil Mayberry has been released as general sales manager of Columbia to come to Chicago as district and mid-west manager.

This job has been vacant since the resignation of Henry Ellman.

After being shelled for five months "Corner Drug Store," production act, is going out again over the R-K-O circuit. In it are Marie Bucher, Steve Gillis, Martha Lindy, William Dalton, Sue Bendman and Tim Newman.

Apollo is now scheduled to open Jan. 20 with "Diamond Lil."

Alvin (Smiling) Evans has been booked as guest organist at the Rialto, Joliet, Ill.

Mildred Roche, daughter of Dan Roche, local Pathe publicity man, has opened a theatre ticket office in the North Shore hotel, Evanston. Suburb heretofore has been virgin territory for the specs.

Warner Bros. held a regional sales meeting at the Stevens hotel last week. C. C. Ezzell, general sales manager, came on from New York.

Chicago Film Board of Trade will hold a get-together banquet at the Stevens hotel Jan. 21. Affair will be a testimonial to recent new members on film row.

Castle, Loop, 300-seater, owned by the Beck Enterprises, is spending over \$5,000 to redecorate. Going into straight sound policy.

John Winniger Players, repertoire, booked for weekly stands through Wisconsin and Illinois by James Wingfield.

With "Singing Fool" about milked dry downtown by B & K, picture goes to the Marx Bros. Feb. 2 to the Granada and Metro Jolson film closes at the Roosevelt Jan. 15 with "The Terror" following.

Balaban & Katz Magazine, monthly throwaway, has been discontinued temporarily. Lloyd Lewis was editor.

Ted Healy has been booked for the Paradise, west side B & K, house, as stage band leader for one week starting Jan. 26.

MILWAUKEE

Davison—George Arliss.
Pabst—"The Dove."
Week—German stock.
Palace—Vaude.
Riverside—Vaude.
Gayety—Musical burlesque.
Alhambra—"Last Warning" (sound).
Grand—"On Trial" (24 week) (Vita).
Majestic—"Trail of '91" (sound).
Merrill—"Interference" (24 week) (sound).
Strand—"Submarine" (24 week) (sound).
Wisconsin—"Manhattan—Cocktail" (sound) (stage show).

Embassy, formerly the Empress (burlesque), has opened as the first downtown second run sound house. Stan Brown is in charge. Fox's Miller opens next week with Biophone, "Wings" being the first attraction.

With an auto a day being given away, the 26th auto show opened here this week.

Dramaphone announces its first

installation in the state at the Wausau theatre, Wausau, Wis.

Lyman Ballard has been named branch manager here for World Wide pictures. He was last with Bristolphone.

TOLEDO

By E. H. GOODING

Palace—Stock.
Vita-Temple (Wired)—"My Man Valentine" (Wired)—"Woman of Affairs."
Theatrical (Wired)—"Scarlet Sinner."
State (Wired)—"Captain Lash."
Princess—"What a Night" (film).
Calbraith, to censor nude statuary.
Rivoli—Vaudeville.
Empire—Bur. (Mutual).

With opening set for February 9, Retail Merchants' Board co-operating in sending invitations to people from 200 surrounding towns to attend, Maurice Lawrence, musical director, busy hiring musicians, newspapers giving favorable editorial comment—still all is not roses for the new Public house, Toledo-Parmouth.

Union of Women's Christian Temperance Unions here has appointed a committee, headed by Mrs. Viola Calbraith, to censor nude statuary to be placed in the theatre. The sculptured figures, worth \$200,000 in all, have not yet been placed in their niches, and the upright women plan to make trouble if they find any "objectionable."

Marlene Watt, dancer, former "Miss Oklahoma," who retired from the stage to clerk in a local store because her b. f., a classmate at Ohio Northern University, didn't like it, is now Mrs. Raymond Steele. They planned to be married in June, but when he saw her in a bridal costume, posed for News-Bee calendar here, he rushed her to Trinity Baptist Church, where they were married Jan. 7. Groom finishes his law course in June—meanwhile the bride hangs onto the store job.

Chuck Shanks, former arranger for Arnold Johnson's orchestra, in Toledo, organizing own unit, to broadcast over Station WSPD.

ROCHESTER, N. Y.

By DON RECORD

Lycium—Dark.
Temple—"Free Soul" (Cukor-Kon-doff stock).
Palace (Wired)—"Adoration" vaude.
Rochester (Wired)—"Gone with the Wind."
Vaude.
Rochester (Wired)—"Mother Machree."
Fay's (Wired)—"Conquest."
Regent—"The Crash."
Wheeler—"What a Night."
Victoria—Stock bur.

Public units to start at the Eastman Jan. 19 with "Topsy Turvy Town." To be one price house, probably 65 cents, with bargain matinee. Stage band will supplement present orchestra feature.

New R-K-O Palace packing them. Newness a factor but this always has been going in town when talent is up to the mark.

Signs of pickup in business for neighborhoods. The reopened within month, Dixie, Plymouth, Chili. Dozen are advertising steadily in dailies for first time.

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Single Room with Bath \$10.00 \$12.00
Twin Beds without Bath \$11.00
Double Room without Bath \$10.00 \$12.00
Double Room with Bath \$12.00 \$14.00
Twin Beds with Bath \$12.00 \$14.00

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THE BACHELOR FATHER

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JUNE C. SMITH GEORGE WALKER KERR

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Good Seats at the Box Office
The Unpopular Newspaper Furce
"THE FRONT PAGE"

By Ben Hecht and Charles MacArthur
Staged by George S. Kaufman
A JED HARRIS Production

A. H. WOODS MATS.
ADELPHI WED. and SAT.

A. H. WOODS

"The Trial of Mary Dugan"
BY BAYARD VEILLER

6TH SUCCESSFUL MONTH

ILLINOIS MATINEE SATURDAY

A. L. Erlanger & Harry J. Powers, Mgrs.
ANOTHER ZIEGFELD TRIUMPH
MARILYN MILLER
in ROSALIE with JACK DONAHUE

SELWYN Matinee Thursday and Saturday

JED HARRIS Will Present

HELEN HAYES
in "COQUETTE"

SAM H. MATINEE Wednesday and Saturday

GEORGE JESSEL
"The WAR SONG"

A Comedy With Drama

ers and capable hoofers concentrating on such steps.

"The Devil's Circus," flash dance revue, closed. Act has Edna Miller, Leo Raymond, Bob La Marre, Gale Sisters and Marie Shea. The other bills this turn deserves a better position. Sub zero weather didn't hurt biz any Sunday mat, proving they'll come around any time there is something they want to see. Almost capacity downstairs. Loop.

State-Lake

In quality of bills, admission price and general atmosphere this R-K-O house is almost a ringer for Loew's State in New York. That it falls considerably below the State in business may be laid to somewhat inferior pictures, fewer attractions on local sidewalks and the Chicago de luxe picture house policy of battling vaudeville at its own prices instead of jumping to the 39-cent Broadway scale. Vaudeville can be bargained here as long as stage band houses stick to a six-bit top.

This week again the State-Lake is having a superior popular program. Top billing is given to Cecil Lean and Cleo Mayfield, from musical comedy. Their act is more tightly associated than when at the Palace recently, concentrating its comedy on the fast chatter song patters long identified with the team and in one bit wherein Lean tried to sell his partner a series of goofy hats. Friendly crowd very responsive.

Al Abbott in next-to-closing had no trouble peddling impressions of a small town amateur entertainment. Song lyrics wonderfully punk.

Mary Haynes was fourth with special talking song sketches, putting the jazz on femme speeders, tourists in Europe, see-all hear-all housewives, and volunteer entertainers. The act is a reliable vaudevan. Third spot was held by Bob and Gale Sherwood and their Entertainers, novelty musical turn carrying eight-piece singing orchestra and a dancing female impersonator besides the featured team. Outwardly different from their former act, but basically the same good entertainment.

O'Dunn and Daye, dueling, plastered plenty of hoke and cliche in the early spot. Mixed team, working short blackout bits mostly and dressing the bits with gag that haven't been around long. Opening was Edwin George, supposedly a juggler but talking away his time for better series of gaffs than he could get by sweating.

Picchiani Troupe, last, is a seven-man springboard tumbling outfit working to a strong triple-somersault climax from board to chair by Picchiani himself.

Fair Sunday afternoon business. "The Spiler" feature. Bing.

Academy

After several years of following acts into the showing hideaways a reporter of acts in nine cases out of 10 becomes a victim of acute indolence.

Sitting in a cheese box, watching actors who should have been anything but actors trying to amuse a collection of bores who came in to get warm, knowing the fiddlers would be in a burlesque house around the corner looking at what they call "the fiddlers." If they had the price, a reporter who wants to be home shipping a moon flashlight and list-

to lose his public in Ishpeming. As Ishpeming goes, so goes Muscatine; and without Muscatine behind him a vaudeville reporter can't put that certain personality into his two typewriting fingers. It is better to be critical and get squawks than to be senile and lose Muscatine.

The Academy last-half bill ranged from pretty good to good and terrible, and none of the customers cared either way. Magda Vettel, identified as a gypsy violinist, started the show in song. At times she danced a few steps while she plays. The act is poor vaudeville. In duce Allen and Francis, dancing comic with ballad-singing gal straight, have a few fair dancing moments and the rest is void. (New Acts).

Gruet, Kramer and Gruet, ancient appearing comedy team with special circus prop, have just sufficient quality to carry in family and neighborhood spots. Two men play side show spieler and blackface comic just about to say a few words to a lion; woman appears twice for side-show dances. Finish holds the biggest moment when the trio haul out musical instruments for a balletic finish.

Kennedy and Warren, blackface comedy team, are reviewed in New Acts. C. C. Ezzell, general sales manager, came on from New York because they should be changed to get something out of the comic's ability. Walter Baker, closing, is almost a completely obvious prop magician, demurely crating a desk and valet to a lion; woman appears twice for side-show dances. Finish holds the biggest moment when the trio haul out musical instruments for a balletic finish.

Picture was "Nothing to Wear" (Col), done to beautiful sound accompaniment of two candy buyers. Bing.

American

Bill Diamond, who books the frolics here every Wednesday night, collected a nifty assortment of trunks to make up the bill last week. Though weather was bad the house did good business and with a mob that was unusually good natured a break for some of the acts.

First were the Lyric Duo, man and woman singing team with the femme at the Ivories. Act, recently caught at the Academy, has bettered itself some. While both have pretty good voices, neither possesses appearance and show slight stage experience. Bob Brown, the Lyric Duo's male, neither the voice for warbling nor the delivery for conversation. In one of his lines Brown says he will prove that all fat men are not lazy, following into some minor hoofing.

Irene Burke Revue (New Acts) is an Indian dressed turn comprising strait jacket and a young girl dancer. Latter helps out a good deal.

Three Senators, harmony trio, went big with the audience and the men are the originals with this act and good performers. Third is a newcomer and not so forte. Appears to have a song pluggish strain in him that he can't hide. The other two could have made a happier choice than in picking this boy, who evidently just joined the turn.

Rempet-Drury Co. (New Acts) proved a youthful turn of two couples with the girls nice lookers. All dance. While the boys are good, things they properly set up should get somewhere. Dreis and Price, comedy chatter males, have

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By HARDIE MEAKIN

Balasco (Shubert)—Cook musical stock in "Hit the Deck" (2d wk.).
National (Eringer-Rapley)—"Three Musketeers."
Keith (Shubert)—"Command to Love."
Gaiety—Stock bur.
Strand—Mutual bur.
Picture—
Columbia—"Interference" (2d wk.).
Earle—"Conquest."
Post—"Beware of Bachelors."
Met—"On Trial" (3d wk.).
Palace—"Show People."

Kate Smith, local girl, pepped the box office up to such an extent in the stock music presentation of "Hit the Deck" that the show was held over a second week.

Most recent Meyer Davis orchestra goes to the Vincy Park Hotel at St. Petersburg, Florida. Davis now has 151 orchestras in his line-up.

Carroll's new "Florieta" got some splendid notices at the National last week and did big business, though not capacity.

S. E. Cochran, manager of the National, is to again have his stock next summer in his boss's house.

Fox is now offering "idea" presentations. Last week it was "Dr. Jazz" with hospital setting; this "The Rehearsal" with the show handled as the name indicates. Both went over well.

MONTREAL

His Majesty's—Dark.
Princess—French comedies.
Capitol—"Adoration."
Palace—"The Terror."
Loew's—"Forbidden Love."
Imperial—"His Private Life."
Strand—Changes.
Empress—Changes.
Orpheum—Stock.
Gaiety—Bur.

Province of Quebec Legislature opened sessions this week with a long list of laws in prospect. Chief among them from show view was project for stopping injunctions against laws passed by legislature with big possibility of this being made retroactive. If this passes children's act, barring children under 16 from movies whether chaperoned or not, would be effective during whole time of appeal, which may take years before final settlement. Also Sunday closing, if local legislature passes such a law, would be treated in same way. Premier Taschereau of this province is keen on having both laws enforced against the moving picture theatres.

United Amusements Corp., operating 12 theatres in this city, plans to open five more houses in Montreal during 1929, according to Ernest Cousens, its president. The company is opening another house.

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Seville, in the east end of the city, next Tuesday (Jan. 16), at a cost of \$350,000. This with the Granada, in Sherbrooke, opened last year, makes 14 in operation.

Hon. Fernand Rinfret, Secretary of State for Canada and director of the Confederation Amusements, Ltd., operating a chain of three theatres in Montreal, with two more under construction, told the board of directors of the company that the moving picture was not only a recreation, but also a necessity in education. Rinfret is an important member of the Federal government at Ottawa and may be inclined to put in a good word with Premier Taschereau when the latter gets too hot in his attack on moving pictures in this province.

Amusement tax figures in this province are out and show total of \$1,000,827 for 1928, being an increase of \$138,000 over 1927. Working out at 10 per cent of admission prices, this means \$1,000,000 in the year, of which at least 90 per cent would go to the moving picture theatres, of which there are about 55 in the city.

Iz Aspler, who has played with New York and Chicago orchestras, has organized a local university band here and started at Ritz Carlton Hotel.

TORONTO

Royal Alex.—American Opera Co.
Princess—Bransby Williams in Dickens Plays.
Victoria—Stock.
Loew's—"Lady of Chance" vaude.
Palace—"Weak End" vaude.
Hip—"Naughty Baby" vaude.
Udwin—"Woman Disputed," stage show.
Twist—"The Terror," third week.
Auditorium—Motor show.
Beach—"Revenge" vaude.
Palace—"Wedding March" vaude.
Beach—"River Flies" vaude.

The board of trade of Galt, Ont., city of about 30,000, has started a drive for a new picture house, to be built on profit sharing plan.

Fisher Theatres will soon have its new Leithbridge, Alberta, house ready. Cost \$100,000.

When fire broke out backstage in the Monarch, a neighborhood, in Winnipeg, panic was averted by quick work on part of Walter Deering, manager, and the house pianist.

Rumors here that Vaughan Glaser to build theatre. Dunn and Bradstreet say it's okay by them.

First of the film features to be released under new scheme by British Gaumont is "Carry On," of the British Navy. Will play at Regent under lease from F.P. The Canadian picture, "Carry On Sergeant" is still finding plenty of trouble.

Georgette Cohan has joined stock at Victoria, here, as guest star.

H. and B. Meretsky and Mr. Bernstein, newcomers to local pictures, are opening an 1,100-seater in Ford City, opposite Detroit; this week Famous Players new house in North Bay will be ready soon.

INDIANAPOLIS By EDWIN V. O'NEAL

English—Dark.
Circus—"Rins of Fathers."
Palace—"Jimmy Valentine."
Indiana—"Take Me Home."
Apollon—"Riley the Con."
Orfe—Vaude and pictures.
Mutual—Bur.

William Goldman has been transferred to Philadelphia to join the Warner Brothers staff there. Culen Daspay, assistant, will take over Goldman's work.

Ohio will reopen in February as a 2d run for big talkers.

Harry D. Graham, Pathe manager, new film board president. Other officers: Claude E. Penrod, F.B.O. vice-president, and Lester Rosenthal, Universal, secretary. Miss Marian M. McCullough is executive secretary.

Robert Lieber is recovering from a two weeks' illness at a local hospital.

E. M. Viquesney opened new house at Spencer, Ind.

Ace Berry, former Circle manager, expected to go to a Pittsburgh house soon. He has been in St. Louis with Skouras-Publix.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Keith's—Vaudeville.
Temple—Mutual bur.
Syracuse—Vaudeville.
Palace—"Naughty Baby."
Empire—"Touchdown," "Trep and Friend."
Loew's State—"Jimmy Valentine."
Hotel—"Jimmy Valentine" (wk.).
Riviera—"Fiesta In" (2d run).
Rivoli—Change.
Westinghouse—"The Girl" (2d run).
Harvard—Change.
Avon—Change.
Swan—"The Girl" (2d run).
Palace—Change.
Met—"The Girl" (2d run).
Brighton—Dark.

Tom Phillips, who recently closed the Savoy where he had offered a combination stock burlesque and film policy, is dicker for the Gaiety, Rochester.

Norman Fitzner, son of Mitchell Fitzner, operator of the Rivoli, has replaced Robert W. Barker as press agent for that house and the Swan, also operated by the Fitzner interests.

Gene Hall will install the Harvard-Hall Musical Comedy Company for a stock run at the Majestic Utica, Jan. 26. The company will be new to Utica, save for two players, Mario Hall and Sadie Belgrade.

Helen Baxter, at present rehearsing in the fem lead in "The Town's Woman" for a late January opening, will be the leading lady of the new Wieting stock which Ralph Murphy and Harry "Joe" Brown will open here March 18.

Eventually, Syracuse discovers their past.
Frances Howard, in private life Mrs. Samuel Goldwyn, is the latest whose local past has found her out. Syracuse has identified Mrs. Goldwyn as Frances McDougall, stock ingenue who appeared with Howard Rumsey's Knickerbockers Players at the Empire in 1921.

With the Schine interests reported ready to erect a Cortland house, invading the stronghold where the Elgin Amusement Co. has been supreme for some years, the latter corporation has come out flat-footedly against a Sunday film movement, attributed to the Schines.

MINNEAPOLIS

Metropolitan—Dark.
Shubert—Unsubsidized stock.
Hennepin (Keith's)—"Ned McCob's Dues" vaude.
Palace—"Submarine" (2d wk.).
Palace—McCall-Bridge music stock.
Minnesota—"The Awakening" and Public Stage Unit "Baptism, Arts, and Science."
State—"The Girl" (2d run).
Strand—"Behind German Lines."
Metropolitan—"Mother Knows Best" (2d run).

Henry Busse is at the State as musical director. He will alternate with John Ingram at the Capitol, St. Paul, this week.

Minnesota, with Ted Lewis, led the town last week, getting \$36,000, but a legitimate attraction, "Porgy," at the 2,500-seat Lyceum drew second place, grossing \$25,000 for five performances, including a matinee. There was much regret over the flop of "My Maryland" at the Metropolitan.

George C. Tyler's all-star production of "Macbeth" will be sponsored here by an independent impresario when it plays the Lyceum next month.

Lita Grey Chaplin, forced out of the Hennepin-Orpheum bill by a flu attack after the Tuesday night performance New Year's week, was laid up in her hotel nearly all of last week, as was Miss St. recovered sufficiently to leave last Thursday for Cleveland, where she was due to open Sunday.

E. A. Smith, at the Minnesota, has been promoted to division manager for the Midland division of Publix theatres, comprising Omaha, Des Moines, Dubuque, and Burlington. Publix theatres in the Twin Cities. His headquarters will be here. Frank N. Phelps, also located here, holds a similar position with Radio-Keith-Orpheum, supervising its theatres in the Twin Cities, Winnipeg and Milwaukee.

G. Ralph Branton, long with F. & J. J. is now district manager of the F. & R.-Publix theatres in the Twin Cities. Murray A. Pennock is director of the Minnesota, succeeding Smith. Don Porries is district advertising manager for F. & R.-Publix in the Twin Cities; John P. Goring is director of the Capitol, St. Paul; Ed Prinson, manager of the local Strand and Garrick, and Gordon Greene, manager of the State here.

LOUISVILLE

By DAN THOMPSON

Brown—Walker Whitehead.
Gaiety—Mutual.
Kathie—"Nothing to Wear" vaude.
Loew's—"Trail of '98" (wired).
Strand—"Gladys Lee" (wired).
Mary Anderson—"Abie's Irish Rose" (2d wk.).
Alamo—"The Last Warning" (wired).
Walnut—"Virgin Kisses" (tabe).

David E. Dow, resident manager of Keith theatres in Louisville, has

been promoted to division manager in the western district. He will work under John P. Hovland, manager of the western district, in Chicago. Dow at one time manager of a string of theatres in New England. J. B. Boswell, present manager of the Mary Anderson, will be promoted to the Rialto management and A. B. McCoy, former manager of the Met, being smaller stock, at the present time, will become manager of the Mary Anderson.

J. T. Luntz, press agent, leaves with Boswell, present manager of their own press work. Mrs. Freda Goldstein, treasurer, will also be dismissed as the new arrangements call for all accounting work to be done at Cincinnati.

Roscoe Ails, playing vaude here the first half of the week, when interviewed concerning the patenting of Kate Fullimer and the story published in Variety last spring avoided the question and neither affirmed nor denied the patentage.

The U. of Louisville Players will present the world premiere of Rollo Wayne's "Anchors" at the Playhouse Jan. 19-20. The line is now scenic artist for the Shuberts.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Good News" (2d wk.).
Orpheum—Stock.
Loew's—"Jimmy Valentine."
Mainstreet—"The Barker" vaude.
Palace—"Overnight" vaude.
Newman—"Stimula."
Rivoli—"Showman Angel."
Udwin—"That's Right."
Gaiety—Mutual bur.

Andrew C. Miller, 54, secretary of the Musicians' Association of Kansas City, was seriously injured the first of the week when his car skidded into the path of a street car. Hospital reported he was suffering from internal injuries and a possible fracture of the skull.

Claire Woods has been transferred from the Rialto, Denver, to manage the Royal here, succeeding Holden Swiger, who goes to the Newman.

Abe Lyman and his band, featured with "Good News," closed here Saturday and replaced with one of Olsen's orchestras.

Jerry Downs, Kansas City girl in the chorus of "Good News," got the break of her life a few days before the show opened here when she was called on to replace Dorothy McNulty as "Babe." Had been under-rudying the role but never expected to get it permanently. Miss McNulty was taken ill. Miss Downs hopped to it and the papers gave her great notices which to the little hometown was just about all she could ever expect, but she deserves all she got and, as she expresses it, "isn't life wonderful!"

Some 19 boxes of films, valued at \$5,600 and consigned to theatres in Lawrence and Topeka, were part of the loot secured by robbers when they stole an Interstate truck last week.

Films went from Metro-Goldwyn, Fox and Pathe exchanges here. All were recovered when the police found the truck.

CINCINNATI

By JOE KOLLING

Eranger Grand—"Rosalia."
Taft—Walker stock.
Cox—"National."
Albee—"Synthetic Sin" vaude.
Palace—"Judy Martin" vaude.
Empire—"Sunrise."
Capitol—"Sunrise."
Lyric—"Interference."
Keith's—"Battle of Rexas."
Strand—"Hit of the Show."

"Golden Dawn" got fine notices but film receipts at Shubert last week. It was closing engagement for the Hammerstein musical. The Shubert is dark this week. "Music in May" booked by him has been re-routed and avoids "Rosalia" opposition. "Redemption" next week.

"Dracula" drew fairly last week at Erlanger-Grand.

Selena Royle made local debut last week with National stock in "The Green Hornet." Don Harrington returns to cast this week in "Honors Are Even."

NEW ENGLAND

Herschel Stuart's plan to install stock at the Fox-Poll Hyperion, New Haven, Conn., temporarily halted due to differences with stagehands under the United States stagehands will be required. House remains dark.

Several house managers shifted last week in Fox-Poll houses. W. S. Perutz, of Capitol, Hartford, to the Palace, New Haven, succeeding B. J. Hynes. Latter becomes traveling inspector for the entire circuit. J. J. Shea, manager of Majestic, Bridgeport, transferred to Palace, Springfield, as assistant manager. Harry Cohen, former treasurer for Poli house in Bridgeport, succeeds Shea at Majestic. Jerry O'Connell, house treasurer for the Palace and Capitol, Hartford, manager of the Capitol.

BOSTON

Old Keith's on Tremont now under Shubert control (rent started Jan. 2) may be called the Apollo.

Joe Cook in "Itain or Shine" scheduled for six weeks at Shubert has been cut to four. Cook out of cast for new days because of illness. Business failed to pick up sufficiently when he returned. "Scandals" due Jan. 21.

Walter Gilbert returns to Keith's St. James as leading man for rest of season. Mabel Tallafiero ill with gripe was supposed to open with him in "South Heaven." Ivy Merton to do "Diane" instead.

Hotels and theatres not doing business they should at this season of year. A great deal of flu given as one reason.

George MacKinnon, columnist on the Daily Advertiser (Hearst tab) is guest master of ceremonies this week at Coconut Grove, night club.

Chicago Opera due at Boston Opera House Jan. 28 for two weeks.

Katharine Lyons, dramatic editor Traveler, now has attractive tri-weekly feature called "The Show Box." Interviews and notes.

BRONX

Local Keith houses have effected a tie-up with The Home News, local daily, for an essay contest on aviation. In conjunction with "Wings," week Jan. 20. Cash prizes totaling \$255 will be awarded. Harry Mandel, of Keith publicity offices, arranged the stunt.

Loew will build a 4,500-seat picture house at 175th street and Broadway. Located midway between Fox's Audubon and Keith's Coliseum. Work on the theatre starts in the spring.

Bob Harrington, formerly asst. mgr. of Keith's Franklin, now manager of Keith's Regent, in Harlem. He is a one-time vaudeville performer.

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LOS ANGELES

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Orpheum

Sophia Tucker did it. With just a week to play, her "farewell" proved the most profitable week for this house in many. Mme. Tucker opened with a routine about her English visit, then a flock of songs, which they digested without trouble. She took 45 minutes. Next in billing magnitude was Cliff Edwards, doing his songs and dances, latter a so up to the minute. One of his was not alone suggestive, but vulgar. Just why they let him do it is hardly conceivable. Edwards went out it is plenty hot enough and oke with the audience.

Opening was Ashley Paige, xylophonist. Runs from one to three stick manipulation, and one of the best acts of the type seen heretofore. Debuting it were Pearl Twins, couple of comely girls recently graduated from the Fanchon and Marco ranks. Kids are great for picture houses, but have not routine which serves for 10 minutes in vaude. They did three numbers, all of like order. California College, a portion of the Harry Carroll turn, were held over. Boys offer amusing land entertainment, but some of their comedy conversation is so far.

Preceding Edwards were Hugh Wilson and Charlotte Dobson in a skit, "Suburban Knights." Not too. Harry and Frank Seamus, comedians, paved the way for Mrs. Tucker. Laughs with their capers. Closing spot assigned to the Loyal Dog turn.

Pantages

Extremely poor bill last week. Audience seemed tough, which made it tougher.

"Three World Wonders" freak act, headlined and closed. Featuring a half man, half woman, bolstered by a gorilla man and a pair of Aztec pinhead girls. Turn dragged all the way through. Davy Jamison, comedy dancer, started the evening spot, fell with a dull thud. Rapid-fire nonsense, while doing the same buck routine over and over, incapable of hoodwinking the peasants.

Crane Sisters, harmony duo, killed good vocal work with poorly attempted comedy. Harry Hayden Co., matrimonial skit, started off like a life saver for the bill, but fell flat, slumped into the rut of repetition. Presslar and Klais, with blue and comedy songs, fair. "The Last Warning," U, the film.

Program of five one-act plays opened at the Theatre Mart, Jan. 15, for three days, list including "Gosford" by Leonor Lawson, with Sarah Padden, Corinne Ross, Dorothy Cowan, Barton Lee in cast; "Pail of Jacks" by Arthur Clayton, played by Clayton and Margery Hollis; "The Women Play" by Alice Pike Barney, cast composed of Robert Hobday, Margery Hollis, Peter Richmond; "Dinner for Two" by Philip Hubbard, played by Margery Hollis, Frank Dunn, Sammy Blum and "Comin' Thro'" by Margaret Wright, with Marcela Arthur, Howard Lorenz, Lloyd Taylor.

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At Goodwin, treasurer of Loew's State, left this week as assistant to H. B. Wright, managing director, succeeding Robert McHale who has been placed in charge of service with headquarters in Portland for West Coast Theatres. Richard Williams, chief usher at the house, has been put up a step to take over the Goodwin job, and Victor Keedy, assistant to Williams, has taken over the latter's post.

A music box revue headed by Lupino Lane closes at the Holly-wood Music Box Feb. 2 and goes to the Curran, San Francisco, for two weeks beginning Feb. 4.

Alfred Brower, Russian dancer, rejoined the Fanchon and Marco "Hollywood Scandals" idea in Fresno.

Julian Johnson, far title editor, leaving for New York for a stay of three weeks.

Victor Nordlinger, casting director, Universal studios, is ill with the flu.

New manager has been installed at the Roosevelt Hotel, Hollywood, who is making a number of radical changes. Among these is an advance of 100 per cent on dinners served at the Wampas meetings, which brings the price up to \$3 per plate. After receiving notice of this increase, members of the Wampas, believing it to be a polite freeze out, have decided to change their headquarters to the Breakfast Club where they formerly met.

Theodore K. Hastings, local commercial photographer, has fallen heir to a substantial block of American National stock following distribution of the estate of his grandfather, George R. Ross, who died about 50 years ago. Ross was one of the founders of the company.

Hastings will continue operating his present store.

Warners stage No. 1, adjoining the administration building, is being completely sheathed, ceiling and walls, with sound deadening material. It is the final one of the Warner stages to be so treated.

Fanchon and Marco have Conlin and Gladys for six weeks, which commenced this week at the State.

Gene Morgan, m. c. at Loew's State, left this week and will vacation until Feb. 7. The State will be without an m. c. until Feb. 1, when Rube Wolf takes over the stage. After Morgan's vacation, he will head a unit starting at San Diego. This unit will probably be one of the first Fanchon and Marco ideas to take the eastern tour.

Marion Lee, eastern story editor for Samuel Goldwyn, here for several weeks assisting in outlining future production plans.

Norman Sper, former free lance press agent, now special aid to Robert Welch, general production manager at Universal.

Another Little Theatre movement was launched here when the Barn Theatre opened Jan. 11 with "Life's Variety," three-act drama by Harry Morill, stage actor, who also directed the piece. The Barn is just west of banking hours in order that the actors' association could secure at once the necessary amount of cash under the bond he had posted. As a result, the players experienced no delay and were paid off immediately after the final performance Jan. 7. The Brooks company played "The Pirates of the Plains" for two weeks at the Windsor Square, its first and only production.

Grant L. Cook, legal advisor and general business manager for Fanchon and Marco, now here conferring on business details of T-S's 1929-30 program.

SAN FRANCISCO

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Anita Stewart, screen actress, on her arrival here to appear in a sketch at the Granada, current, announced she would be married in June to George P. Converse, reputed multi-millionaire, who accompanied her here.

End of horse racing in California is seen with the announced decision to dismantle Tanforan track at San Bruno, 12 miles south of town. Lack of financial support is given as the cause.

After operating the Aladdin Studio since the past eight years, Hattie and Minnie Mosser, sisters of George Mosser, have retired.

Maudie May Jones, 22, formerly employed at Potte, exchange here as a typist, fell or jumped to her death from the sixth floor of the Evangeline, Salvation Army hotel for girls. She came here last June.

Herman Kennon's dance orchestra has been brought here from Portland by station KYA, following a long engagement at Multnomah hotel. Band will provide daily scheduled of dance music.

Columbia (legit) booked "Mawaw" jungle hunt picture for two weeks. Currently, Capt. George Gernert did the photography.

BROOKLYN

By JO ABRAMSON

Werba's Brooklyn—"Jim the Penman." Henderson, F. 28 W. 12th St., N. Y. C. Henderson, Gordon, Palace H., San Francisco.
Henderson, H. Bayo B. N. Y. C.
Hinkel, Ted, Variety, Los Angeles.
Hinsdale, J. Bruce, 121 Chicago.
Hirshbein, J., NBC, 180 N. Mich. Ave., Chicago.
Hilbertson, J., Stratford T., Chicago.
Hirabak, A., 1123 Gostman St., Pittsburgh.
Hof, John, 1006 Elizabeth Pl., Cincinnati.
Hoffman, Earl, Ohio Plaza, Chicago.
Hoffman, L. G. 78 East St., Buffalo.
Holmes, B. Strand D. H., Wilmington, Del.
Holmes, Scotty, Adams House, Boston.
Horn, Frank, 1414 Broadway, N. Y. C.
Huntley, Lord, Tan Eyre H., Albany.
Hyde, Alex., Variety, New York.

The copy in the Brooklyn dailies in advance of "Greenwich Village Follies" show, coming to the Ma-jestic next week, and "and went down considerably. Last week's matter stressed the "outstripping the other reviews" and "blushing birthmark brigade," but has been left out this week, and instead "stars by the dozen and girls by the carload" substituted. Brooklyn dailies in this case probably taking their lesson from the strict censorship used on certain New York papers.

"East of Sunrise," memo about the South Seas, coming into the Brooklyn next week, and "and went down considerably. Last week's matter stressed the "outstripping the other reviews" and "blushing birthmark brigade," but has been left out this week, and instead "stars by the dozen and girls by the carload" substituted. Brooklyn dailies in this case probably taking their lesson from the strict censorship used on certain New York papers.

Wallace Edginger, who died while appearing in the "Maux Strategem" company in Pittsburgh, was buried on Sunday in the Amityville (L. I.) cemetery. Edginger's body will be reposed here that of his father, Lawrence Edginger, who was a singer. Mrs. Carl Chichester, sister, lives in Amityville.

New business puller employed at Abraham & Straus department store—"bridge trade" and parties can now be held in the department store restaurant.

BUFFALO

By EDWARD BURTON

Tek—Dark.
Erlanger—Dark.
Buffalo—Showdown Angel.
Hip—"What the Night."
Huff—"Jimmy Valentine."
Great Lakes—Conquest.
Lafayette—"Scarlet Seas."
Gayety—Mutual bur.

The Erlanger musical comedy stock will open Jan. 21 under the direction of Jos. Tierney with "Queen High." Kathleen Mulqueen leading lady; Harry Miller, Gardner Hart, Cochran sisters and Julian Winters in cast. Joseph Daniels will direct. Charles Eckel scenery, and Leon Joronow will conduct the 12-piece orchestra.

Saturday marked the practical closing of the legitimate houses here for the season. The Erlanger goes into musical stock, to be followed by a summer stock season, opening in April. Tek (Shubert) has no further bookings with the exception of "And So to Bed" in February.

"Love and Marriage," sex lecture with charts and living models, will

exhibit for two weeks at the Shubert-Teck beginning Jan. 21.

Four Buffalo neighborhood houses are included in the list of theatres acquired by William Fox. Elmwood, Genesee, Maxine and Capitol are included. Genesee, a new house operated by the Basils, has been on the rocks recently, with business dropping further as a result of direct opposition of Shea's new Bailey. Maxine and Capitol, owned by Hall & Hannay, occupied a unique position inasmuch as they practically held a monopoly of the South Park section. Recent rumors of the Shea interests probably hastened the deal with Fox.

DALLAS

Palace—"Jimmy Valentine."
Melba—"Sins of Fathers."
Old Mill—"Synthetic Sin."
Metropolitan—"The Police."
Ritz—"Two Lovers."
Arcadia Pictures.
Showhouse—"Crisis Ballet."

Sunday shows at Texarkana have been rearranged and closed for six weeks. Injunction suit dismissed.

Ray Teal, m. c. at Palace (Public), ill with the flu. Hyman Charninsky, pit director, replacing as m. c.

Musicians' union in Houston has a treaty of peace with Will Horwitz, operator of a string in the Bayou City.

Machine operators and organists have returned to their posts in the Horwitz houses, affiliated with Saenger, on terms set forth by the exhibitor, it is reported in Dallas.

B. & O. ROUTES

(Continued from page 58)

Halberger, Emil, Bond H., Hartford.
Henderson, F. 28 W. 12th St., N. Y. C.
Henderson, Gordon, Palace H., San Francisco.
Henderson, H. Bayo B. N. Y. C.
Hinkel, Ted, Variety, Los Angeles.
Hinsdale, J. Bruce, 121 Chicago.
Hirshbein, J., NBC, 180 N. Mich. Ave., Chicago.
Hilbertson, J., Stratford T., Chicago.
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Hof, John, 1006 Elizabeth Pl., Cincinnati.
Hoffman, Earl, Ohio Plaza, Chicago.
Hoffman, L. G. 78 East St., Buffalo.
Holmes, B. Strand D. H., Wilmington, Del.
Holmes, Scotty, Adams House, Boston.
Horn, Frank, 1414 Broadway, N. Y. C.
Huntley, Lord, Tan Eyre H., Albany.
Hyde, Alex., Variety, New York.

Irving, B. Lycaum T., New Britain, Conn.
Irwin, Victor, Stadium T., Woonsocket, R. I.
Imperial Marimba, American House, Boston.
Indiana Five, Wisconsin H., Milwaukee.
Ipana Troubadours, WEAF, N. Y. C.
Isomberg, Bill, 125 Chestnut St., N. Y. C.
Jula, Felice, Rivoli T., Baltimore.
Jula, Rudolph, City Park Bld., Baltimore.

Jackson, Harry, 74 West 40th St., N. Y. C.
Jackson, J., Rainbow Gardens, Miami.
Jackson, J., 125 Chestnut St., N. Y. C.
Jackson, J., 125 Chestnut St., N. Y. C.
Janover, A. L., 1255 Grant Ave., N. Y. C.
Jedel, H., 475 Hawthorne Ave., Newark, N. J.

Jehle, John, 75 Driggs Ave., Brooklyn.
Jenks, Pat, Granada T., San Francisco.
Jenks, M. H., 125 Chestnut St., N. Y. C.
Johnson, Arnold, Apollo Theatre, N. Y. C.
Johnson, John, 125 Chestnut St., N. Y. C.
Johnson, John, 125 Chestnut St., N. Y. C.
Johnson, O., 48 Grove Ave., Ottawa, Ontario, Canada.

Johnson, O., 48 Grove Ave., Ottawa, Ontario, Canada.
Jordan, Art, 6241 Norwood St., Philadelphia.
Jorgensen, Ruth, 125 Chestnut St., N. Y. C.
Joyce, Ted, Loew's State T., St. L.
Kahn, Art, Harding T., Chi.

Kahn, Herman, Rivoli T., Newark, N. J.
Kahn, Sammy, Everglades, R. N. Y. C.
Kalla, H., Lido Venice C., Boston.
Kaley, Chas., Granada T., Chicago.
Kamas, Al, Swane B. R., Washington, D. C.
Kapa, F. J., Bamboe Inn, 322 W. Madison St., Chicago.
Kapl, Al, 40 E. Front St., Newport, Ky.
Katz, Rittens, 125 Chestnut St., N. Y. C.
Kaxman, Louis, 892 Audubon Ave., N. Y. C.
Kaufman, W., 28 N. 10th St., Lebanon, Pa.

Kay, Geo., Olympia T., New Haven.
Kaye, Joe, Midland T., K. C. Mo.
Kagan, Ross E., 22 Gold St., Freeport, L. I.
Kemp, Hal, Manger H., N. Y. C.
Kerney, Ted, Variety, N. Y. C.
Kenin, H., Multnomah H., Portland, Ore.
Keystone Serenaders, G. Rivera T., Detroit.
Kling, Hermie, 6th Ave. T., Seattle.
Kling, Monly, Birkhimer D., Columbus.
King, Wayne, Abagon B. R., Chi.

Krausgrill, Walt, Balconada D. H., S. F.
Kranz, Bill, Ansonia C., Chicago.
Krazy Kats, Orca, 1701 Green St., Hartford.
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Kranz, Bill, Ansonia C., Chicago.
Krazy Kats, Orca, 1701 Green St., Hartford.

HARRY HOWARD

"BORN TO BE LAUGHED AT"
IS A TREMENDOUS



HIT



At The Palladium

LONDON

A Hit In The States, Is A Hit In England.

VARIETY

PRICE
25¢

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64 PAGES

BURLESQUE BEAUTIES BEST

London's Bogus Nite Clubs in Panic As Mrs. Kate Meyrick's Trial Nears

London, Jan. 12.

It is expected the trial of Mrs. Kate Meyrick, the "Night Club Queen," whose two daughters are married into the British peerage, of ex-Sergeant Goddard, who was for some time in charge of operations against night clubs and disorderly houses, and Luigi Rebuffi, a club and restaurant manager, will begin at the Old Bailey on or about Jan. 12. Meyrick and Rebuffi are charged with bribing police officers and Goddard with receiving bribes from them and other people, one of them being a woman who ran a small hotel in Soho.

There is general consternation among the proprietors of bogus night clubs owing to the fact that no one knows who will be dragged into the case. A lot of these people have packed hurriedly and left the country. Mrs. Meyrick was only recently released from Holloway Prison after serving a sentence of six months and immediately started operations again at the notorious "43 Club," disqualified and struck off the register at the time of her last conviction. She has deliberately defied the law while on bail. It is expected things will go hard for both her and Goddard, the third defendant possibly getting away with a heavy fine and deportation.

Whole business seems more or less to have arisen from the Hyde Park case, a case in which it was proved that constables on night duty tried to force girls of the unfortunate class to go into garages and stationary taxicabs with them. Although neither of these things had anything to do with night clubs, they started the ball rolling toward a general cleanup of the grafters in the police force and when Viscount Byng, of Vimy, became Chief Commissioner of Scotland Yard he immediately moved. Besides Goddard a number of officers have been up before a board of inquiry. Some of these have been summarily dismissed and others have been allowed to retire.

Many Clubs Closed

During the year a great number of night clubs; some of them well known, have been closed. Among these are the Silver Slipper, a Meyrick concern now being run as a restaurant; the Blue Moon, the Winter Garden, and the Stage Door run by Harry Adams. After being struck off, this site became a restaurant but finding it had no music license it has since struggled on as a breakfast place.

The genuine night clubs have not been interfered with. Among these are Murrays, which recently celebrated its 21st birthday; the Florida, Jack's and a number of others. It has from the first been obvious that the police action was directed against the really bogus clubs that were open solely for the sake of selling inferior liquor at exorbitant prices, and using ill paid girl professional dancers as a dubious attraction. The cabaret policy has spread considerably, the two latest places to go

So They Say

The midwest farmers regard "You're the Cream in My Coffee" as dairy products propaganda on their behalf. Fan mail to band leaders broadcasting from Chi, Milwaukee and Detroit stations regularly includes requests to continue the musical plug for the cream-producing industry.

over to it being the old-established and very high class Vercys. Taglion, a descendant of the great dancer, runs a cabaret at the Taglion, one of the most expensive places in the West End. And the newest restaurant, the Casanova, also puts on an excellent program. Cabaret is also becoming the habit in the suburbs, in houses that have a regular local public.

Plague Spots

Among the worst plague spots of London's West End, and those the least heard of, are the many so-called clubs abounding in Soho. These are the twin brethren of the dives and speakeasies of the States. They are in hidden cellars, attics, up dilapidated alleys, anywhere the sun cannot penetrate. Their business starts after the licensed public houses close. Proprietors of these places gladly take their chances having little or nothing to lose. Number of women present in these places is remarkable and the trade of most is obvious. These places seem for the most part to live in the shelter of protection.

Much has been written recently about so-called clubs and disorderly houses being warned in time of impending raids. There is a story rife in old Soho's underworld that as long as a certain woman who always has a little dog with her remains a constant visitor the places she frequents are safe. If she stays away for a day or two the owners had better put their house in order and be judicious in their dealings, especially with strangers. The district teems with places of this description.

Another danger is the rapid growth of the all night coffee and refreshment bar. These are taking the places of the old fashioned coffee stall and are run on very much the same lines. While "Arthurs" was a open affair the modern coffee bar is a closed and often secretive establishment. The fact that they remain open all night makes them clinch meeting places for every class of predatory prowler.

BILLING "LADY LINDY"

Norwalk, Conn., Jan. 22. Hockey & Green have Wynn St. Claire booked through Connecticut as "Lady Lindy!" She is supported in a sketch by Nola St. Claire. Miss St. Claire held the lead in "The Little Spitfire" (legit) two seasons ago.

SEATS' BACKS FOR ADS IN THEATRES

Donald J. DeLancey, Ralph C. Thayer and Harry Stewart had a scheme whereby picture house exhibitors would be paid \$1 per seat per year for the lease of the seat backs for advertising purposes. This is disclosed in a claim for commissions by Hal Hodes against the aforementioned individuals, the Thayer Advertising Corp. and DeLancey Enterprises, Inc.

Hodes claims he had 225,323 seats all sold on a 20 per cent. commission basis for funds used by the defendants in their luminous advertising scheme.

The matter has reached the Appellate Division on an appeal by DeLancey to dodge examination before trial. Hodes would thus examine him for purposes of determining facts upon which to predicate a cause for action. Hodes admits receipt of \$4,100 which, deducted from the \$91,000 alleged due him in commissions, leaves \$87,000 unsatisfied.

Hodes claims that he later discovered that the defendants did not have national advertisers tied up, as was alleged.

Lookers Now in Demand; Easing Out Clothes Horses

Los Angeles, Jan. 22.

With the advent of sound pictures and demand for musical comedy setting in next season's crop of pictures, producers are facing a shortage in feminine pulchritude. Heretofore extra girls were selected for their ability to wear clothes. Now the demand is turned to the extreme opposite.

One of the studios needing 200 shapely chorines for a big chorus set, found it necessary to call on the local stock musical companies to fill in the gap of available experienced extra girls.

Hi' 'At Opera Talkers

Experimental work on high hat operas is now being carried on in sound by Photophone Pictures, film producing subsidiary of RCA, headed by Dick Currier and a group of artistic workers.

The first two reels of "Il Trovatore" have been completed and further operative works will be undertaken in talking form. It is understood.

Indications are that presentations of this type, if successful in talking form, will eventually be tried out through television for home entertainment.

Black Crook Revival

"The Black Crook," probably the most famous of yesteryear, besides the first, extravaganza, is being set for revival for the first time in years by Christopher Morley.

The latter has taken over the Lyric, Hoboken, N. J., to house the revival, which will be given in original form and without touch of modernity.

SYNCHRONIZED CRACKERS

One of the ambitious baking establishments on the coast has turned showmen by advertising synchronized animal crackers.

The tid-bits are packed in toy music boxes which operate as long as it takes the kids to consume the crackers.

3 Way Theatre Board Socked by Dramatists

Formation of a Theatre Board, a three-way body of managers, actors, (Equity) and authors, aimed to cure the ills of the New York legit stage and on the road, has been held up indefinitely. Monday the Dramatists' Guild gummed the works by refusing to ratify a constitution which had previously been accepted by the Organized Legitimate Theatrical Managers.

The authors became provoked by managerial activity in spiking the so-called divisible copyright act which was to have been introduced in Congress this session. This measure, sponsored by the authors, would allow for a sale of special rights to published works or scripts (such as for pictures) prior to production, but retaining full copyright protection. A group of managers visited Washington recently with an Authors' Guild committee present. Legislators agreed to hold back the divisible bill for one year.

Theatre Board plan is not regarded as having actually been abandoned since the Dramatists' Guild announced it had simply deferred action but not really having rejected the constitution. Equity and the managers are hopeful that harmony will be restored.

Ringling's "Cannon Ball" Feature for Circus

A "cannon-ball" feature act for the Ringling-Barnum Circus the coming season will be an amplified revival of 20 years ago.

The latest will command the largest salary ever paid to a circus act, \$3,500 weekly.

Shot by compressed air from a cannon mounted on a high auto truck, the inmate German fier goes about 140 feet, turning a somersault en route.

The truck is motorized and the ballyhoo as it enters the ring will be a wide open cut-out.

Society Pays \$1,000 Each For 25 Theatre Boxes

Palm Beach, Jan. 22. Society has gone again for the boxes at the Paramount, paying \$1,000 each for the short season.

In all 25 boxes have been sold, about the same number as last season.

Patrons will hear talking pictures as the Paramount is now wired.

KUHN, AM. ARTIST FOR HOUSTON ST.

Declares Line Young Women in National's Burlesque Stock on East Side, New York, Superior in Looks to Beauts of B'way—Burlesque Girls of Stronger Physique, Says Painter

WITH "PERCUSSION"

Burlesque girls have it all over Broadway beauties as far as artists are concerned. Serious minded painters who scorn to commercialize their art by drawing magazine covers also scorn the Big Alley beauties as models. For the artists genuine beauty flourishes in the National Winter Garden burlesque show on Houston street. To this theatre well known artists go in droves to admire the beauty of the women and to pick their models.

The average theatregoer may admire the Ziegfeld beauties and other glorified ones, but not so the artists. Furthermore, they cannot paint them. The Ziegfeld type gives nothing to a picture; they are washed out, with no life and no spark, compared to the sirens of the East Side. Burlesque girls must have stamina to stand the grind; two performances daily. They are not artificial and are exar...les of real life. They give something to a picture when they pose as models. What the artists say about them is that "they have percussion."

Walt Kuhn, the American artist, swears by the Houston street girls, says he doesn't know what he would do without them. Mr. Kuhn says: "What 90 per cent of American men find beautiful is true beauty. What the truck driver, the sailor, the married man and the girl has a wider appeal than what appeals to the smaller element of males. And what appeals to the many is real life, not the artificial creations of stage producers."

At a recent exhibit of Kuhn's, a picture of a smiling burlesque girl, called "Americana," was refused by the gallery. It was considered not quite nice and yet Mr. Kuhn considers it typical of life and genuine beauty and wonders what the gallery would think if they had known the real title of the picture was "Soldiers, Sailors and Marines."

The artists who habituate the Houston street burlesque are afraid (Continued from page 43)

BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
1437 ALBANY ST. NEW YORK

Chatter in Paris

Al Woods is staging another English play in New York shortly, based on the novel "Serena Blandish" by Henry Daniell, recently appearing with Sir Gerald du Maurier, is leaving.

(Continued on page 3)

Stage hands have settled the strike. They wanted six francs (cents) more per day, but they o

(Continued on page 54)



Mrs. Thayer's Hobby
Sigourney Thayer is staging "The Tender Age," by Arthur Richman, for which Cleon Throckmorton designed the sets. Richman failed to attain success earlier in the season with "Heavy Traffic." Thayer is the son of the Rev. William Greenough Thayer, who is head master of the famous preparatory school, St. Mark's. Last December he married the artist.

By Hannen Swaffer

Dillman Shuns Show Folks
Mr. and Mrs. Hugh Dillman are at their \$3,000,000 Palm Beach estate, the show-place of the colony. People recall how Dillman, originally McGaughey, of Columbus, son of a sailor, was introduced to the famous set by Joe Ritter, of Pittsburgh, temperamental millionaire who backed shows, and how the actor, who had been divorced by Marjorie

son of the Rev. William Greenough Thayer is head master of the famous preparatory school, St. Mark's. Last December he married the artist

French Actors Framed Razzing for Elsie Janis' Native Sketch, Charged

Paris, Jan. 22. Elsie Janis opened Saturday in the new Moulin Rouge revue, "Allo, Ici Paris," and received a bad razzing.

Shortly after intermission, the American actress was finishing her own sketch about Montmartre when the demonstration began. About a dozen persons were heard to whistle. Booming followed and then yelling until the din became so great Miss Janis was compelled to ring down.

Following the demonstration, Miss Janis withdrew the sketch from the performance.

It was an error for the Yankee girl to do a sketch dealing with native locale and atmosphere in a way to reflect upon anything French. Every time a foreigner has done this, the result has been unfortunate. It gets "the bird" every time.

Another angle in this affair is a report around the demonstration was organized by French actors in a campaign to make things uncomfortable for all foreign players who have jobs the natives want and need.

Seems to be something in it. When some of the Moulin Rouge trouble makers were questioned afterward, they were pretty vague about what caused their resentment.

Paris, Jan. 22. The new Moulin Rouge revue was produced successfully Saturday evening, with Elsie Janis in the featured position as "Elsie, Allo, Ici Paris," referring to the answer to a telephone call.

Production is sponsored by Pierre Fouquet, Earl Leslie figuring as producer. The piece is the work of Jacques Charles and Earl Leslie.

In the cast besides Miss Janis are Harriette Londe, Toot Twins, Diane Bell and Fryar (retained from former show), Earl Leslie and Dandy (latter a local comic), Georgius (singer of local songs), J. W. Jackson Girls, and also Jackson's Peaches, Yvonne Legeay, Margaret Jade, Suzanne Duval, Jean Gabin, Andre Pierrel, Anita Foggi, Sparke Dancers, Carezio and Nisa Louvil last named an Indian nude dancer.

June Going Back Home

June, the English ingenue, is returning to London. She declined all offers away from the legit stage over here, and has to refuse the legit proffers through the Equity alien ruling. That calls for a six months' lapse following the original engagement before an alien may again appear.

June opened and closed with Hammerstein's "Polly." It lasted two weeks. The English girl left a highly favorable personal impression in the flop musical.

A \$2,500 weekly cabaret offer was among her rejections; also innumerable vaude propositions. June has never appeared on other than the legit stage at home and did not care to mar her record on this side. Equity has no jurisdiction outside of legit.

An offer to appear in a talking picture seemed to interest the English girl, with no decision so far.

TALLULAH IN PROVINCES

London, Jan. 22. Contrary to London dailies, Tallulah Bankhead will go on a provincial tour in "The Cardboard Lover" for 14 weeks.

Show opens out of town at the Hippodrome, South Sea, Feb. 11.

SHAW'S "APPLE CART"

London, Jan. 22. Some time this year Sir Harry Jackson will produce a new play by Bernard Shaw entitled, "The Apple Cart."

War Between Mgrs. and Papers Cooling Off

London, Jan. 22. Advertisement trouble between the Evening Standard and West End managers, going on for some weeks, resulted in a dramatic meeting between Lord Beaverbrook and R. H. Gillespie, at which time the entire situation was frankly discussed.

Recently the Standard and Daily Express started offering large money prizes for the best film criticisms written on postal cards, which gave the picture houses a neat boom. Legit managers then refused to pay the increased ad rates asked and placed posters outside their theatres announcing that the evening newspapers contained their official advertising.

Difficulties were developing and it looked like war between the newspapers and theatres, but on the eve of a trip to the West Indies, Beaverbrook, who was not personally involved, sent for Gillespie, who reported this interview at a managers' meeting the same day. Matters are gradually being straightened out.

Holding Piccadilly

London, Jan. 22. Warner Brothers has exercised its option upon the Piccadilly theatre for the purpose of displaying its talks.

It was at this house that "The Jazz Singer" and "Singing Fool" made their debuts. Also "The Terror" which was not successful.

Asking \$2,000

London, Jan. 22. Moss and Frye, colored team who came over here to show their act for five weeks at \$1,000, have been asked to extend their stay.

However, the pair is now asking \$2,000 and won't get that figure.

LADY GIBBONS WEDS

London, Jan. 22. Lady Gibbons, second wife of Sir Walter Gibbons, whom she divorced last year, has married Sir John Duncan Lewis.

Wedding took place in Paris on Saturday (Jan. 19).

DORA MAUGHAN'S SUIT

London, Jan. 22. Dora Maughan is suing the Palladium (vaudeville) circuit, claiming an illegal cancellation of three weeks.

"Black Ace" in Colors

London, Jan. 22. Sir Alfred Butt is shortly producing a new play titled "The Black Ace."

It is by Dorothy Brandon and concerns the racial color question.

Chatter in London

(Continued from page 2) ing for New York to appear in the piece.

Cast of Cochran's new revue, due in March include Jessie Matthews, Ann Coddington, Moya Nugent, Polly Ward, Lauri Devine, Fred Groves, Sonnie Hale, Lance Lister, Douglas Byrns, George Metaxa. Cole Porter provides the songs and lyrics to the book by John Hastings Turner.

Tilly Losch and Max Rivers are staging the dances while Norman Wilkinson, Oliver Messel, William Nicholson and Neraud Guinness are responsible for the decor and costume designing.



WILL MAHONEY

The Oakland "Tribune" said: "Will Mahoney's billing is 'Why Be Serious?' It is not a question of why be serious? but how to be serious, when Mahoney is on the stage. The management could offer twenty dollar bills this week to anyone able to keep a straight face during Mahoney's offering and not lose a penny."

Direction
RALPH G. FARNUM
1590 Broadway

'Journey's End,' War Play Seems London Smash

London, Jan. 22. Without women or love interest, "Journey's End" came into the Savoy last night (Monday) and is acclaimed by the press as the best war drama ever shown here.

No question on its enthusiastic reception and the work by a splendid cast. Piece was originally produced at the Arts theatre.

"Lindbergh" Run Cut

Paris, Jan. 22. The last performance of Sacha Guitry's play, "Lindbergh," is announced. This is the play about the American "Lone Eagle" which was expected to be a sensation.

Announcement of its end comes suddenly and was a surprise.

Feyder Award Affirmed

Paris, Jan. 22. The award of 5,000 francs damages awarded to Jacques against the Majestic Film people has just been affirmed by the Appeals Court.

The dispute grew out of the screening of Jules Renard's story, "Poli de Carotte," offered by Feyder and declined and then made under direction of DuVivier, a rival producer.

"Winona" Closes

London, Jan. 22. Russell Janney's "Winona," formerly "The White Eagle," is closing this week in Lewisham without risking a London showing.

GIDEON'S SQUAWK

London, Jan. 22. Melville Gideon emphatically protests that his new venture will not be an imitation of the "Co-Optimists."

Gideon maintains his effort will be more on the lines of the Russian "Chauve Souris."

NEW IN PARIS CLUB

Paris, Jan. 22. New names in Paul Santos' Embassy restaurant show in the Champs Elysees are Jane Pickering, Russell Kaye, Miss Valerie and Isabella Ruiz.

MEYER'S ROAD TROUPE

London, Jan. 22. Bertie Meyer is lining up his new "Lucky Girl" troupe for a number one tour.

Roy Royston and Charles Hlop go into the Clifford Mollison and Gene Gerrard roles respectively.

SAILINGS

Feb. 6 (New York to London): Bill Parent (Leviathan).
Jan. 25 (New York to Berlin): Al Siegel, Emily Hadley (Paris).
Jan. 23 (London to New York): Mr. and Mrs. E. C. Mills (Aquitania).

Vaude Openings

London, Jan. 22. Acute shortage of vaude headliners here forced Harry Howard into doubling from the Palladium to the Holborn Empire starting yesterday (Monday). Strain of doing four and five shows a day is already visible and it's doubtful if Howard will last out the week.

Balzar, Taylor and Pernau made their debut at the Holborn and form a dancing act minus a desire to inflict vocal efforts.

At the Alhambra Myrio, Desha and Spanover are playing a return date and doubling into the Kit Cat restaurant, doing splendidly. On the same bill Ann Suter is making her unimpaired return and stopped the running order, with an entirely new repertoire, next to closing.

Palladium has another splendid bill despite a ponderously unfunny master of ceremonies. Show got as far as No. 4 when Charlie O'Donnell and Eddie Fields, the original Two Rascals who have reunited, forced a halt.

Krenolina and Darras, a combination doing classic dancing, risley and acrobatics, scored sensationally while Zelaya, also got over very big.

Billy Merson, fresh from legit, is doing a new act.

Sue Paris Station for Broadcasting U. S. Disks

Paris, Jan. 11. During the recent holidays a local radio station entertained its listeners by placing American records on the air for more than two hours. Several of the bands sounded so familiar that an investigation was started.

Questioning revealed that the broadcasting of records was a regular thing and that several French artists are suing because their permission to broadcast their singing had not been requested.

There may be something in it for Tin Pan Alley if the local artists win their action.

London Cold and Foggy

London, Jan. 22. Weather has continued steadily cold and foggy with its resultant effect upon theatre attendance.

Only the big successes remain unaffected.

Paris, Jan. 22. Temperature has risen considerably, but with moderation has come rain, fog and overcast skies.

Sun hasn't cast a shadow since the end of the cold snap.

De Courville's Hip

London, Jan. 22. Albert De Courville is at the head of syndicate which has leased the Willesden Hippodrome from Bernstein.

House will adopt a straight vaudeville policy, opening Jan. 28 with Violet Lorraine as the headline attraction.

BLANCHARD'S CAFE OPENING

London, Jan. 22. Jerry Blanchard opened at the Cafe Anglaise last night (Monday) and despite apparent nervousness did very well.

Blanchard is only booked for one week but it is likely the option on him for four more will be exercised.

2 SHOWS MOVE

London, Jan. 22. "Burlesque" moves to the Vaudeville Feb. 11 after closing for a week and then playing a week at Wimbledon.

"Jealousy" is also migrating and will invade the Little Jan. 28, Godfrey Tearle replacing Crane Wilbur.

BILLY KENT BOOKED

Suspended for a year by Equity, Billy Kent will spend some of the period at least in Australia.

Kent was booked last week by Willie Edelstein and sails Jan. 31.

"Strogoff" as Stop Gap

Paris, Jan. 22. The Chatelet theatre is reviving "Michael Strogoff" for a short time while waiting for preparation of "Show Boat."

PARIS LIKES NEW PLAY OF INNOCENT ROMANCE

Paris, Jan. 22. "Madame Arive," a new work by Armand and Gerbion at the Theatre Edouard VII, seems to have caught the public fancy. It is a story of clean and innocent romance as distinguished from the "smut" treatment of love affairs familiar in the French capital.

The important openings of the last week were French version of "The Trial of Mary Dugan" ("Le Procès de Mary Dugan") at the Apollo and the new Moulin Rouge revue with Elsie Janis. A fourth newcomer is "Fragile" ("Fragility of Love") at the Femina.

"Madame Arive" is a sentimental comedy having to do with a wealthy married woman, Irene, who, feeling herself neglected, goes to a popular fair pretending she is a servant, Marcel, handsome young artizan, rescues her from a strange man who annoys her and the two become friendly. Further meetings are arranged and they fall in love.

Irene is fascinated with her disinterested lover and makes arrangements to obtain a divorce and become his wife. In preparation for such an event she discloses her identity, but Marcel realizes the wide social gulf that separates them declines for the sake of her happiness.

In the cast are Mme. Spelly, Jean Debucourt, Armand Morins and George Pally.

Perishable Love

"Fragile," by Andre Lang, did but fairly. It is a story of a woman, twice married who takes a fancy for coquettish Elizabeth. He is awaiting a divorce and in the meantime persuades a friend to marry the girl, on the understanding that the couple shall separate when he is free. The lover plot goes wrong when Elizabeth really falls in love with her husband and is only forced to follow the original plan when he becomes unsupportable through insane jealousy. Whereupon she joins the sculptor.

The French "Mary Dugan" is the work of Henri Torres, a Parisian and former vaudeville comedian and was presented by Camille Wryn with a cast consisting of Harry Baur, Burgere, Jeanne Chevre (title role) and Carlota Conti.

Bostock's Circus Closes

London, Jan. 22. Bostock's Circus closed suddenly Saturday (Jan. 19) at the Earl's Court, Gordon Bostock announcing the climax from the ring at the conclusion of the night performance.

Bostock stated the show will tour the provinces during the summer and return to this site next Christmas.

"Living Together" Opening

London, Jan. 22. Alfred Sutro's new comedy, "Living Together," opens at Wyndham's Jan. 29 featuring Owen Nares.

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Recent Bookings Include ELSIE JANIS

Film Salesmen Vanishing as Chains Absorb Independents

Film salesmen are becoming a vanishing species because of the numerous mergers and gobbling up of independents by the chains. Each merger or acquisition of theatre properties further concentrates the film booking of large numbers of theatres, so that distributors require much less sales coverage than formerly.

Hence, the sales forces are gradually reduced in size with the oozed salesmen generally forced out of the picture field entirely through being unable to obtain another berth.

In former times the salesman fine tooth-combed the country to get 100 per cent quotas. While the production departments burned up dough, the lowly sales boys were supposed to make up for it by getting always higher rentals and longer play dates. Periodically the salesmen were brought in to some big city, winned and dined and given heavy doses of synthetic pep from swivel chair guys who chalked sales in big maps and think of psychology as a branch of contract law.

80 Percent Buy By Chains

It now appears that the tendency of the industry is to render more and more unnecessary the perspiring glad-handers who formerly worked in arm formation, out of the various exchanges. The unification under a few bookers of thousands of theatres obviates the need for personal contacts with individual exhibitors.

The independent producers, notably the quickie gentry, are especially hard hit by the booking combinations. When unable to close a deal for the major circuits the small company salesmen have only the crumbs to figure a gross upon.

It is said the chains buy over 80 percent of any first or second line distributors' gross.

MENJOU GOING AWAY

For Foreign-Made Pictures—Leaving Paramount Next Summer

Los Angeles, Jan. 22.

It is understood that Adolphe Menjou will not have his contract renewed with Paramount when it expires before the summer.

Menjou is endeavoring to lease his home for one year as he contemplates going to Europe to make pictures. The European market, it is said, has been much stronger for his product than the American. He has one picture to make for Paramount before his contract runs out.

Versions Simultaneously

Los Angeles, Jan. 22.

In photographing "Broadway Melody," M-G-M for the first time in that studio tried the plan of making silent and sound versions at the same time.

Not only was the result satisfactory but the combined result was made in less time than frequently is devoted to a single version by a major studio.

N. Y. to L. A.

Buster West
Octavus Roy Cohen
George Moran
Thomas Melghan
Moran and Mack
Al Tolson

L. A. to N. Y.

Jack Kildand
Nancy Carroll
Harold Sax
J. Charles Davis, 2d.

CENSOR ARGUMENT UP

Hearing on the temporary injunction granted Pathe for the release of "Isle of Singapore" with dialog unversed will come up in the N. Y. Supreme Court Friday morning. If the injunction is set aside Pathe will appeal.

In either case the question of authority on censorship of dialog in pictures will not be settled for many months.

Fox Pittsburgh Rumor

Pittsburgh, Jan. 22.
A report is about here that Fox is about to close a deal to take over the site of the huge Donahoe market on Fifth avenue as a theatre location.

"No Men" Now

Los Angeles, Jan. 22.

A Hollywood director is quoted as declaring a census of "yes men" supposed to cluster at the heels of megaphone wielders would reveal a marked diminution in number. In place of these there has developed a crew of "no men," brought in by the talkers, technicians and others who constantly are telling the director what he cannot do.

"Hollywood Gossip" as Act's Promotion Gag

Los Angeles, Jan. 22.

Anita Stewart, screen actress, who inaugurated a Public stage tour here in a vocal act, gave a morning "Hollywood Gossip" matinee at the Granada, which drew a mob of hundreds of picture fans who wanted to hear the dirt. It was an intimate sort of a gathering, with the pay customers hurling various and numerous questions and Miss Stewart diplomatically, and in many instances, wittily, handing out the answers. Despite her opening week here was her first stage appearance, with the exception of a few days in New York some years ago, Miss Stewart demonstrated showmanship.

George P. Converse, fiance of Miss Stewart and her manager, was also introduced and told a few things about what he knew of Hollywood.

March Succeeds Myers

Washington, Jan. 22.

Col. Chas. H. March of Minn., has been nominated to succeed Abram F. Myers on the Federal Trade Commission.

Col. March is a banker and farm owner, without knowledge of the picture business. His name is before the Senate Committee for confirmation.

Eve Sothern's Break

Los Angeles, Jan. 22.

Eve Sothern, the only player under regular contract to Tiffany-Stahl, has signed a new agreement with that company, running four years.

Her salary jumps \$300 weekly right away.

Bristolphone, Deutsch, Sonora and Jenkins

Although P. Deutsch, head of Acousticon Products Company (Sonora phonograph), resorts to the run around on any questioning, Bristolphone interests are standing by impatiently for the signal to take them in the works. The talker crowd understands that Deutsch and Jenkins television have gotten together and are now swinging a \$10,000,000 flotation to finance their first merged move.

Since Lesser and Warner (Cal. banker) threw in their Bristolphone interests with the Rogers boys and the original crowd, the whole crowd under the title of Consolidated Bristolphone is waiting for the word that will move them from Broadway to the nifty Sonora building on 57th street. They partly blame themselves for the Deutsch-Jenkins reported outfit now being their parent organization. The flu seems to have been the barker, first getting Charlie Rogers, then Buddy. Even Deutsch got it just before the papers were to be signed, the Bristolphone office laments.

The old Bristolphone outfit says there is a lot of truth in reports of their prospective parent and angel negotiating with DeForest. This, they say, is not for a borrow, but for an actual take over of the inventor's rights from the Schlesingers. At the De Forest office they say:

"What do yuh mean, they're taking us over?"

"Show Boat" Prolog

Universal having patched its differences with Ziegfeld on "Show Boat" to the extent of getting Ziegfeld's full co-operation, has borrowed a Fox Movietone truck and will invade the Ziegfeld theatre next Sunday to film the prolog for the feature.

Edna Ferber, Jerome Kern, Oscar Hammerstein, 2d, and Ziegfeld will personally appear in that part of the footage which will act as an advance trailer.

Going Back South

S. L. Rothafel has left for a two weeks' stay in Florida.

Another theatre executive to leave for the south is Sam Katz who will spend about a month splitting business and pleasure between Florida and surrounding territory. Katz leaves this Saturday.

LENT

Lent begins Feb. 13 and ends March 31.

Ping-Pongers

Picture Club, New York, will launch a titanic ping pong tournament Thursday night (Jan. 24).

Harry Relchenbach, as referee, guarantees nothing except that whatever breaks are around Relchenbach will get.

F. N. in Sole Unit Control May Cost It Colleen Moore

Los Angeles, Jan. 22.

It is reported First National executives have decided to release Colleen Moore, its ace box office draw, following the expiration of her contract in June, unless able to make new conditions.

Difficulties have arisen, from reports, not entirely over salary but mainly regarding the unit supervision exercised by John McCormack, Miss Moore's husband.

Inside reports are that Herman Starr, president of F. N., is opposed to any arrangements which leaves the company without complete jurisdiction over units and that a new contract would imply the services of Miss Moore without her husband's supervision. It is understood that Jack Warner is also of the same opinion.

It is reported Miss Moore has received a bid from Paramount, no official confirmation resulting.

Hair Color Control

Los Angeles, Jan. 22.

Since Alice White signed her new contract as a star for First National, she discovered this company has priority rights on a number of things pertaining to her personal self and manner of living.

Among these is the clause that she remain a "brunette of natural auburn hair" unless ordered to change via hair dye or wigs.

This was okay with the gal until forced to wear a blond wig in her last three pictures, during which time she experienced a perpetual headache from the weight of the wig. She is now trying to get consent to bleach the auburn tresses to a golden hue, but the company is undecided on how she must appear in future stories.

M. Simmons' Lunch Time

Mike Simmons, publicity director for Gotham, a Sonora-Bristolphone production, has written an original entitled "Eve's Leaves," to be produced as a talker starring Alberta Vaughn.

Simmons thought of the title at breakfast, wrote the continuity during lunch hour, and now claims the company is clamoring for his lunch hour services exclusively. He will also write the dialog.

Kenneth Thompson Quits

Los Angeles, Jan. 22.

Kenneth Thompson has fled the screen. After completing work in "Broadway Melody," Thompson packed up his belongings and left for the east to return to the stage. Thompson is said not to be so fonder about screen work as several years ago he abandoned the screen for the stage but returned to give it another tryout when he signed a contract with DeMille.

SANTELL WANTS RELEASE

Los Angeles, Jan. 22.

Al Santell, loaned to United Artists to direct Vilma Banky in "Child's Fifth Avenue," does not feel as though he wants to return to the ranks of his parent organization to whom he is contracted for two more pictures.

Santell has received a lucrative offer for one year from Fox and is importuning F. N. to let him out. F. N. has scheduled one picture for him and it is understood he will be instructed to make it, regardless of what outside offers are made during the life of his contract.

Carol Lombard and "Voltage"

Los Angeles, Jan. 22.

Pathe has withdrawn Carol Lombard from "Dynamite," deciding no longer to postpone the production of "High Voltage," starring William Boyd, for which Miss Lombard is slated to play opposite.

"Poor Men Talk Love," Says Lilly Damita

Variety's sob sister got a head of Lilly Damita after the poor girl had been driven to the verge of flu by the rest of the newspaper gang, the publicity hounds and numerous personal appearances.

Lilly was in bed, beneath blankets and a fur coat, with a thermometer at a becoming angle in her mouth. When the thermometer was extracted, Lilly said: "I have goose flesh."

"My heavens, Lilly, goose flesh with all the photographers coming to see you this afternoon?" wailed her press agent.

"Yes, she has goose flesh and chills and fever and a sore throat," said the doctor, with a severe glance at the p. a. "Now, my dear, let me see your throat."

"Oh, paint her throat, doctor. Do something for her. Maybe a big drink of whiskey—" muttered the p. a.

No Millionaires

"I hate to ask her any questions," said Variety's scribe, "but does she still like millionaires?"

"No, no, not the millionaires," Lilly sighed, silenced by the doctor jabbing a young pole down her throat.

"So many engagements today," the p. a. moaned.

"I do not like poor men either," Lilly gasped, "They talk too much of love."

"Take a deep breath," said the doc, dragging out his stethoscope. "Lilly, what about your dinner engagement tonight," said the press agent.

"She must not get out of bed tonight," said the doctor, firmly. "She can't take chances."

"I'll have to break everything off," mentioned the p. a.

"Well, I guess I had better go," said Sobber, "and thanks so much for the interview."

"O, such goose flesh," was Lilly's last.

MISS OLMSTEAD'S START

La Salle, Ill., Photographer, Says He Was in On It—Wants \$5,000

Chicago, Jan. 22.

Gertrude Olmstead, wife of Robert Z. Leonard, director, is being sued for \$5,000 by John Seboid, photographer at La Salle, Ill. Miss Olmstead, home town photographer claims he was promised five grand at the time Miss Olmstead won the Herald-Examiner beauty contest, which started her film career. Case comes up this week in the La Salle County Circuit court.

Weather Forecast

Washington, Jan. 22.

The Weather Bureau has furnished Variety with the following report for the week beginning tomorrow (23):

Rain in the Atlantic States and light snow from Chicago to Pittsburgh Wednesday, and in the Atlantic States Wednesday night.

Mostly fair and cold weather after Wednesday for two or three days, but some probability of snow east of the mountains Thursday (24).

Fox's New Studio Site

Los Angeles, Jan. 22.

William Fox is in negotiation with local finance and realty men, to dispose of his Hollywood studio site. In the same deal he will secure a plot of around 800 acres just outside of that city, for a new studio.

It is said the double deal is close to a conclusion.

SCARBOROUGH'S VERSION GOES

Los Angeles, Jan. 22.

After making several screen treatments for "The Sign on the Door," and postponing production on the Channing Pollock play as many times, George Scarborough, play advisor on the United Artists lot, contributed his version, which is now accepted as the final script for the next Norma Talmadge starring picture to be directed by George Fitzmaurice.

Scarborough made a complete revision in the dramatic construction, requiring a complete change in characters as called for in the original play.



Photo by George Mallard Kesslere

MAUD FULTON

Since the presentation of her play, "The Humming Bird," Maud Fulton has had little time to devote to the Broadway legitimate stage due to affiliations contracted by her with Fox for original talking picture stories. However, Miss Fulton keeps in legit trim by contributing, from time to time, short plays for presentation at the Writers Club, Hollywood, which she directs and sometimes appears in. Her latest achievement, a satirical one-act play, titled "A Face on the Bar Room Floor," was presented at the Writers Club January 17 and 18.

NEW INDIE HEAD AT WORK

MYERS CALLS ON JUSTICE DEPT.

Interchangeability First Issue Raised—Three Other Points; Brookhart Bill, Music Tax, Arbitration

ISSUES STATEMENT

Washington, Jan. 22. Abram P. Myers is now on his new assignment as head of the indie film exhibitors, Allied States President Coolidge has accepted his resignation from the Federal Trade Commission. Monday morning Myers was at the Department of Justice and the ball is rolling on his first move—interchangeability in the sound devices.

In a lengthy statement issued to the trade journals Myers generally outlines the four major developments he is to tackle first. He lists these in this order: Brookhart bill, interchangeability, arbitration and the music tax.

Myers has put the entire sound situation up to the Department of Justice. That department is making an investigation which Myers hopes will lead to a request for an injunction in the federal courts restraining Western Electric from enforcing contracts which the new indie head states are direct violations of section 3 of the Sherman Act.

Myers is looking to the Department of Justice to get the injunction which he says will clear the entire sound situation and give the indies a chance. The federal action, according to Myers, will automatically put a stop down for the entire country.

If he doesn't get the injunction through the department's efforts, it will be individual cases and Myers moving first where the situation looks to be the worst.

His second move is also, to a degree, dependent upon the Department of Justice. This is the case now in the federal courts involving arbitration as handled through the Film Board of Trade.

Department has filed and has its answer from the Hays organization. Myers sees a bare possibility of stipulations in the case and is fighting this. If he sees this coming he is going to intervene on behalf of the exhibitors and endeavor to tear down the machinery upon which the boards operate. The principle of the boards he says is okay.

He hopes to get a document from the courts in the case that will clearly define the power of the boards and line them up more in the manner in which the courts now treat contracts and like situations.

As to the Brookhart bill Myers again presents "a case of principle and machinery." He says the industry wants the bill with only the key city exhibitors objecting to it.

According to Myers over 90 per cent. of the exhibitors throughout the country want the bill, as it looks to be the only manner in which free buying of product can be secured.

Many Laws

"The exhibitors do not want government regulation for the sake of regulation," says Myers in his statement. "If they can accomplish their legitimate ends without regulation, they will be entirely satisfied. But they are not unmindful of the fact that the industry now operates under many forms of government regulation from which they derive no benefit. The copyright law which gives a monopoly value to the films they must use and under which the music tax is imposed on them; the patent law under the pretext of which conditions and limitations are imposed on the use of sound equipment; and the tariff law designed to exclude foreign films and equipment." Myers would rather not

Frankest Press Stuff

Maybe Paula Gould rates the baton as the world's frankest fem p. a. Her mimography this week on Alberta Vaughn, giving her Hollywood boy friend the long distance phone runaround while in New York, and leaving for the west with a bit of eastern ice, cops the needle for shoulder work on beyond the keyhole activities.

be regulated; but as between remaining in business subject to regulation, and being driven out of business for lack of regulation, they choose the former."

He admits the document is dead for the present session. The fact that it is dead for the present gives Myers a chance, he says, to see if the producer-distributors "through their spokesmen" are on the level "in their oft voiced concern for the welfare of the exhibitors and their several times expressed hope that the exhibitors would perfect a strong organization with which they might deal."

Observation that this would give the two factions until next December to get together Myers countered by pointing out the almost assured extra session, which he predicts is sure to come, will provide ample time to negotiate.

It was stated that though some leaders in Congress had proposed the extra session be entirely confined to farm relief and the tariff that he did not believe any such proposal would ever be put through. "The majority will not barter away their right to legislate," is the manner in which Myers covered it.

He added that if the Senate committee took no action that Senator Brookhart "would stir things up."

Music Tax

This places Myers as approving the Brookhart legislative proposal, something upon which he would not comment when a member of the Federal Trade Commission.

Beyond characterizing the "music tax" as "giving rise to more dissatisfaction than any other charge imposed on the exhibitors of motion pictures," the new indie head would not say much. In his prepared statement he leaves the question wide open. But it is evident that considerable pressure is brought to bear on him from within the new Allied outfit to go to the mat on the tax with the American Society.

As to the long drawn out encounter between the Federal Trade Commission and various companies within the industry, and with which he is so familiar, Mr. Myers made no reference. It is apparent he looks to the Department of Justice for the relief he hopes to get for the indies.

Studies Dept. Report

Washington, Jan. 22. Judiciary committee of the Senate took another look, its second, at the 4,000-page report from the Department of Justice on its delve into the picture industry and again passed it up at the regular meeting yesterday (Monday).

Special meeting has been called for the coming Thursday (24th) when it is believed the Senator Walsh investigation resolution will come up and possibly bring about the beginning of the study of the department's report.

Pre-Test of Film's Voices

Los Angeles, Jan. 22. Something new in theatrical try-outs was witnessed at Grauman's Chinese when M-G-M projected the sound track of "Broadway Melody." Screen was dark. Object was to test acoustically the record of the picture in that house. A dozen persons unfamiliar with the story were placed at different points in the auditorium.

All declared they could follow the story with ease.

Deadheading on Sunday to Promote Small Town Trade

Chicago, Jan. 22.

Julius J. Rubens, of Great States Theatres, has inaugurated an idea in his circuit that may be followed by any small town theatre drawing from surrounding territory.

Rubens' plan is to build up towns within a radius of 30 or 40 miles from a given theatre by giving away passes for Sunday only, figuring on the word-of-mouth advertising that will bring in automobile trade the rest of the week.

This experiment along the Great States circuit is proving successful.

Call Bureau's Heads

Los Angeles, Jan. 22.

Mabel Johnston, former secretary to B. F. Schulberg, and Jack Gain, executive business manager for Paramount, have been jointly appointed to head the new Producers' Call Bureau.

It will begin operation Jan. 28.

Vita's Year on Air

Vitaphone (Warner's) has signed for another year with the Columbia broadcasting company. Its half hour each week on a part of the network retails for \$2,500.

Entertaining Newspaper Men Not Tax Deductible

Washington, Jan. 22.

Treasury has ruled: Expenditures made by picture actors in entertaining newspaper men are not deductible as necessary expense direct pertaining to their business.

Expenditures made by such actors for the upkeep and operation of their automobiles are allowable deductions as business expenses to the extent that they represent the cost of transportation actually required in carrying on their business.

Ruling on both came about in answer to a request to the General Counsel, Bureau of Internal Revenue, by a married couple. Names not given in the ruling.

Jolson In and Out

Al Jolson fell into New York Saturday, due to leave again any time this week.

Jolson said the reason east now is income tax, with other accounts, including one about a music publishing deal he had had on with the Warners.

Mrs. Jolson (Ruby Keeler) is reported set for the title role in "Show Girl," for which Ziegfeld has set no starting date.

Rosshelm on Vacation

Irving Rosshelm, president of the Stanley Company, under contract, has been granted a vacation of a month or two.

Mr. Rosshelm has selected Palm Beach as his resting place. His contracted salary as the Stanley pres. is reported at \$100,000 yearly.

Sheehan Back With Mob

Los Angeles, Jan. 22.

W. R. Sheehan is due to return earlier than he had contemplated to the local studios. He is scheduled to arrive here with 75 candidates for writing, directing and acting jobs with the company.

Will Hays Coming Back

Los Angeles, Jan. 22.

Will Hays leaves here for New York on Jan. 27, stopping off en route at Sullivan, Ind., to visit with his family.

Mike Meehan, Fox's Stock Market Man in Corralling House Drive

DEALS

PAR-RCA HOT

A reliable report states that an under-cover understanding has been reached between Paramount-Public with Radio Corporation.

For politic reasons it may not become known for some time, or the exact nature of the understanding.

Accounts agree that the recent constant conferences between Sam Katz of Public and David Sarnoff of RCA may have led to it.

Nothing beyond reports have cropped out the past week on mergers or deals in the show business.

Nick Schenck and his Loew executives twice advised last week there is nothing whatsoever doing between Loew and any other company. The first statement was issued to the trade press in person by Schenck and later sent out to the dailies.

Notwithstanding, Monday Wall Street held a rumor that with Fox out of the negotiations for Loew's, the Warners, through their bankers, Goldman, Sachs & Co., had proposed 90 for the Loew common stock control. One report could have led to the other. Meanwhile Loew's has been steadily advancing in quotations.

Nothing new turned up in the Murdoch-Kennedy inside Keith-booked string of theatres, with J. J. Murdoch, Jos. P. Kennedy and Pat Casey still in Palm Beach. One report is that R-K-O is considering the Murdoch-Kennedy price placed upon the string. Warners were still said to be thinking it over. A wire from the coast this week stated that Murdoch is close to an option upon the Pantheas Circuit. Nothing definite.

Minor rumors were that Fox and Columbia are still angling, with nothing set. Also a merger report, non-verified, on Educational.

"5 O'Clock Girl" All Off

Los Angeles, Jan. 22.

After spending more than \$150,000 on producing "Five O'Clock Girl" M-G-M has decided to abandon the production for all time.

Before production was started, it was figured Marion Davies could be a free and easy commedienne and instructed that the picture be made in that vein. After three weeks of silent shooting and one week of talking, it was decided Miss Davies will have to return to her old characterizations.

\$25,000 for Gown Designs

Los Angeles, Jan. 22.

Fox studios have appropriated over \$25,000 for the designing and making of gowns to be worn in "Joy Street," now being directed by Raymond Cannon.

The picture will be shown at the Fox theatre, for a series of at a hotel in Santa Monica.

M. J. (Mike) Meehan, giant Wall Street pool promoter, is acknowledged to be the big market man behind William Fox in the producer's latest theatre corralling campaign. With Meehan also associated the name of John J. Raskob. Between the two they are credited, by close personal sources, at this writing with holding approximately 200,000 shares of Fox "A."

Meehan's publicity firm is handling all press matter on present theatre acquisitions by Fox.

Immediately following the closing of final details in the Fox Metropolitan Theatres Corporation, expected within the next two weeks, Fox's latest theatre corralling campaign will be to close for 300 other independent theatres throughout the United States. In this group, now held by options, are several large houses.

The 302 houses represent a total seatage of 445,000. It is heard that Fox has been three years in securing this latest line-up; that his associations with A. C. Blumenthal, dating from about that time, were started by a national tour of the country during which part of the options were purchased; these established houses and strong sites were secured. Street men familiar with the realtor's association with Fox credit Blumenthal with having corralled these options without requiring a cent in deposit.

Blumenthal's Statement Reports that during the past week that exhibitors were disgruntled over Fox's terms and that only a fraction of the reported 200 smaller New York houses had been actually acquired when presented by Variety to Blumenthal drew from Fox's cagy intermediary his first direct statement to the trade.

"Ninety per cent. of the theatres we have been negotiating for Metropolitan are signed and secured by Fox," Blumenthal maintained. These, he said, represent exactly 175 million dollar theatres. The remaining houses will be closed as soon as the auditors have completed their work, bringing the total for Fox's Metropolitan subsidiary up to 194 theatres or a total representation of 400,000 seats. The Greater New York indie districts, Blumenthal figures.

Blumenthal refused whether exhibitors as yet have received any actual cash for their holdings. He conceded that \$20,000,000 being floated by Halsey Stewart and Company, bankers, is for this purpose. Independent of the bankers Blumenthal maintained Fox could meet the bills. The bankers he regarded as a formal move on the record as Fox's chief holding company.

Contrary to all reports Blumenthal emphatically declared that the only matter holding up the local deal are the auditors. He said that in a number of instances exhibitors had inflated the earnings of their houses and that this necessitated a slice out of the figure originally agreed to by the individuals. In one case an exhibitor had underestimated his own earnings. Blumenthal denied that there was any deliberate misrepresentation. He termed it bookkeeping.

Refuting other reports of hold-outs and exhibitors refusing to listen to reason, Blumenthal stated that many of the local houses were only too eager to get in. Even those who have denied interest, he said, have submitted reports and offers to him.

As for tearing down a lot of the theatres generally believed in the trade to be dumps, Blumenthal said that no known houses were being picked. Fox, he said, does not intend to do any re-building. Unless a house is okay in every respect that theatre isn't considered as stated.

FOX AFTER JESSEL!

It is reported that the Fox studio is planning to acquire a series of

German Restrictions for Club on American Pictures; Hope Hoover Will Intervene

Berlin, Jan. 11.

Though much has been written in the U. S. on the new German film regulations, few have seen the very clear indications incorporated in these regulations that the plan is to make them effective not only for the period July 1, 1929, to June 30, 1930, but for all time.

This fact is just beginning to plant itself in the minds of the American film representatives here and consternation is rife, with everybody endeavoring to suppress the publication of this fact.

It is believed here that legislation will be put through that will continue the regulations in force, even after the ratification of the Geneva conference resolutions on import and export by Germany, which makes it obligatory on this country to remove all other import and export regulations.

Thus beginning July 1, 1930, motion picture films will be the only artistic article of merchandise which will be subject to government import restriction. Other commodities have been thrown open so that both domestic and foreign producers, subject, of course, to import tariffs, may compete in the German trade.

Ostensibly, say film men here, the films are excepted because they form a cultural medium, but this exception seems strange and unusual.

Those fighting the German quota and its almost assured permanency are telling the government it is obvious the restrictions are not from a cultural standpoint but purely commercial.

The restrictions are characterized as of a peculiarly arbitrary character and most unsettling to the conduct of business operations, forming an unfortunate precedent for the conduct of business in general.

From conversations with government officials the film commissioner appointed under the new regulations will from year to year, in consultation with the German industry, set the quota or total number of foreign films which may be imported. These conversations convince the listener that the quota set in future years will be as low as is consistent with having just enough films on the German market to supply the theatres. In other words, producers in Germany are to have unlimited opportunity to make

and distribute all pictures they can, and only such foreign films will be allowed to come in as will be necessary to fill the remaining running time of the houses.

Germans will always prefer German produced films. That has been demonstrated at every box office. The home product reflects the native customs, habits and preferences which have been deeply ingrained.

Use as Clubs

Accordingly there is no necessity for such stringent control of foreign films. The rank and file over here believe that, too. The government, however, doesn't, and as that government takes its orders from the film industry the stringent regulations can be for but one purpose: to handicap in every possible manner the imported films to such an extent as to force the American producers, in self defense, to purchase larger numbers of German pictures and show them in the U. S. This is the real aim and purpose of nearly all of the film quotas and contingent legislation in force in European countries. They don't want to keep out the American films—they want to force the Americans to buy their product.

There are at present several American film companies with offices in Germany. They are just able to maintain their business with imports of 15 to 20 or more films per year. Under the new regulations they are to be cut down in some cases to seven or eight films, in one or two cases to none at all, and in some others a satisfactory number for the coming year has been obtained because of particular tie-ups with German firms.

It will be impossible for the American companies to continue with such restrictions. If any one is forced out of the field it won't help the others, as the permits are not transferable.

There is no other form of international business now carried on in which official government arbitrary decisions made from year to year so completely control the industry and force the companies engaged in this business to depend upon the mercy of government officials for the right to carry on their business.

Here in Germany there are many who expect the President-elect, Mr. Hoover, to have much to say on the subject when he gets comfortably set in the White House.

Marks-B. & K. Suit Settled

Chicago, Jan. 22.

Reliably reported here that the Marks Bros. restraint of trade suit against Publix-Paramount-B. & K. and others has been settled out of court.

At the last hearing the case was postponed until February.

Marks Bros. entered the suit as a legal squawk about not getting good pictures, with B. & K. securing the cream from practically all producers. There were 27 defendants named.

Following settlement of the suit it was agreed that the Zukor interests would make the deal public, with Marks Bros. keeping silent.

Mixed Halves

Chicago, Jan. 22.

In a presumable attempt to please everybody, Orpheum, Galesburg, Ill., as started a mixed week program consisting of vaude and silent pictures on the first half and an all-sound program for the last half.

Empire, London, Picks Up 'Cameraman' Holds Over

London, Jan. 22.

Loew's Empire has picked up from its slow start and is now doing splendidly.

"The Cameraman" (M-G), with Buster Keaton, was retained a second week and "The Coscacks" (M-G), John Gilbert, has opened to capacity business.

On the second week of the Keaton picture the government received \$6,500 in entertainment tax, representing approximately 13 to 14 per cent. of the gross. "Cameraman's" first week was \$10,000 better than the holdover period.

Harry Fortman claims the Empire is playing to receipts equal to any other two West End picture houses.

British Author Sues

F. N. Over 'Night Watch'

Michael Morton, British author, who translated "La Vie d'Armes" from the French of Claude Ferrere and Lucien Nepoty into a play,

"The Night Watch," which C. B. Cochran did in London at the Oxford in 1919-20 and the Shuberts produced in America a year later, is suing First National for an injunction, damages and an accounting. Morton complains that F.N.'s film, "The Night Watch," starring Ellie Dove, and recently released, is an infringement on his title and his play.

Morton sues on two grounds. He alleges his title has been infringed upon and plot similarity.

BERT LEVEY RETURNS

Los Angeles, Jan. 22.

Bert Levey, cartoonist, has completed a contract of one month with Lupino Lane Revue at the Hollywood Music Box. He leaves Saturday and will resume his Keith tour, interrupted two years ago when he went into pictures for M-G-M.

6 ROONEY U SHORTS

Los Angeles, Jan. 22.

"Sweethearts" will be the first of six talking shorts that Pat Rooney, Marion Bent, and their son, Pat, will make for Universal.

It is from an original story by Edgar Allan Wolf and will be directed by Ben Holmes.

LYA DE PUTTI'S SAILING

Los Angeles, Jan. 22.

Lya de Putti, German film actress who has been in America the past three years, sails Feb. 9 for London to act in films for British International.

Units Back in Birmingham

Birmingham, Jan. 22.

Talking pictures have not been so successful at the Alabama, Publix house. Starting next week the Publix units will be here. Showing of the talkers, combined with the stage shows, are scheduled.

Alabama was the leading local sound house and for a while did good business. Lately receipts have been falling away, hence the call for the units.

French Producer Over Here Promoting Sale Of French-Made Films

Paris, Jan. 22.

At the second meeting here today of the Chambre Syndicale, convening to form new rules for French quota regulations, it was decided to send Charles DeLac, French producer, to the United States to make a complete survey of the American picture situation.

Though this is the apparent surface reason of DeLac's trip, it is believed by film men here his real purpose is to ask American distributors what they intend doing for the French cinema industry.

DeLac has been empowered to convene with the heads of all the U. S. companies and inform them under such orders from the chamber that American pictures will only be able to enter France on the agreement U. S. distributors will accept more French films.

When several members of the chambre were asked if it would be possible to reach any kind of an agreement within a week or a fortnight in this proposed reciprocal exchange, they tipped by saying the new commission rules will depend entirely on the result of DeLac's trip.

The chambre will continue its meetings weekly until some plan of action has been agreed upon.

No doubt here French producers are practically 100 per cent for tightening up the commission regulations. It has been admitted that the French producers will make many more pictures this year than last.

The Chambre is desirous of having the American film interests follow the example of the Germans, who have agreed to distribute 33 French pictures in Germany for 100 German-made films here. The German interests have not signified to what extent they will push the French pictures.

Paris Cinema Bills

Paris, Jan. 22.

Gaumont is offering a native feature this week, "The Three White Sisters," made here from the opera, "Trois Jeunes Filles Nues" (literally "Three Undressed Flappers").

Paramount has "Tell It to Sweeney," also featuring Lole Fueller's Fantastic ballets.

Ufa Salesman Sails

Paris, Jan. 22.

Klitsch, representing Ufa in France, will sail for New York shortly on a mission to speed sales of Ufa product in the American market.

Bavetta, William Fox's representative for France, is back here after a trip to New York.

G-B Capital Increase; Now Set at \$17,750,000

London, Jan. 22.

Capital of Gaumont-British is now \$17,750,000. In 1,250,000 cumulative preference \$5 shares and 5,000,000 common shares at \$2.50. Increase was sanctioned at yesterday's (Monday) meeting.

Gaumont held 1,650,000 shares in the Denman company and 9/11 of the stockholders of remaining 1,150,000 shares agreed to exchange this for Gaumont stock on the basis of three Gaumont shares for five of Denman. Gaumont is now believed to be getting together with John Maxwell for further mergers which would involve British International and Associated British Cinemas entering the Gaumont combine controlled by the Ostrers, bankers.

Finland Copyright

Washington, Jan. 22.

President Coolidge has issued a proclamation granting copyright protection under the act of 1909 to the citizens of Finland.

This action was taken after official assurances had been given by the government of Finland that like protection would be accorded citizens of the U. S. in that country.

This proclamation and several with other countries preceding it during the past several months, is the direct result of efforts of the motion picture industry to protect its films abroad.

Every phase of artistic endeavor benefits.

ANNUAL PICTURE CONGRESS

Paris, Jan. 22.

It was originally intended to hold the exhibitors' international congress of 1929 in England, but owing to the general elections in that country this year there is a change.

It is now decided the annual meeting of picture men of Europe will be held here. No date has been set.

SOVIET PROPAGANDA

Russian film men working under direction of the Soviet Government are reported investigating various talking picture production devices. It is understood in New York the Soviet intends to supplement its silent film exploitation with talkers to increase domestic and foreign interest.

French Quota Chief Ill

Paris, Jan. 22.

Paul Ginisty, chairman of the French Commission, which controls visa on foreign pictures offered for import, is down with double pneumonia.

Hungary Plans Worst Law Yet To Cripple Foreign Pictures

Paris, Jan. 22.

New and drastic proposals for film quota laws in Hungary, word of which has just reached Paris, have aroused fresh resentment among Americans in the European trade, giving rise to talk about the German industry being behind the whole campaign to impede sales of Yankee product in Continental countries.

The Hungarian film commission is reported working on a new act which would require all foreign producers to make one film in Hungary for each 20 subjects shipped there. Failing to meet that requirement the importer manufacturer would be required to pay for each import visa a sum more than twice the present rate, which is \$200 per subject.

Americans declare that the present \$200 rate is the absolute maximum tax a distributor can stand and any advance would mean that

foreign product is humped entirely. The alternative would be to sell foreign product outright to native distributors, themselves withdrawing from business within Hungarian jurisdiction.

The Hungarians are talking of \$500 per import visa. Import fees during the past year were supposed to have been deposited in the national treasury for the general fund. But when Americans looked into the subject recently, they say they learned the money was being used to educate native film manufacturers and in some cases disbursed practically as subsidies to native picture makers.

Americans express the belief that the Hungarian campaign against foreign film is inspired by Germany. German producers were active in picture making in Hungary last year and the Americans declare these Teutonic interests received Hungarian encouragement and even financial assistance.

British Film Field

By Frank Tilley

London, Jan. 11.

A circuit of 12 houses is on the point of signing with W. E. on a \$250,000 contract which will absorb all the W. E. equipment available for this country for this year. This is believed to be the Savoy group taken into Associated British Cinemas by Maxwell, color being lent by the fact Maxwell's British International studios at Elstree are being equipped for R. C. A. Photophone, product to be let in as interchangeable on W. E. equipment.

I. W. Schlesinger's Phonoflms, operating here as British Talking Pictures, is also making a big drive and has opened branches.

Eastman and Color

This French color process, Kellerman, which consists of using pan stock impressed with color and showing it through a color screen in the projector, will go out to the public this next week as \$2,500,000 company. On the board are Sir Walter B. Downley, Lieut. Col. the Hon. Maurice Brett, J. H. Thompson (a director of the Sorbo Rubber Co.), Jean Gilman, of the French Society of Cinematographers and Karl Freund, the German cameraman. Eastman Kodak, who hold narrow-gauge rights for America, have a right to put a director on the board after allotment.

Threatened Floitations

Though it won't be anything like it was last year, the public and the City has got onto the film flotation stunt now, there will be a fairly large number of flotations

made or attempted early this year. Captain Harry Lambert is still trying to promote a theatre company, but the last has not been heard of several attempts to put derelict distributing concerns up as "assets" for flotations.

British Controlled Films have not given up hope of making a tie-up with Emelka of Munich, and the Woodger Trust is still rather more than flinging such ideas of merging the Lytham Studio project and two or three other things into a public company.

Germany's Backwash

Germany is pushing all her backwash on this market, more than one flotation having been made here last year on German affiliations which have very little real value to anyone except the German companies. And the investing public, suckers though they are, are beginning to get hep to the gag. So there'll be some thin and watery times coming for some of the flotations this year, because there isn't any come-on money left any more. The existing companies have absorbed it all.

Chevalier Hits

Los Angeles, Jan. 22.

Without waiting for the option date to arrive Jesse Lasky and Sidney Kent on behalf of Paramount have tied up Maurice Chevalier, French actor, for another year. Rushes on "Innocents of Paris" clinched the decision.

Chevalier will be starred next in "The Big Pond."

NEW FILM SCHOOL GIMMICK

CHUMPS FOR \$1.25 GET PROMISES

Three Variety Reporters in Los Angeles Get Line on "Dr. Robert Douglas"—He Claims to Know Important Picture People Who Have Never Heard of Him

PSYCHIC FILM RACKET

Los Angeles, Jan. 22.

WANT 500 types, members for Universal Film Club. Select parts for productions. 1249 S. Grand.

This innocent looking advertisement printed in a Los Angeles morning newspaper gave a trio of Variety men here considerable amusement and showed how gullible the suckers and chumps who come to Hollywood are when it comes to an alleged opportunity to break into pictures.

The address is in a hotel apartment building. When the reporter asked for the Universal Film Club, he was sent to the first floor, front. On a pair of French doors was a card which, besides other inscriptions, contained the name:

"The Universal Association of Spiritualists," "Mother Church, Inc." and written in ink below, "Universal Film Club."

Inside was a man about 50, bald headed, who introduced himself as Dr. Robert Douglas. The reporter was ushered into a bedroom off the "lecture hall" by Douglas. The reporter, youthful, small, and rather good looking, the brother of a stage and screen comedian, informed Douglas he had come to Los Angeles from the east four months ago trying to get into pictures. Douglas beamed and smiled at the youth said this. Then the reporter said: "Tried as hard as one can, but I have not gotten a job."

That was the opening for Douglas and he replied: "Well, I'll tell you. We are going to make a series of spiritual psychic pictures which Dr. Le Vyne is producing."

At this point Douglas began looking the reporter over from head to foot, mentioning that young man had beautiful eyes, taking hold of his hands and patting them. When the interview first started Douglas was sitting opposite the Variety man. A few minutes later he moved a chair alongside of the reporter and the hand patting started. Then the reporter says Douglas remarked: "You have beautiful hands and should have no trouble getting into pictures."

Douglas continued and told him he should obtain a list of productions at all studios and instructed him to bring it back, and he (Douglas) would see if he could put him to work in a picture at once. Still holding the young man's hand Douglas said: "One studio I am sure of is Metro-Goldwyn-Mayer, providing they are shooting or preparing. I will also give you a letter to Fred Beers, who is the head casting director, and I know that the least he will give you will be an extra job."

The Gimmick
Then Douglas, having seemingly obtained the confidence of the young man, informed the latter he had been ill the past few days and was not quite up to date on just what was going on at the studios.

After that Douglas pulled the gimmick; he told the young man to return the next evening at 8 when the Universal Film Club would hold a meeting and he would have some information regarding instructions in teaching the pupil how to bow, how to hold his hands properly and other points of stage bearing. He said there was a friend of his, a Mr. Charles, making a few pictures at Universal. The reporter inquired the name of the picture, but Douglas said he did not know but would

"Kleig Tonsils"

Los Angeles, Jan. 22.
A new ailment, companionate to "Kleig eyes" has been developed in the sound studios of Hollywood and is temporarily identified as "Kleig tonsils."

This is contracted only through constant use of the voice before the microphone, which automatically exposes irritated tonsils to the powerful lights and renders practically the same effect as the lights do to the eyes.

tell him when he came to the meeting.

Figuring it was bound to cost him something, the reporter inquired: "What will the fees be?" "They are very moderate," said Douglas, "as we are trying to develop new screen talent and all we are asking is \$1.25 initiation fee and 25 cents a week from then on." The young man replied he would come to the meeting.

Another Experiment

Douglas then said: "Young man, you have a picturesque profile and may fail to come back, as you are the type that should be able to make good in pictures."

When the reporter returned to the Variety office and narrated his experience, another reporter, a little more experienced, was assigned to give Dr. Douglas the once over. This other reporter, tall, broad shouldered and good looking, met Douglas the next morning. While waiting for Dr. Douglas he ascertained that Rev. Edward C. LeVyne had himself down on stationery as the Grand Supreme Commanding Seer and President of the Universal Association of Spiritualists, and the Rev. Ida Mae LeVyne was Universal Supreme Seer and Universal Pastor. Then the reporter, using the name of George Lane, told Douglas he had just come from Chicago and had a twin brother, they wanted to get into the films.

When the reporter entered the lecture room, he found Douglas sewing a sweater. The latter apologized by saying: "I am doing this for one of my dear boys upstairs," meaning in the hotel.

Douglas looked the reporter over from head to foot and said, "My dear boy, do you know you are just check all personal magnetism and charm, and if your brother has any of your personality we should not have any trouble getting you two into pictures." Then Douglas went into an spiel about a series of psychic pictures to be made. He declared that the Film Club had received many demands for this type of picture following the success of a psychic done by him several years ago called "Earthbound." Douglas said he did all his casting through three companies, M-G-M, Red Wing Productions and Associated Producers.

Seeing that he had the good looking boy interested Douglas went over to the bureau and took out a scrapbook, showing the reporter a picture of a beautiful mansion which he said was named Sans Souci, located on Argyle avenue, Hollywood. Douglas confidentially informed the reporter that he used to have that house and that there he entertained for the Los Angeles Opera Club. He showed the reporter an invitation from him to guests for a dinner at this place sponsored by the Opera Club. On one of these printed invitations Clara Kimball Young was listed as guest of honor. Douglas was signed at the bottom of the invitation.

Lady in Waiting

The reporter, who wanted experience, listened and encouraged Douglas. Then the latter showed him a picture of a woman whom he said was his mother. At the bottom of this picture was the inscription "Lady Hamilton Douglas." "Lady in Waiting to Queen Victoria." At this point he informed the reporter that motion pictures are not the only thing that the club is interested in, but that they had an Artists Club, based on the same idea as the movie school, which offered training and engagements in vaudeville.

The dues, continued Douglas, are the same as those for the movie

school, \$1.25 initiation fee, and 25 cents a week. For this small amount of money he informed the reporter, he would train him and his twin brother for vaudeville, by building up their speaking voices, posture and bearing. After this was done the two boys could continue their training by meeting with him and he would push them as a special favor in the picture field.

To show that he was a power behind some throne or other Douglas confidentially informed the reporter that several years ago the Duchess de Lanti came to him inexperienced and that he, Douglas, took her out into the mountains, groomed her, bleached her hair, developed her bust, brought her back to Hollywood and through his influence she was cast as the second lead in "Don Q," starring Douglas Fairbanks.

Douglas guaranteed, verbally, to place the reporter through his influence at studios, this influence being through casting offices. To show that the casting offices were impregnable, he said, "the majority, like yourself, have no chance out here unless they have influence and push. I have lots of calls from studios for my pupils and I get them some dandy engagements."

Having a quick eye, Douglas spotted a tattoo mark on the knuckle of the reporter's right hand. He inquired if the latter had been a sailor, with the answer in the affirmative, Douglas asked if the reporter had a uniform, and again an affirmative. Then the doctor declared, "I get lots of requests for actors with a wardrobe. If you have a wardrobe I can get you better money. I supplied boys with sailor costumes to Clara Bow's 'The Fleet's In' and to Wallace Beery for 'We Are in the Navy Now'." That sort of interested the reporter who likes to wear his uniform.

Douglas informed the reporter that if he came to the place that evening he would probably have some information from some casting office as to where he could place him and his brother. He told the reporter not to expect too much at first, saying that to begin with the brothers would have to be satisfied with bits or extra parts, and star parts would come later after diligent work and study. He showed a contract blank but gave no opportunity to read its contents.

Though at this time little was said about Dr. LeVyne and his wife, whose quarters Douglas was occupying, latter's conversation seemed to make it obvious that they were sharing in his profits as he said they approved the first three scripts for psychic pictures. Before the reporter was leaving Douglas said, "Please bring down your costume so I can approve it and sign you. You can start your classes before long and get your first picture job quickly."

Wore a Red Necktie

That evening with \$1.25 in his kick this reporter, with another one on Variety, who is not so good to look at, who had his hair plastered in the middle of his head and wore a red necktie, attended the meeting. They learned the proposition was not primarily a movie school but a club for the payment of dues and that punctual payment gave members the first chance for star and feature parts in the series of pictures contemplated for the future.

Dr. Douglas addressed a class of 12 "pupils" that evening, with Dr. and Mrs. LeVyne in attendance. Douglas told the class that the main idea for them at present is to help build up real club membership to 500, at \$1.25 initiation fee each. When 500 are gotten together the members of the club will be prepared to start production, he said.

Douglas took the two reporters aside and showed them a letter on stationery of Breezy Comedies, the latter scribbled in a poor hand in ink and signed Fred Herman, wanting Douglas to be on the lookout for talent for these short comedies.

When the meeting started Dr. LeVyne was introduced as secretary and treasurer of the club by Douglas. The latter then went into the plans of the club. He said they had chosen as script for the first picture, the title "We Are in the Navy Now." "Psychic Secrets of One of Egypt's Ancient Princesses." Then in a sort of apologetical way Douglas

Reason!

High film executives whose interests would be partly involved in the event of the Fox-Loew deal, on the day that the negotiations were officially denied by the Loew directorate, advanced this reason for its apparently flopping:

That two years ago Loew and Paramount and United Artists signed franchises having a dinner last year in the Roosevelt Hotel and that Carl's suggestion was prompted by the recommendation of Douglas' other dear friend, Dorothy Davenport, or Mrs. Wallace Reid.

Friends

Having in attendance presumably people who knew little about the angles of picture producing Douglas talked plenty on how pictures are made. Then he said his friend, Sam Goldwyn, was interested in his project and had approved the script, but that Goldwyn was not willing to sink any money into it until the club had financed their share, which was to be \$1.25 each for 500 members. Then said Douglas, "Goldwyn will advance the money and guarantee international distribution. I have already arranged release for Mexico in its entirety and for 90 percent of South America. My dear friend, Goldwyn, will take care of the rest of the world." In a suave manner, Douglas said that all could not have star parts. He said a picture was naturally sold by names and for that reason three big stars would have to be engaged. He declared that the male lead was to be given to Richard Dix, as the latter had been talked to already and being quite interested in psychology he favored the idea. A woman lead would be an internationally famous medium whose name he did not divulge but from the manner of his conversation made it somewhat obvious it would be Madame LeVyne, and the third big part would probably be taken by himself as he said forth he has quite a reputation as a film player.

The Flop

It was necessary to explain the plot for the screen story, that it is based on the reincarnation, in four successive stages, of this very beautiful princess of old Egypt. Costumes, he said, were to be designed by a man, unnamed, who was instrumental in discovering and disclosing King Tut's tomb and this man agreed to furnish all the historical data and costumes. Douglas said he himself would teach the cast a few lines of ancient Egyptian as pictures was to be a talker with sound sequences recording through the moviephone device.

As his auditors were interested and wanted to know more, Douglas said that the medium of the picture was to perform actual psychic stuff before the camera, and while the actors might not know it, actual spirit photos would be reproduced on the film. Then he said "when we come to the present reincarnation it will be the outstanding scene of the picture. I intend to hire the Stadium here for our final talking scenes. Douglas said, "We will get 100,000 people there and have a huge spectacle."

With reference to financing, Douglas continued, "Of course, we can not pay all these people but we can fill the Stadium easily with people who would be glad to come just to say they had been in that picture. The last scene in the Stadium is all talking and members of the crowd would ask the medium questions, unprepared and perfectly legitimate and she spiritualistically will answer through her marvelous powers."

"Holy Father"

Then Douglas mentioned Edgar Lewis, who a number of years ago directed for Fox, had been selected and agreed to make the picture. Being an important person in the (Continued on page 10)

Jolson Under 3-Year Contract with Warners

Al Jolson isn't going with any producer, but the Warners, While the Warners are not shelving Tex Gulman's first for fear of the sucker lingo rubbing the sticks the wrong way.

Before the end of the week, Jolson, who reached New York last week, is outward bound for the Warner Hollywood studios where, before the first of the month, he will commence work on the first of a series of over six productions under his new three-year contract, which he signed for the Warners just before New Year's.

Under his new contract Jolson for three years can make pictures for no other comp. y. Conceded by high Warner officials to have proven a savior for the brothers, Jolson's picture activities are now iron clad the Warner way, it is said.

Jolson will not make "Sonny Boy." That picture has been assigned to little Davy Lee. The big star will make "Mammy," but that will not be his next. At present Jolson's next release has not yet been even tentatively titled.

As for Tex Gulman and her debut talker, "Queen of the Night Clubs," Warners have set for March 15 for its release. No Broadway house has yet been designated.

F. N. Sticking to West

First National will produce no part of its program in the east. This is now decided with the official word that the Warner subsidiary will make only features on the West Coast while all Vitaphone shorts will come through the Warner sound studios in New York and in Hollywood.

At the same time it is said Vitaphone is supreme over First National. An official explains this as referring particularly to interchangeability; that talker devices which the Warners okay for their sound will automatically include First National product so sounded.

Fire Warning

Los Angeles, Jan. 22.

Capt. Perritt of the bureau of fire prevention since the destruction of the Paramount sound stage has issued to all studios for posting this new form of printed warning:

"On account of the extreme inflammable nature of contents of this stage and until this hazard is eliminated positively no smoking permitted on this stage."

PAR'S PRODUCTION

No Interference From Fire on Coast—Other Stages

Los Angeles, Jan. 22.

Paramount will be able to maintain its production schedule without sending companies east in spite of the destruction of its new stage. Before the opening of that structure with its preliminary two sound channels the studio was working with but a single unit. Shooting day and night this provided for two pictures. Opening of the new stage tripled that capacity.

At the present time the Chevalier company is working on stages 1 and 2, Bow on 3, 4, 5 and 6, and Rogers on 7, 8, 9 and 10, according to the facts called for. All three pictures are dialog.

4 Cos. at Met Plant

Los Angeles, Jan. 22.

Christie Sound Studios has added extra facilities with arrival and installation of extra recorders for increased production. The studios located at the Metropolitan plant are now in a position to accommodate four shooting companies at one time on a 24-hour day schedule, if necessary.

Christie has installed a large cutting staff for the handling of sound film with Arthur Huffsmith at the head.

Ted Lewis at Chicago Theatre, in Six Days, \$53,000; Oriental, \$35,000

Chicago, Jan. 22. Strictly a what-have-you week, with customers paying good money for what appealed to them and poor money for the so-so stuff.

Loop's high was taken by Ted Lewis at the Chicago, drawing \$53,000 in six days. That's about \$10,000 above average money for seven days. His screen support was Par's "Case of Lena Smith," a probably uncommercial piece of sorrow that enthralls the intelligent and drove the flaps to snore.

The Monroe suffered quite a lapse with "Homestick," starring Sammy Cohen. Gross dropped to \$3,400, and the picture was given only one week. Cohen also was here in the flesh, heading the stage band unit at the Oriental. The low \$38,000 was not his fault, as the younger generation of customers have been steadily dropping from the house because it can't find another Paul Ash. "Red Wine" on the screen was given fair notices.

"Rescue" took a very good \$48,500 in two weeks at United Artists, possibly helped a little by one day of personal appearances by Lily Damita. This house is about to whack a slice off the run of \$33,000, the orchestra, and is the fifth of the loop's eight first runs to go all-round.

B. & K. straight picture houses changed this week from Friday opening to Monday.

Estimates for Last Week
Chicago (Public)—"Case of Lena Smith" (Par) and Ted Lewis band on stage (4,000; 50-75). Lewis great local draw, boosting house to \$53,000 in six days. Short week caused by change from Public stage band units to local presentations, starting Friday instead of Saturday.
McVickers (Public)—"Four Sons" (Fox), sound (2,200; 60-75). Finished third week Thursday with rise over previous week; so far, first week \$23,000; second, \$18,000 and third \$22,000; replaced Monday by "Terror."

Monroe (Fox)—"Homestick" (Fox), sound (760; 50-75). Sammy Cohen comedy poor at \$3,400.
Oriental (Public)—"Red Wine" (Fox) and "Rushin' Revue," Public revue (3,200; 60-75). Feature rated fair; Sammy Cohen in person in stage band unit; \$38,000, light.
Orpheum (Warner)—"Conquest" (W. B.), sound (760; 50). Did very well in four first weeks, dropping only in fourth to below average with \$7,100; "Singing Fool" right in Monday after 15 straight weeks downtown.

Roosevelt (Public)—"Singing Fool" (W. B.), sound (1,700; 50-75). Still oke in last week, \$17,000. Closed Sunday and hopped to Warner's Orpheum.
State-Lake (R-K-O)—"The Splier" (Pathe) and vaude (2,200; 50-75). Down \$1,000 to \$16,500; not so much above but.
United Artists (U. A.)—"The Rescue" (U. A.), sound (1,702; 60-75). Very favorable two-week booking here, with \$23,000 first week and \$20,500 second; "Wedding March" in.

Hearst Papers' Plugging Too Strong for Opposites

Washington, Jan. 22. (White Population, 450,000)

Weather: Cold.
Everything last week was "Show People" at Loew's Palace. Lock-outs steadily. Though plenty of panning for the picture, nothing could stop them with the usual Hearst spread in two local dailies helping—and how.

Meanwhile, "On Trial" was doing right well on a third week at the Met, and the same can be said for "Interference" at the Columbia. Earle and Fox were the sufferers. Former had "Conquest" and the latter "Beware of Bachelors."

Estimates for Last Week
Columbia (Loew)—"Interference" (sound) (1,232; 35-50). Not bad 2d week; above \$10,000.

Earle (Stanley-Crandall)—"Conquest" (W. B.) (sound) (2,244; 35-50). Nobody overly interested. Extra midnight show included, but not above \$11,000.

Fox (Fox)—"Beware of Bachelors" (W. B.) (sound), stage show (3,434; 35-50-75). Never did get started against opposition; maybe \$17,500.

Met (Stanley-Crandall)—"On Trial" (W. B.) (sound) (1,535; 35-50). Third week for this all-talker and good oke; \$30,000.
Palace (Loew)—"Show People" (M-G) (sound), stage show (2,372; 35-50). "Tabit" house of town, and when a Hearst picture comes along it looks as if nobody else is doing any business; \$22,000.

"Terror," \$32,500, Takes All Montreal Records

Montreal, Jan. 22. (Draw Pop, 600,000)

Weather: Subzero, later rain.
Running seven shows from 11 a. m. and standing them up 10 deep for five of the seven days' run of "The Terror," the Palace beat all records with its first all-talker picture since the house was wired last September, and turned in \$32,500.

Weather, about worst in the last 10 years later half of week and below zero for three days, didn't keep them away, but the deluge of Thursday and Friday night thinned out the crowds some. Picture held over.

The other two big main stem houses benefited some from overflow from Palace, but could not hold up against competition. Capitol dropped \$3,000 behind previous week. An out of the ordinary dramatic talker short, "The Confession," got talked about around town. Censors got to work on "Forbidden Love" Loew's and made it unintelligible in spots, but the theatre attracts generally more on vaude than on pictures; \$15,000 made it a good average week for the house.

Imperial ran Adolphe Menjou, who always goes well here, but the pick of the program was Santrey's band, which played \$10,000 a week. Princess, only legit house playing, is giving a couple of weeks of French musicals, getting away in first week to a fair gross. Orpheum, now starting its third year, seven days and two matinees a week, of continuous stock, has scored with Helen Kingsley, new leading woman.

All neighboring houses benefited by weather during week, which brought in crowds otherwise taking in main stem.

Estimates for Last Week
Palace (FP) (2,700; 40-75). "The Terror" (D. W. Warner). First all-talker picture shown this city beat everything yet with \$32,500. Held over; new for this house's one week only policy.

Capitol (FP) (2,700; 40-65). "Adoration" (Sound) (FN). Against "Terror" and bad weather, but came through well with \$17,000. Talker about the "Confession" helped a lot, and stage ensemble is favorite theatre orchestra in city.
Loew's (FP) (3,200; 35-60). "Forbidden Love" (vaudfilm) (Pathe). Better than usual British picture, which brought Lily Damita for first time to city, but vaude brought in the gross of \$14,500; about average.

Jayhawk (1,900; 35-75). "His Private Life" (vaudfilm) (Par). Menjou always goes well in this French city, but Santrey's band, headliner, hit the high spot and accounted for gross of \$19,000, best for some weeks.

3 Houses Closing in Topeka—Trade Light

Topeka, Jan. 22. (Drawing Pop, 80,000)

Weather: stormy, cold.
Another bad week with nothing getting any breaks and notices of closings all about the run houses and one first run house, Cozy.

Both the Cozy and the Isle quit tonight. The Crystal will be dark after next Saturday management in announcing closing of Cozy stated that main reason was scarcity of pictures suitable for first run house. Only the talkers and stage show houses are getting any attention in Topeka now. Straight picture bills poorly patronized.

Estimates for Last Week
Grand (1,400; 50) (National). "Home Town" 1st half got big business of week, but that nothing extra. "Out of Fog" another talker, finished last two days, \$3,100.
Jayhawk (1,500; 40) (Jayhawk). "Woman" (D. W. Warner). Panned by critics and almost flop. Menjou didn't do himself any good in "His Private Life"—almost low record, \$2,400.
Columbia (1,400; 50) (National). Danny Duncan and singers in farce comedy without chorus got business. "Scarlet Seas" 1st half and "Woman of Moscow" did little, \$1,200.

Novelty (1,100; 40) (Lawrence). Stars show with three acts first half. Straight vaude last half showed another improvement in business. Latter ascribed to stage show broadcast via local radio station Tuesday and Friday, \$2,700.

Cop (400; 25) (Lawrence). Hit bottom again with "Stolen Love" 1st half and "The Tollers" last half. Weather and mediocre pictures, \$500, going in red for last week, before closing.
Best—550 (20) (Lay, ence) Jack Earle and Vanities scraped across dead line but that was all. New company opens next week on same tub policy. \$700.



ABOUT THE SILVER BALL

Madison Square Garden, New York. Booking CHOLLY KNICKER-QUOKER. "Practically every matron who is anyone, or who aspires to be someone in the Social Register," is included in the imposing list of patronesses.

BEN ALI HAGGIN designed the pageant.

ETHEL BARRYMORE headed the Attractions Committee.

MEYER DAVIS' ORCHESTRA furnished the music.

FILMS BEAT WEATHER; AMBASS, \$32,000, ST. L.

\$400 Between Missouri and State—"Barker," \$16,100—"Fool," \$14,300

St. Louis, Jan. 22. (Drawing Population, 1,250,000)

Weather: Snow, sleet and cold.
Despite the worst weather of the winter, the excellence of offerings drew goodly crowds last week to the picture houses.

Opposition in the legit houses consisted of "Mary Dugan" and the Theatre Guild company headed by Elizabeth Rialdo. Neither made any great inroads into the film theatres.

Estimates for Last Week

Missouri (3,800; 35-50-65-75). "Man Who Laughs," sound (U). Splendid picture got a goodly following; \$20,800.

Ambassador (3,000; 35-50-65-75). "Stolen Flapper." Jack Holt picture called especially interesting for its technicolor shots; Lowry fans don't carry thermometers; \$23,000.

Loew's State (3,800; 25-35-65). "Jimmy Valentine," dialog (M-G). Talking picture of big business. Hyams always a winner here; \$20,400.

Grand-Central (1,700; 50-75). "The Barker," dialog (FN) (2d week); \$31,000; \$16,100.
Midtown (1,400; 50-75-81). "Singing Fool," dialog (WB). Ninth and concluding week; \$14,300.

Fair Figures in Boston, Mostly in Combo Houses

Boston, Jan. 22.

Kelth's Memorial playing Billie Dove in "Adoration" and vaude to \$25,000, was above Loew's State at \$19,500, with "Dream of Love" and a Gilbert and Sullivan stage ensemble last week. Kelth-Albee had "Taxi 13" and \$19,000, and the downtown Loew house, Orpheum, screening "The Awakening," with vaude, got \$20,000. Picture business generally was strong for the week.

"Sunrise" played the Metropolitan with "Barcelona" stage revue and a band show under the new leader the Public house is trying to build up, Ted Claie. Olympia and Fenway packed them in with "Interference." "My Man," at the Scollay Square, did fair business. Fanny Brice means little to audiences of this house. Modern and Bacon, with second week of "Synthetic Sin," covered expenses. Fine Arts screened an old Jennings, "Tartuffe," for the highbrows.

Estimates for Last Week

Metropolitan (4,000; 50-65-75). "Sunrise" (Fox). "Barcelona" stage show; \$31,000.

State (3,500; 50-60). "Dream of Love" (M-G-M) and operatic ensemble on stage. Fair at \$19,500.
Kelth Memorial (vaudfilm) (3,000; 50-81). "Adoration" (FN) and vaude. Not so big at \$23,000.

Kelth-Albee (vaudfilm) (3,000; 50-60). "Taxi 13" (FBO) and vaude. Below good figure with \$19,000.
Orpheum (3,000; 25-35-50). "The Awakening" (UA), vaude. \$20,000.

Vaude Act Gives Hennepin \$22,000 and Minn. Lead

Minneapolis, Jan. 22. (Drawing Pop, 500,000)

Weather: Extremely cold.
Big noise last week, and what a noise, was a pair of vaudevillians, Olsen and Johnson, instead of a picture. Supreme favorites in this Scandinavian berg, these funmakers demonstrated remarkable drawing power in winning a box-office championship.

While 26 below zero weather was raising havoc with trade at all the other theatres at the outset of the week, the Hennepin-Orpheum, with Olsen and Johnson solely accounting for the draw, held 'em out to the streets. The Hennepin-Orpheum led the entire town, honor that the Minnesota always has held hitherto. The Minnesota suffered through one of its worst weeks. This was in no way to its screen attraction, "The Awakening," or its stage entertainment, Public unit, "Beaux Arts Frolic," both of which were rated as splendid. The principal blockbuster 26 below zero on Saturday and Sunday, the big days. Of course, the Olsen and Johnson opposition did not help any.

Considering the weather handicap, "The Barker" at the State did very well in its second week. "Behind the German Lines," Strand, proved itself a magnet, chalking up a splendid box-office showing for the house, as a result of a sudden change of plans, will continue to remain open. On the other hand, the Adolphe Menjou picture, "His Private Life," dropped badly at the 35c. Lyric. Another picture in its second week, "Submarine," at the Pantages, did moderately well.

Estimates for Last Week
Minnesota (F. N.) (3,800; 4-100; 75). "The Awakening" (U. A.) and Public stage unit show, "Beaux Arts Frolic." Picture, one of finest seen here in a year, had misfortune to be out of the house on opening days, Saturday and Sunday, and, unlike Olsen and Johnson, unable to overcome this handicap. Vilma Banky, quite popular here, but as yet no outstanding draw. This picture should help to make her here. It and stage show gave excellent satisfaction and built up trade later the week as a result of word-of-mouth boosting picture. Good bill that provided entertainment bargain. Paradoxically, however, one of the poorest weeks in theatre's history. "The Barker" (F. N.) (2d week). Took town by storm and made sensational showing in 2d week. Except for bad weather, competition, the opposition, would have been one of the season's outstanding box-office smashes in Minneapolis. About \$13,000, making nearly \$34,000 for the first run.

Hennepin-Orpheum (Kelth) (2,800; 40-60). "Ned McComb's Daughter" (Pathe) and vaude. Picture showing at pop prices; \$9,000. Pleased. Olsen and Johnson drew in the folks. They and Ted Lewis only really high-powered stage magnets house has had in 18 months. "The Barker" (F. N.) (2d week). "The Barker" (F. N.) (2d week). With other theatres suffering terribly Hennepin had one of its biggest grosses ever. Frank N. Phelps, district manager, personally in charge of exploitation, did great job in helping to put over headline pair, local favorites in this Scandinavian community. One of the biggest weeks theatre has ever had, and the first time it has beat the Minnesota. Almost \$22,000. More than 100 per cent increase over previous week.

Strand (F. N. & Public) (3,300; 50). "Behind German Lines" (Par). Showed surprising strength; more than doubling recent takings at this house. Sudden spurt of business in the face of adverse business conditions prompted F. & R. to abandon plan to close house. About \$6,000.

Lyric (F. & R.-Public) (1,250; 35). "His Private Life" (FN). Menjou proved a hit at this house. He couldn't draw at this 35c. house in good enough picture, \$2,000.
Pantages (Pantages) (1,600; 25-60). "Submarine" (F. N.) and vaude. Second week for picture, real draw. About \$6,500. Good.

PAN, \$6,000, TACOMA

"Underworld," \$5,500 at Broadway—"Man's" 2d Week, \$4,400

Tacoma, Jan. 22. (Drawing Population, 125,000)
Weather: Fine.
Heilig did good biz with "Simba" last week. Good attractions at first run houses. "The Barker" (F. N.) (2d week). "My Man" had pull at Blue House. "Underworld" not so good at Broadway. Rialto had "The Barker," not so bad. Pantages staged somewhat of a comeback with "The Barker" and "The Street of Illusion."

Estimates for Last Week

Broadway (WC) (1,500; 25-60). "Romance of Underworld" (Fox). \$4,500.

Pantages (1,500; 25-60). "Street of Illusion." Around \$6,000.
Blue House (Hamrick) (650; 50-75). "My Man" (WB). Did \$4,400. Fair on second week.

Rialto (WC) (1,250; 25-35-50). "The Barker" (FN). Drew \$3,400.

Colonial (WC) (650; 25). "Air Legion" (FBO). "Stolen Love" (Am) and "Isle of Lost Men" (Am). Split week, fair, \$1,500.

'BARKER' WILD IN K. C., \$27,000

Mainstreet Records—Midland, \$19,000—Royal, \$7,800

Kansas City, Jan. 22. (Drawing Pop, 700,000)

"The Barker" was the show last week and records were smashed at the Mainstreet. Crowds were turned away the opening Sunday and the opposition downtown houses "tendered" the picture. It gave the picture a vivid circus setting with a real circus marquee. Long main lobby was turned into a miniature midway with popcorn stands and other concessions. In the middle was a real shawl and blanket joint with the wheel spinning for the benefit of the number holders. Around the house the best of most of the time the wheel enjoyed a nice play.

At the Newman "Simba" was the feature, with Mr. and Mrs. Martha Johnson in person. Picture played two weeks at the Shubert in April at road show prices. Midland had "Alias Jimmie Valentine" and the opening weekend was the best house has enjoyed in months. House is strongly featuring its 27-piece orchestra and cut the score out of the film in shots where there was no talking. Orchestra played accompaniment and liked.

"Showdown Angel" was the Roy's bet. Best picture this little de luxe theatre has seen, and a stiff opposition. Returns were considerably better than the past few weeks average at that. Pantages also swung into line with an exceptionally strong picture, "Love Over Night." Rod La Rocque, an excellent stage show. House is the only one downtown without sound.

The first talker has been announced.

Estimates for Last Week
Mainstreet—"The Barker" dialog (F-N) (3,200; 25-35-50-60). State gave cut to Louisville; Loew's daily schedule arranged for four stage show and six showings of picture; opening day records were smashed Saturday and continuing Sunday; big all week with good lobby exploitation; \$27,000; very big.

Loew's Midland—"Jimmie Valentine" dialog (M-G) (4,000; 25-35-60). Picture apparently welcomed a change from heavier bills played for several weeks; sound shorts pretty bad; house cut score from film, using orchestra, but retained old film dialog; \$19,000.

Newman—"Simba" (1,980; 25-40-60). Picture here before at the Shubert, but held up nicely; first showing at pop prices; \$9,000. (Pathe) "Love Over Night" (F-N) (2,200; 25-35-50). Picture, with an unusually good vaude bill, welcomed; like other downtown houses business opened and week showed decided increase; \$7,800.

Royal—"The Showdown Angel" (Par) (920; 25-35-50). Revue gave picture best notices of week; business up; \$7,800.

"Valentine" Near State's Top in N. O. at \$20,100

New Orleans, Jan. 22. (Drawing Population, 500,000)

Weather: Warm and Rain.
"Jimmy Valentine" proved a sensational draw at Loew's State last week. Came within a few dollars of the house record, in topping \$20,000 in spite of rain. "Interference" gave a hit at the Saenger also, going past \$22,000.

"Freedom of the Press" drew healthy returns to the Orpheum, which showed a decided increase. Now got \$10,400. "His Private Life" ran along confidentially at the Strand. Those who witnessed evidently failed to mention it, as film got less than \$5,000. "The Barker" a good week with "Me, Gangster," doing \$3,850.

Estimates for Last Week

Loew's State (3,268; 50)—"Jimmy Valentine," dialog (M-G). Hines now the best picture drawing card in this burg; \$20,100.

Saenger (3,518; 65)—"Interference," dialog (Par). Came in for genuine approval; \$22,500.

Orpheum (2,500; 50)—"Freedom of the Press." Real nice week at \$10,400.

Strand (2,200; 50)—"His Private Life" (F. N.) (2d week). Held steadily, last week only \$2,800.

Tudor (800; 50)—"Me, Gangster" (Fox). Surprised the town by getting \$3,850; started slowly, but built.

Variety of Film Features on B'way This Week; Biz Not So Hot Last Week

Film mob isn't so much concerned about last week's figures as with what the current seven days are going to show. Last week was ordinary at best, but the cinema contingent expects to close the hole in receipts this week. Reason is in strong line-up of pictures that has Gilbert and Garbo, at the Capitol, opposing "In Old Arizona" at the Roxy, with both pictures sure to go two weeks. Menjou is at the Paramount, talkers are housed at both the Strand and Colony, and "The Bolshoiy Trial" and "Weary River" come in for \$2 each in the middle of the week. Another opening is "Redskin" at the Criterion, Saturday night.

Nothing caused a toast last week. Lone exception seemed to be the Roxy, where "Sunrise" came in after a long absence since its showing at the Times Square. Got \$115,800, and normally that's not far from rating a second week, but the heavy advance campaign for "Arizona" killed off any chance of the Murnau work lingering.

Paramount and Capitol were under \$70,000, the Public house being further from the figure. "The Case of Lena Smith" only took \$61,200, bad here. Neither did "Lady of Chance" tickle the M-G-M emporium at \$65,750. Just average for this site since the first week. The other big grind, Strand, also failed to develop a punch with "Adoration," just easing over \$28,000. Rialto and the Roxy, which are features in their final weeks. It means that "The Rescue" will only have stayed two weeks at the Rialto where \$26,000. "Wolf of Wall Street" (Par) comes in Saturday. "The Awakening" is terminating four weeks at the Roxy. The semi-final count being \$19,900, with "Sins of the Fathers" (Par) due this week-end. It's not often that these twins both hold Paramount or Roxy leaders simultaneously, looking object being to alternate.

The wee Cameo displayed another foreign-made, British, and put the penalty at \$5,500. Colony held over "The Last Warning" for a second week, claiming \$11,000 on the extension.

\$2 Films
"Vikings" has departed from the Embassy where "The Bolshoiy Trial" arrives tonight (Wednesday). "The Barker" closed last last week to just over \$10,000 at the Central. Criterion's "Interference" is another to have signified its farewell, although staying a week and scheduled to close next week. "Valentine" week showed \$11,450. "Valentine" continues to run smoothly enough around \$14,000, but "The River" is now definitely showing strength at \$2,200. "My Man," Warners, is giving \$18,000 some time, profitable, while the Tolson picture, "Singing Fool," retains plenty of strength. No advance dates for future pictures at either of these houses.

Both the Capitol and Roxy had tremendous business on Monday while Whalen's traffic solution brought extra thousands into the Square to see the cops in action at that hour. The picture houses as the excitement cast off about 9:30.

Estimates for Last Week
Astor—"Jimmy Valentine" dialog (M-G) (1,120; \$1-\$2) (11th week). Not having much love trailing along; around \$14,000.

Cameo—"Forbidden Love" (Pathe) (549; 50-75). British made picture had little or no appeal; \$5,500, unhappy lot.

Capitol—"Lady of Chance" sound (M-G) (4,620; 35-50-75-\$1-\$1.50). Norma Shearer picture ordinary in gross; \$65,750 not smart money on this corner; exceptionally heavy week end for "A Woman of Affairs." Gilbert and Garbo, with demand spilling over for big Monday matinee; picture certain for two weeks.

Central—"The Barker" dialog (M-G) (922; \$1-\$2). Drops tonight (Wednesday) to permit "Weary River" (FN). Barthelmess talker, to come in Thursday; completed seventh full week to just better than \$14,000; enjoyed \$10,000.

Colony—"Last Warning" dialog (U) (1,950; 50-75-\$1). Held over and claimed \$11,000; gives feature around \$25,000 on two weeks; not bad.

Criterion—"Interference" dialog (Par) (861; \$1-\$2). Closed Sunday after doing nine weeks, one more than originally intended; can show profit on engagement; finished at \$11,450; "Redskin" (Par) with sound-but-no-dialog-and-in-color opens Saturday and supposed to stay eight weeks.

Embassy—"The Vikings" (M-G) (500; \$1-\$2). Left Sunday after eight dull weeks; "Bolshoiy Trial" (M-G), talker, in here tonight (Wednesday) for four weeks with "The Letter" (Par) listed for Feb. 23.

Gaiety—"The River," sound (Fox) (808; \$1-\$2) (5th week). Slipping, but nothing named to follow; last week, \$8,200.

Paramount—"Case of Lena Smith"

'GANG WAR,' \$10,200 AT PAN IN SEATTLE

'Abie' Tops Jannings by \$500
—'Arizona's' 2d Wk., \$6,000
'Conquest,' \$7,500

Seattle, Jan. 22.
(Drawing Population, 500,000)
Weather: Excellent

Fine winter weather, very little fog and little rain, yet slightly cool for the time of the year, and as taboo, makes the situation ideal for show biz. Condition pretty well adjusted. With Liberty, Strand and Olympic dark, seats are pretty well used in other houses. Mayflower still dark and as much a mystery as ever.

President folds up next week for Lenten season. Met running spasmodically.
Sound has popped up box office at Pantheon, now being about doubled. Begin to look like the old times around the Pan. Manager Earl Cook says "Submarine" would have been good for a run the week before. Orpheum also picking up with better value bills.

Estimates for Last Week
Seattle (Pub-L) (3,106; 25-50) "Sins of Fathers" (Par). Jannings name draw. "Stairway of Dreams," Fanchou & Marco idea, found stairway gals stealing show. Specialties "The Barker" (M-G) (1,000; 25-50) "Abie's Irish Rose" (Par). Name held draw. Good show. Biz ok; \$16,500.
Belgium (U) (1,800; 35) "Old Arizona" (Fox). Folks like this outdoor talker, flogging in 2d week here after another week at 5th Ave. Good; \$6,000.
"Lights of New York" (WB). Did \$3,500.

Blue Mouse (Hamrick) (960; 50-75) "Conquest" (WB). Nice pickup and show good. 50-75. This all-talker packs thrills; \$7,500.
Music Box (Hamrick) (1,000; "My Man" (WB). Third week to nice gate; \$7,000.

Wiltner Garden (U Chain) (650; 25) "Docks of N. Y." (Par). Well rounded program. OK for \$2,500.
Fantasies (1,500; 25-50) "Gang Wars" (U). Dialog. Vaude helped draw. Good; \$10,200.
Orpheum (2,700; 25-\$1) "Naughty Baby" (FN). Alice White liked. Vaude good; \$12,400.
President (Duffy) (1,800; 25-125) "Cyclone" (Duffy) (Player). Last week of stock here until Easter. Good show, well played. Biz fair; \$3,000.

LEWIS IN AD DEPT.

Warren Lewis, Vitaphone publicity chief, has been temporarily transferred to an executive berth in the Warner advertising department. His old post is being handled by Tom Namack of the Warner pub department.

Arlene de Haas has been shifted to the publicity job in the Brooklyn studios.

(Par) (\$666; 40-65-75-85-\$1). Picture well regarded, but probably too much weight for flaps and jellybeans to carry; \$61,200, dismal total.

Rialto—"The Rescue," sound (UA) (1,960; 35-50-75-85-\$1) (2d week). Out this week; very short stay for this house; first week light at \$28,700; "Wolf of Wall Street" (Par), all-talker, Saturday.

Rivoli—"The Awakening," sound (UA) (2,500; 35-50-75-85-\$1) (4th week). Withdrawing from in this week; did \$19,900 next to closing. And if it can hold up on final will total near month. "Sins of the Fathers" (Par), Saturday, first time for Jannings in this house.

Roxy—"Sunrise," sound (Fox) (6,205; 50-75-\$1-\$1.50). Many weeks between "Sunrise" and "Sunrise" show around it and \$113,500 almost warranted second week; "In Old Arizona" (Fox) current with picture; heavy week end and a good chance for house record; in-for-two weeks at least; splash advance campaign reported cost \$20,000.

Strand—"Adoration," sound (FN) (2,000; 50-75-\$1-\$1.50). Billie Dove not so potent; \$28,300 okay but not exciting.

Warners—"My Man," dialog (WB) (1,500; \$1-\$2) (5th week). Low at about \$18,000, which can show profit; nothing named to follow.

Winter Garden—"Singing Fool," dialog (WB) (1,400; \$1-\$2-\$3) (5th week). Still holding up and safely over \$30,000.

STANLEY AND FOX BOTH NEAR \$28,000 IN PHILLY

"Interference," "Woman Disputed" Drop—"Good Bye Kiss" Only \$5,000

Philadelphia, Jan. 22.

Business not so forte again last week in the picture houses. Among the films that did nose-dives were "Interference," at the Boyd, and "Woman Disputed," at the Aldine. Former all-talker did great business for a fortnight; slipping a little in its third week, and was off to \$18,000 in its final six days. Something like \$8,000 under its opening pace. New Boyd is suffering, as has the Aldine, ever since it opened by matinee weakness, but the industry is for success for the new house.

"Woman Disputed" was hardly a success at the Aldine and there was no crying when it was pulled after two weeks. Critics said it, but Norma Talmadge hasn't the draw here now she could boast of two years ago. Last week's gross was around \$12,000 or a little less.

Fox had another good week, not so much on "Captain Lash," as because of the sycophantic public program. Combination won almost \$28,000, which, considering poor conditions, looks great. "Outcast," with Corinne Griffith, who, thanks possibly to her infrequent appearances of late, remains one of the few stars who can be counted on for satisfactory business in this big house. Presentation feature was Dave Apollon's revue. Reported a little over \$28,000.

Stanton had an excellent week on "On Trial," which managed to achieve three weeks. Got \$18,000, or close to it in first six days. The Karlton did not do so much with "Good-Bye Kiss," booked suddenly for a week to fill a gap; was not much over \$6,000. Arcadia, with "A Simple Man," got around \$3,000, pretty good; while the Little Theatre, held up on the second week of "Nature and Love," Fox-Locust, reported a slight improvement again with "Four Devils," at between \$14,000 and \$15,000.

This week has a batch of new ones. "The Barker," which is in at the Aldine for at least three weeks.

Estimates for Last Week
Stanley (4,000; 35-50-75) "Outcast" (FN). Corinne Griffith has maintained popularity here; Dave Apollon's revue on program; beat \$28,000.

Stanton (1,700; 35-50-75) "On Trial," dialog (WB). First week for this one looked good; around \$18,000.

Aldine (1,600; 50-75) "Woman Disputed," sound (UA) (2d week). In final week Norma Talmadge film dropped to \$12,000 or less.

Boyd (2,300; 40-50-75) "Interference," dialog (Par) (2d week). Dropped another two or three notches in final week; claimed between \$17,000 and \$18,000.

Fox (3,000; 90) "Captain Lash," sound (Fox). Picture well liked but sycophantic public program real cause for good business; just short of \$28,000.

Fox-Locust (1,800; \$1) "Four Devils" (Fox) (4th week). Gained a little last week between \$14,000 and \$15,000 claimed; moderately good.

Karlton (1,000; 50-75) "Good-Bye Kiss" (WB). Single week engagement for this picture suddenly shoved in to fill gap; not noteworthy in hardly beating \$5,000.

Arcadia (800; 50) "A Simple Man" (M-G). Pretty fair at around \$3,000.

Silent Film Again Leads Toronto; \$13,000

(Draw. Pop, 700,000)
Weather: Zero, Then Rain

Toronto, Jan. 22.
Monday found the mercury well below zero, Thursday and Friday it rained, and on the whole, enough to put a crimp in any week. Biz opened fair all round but blew by mid-week. At the close "Terror" on third week for "Terror" and "Naughty Baby" at Hippodrome. In front with about \$13,000 each.

"Jazz Singer" came in at midnight premiere on gate of publicity Friday and on to the Nwana. On Saturday saw line-up all day and individual day's gross receipts broke record at almost \$5,000. Tivoli raises some Saturday.

In spite of bad weather Leew's and Pantages improved but Uptown fell back.

Uptown had only synchronized picture in town with "Woman Disputed." It went for \$12,000, a drop of almost \$8,000 under "Interference."

Neighborhoods were off.
Estimates for Last Week
Hippodrome (FN) (2,600; 30-60) "Naughty Baby" (FN). Light-

"Arizona" as Criterion's Big Money Maker; "My Man" Slowing Down

'ABIE' PAVES P'TLAND,
B'WAY DOING \$18,000

Pan Right Behind with 'Submarine,' \$16,000—'Rescue,' \$10,000—'Power,' \$6,000

Portland, Ore., Jan. 22.

"In Old Arizona" established a box office record in Portland. After running for one week at the Broadway with gross of \$23,000, the previous figure of \$17,000 (incorrect) it was sent to the Hollywood, second run West Coast house, for one week to \$12,000.

Estimates for Last Week
Portland (Publix) (2,600; 35-60) "Sins of Fathers" and Fanchou & Marco. Fair at \$16,400.

Broadway (W-C) (2,000; 35-60) "Abie's Irish Rose" Popular; \$18,000.

Music Box (Hamrick) (2,000; 35-50) "My Man" (W-B). Big; \$14,200.

Blue Mouse (Hamrick) (700; 35-50) "Singing Fool" (W-B) (2d week) of return. Going good; \$9,000.

United Artists (Park-W.C.) (1,120; 35-60) "The Rescue." Average; \$10,000.

Pantages (2,000; 35-50) "Vaudeville" (Col). Big; \$16,000.

Dufwin (Henry Duffy) (1,400; 25-125) stock—"Wooden Kimono." Very popular; \$5,500.

Hip (Loew) (2,400; 10-20-30) "A Simple Man" and silent picture, "Captain Carless"; \$5,700.

Oriental (Tebbetts) (2,700; 25-35) "Power" on screen and vaudeville. Fair; \$6,000.

Granada, Frisco, Best Wk. In Long While, \$27,000

San Francisco, Jan. 22.
(Drawing Pop, 750,000)
Weather: Cold, Rainy

Plenty of good film entertainment on Market street, and most of the houses clicked. The Granada (Publix) weekly change had highest gross house, experienced in a long time. Warfield, changing opening day policy from Saturday to Friday, only had a six-day week, but \$18,000.

California finished two weeks of "Sins of the Fathers," and St. Francis wound up 2d week (2d run here) of "Interference." Warner's "On Trial" got away to good start at Embassy, where it is in for possibly four weeks.

Estimates for Last Week
Warfield (Loew-W.C.)—"Dream of a Woman" (M-G) (2,500; 35-60) (2d week). \$18,000.

Granada (Publix)—"Showdown" (Par) and stage show (2,698; 35-50-65-\$1) (2d week). \$27,000.

St. Francis (Publix)—"Interference" (Par) sound (1,375; 25-50-65-90). Made total of four weeks, having played two at California. Final week low at \$5,500.

Embassy (Vitaphone)—"On Trial," sound (War. Bros.) (1,367; 60-65-90). Talking thriller started strong and outlook augurs for three or four substantial weeks. Bettered \$15,000; handsome profit.

weight picture scored best in bad week. Second time non-sunder ahead of other pictures, synchronized stuff. Over \$12,000.

Tivoli (P) (1,400; 35-75) "The Barker" (M-G) (2d week). \$13,000. Still good biz but gave way to "Jazz Singer," which opened strong Friday night.

"Three Week Ends" (Par). Low usually means little here but not unusual for this one strong, with improved vaude. Improved at \$12,000.

Uptown (FP) (3,000; 30-65) "The Woman Disputed" (UA). Fell off badly due to rain and finished up with \$12,000. The house strong for sound without dialog. "Home Towners" (W) opened strong Saturday.

Loew's (2,300; 30-60) "Lady of Chance" (M-G) (2d week). \$11,500. Usually good for draw here but this one got caught in flood. \$11,500.

Los Angeles, Jan. 22.
(Draw. Pop, 1,450,000)
Weather: Mixed

Little rain and threats of it most part of the week put a damper on large box office takes in the first run houses. Loew's State was the leader, giving "White Shadows of the South Seas" its first popular projection after the house had played more than three months at Grauman's Chinese for the \$150 top. Business started off at fair clip, but picked up as week went along with the plugging of heavy advertising space in the floor-papers. Metro-politan was about \$200 behind with "The Shop Worn Angel," synchronized with "Weary River." Warner Bros. copied third money with Panny Brice's "My Man," in its third week here. This picture, which looked like sure-fire money, petered, slowed down considerably after the first stanza. One week to go yet.

For the 11th and final week "Noah's Ark" just got little bit over the Grauman Chinese operating expense figure, and that was through a special Saturday night performance to which employees of the P. N. and W. B. studio bought tickets at executive suggestion to see a recut of the picture in shorter length.

"The Barker," in its sixth week at Coney Circle, was about \$73 behind in return. This picture has made more money in the last three weeks than three weeks run than have all other pictures played there in the past eight months combined.

An outcro of local houses is the Criterion, there in its third week "In Old Arizona," did a little less than \$600 below the week before. This picture has made more money in the last three weeks than three weeks run than have all other pictures played there in the past eight months combined.

"The Egyptian" at a Clara Bow, pulled the Egyptian about \$1,200 ahead of the week before, while the Boulevard, with "Prep and Pep" did business equaling that of week before, which is none too healthy for this neighborhood house. Likely that Gene Morgan may be brought back here to stimulate trade, as he has best b. o. attraction house has had.

Estimates for Last Week
Boulevard (W.C.)—"Prep and Pep" (M-G) (2,500; 35-60). Regular trade of late with profit nothing big to brag about; \$5,600.

Carthay Circle (W.C.-Miller)—"The Barker" (Vita) (P.N.) (1,500; 25-125) (6th week). \$17,000.

Criterion (W.C.)—"In Old Arizona," Movietone (Fox) (1,600; 25-75) (3d week). Great bet and looks good, which is none too healthy for another two or three weeks.

Egyptian (W.C.-U.A.)—"Three Week Ends" (Par) (wired) (1,800; 25-75). Clara Bow always does trick here to better than reg. trade. \$9,300.

Grauman's Chinese (U.A.)—"Noah's Ark" (Vitaphone) (W.B.) (1,955; 35-50; 14th week). Regular trade little above week before; \$13,800. "The Broadway Melody" (M-G-M) opens Feb. 1.

Loew's State (M-G-M)—"White Shadows of the South Seas" (M-G-M) (2,242; 25-31). After four-month run in Hollywood first pop showing aided by F. and M. and helped by Conlin & Glass; \$28,800; great.

Metropolitan (Pub)—"Shop Worn Angel," sound (Par) (3,595; 25-75). Did very good, due to popularity of featured picture, usually \$24,300.

United Artists (U.A.)—"The Rescue," sound (U.A.) (2,100; 25-75) (2d week). Did not stand up on final week, usually \$11,800.

Warner Bros. (W.B.)—"My Man," Vitaphone (W.B.) (2,756; 25-75) (3d week). This Brice not so hot with cash buyers as expected. Down to \$18,500.

\$27,000 Buffalo's High; Inde House Got \$14,000

Buffalo, Jan. 22.
Business off, though strength was exhibited at one or two box offices.

Estimates for Last Week
Buffalo (Publix) (3,600; 30-40-75) "The Shop Worn Angel." Stage, "Huddles"; \$27,000.

Hipp (1,000; 35-60) "The Barker" (M-G) (2,400; 40-60) "Whit a Night" (Par) and vaude. \$11,000.

Shea's Century (Publix) (3,400; 10-60) "The Flying Moat." Over \$10,000.

Great Lakes (Fox) (3,400; 30-40-65) "Conquest" (W.C.). \$9,000.

Lafayette (Indep) (3,400; 40-60) "Scarlet Seas" and vaude. \$14,000.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS
123 W. 40th St. N.Y.C.

Buying in Amusement Stocks Converges on Paramount, 60

Loew Halts to Take Realizing, While Warners Drops Back from Move's Peak—More Merger Gossip

Speculative buying yesterday (Tuesday) converged upon Paramount which got out of the rut at 58 to better than 60, while the issues that have led the recent advance paused to take up realizing. Loew after repeating its top at 75% reacted to 75, where it closed net off 2%.

Warner Bros. climbed to a new peak on the move at 134 and then eased off to around 128. Meanwhile Radio-Keith was neglected near 41 and Radio Corp was dull and lower at 357.

The whole situation surrounding the amusements is confused. Every day brings new rumors of mergers, each time a different line up and the ebb and rise of ticker prices give no hint.

Monday talk circulated in the financial district (although it did not reach Times Square) that the Loew-Fox negotiations were off, terminated by a new bid from the Warner side. Goldman-Sachs, the story went, had outbid Fox for Loew control, offering 90 a share. Reported Fox bid was 71. Dow & Jones who feed the news ticker gave an intimation of Paramount as a possibility for purchase or amalgamation with Radio amusement interests, but the suggestion was timidly made.

Truth of the situation seems to be that nobody is in on the underground moves except the stock pool managers and even their market campaigns are not clearly reflected on the tape. Any insider group could stage a run up and start talk by pushing any two of the theatre group at the same time. It may have been the parallel climbs of Loew and Warners that started the Monday merger talk, the reports following the ticker, instead of the ticker trailing the gossip.

For instance Educational Pictures, preferred, an \$8 issue dealt in 10-share lots on the Curb, did an acrobatic routine last week, moving up 22 points to a takeover of less than 200 shares in six sessions. Immediately the word was around that Paramount was bidding for the short subject unit. In

the trade the story is that insiders merely wanted to add to their holdings, on the strength of good earning prospects for the company.

Fox continued to puzzle. It got to 101 last week, right on the heels of Nick Schenck's declaration to trade paper reporters that there never were any negotiations with Fox and weren't then. After that demonstration the stock went quiet again. Yesterday it was back near 97 all day and quiet.

Laggards
On the theory that Loew and Warners have discounted a good deal at their best levels of Monday, ticker attention turned naturally to the two laggards in the theatre group, Fox and Paramount. Outside of the momentary bulge to 101, Fox has done nothing since the early December break. Paramount has climbed gradually from around 50. Shrewd market observers have been favorably impressed with Paramount's performance. It is understood that banking people have been taking all Fox offerings in small lots, refusing to reach for it until yesterday. The theory is that when as many shares as can be drawn out from tired longs by this slow process have been accumulated, the stock ought to have a move.

Fox looks like another well sponsored issue trying to tire out trailing buyers who come in on the strength of advances in allied issues like Loew and Warners.

Shubert took advantage of yesterday's mixed scenario to move up a couple of points to 73%, putting aside the troubled legit situation with that gesture.

Money has been standing at 6 per cent since Friday and public participation has increased enormously. On the one hand the feeling is that under the present credit situation there must be a severe setback before the way will be clear for a broad advance. The opposite view is brokerage loan scores were disregarded last year in the long climb and will again be ignored. The public is back or is coming back; Stock Exchange seats are at a new peak above \$600,000, and certainly Wall Street wouldn't like to see another shakeout like that of March, 1926, if it can be avoided. That's how the picture and motion trader interprets it for himself, for his own account and risk, as the pink and white slips say.

Sunday Show Convictions In Baltimore Are Upheld

Baltimore, Jan. 22. Rumor that Fox is to build here persists, the latest connecting him with the northwest corner of Lexington and Park avenue, a site that would include the present New Theatre and a valuable commercial corner. It's an expensive spot but one of the best in town, and right in the heart of the retail shopping center. Fox rumors are nothing new here.

The Court of Appeals at Annapolis upheld the ruling of the court in Baltimore, convicting John G. Callan, Baltimore member of the State legislature, Charles F. Miles and Walter Stierhoff of violating the state blue laws when conducting a Sunday picture show in Baltimore on Feb. 23, 1928. Criminal defense question of the illegality of Sunday picture exhibition and confines itself to the exceptions taken by counsel for the defense to the first conviction. Callan was fined \$100, Miles and Stierhoff \$5 each.

Business in several houses was up nicely last week, the town apparently recovering from the flu scare, and actual number of cases easing off daily.

"Sins of the Fathers," aided by a good stage show, got a draw at the Century, while the Star turned in the best report in two months with "Jimmy Valentine" credited. "Behind the German Lines" at the Valencia got the best first-run draw this b. o. has turned in in a long while.

Estimates for Last Week
Century (Loew)—"Sins of Fathers," (3,200; 25-60)—Best draw Jan. 1929 has commanded here in long while. Good stage unit. Good throughout, well gross up one grand, at \$21,500.

Stanley (Loew, Stanley-Crandall)—"Allas Jimmy Valentine," wired (3,600; 25-60)—Best first-run draw, enabling house to get back to good average it established early in Loew regime. \$18,500.

Rivoli (Wilson)—"Tears of Bacholera," wired (2,100; 25-60). Not strong picture. Trade eased off appreciably.

New (Whitehurst)—"Red Wine, wired (1,800; 25-60). Called to get draw, and gross off somewhat. \$6,000.

Valencia (Loew, United Artists)—"Behind German Lines," wired (1,500; 25-60)—Best first-run draw, this house has screened in long while. A picture doesn't click up here unless established success sent up here for continued run. German war film pressed except on. Good ballyhoo accounted for satisfactory intake. \$4,000.

New Grand (Schanberg)—"Give and Take and a K-K-O vaude (3,200; 25-60)—\$12,000.

Parkway (Loew-U. A.)—"Woman of Affairs," wired (1,000; 15-35). This one drew well when at downtown Stanley and good, and satisfactory week uptown. About \$3,600, satisfactory.

Birmingham's Only Vaude Keeps Ritz Ahead, \$10,000

Birmingham, Ala., Jan. 22. (Drawing Pop., 300,000)

Weather—Rain
Rain most of the week kept Birmingham from making three pretty days helped make up for bad weather at night.

Ritz (Interstate) continues to hold high with its devil and silent. **Estimate for Last Week**

Ritz (1,600-25-35-60). "The Outcast"—Only vaude, hence steady, regardless of rain. \$10,000.

Alabama (1,800-25-35-60) (Publix). "Conquest." Dialog; with talking pictures. House falling steadily lately. \$8,500.

Empire (1,100-25-40) (Jimmie Valentine). (M-G-M).—Good week here. \$8,500.

Strand (1,000-35-60) (Publix) "The Spieler"—Circus pictures in Birmingham unwelcome in spite of talking. \$5,500.

Lyric (1,200-75-100) "Peg O' My Heart."—Millmore stock strong.

PROVIDENCE BOOMS

Providence, Jan. 22. (Drawing Population, 815,000)

Weather—Sun
Dig ad spreads and publicity tie-ups helped "Jimmy Valentine" at Loew's. Theatre also ran heavy in the papers for "The Seecue," this week, billing Dimitra's personal appearance Monday.

Strand, with "Showdown Angel," also did good, while the Victoria cleaned up on official pictures of the Sonnenberg-Lewis champ wrestling match. Sonny's a local lad.

Estimates
Loew's State (3,800; 15-50)—"Jimmy Valentine," dialog (M-G). Business fine at around \$21,500.

Majestic (Ray) (2,400; 15-50)—"Scarlet Seas," sound (FN). Fair at \$10,300.

Strand (Ind) (2,200; 15-50)—"Showdown Angel" (Par). Good around \$10,800.

Victory (K-O) (1,600; 15-50)—"Show Folks" (U) and champ wrestling films; okay at \$8,300.

New Film School Gimmick

(Continued from page 7)

picture field as he wanted his auditors to know, Douglas told of how friendly he was with various film stars. He declared he was famous for his screen characterization of a priest and that when working on the MGM lot he had had lunch daily with Miss Davies and she always kidded him calling him "Holy Father."

Reporter as Come-on
Douglas thought it would be a good idea to get away from the subject of motion pictures for a while, he began talking spiritualism. The good looking Variety reporter who at one time had handled spiritualistic exposures gave the come-on and in five minutes Madame Le-Vyne and he were as close as glue. She was telling him she could see he had psychic powers that could be developed and that she liked him and would be glad to assist him in developing his "latent occult forces that have so long remained dormant in your living shell." The wise reporter led her on and she finally agreed to start teaching for him and any other spiritual beginner he would want to bring, and she would develop him into an ace high spirit monger and phenom maker.

A discourse of Dr. Douglas and Madame Le-Vyne ended the spirit lecture, when Dr. Douglas rose and announced that all should sign and pay their dues. Then the Variety reporters filled in a casting card, gave age, height, weight, ability et cetera, but the good looking reporter was the only one who paid \$1.95 and got a receipt. He was promised a membership card at the next meeting.

Bulling
With the third Variety reporter not paying dues, Douglas told him he had all kinds of stuff in him, that he was a distinct type and would easily become a star. He said great fortunes were to be made in producing pictures and illustrated it by declaring that "Earthbound," which dealt lightly with psychics was made for around \$60,000 and grossed over \$7,000,000. The makers of this picture could not get a big company to finance it and his concern were making theirs on their own capital.

After seeing the second reporter pay his dues Douglas told him he had almost sold him to a big producer and he was quite sure he would have plenty of picture work.

As the meeting concluded, Douglas said so that his pupils could get better acquainted he was holding a free dance Saturday night with all welcome.

Before the Variety man left Le-Vyne told him: "Of course you understand the necessity of getting in your dues and fees, because those who paid up will get the first chance at parts in this picture, and as soon as picture starts we are going to begin paying salaries. Isn't that right, Dr. Douglas?" Douglas answered: "Yes, as soon as production is started we will begin paying everybody."

Of the ten others in the place besides two Variety reporters was an old woman about 80 and a young girl of 16, the latter with dancing aspirations. Another young mother, with a five year old boy was there, with the rest in attendance being young men.

Check-Up Exposés

In checking up the Douglas actions with various persons engaged in picture business whom the former said he knew intimately, and did business with, Variety was informed by Fred Beers, casting director of M-G-M, that he never knew the man and had never transacted any business with him. Fred Datig, casting director at Paramount, declared that his company had never obtained any talent whatsoever for "The Fleet's In" or "We're In the Navy Now" from Douglas; that all their casting had been done directly from the lot, or through the Central Casting Office.

"Earthbound" was produced about six years ago by Samuel Goldwyn and directed by T. Hayes Hunter. Both Goldwyn and Abraham Lasker, who was his production manager when the picture was made, declared that no Dr. Robert Douglas or Robert Douglas was associated with them in its making, nor in any capacity.

With reference to the statement of Douglas that Goldwyn would aid in financing and distributing the new picture, Samuel Goldwyn, who is the only picture producer by that name, declared he had never heard

of the man or had any intentions of financing or aiding in the distribution of the picture.

In checking up regarding Duchess de Lant, the Fairbanks office said she had worked on the lot with her husband for about two years as an extra and that when casting was done for the part of "Queen Isabella," she was chosen by Fairbanks himself. They stated the Duchess did not have her hair bleached for that picture, nor did they know anyone named Douglas.

The Associated Producers, whom Douglas said he had business, have been out of production for a number of years. Red Wing Productions is a corporation formed by a Cherokee Indian by that name. His production record shows that he made no pictures within the last two years and that only recently he had applied at Tec-Art for space to make a picture. When Tec-Art officials informed him that it would require around \$20,000 to make his production and that he would have to prepay before he could be given quarters, the Indian left and has not returned.

The Breezy Comedies is operated by Fred Foxman, who at one time ran a casting agency for extras and later became a producer. No check can be made as to what his productions are or through whom they are released.

Mrs. Wallace Reid, to whom Douglas referred to as his dear friend, says she never even heard of the man, that she has never been at "Jimmie Valentine" at the Roosevelt hotel in Hollywood attended by Carl Laemmle and that she had not advanced to him the thoughts for the psychic story which Douglas and his concern say they are to produce. At Universal Robert Welch, general manager, declared he knew nothing of Douglas in any way, nor had they a man named Charles on their payroll as a producer.

\$14,000 IN SYRACUSE

"Valentine" Got It at Loew's State, Last Week

Syracuse, N. Y., Jan. 22. (Drawing Population, 220,000)

Weather: Variable

Three deluxe houses saw business climb during the past week, while the fourth, in spite of a double feature program, including local picture, reported a noticeable slump. The best gross was \$14,000, pulled by "Jimmie Valentine" at the State. This was \$4,000 above the draw of "Lady of Chance" the preceding week.

A second climb of close to \$4,000 was reported by the Eck with "The Barker," in for two weeks. The gross was little short of \$13,000 as against about \$9,000 for "Docks of New York," which it followed.

First National's "Naughty Baby" (sound) at the Strand did \$500 better than "Adoration," grossing \$8,500.

CLARENCE BROWN TESTING

Clarence Brown is in New York to select, by test, two women and one man to appear in his forthcoming M-G-M dialog production, "Wonders of Women."

Browns will give non-professionals a chance to make the grade preferring natural rather than "actory" voices. He has 10 days in which to work but will stay longer if necessary to get the types he desires.

DUD MURPHY'S STORY

Dudley Murphy, former FBO director, has written a two-character story entitled "Rhapsody" to be produced as a talker by RCA. It will be a full length feature.

Negotiations are reported under way between Murphy and Sonora Bristolphone for the production of a talker based on a story of colored life by Carl Van Vechten.

ST. JOHN, U'S COAST P. A.

Los Angeles, Jan. 22. Ivan St. John has been appointed head of Universal's publicity department, succeeding Sam Jacobson, now in the New York office. St. John has been the west coast representative of Photoplay and a free lance writer. He begins at U. Feb. 1.

Summary for week ending Saturday, Jan. 19:

STOCK EXCHANGE

| —1928 to date— | | | | | |
|----------------|---------|-------------------|------------------------------|---------|---------|
| High. | Low. | Sales. | Issue and rate. | High. | Low. |
| 45 | 27 1/2 | 1,300 | American stock (3)..... | 35 | 33 1/2 |
| 29 1/2 | 23 | 20,800 | Consol. Film (2)..... | 28 1/2 | 20 1/2 |
| 194 1/2 | 168 | 4,800 | Eastman Kodak (3)..... | 184 1/2 | 181 1/2 |
| 77 | 49 1/2 | 246,700 | Loew (3)..... | 76 1/2 | 68 |
| 110 1/2 | 90 1/2 | 1,400 | Do pref. (6 1/2)..... | 107 | 104 |
| 151 | 155 1/2 | 2,900 | Keith..... | 42 1/2 | 40 |
| 160 | 75 | Do pref. (7)..... | 180 | 150 | 135 |
| 119 1/2 | 72 | 26,800 | Fox Class A (4)..... | 101 | 94 1/2 |
| 27 1/2 | 24 1/2 | 2,600 | Met.-G.-M. pref. (1.80)..... | 25 1/2 | 24 1/2 |
| 61 1/2 | 34 1/2 | 143,100 | Radio-K-O..... | 48 1/2 | 39 1/2 |
| 14 1/2 | 5 | 10,000 | Motion Picture Cap..... | 18 1/2 | 14 1/2 |
| 62 | 47 1/2 | 78,900 | Paramount-Fam-Lasky (3)..... | 60 1/2 | 58 1/2 |
| 15 | 2 | 78,400 | Pathe Exchange..... | 14 1/2 | 12 |
| 84 | 8 1/2 | 7,400 | Pathe, Class A..... | 27 | 26 |
| 65 1/2 | 54 1/2 | 7,600 | Shubert (5)..... | 72 1/2 | 69 1/2 |
| 60 1/2 | 35 | 1,100 | Stanley..... | 41 1/2 | 40 1/2 |
| 100 | 89 1/2 | 380 | Universal pref. (3)..... | 91 | 89 1/2 |
| 138 | 81 | 102,200 | Warner Bros..... | 127 1/2 | 121 |
| 87 1/2 | 51 1/2 | 10,500 | Do pref..... | 56 | 54 1/2 |

CURB

| | | | | | |
|--------|--------|---------|------------------------|--------|--------|
| 22 1/2 | 14 | 29,300 | Con. Film Ent..... | 22 1/2 | 21 1/2 |
| 97 1/2 | 85 | 175 | Educational Picts..... | 97 1/2 | 85 |
| 87 1/2 | 33 1/2 | 119,800 | Fox Theatre..... | 38 1/2 | 33 1/2 |
| 40 1/2 | 12 | 51,600 | Loew rit..... | 40 1/2 | 33 1/2 |
| 11 1/2 | 6 | 4,000 | Nat. Thr. Sup..... | 11 1/2 | 10 1/2 |

BONDS

| | | | | | |
|---------|---------|--------|----------------------------|---------|--------|
| 101 | 88 | 4,000 | Keith 6's, 46..... | 96 | 85 1/2 |
| 115 1/2 | 102 1/2 | 26,000 | Loew 6's, 44..... | 110 1/2 | 119 |
| 102 1/2 | 99 | 5,000 | Do ex war..... | 100 1/2 | 99 |
| 86 1/2 | 50 | 14,000 | Pathe 7's, 37..... | 83 1/2 | 80 1/2 |
| 101 | 98 1/2 | 4,000 | Par-Fam-Lasky 6's, 47..... | 100 | 98 1/2 |
| 94 1/2 | 86 1/2 | 7,000 | Shubert 6's..... | 99 1/2 | 89 |

ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter

New York

| | | | | | |
|----|----|-------|---------------------------|-------|--------|
| 33 | 35 | ..... | Roxy, Class A (3.50)..... | ..... | ..... |
| 33 | 35 | ..... | Unit do..... | ..... | ..... |
| 33 | 35 | ..... | Unit do..... | ..... | ..... |
| 33 | 35 | ..... | De Forest Photo..... | ..... | ..... |
| 33 | 35 | ..... | Technicolor..... | ..... | ..... |
| .. | .. | ..... | Roach, Inc..... | ..... | 15 bid |
| .. | .. | ..... | 100 Skouras..... | 81 | 81 |
| .. | .. | ..... | 26 Fam. Play..... | 44 | 44 |

Quoted in Bid and Asked

Los Angeles

St. Louis

Toronto

150 FILM MILLIONAIRES

NOT HIGH NUMBER FOR BIG INDUSTRY

Over 20,000 Millionaires in America — Pictures Hold Most Highly Paid People — Few Players Ranking in Big Money

MILLIONS MADE

Of over 20,000 millionaires in the country, the picture business has 150. Comparative surveys, based more or less on generally acknowledged report, indicate that the film industry has more million-dollar-a-year people and less millionaires than any of the large industries of the country, ranking third or fourth in scope in the list of American enterprises and far lower insofar as the number of individual fortunes is concerned.

The million dollar a year salary estimate may be regarded as figurative since there is no established level which can be maintained through any definite period of years, but stars, directors and producers are known to have averaged that sum without any staple bankroll resulting.

The gambling fever inherent in almost all those connected with the picture industry has depleted the list of at least a hundred near the million mark who attempted to go into production on their own after successes in either directing, acting or producing under salary to others. More recently the stock market is said to have accounted for heavy losses which unmade several millionaires. The expensive front travelling and while living in Hollywood, prevented heavy money accumulation by those in the high salary swing.

In a two and a half billion dollar industry there are to be found less than 150 millionaires, from information available. That same industry has probably made from 100 to 200 millions for outside backers.

Players

There are scarcely a dozen film stars who figure in that category despite the high salaries reported and paid, mostly authentic. Entrance of Al Jolson, Eddie Cantor and Paul Whiteman into the picture field with talkers brought the total number of millionaire film stars over a dozen. Prior to that about 10 were figured in that class, including Harold Lloyd, Lon Chaney, Ruth Roland, Colleen Moore, Douglas Fairbanks, Mary Pickford, Marion Davies, Charles Chaplin, Tom Mix and Clara Bow. Will Rogers, through real estate holdings, is also placed in the same class. Clara Bow is said to have made profitable real estate investments, while Ruth Roland, of minor importance in films, is wealthy through real estate.

It is noteworthy that few of the highest priced stars in the business, with weekly salaries ranging from \$5,000 to \$20,000, are reputed millionaires. The same applies in the field of directors. In this list are included Norma Shearer, John Barrymore, John Gilbert, Adolphe Menjou, Norma Talmadge, Ernst Lubitsch, Eric Von Stroheim, Gloria Swanson, Richard Dix, Thomas Meighan, Clarence Brown.

Producers and Execs

Among producers and execs in the millionaires classification are believed to be Adolph Zukor, Joseph M. Schenck, Nick Schenck, H. M. Warner, Jack Warner, Abe Warner, Cecil B. DeMille, Irving Thalberg, Fred Niblo, J. P. Kennedy, William Fox, Winnie Sheehan, W. Rothacker, B. P. Schulberg, Jesse Lasky, Herbert Brenson, Estel Branch, E. W. Hammond, John McCormick, Al Rockett, Al Christie, Charles Christie, Adolph Ransohoff, Richard Rowland, formerly head of First National; Louis B. Mayer, Walter Wanger, Carl Laemmle, Samuel

Fox Not Yet Set Upon Central, New York, Site

Although the impression has prevailed even in responsible sources in the home office that William Fox several months ago acquired the Central theatre site from the Shuberts for approximately \$4,500,000, it developed this week that the deal is not closed. Only a few days ago the Shuberts offered to renew First National's lease on the Central theatre for another year.

The producing subsidiary of the Warners has not yet definitely decided on the renewal since its present lease is not up until September. Acceptance of the offer would give the Warners hold on this show window until the fall of 1931.

Surprise was expressed by Warner interests when the subject of a renewal was broached to them. There is some doubt that they will avail themselves of it. From Warner sources it was intimated that the brothers are fully satisfied with their theatre representation on the street and that more likely than re-leasing the Central they will build another Broadway show window. If the occasion warrants it upon the expiration of their present lease.

Admission that Fox has not yet acquired the Central was made by A. C. Blumenthal, handling Fox's realty end. He stated: "Preliminary steps for its acquisition have been taken. That is all I will say at this time."

It is believed that the Shuberts, finding Fox would not go through unless he could take in the entire site, decided to take no chances with a dark house next year and thus sounded the present lessee on further occupancy.

GOULDING 'ON DIALOG

Los Angeles, Jan. 22. — Edmund Goulding will direct dialog sequences for Gloria Swanson's "Queen Kelly." Erich Von Stroheim who has finished picture script doesn't want to touch talk but will supervise.

Goulding must rush scenes with Walter Byron as latter is due to report back to Sammy Goldwyn pronto.

Man and Wife Opposite

Los Angeles, Jan. 22. — Doris Kenyon will play opposite her husband, Milton Sills, in First National's "Pat and Mike." Frank Lloyd will direct.

Goldwyn, Harry Rapf, William Le Baron, and Howard Hughes, Jr. Newly in the business through radio and talking equipment affiliations are J. G. Harbord, P. L. Deutch and David Sarnoff. Will Hays is rated a millionaire.

Theatre Men

Theatre operators in this classification, with distribution and other department heads, include Sam Katz, Barney, Max John and A. J. Buchanan, Moe Mark, Finkelstein & Ruben, Lubliner & Trinz, Abe and Mike Gore, Sol Lesser, Herman Wobber, Si Fabian, John Zant, Spyros Skouras, John H. Kinsky, A. H. Belogorino, A. H. Schwartz, R. H. Cochran, Robert Leiber, Messmore Kendall, Harry Schwalbe, Walter Reade, Sidney Kent, Dave Loew, Arthur Loew, B. S. Moss, P. F. Proctor, John McGuirk, Mike Comerford, Mike Manos, A. H. Blum, J. J. Murdock, E. F. Albee, Julian Saenger, M. Selkine, Alfred Gottsman, Alexander Pontages, Harold Franklin, Jules Brulatore and E. V. Richards. L. A. Young, Young Spring and Tire Co., heading Tiffany-Stahl, is rated at over \$20,000,000. Albert Weiss, Agia raw stock, is in the millionaire class. Nathan Burken, Walter Camp, Dr. Giamand, banker, William Randolph Hearst, through Cosmopolitan Dupont and Eastman with raw stock, practically complete the list.

Pat Powers and Hilmy Brant, the latter recently selling his Brooklyn holdings to Fox, are reputed worth over a million. Major Bowes and Robert R. Lowe's are also over the million mark while among the authors less than five are said to be of any considerable wealth. Rupert Hughes probably topping the list with Zane Grey following.

Otterson Spurring Up Foreign Drive for W. E.

J. E. Otterson is sailing for London Friday. It seems no secret his month's absence overseas will be to spirit the British office into the intensive system which gained Western Electric the equipment lead in America.

While W. E. effects a nonchalance at Warners' cheaper talker, the hold that it has in already securing the bulk of the Stanley houses has warmed up the electric to the point where students of the situation see an open flare when Warners and W. E. continue their arbitration proceedings. These may be renewed just as soon as Attorney Untermeyer is able to raise his voice.

N. Y. STUDIOS REMAIN QUIET

DeForest Starts on 'Blackface'—M-G's Tests

First feature made with the DeForest sound method went into production Jan. 19 at the DeForest studio on 48th street. It is called "Blackface" with story and dialog by Howard E. Rogers who will also stage the dialog. Edgar Lewis arrived from the Coast to direct and Phil Tanaura, recently with FBO, will be chief cameraman. Tom Mello and Walter Strange of Local 644 is assisting.

Cast of "Blackface" includes Peggy Wood, featured; William Harrigan, Charles Dow Clark, William Frawley, John Milner, Averil Harris, Owen Martin, Tammany Young, Jack Cherry and Marcia Manning. Johnnie Walker, one of the three producers, will not appear in the picture personally. Walker's associates in the Talkophone Picture Corp. are Harry Kahan and Charles A. Levine, the latter the Atlantic flyer chap.

Not much activity around New York sound studios last week. FBO was between pictures, having completed "Syncopeation," its first all-dialog picture after 28 shooting days. However, FBO is now preparing its second picture tentatively titled "Mother of Mine." This will feature Morton Downey, also in "Syncopeation."

George LeMaire is to make a series of 12 talking shorts at the FBO (Manhattan) studio in a Pathé release. LeMaire previously made a couple of prologs for FBO features. He will be given considerable leeway in material, etc., on the series with Basil Smith supervising.

M-G-M, with Clarence Brown on from the Coast, is taking a series of tests. Paramount has one unit completely suspended for the week because of influenza. Richard Dix, Victor Sertizing, director, and Ed Cronjager, cameraman of "Nothing But the Truth" were all confined to bed under medical care. Meanwhile, the search for a leading lady to replace Elva Engers was solved by the selection of Dorothy Hall.

David Newell, who had a reporter role in "A Hole in the Wall," recently made at the Paramount Long Island studio, has been placed under contract by the company and will be sent to the Coast.

Ernest Menas has been appointed editorial supervisor of Paramount shorts. Arthur Cozine, location manager, spent several days taking interiors at Madison Square Garden for Paramount's "Man I Love," prize fight opus featuring Richard Arlen and Mary Brian.

After College Types

Los Angeles, Jan. 22. — Sam Wood is angling for three new types to play the leads in "College Days," his next for M. G. M. Wood is looking for natural college types more than experienced actors.

Auto Exploitation Talking Film Free Show with Names, Stars and "Follies" Beauts

Musicians Union Operating Non-Synchronous Machines

The operation of all non-synchronous musical outfits used in connection with sound films will hereafter be directed by union musicians. This agreement was reached last week following a conference between Joseph A. Weber, president, A. F. of M., and William Canavan, head of the I. A. (stage hands and m.p. operators).

This matter was brought to a head by James C. Petrillo, president Chicago Federation of Musicians, who, following a conference in Chi with Thomas Malloy, exec. of Chi m. p. operators' union No. 110, came to New York to present before Weber where Chi operators were operating the non-synchronous outfits in connection with their regular booth and house duties. It appears that several Chicago houses were using the non-synchronization apparatus and run the machines. To this Malloy is said to have insisted that it was within the premise of the operators.

This agreement does not bear on the regularly synchronized machines or outfits, such as Vitaphone or Movietone that are part and parcel of the film and operated simultaneously by the cranks. These will remain as heretofore operated by the operators.

New York's I. A. headquarters, via assistant president, sent out instructions to all I. A. locals as to the rule laid down by the present agreement on the non-synchronized subjects.

Vocafilm's Next Angel

Vocafilm's checkered career of angels made wingless is about to be launched on another course. A wealthy contractor who is said to have made dough on subway contracts has volunteered. He is under the impression, it is learned, that every other talker violates the patents of Vocafilm. He figures that litigation will more than repay him for any initial investment.

One of the independent distributors is showing a couple of Vocafilm talking shorts in its projection room. Surviving officials for Vocafilm say this means nothing and that any material moves will have to be made through Educational.

Goldman for Stanley in Charge of Philly Stands

Philadelphia, Jan. 22. — Billy Goldman, with the Skouras in St. Louis, has been brought here by Spyros Skouras, Stanley chain operator for Warners, in charge of the local Stanley stands.

With the move, Abe Sablosky, formerly in charge, goes to the New York offices.

GUESSING ON FOX SITE

Chicago, Jan. 22. — Since Fox announced a deluxe house for Chicago in 1929, the boys are wondering where he'll put it.

Speculation centers on a hunk of dirt with 150 feet on Clark street and 250 ft. on Washington boulevard. Present buildings on the ground are to be torn down, and something has to be put up.

The spot is owned by the Morrison estate.

Berger for Jannings

Los Angeles, Jan. 22. — Ludwig Berger is due in Hollywood Feb. 12, returning from Germany to resume his Paramount contract.

His first job will be to direct Emil Jannings in "The Concert."

Syracuse, N. Y., Jan. 22. — Syracuse exhibitors are not taking kindly to the presentation the first half of the current week of the "Five All-Star Movietone Show Champions" given by the local Studebaker agency.

Syracuse is the first town to get the free film, exploiting the automobile. After Syracuse, the snow hits the road, playing a regular itinerary. Portable Movietone equipment is carried. Here, the agency's showrooms have been transformed into a theatre for the three-day stand.

Screenings are continuous from 11 until 11, each running about 45 minutes. The program includes Phil Ziegfeld and his "Follies" beauties, Knute Rockne and his Notre Dame football stars, Ann Pennington, Quin Ryan of WGN, Eva Le Gallienne, Al Jenkins and Ralph Heburn, Howard Slone, Vogue Fashion Show, the 30,000 mile world record run, Romy's Orchestra, and A. R. Erskine, Studebaker's president.

The show was more than an hour late getting underway Monday, due to the local operators union, which claimed jurisdiction, and insisted upon supplying the projectionist.

The Rialto's grievances were many, and included the fact that the show was permitted to purchase amusement space in the daily papers. In the Sunday editions, however, the copy went run of the paper or automobile; had it been taken for the dramatic pages, it would have dominated—going five columns.

"Dr. Fu Man Chu's" Dir.

Los Angeles, Jan. 22. — Paramount assigned Rowland V. Lee to direct "The Invidious Dr. Fu Man Chu," by Sax Rohmer, instead of Clarence Badger, who will be given another picture. Warner Oland will replace Wallace Beery, who has been assigned instead to "Black Eagles," in turn replacing Paul Lukas. Lloyd Corrigan and Florence Tyrone wrote the adaptation and dialog for "Fu Man Chu." Under supervision of Benny Zeldman it goes into production following Lee's completion of "The Woman Who Needed Killing."

In cast with Oland are O. P. Heggie, Mary Brian, Neil Hamilton and William Austin.

Blows and New Job

Los Angeles, Jan. 22. — Marshall Neilan and Phil Ryan, studio managers of Metropolitan (Christie), exchanged blows over an argument about acts which Neilan is directing for British Dominion.

As an offshoot of the situation Ryan now has a second job. He is production manager for British Dominion.

Roland Opp. Talmadge

Gilbert Roland will be Norma Talmadge's leading man in her next picture, after all.

It was reported upon the return of Roland from Europe that he was looking for a job with another company.

Miss Talmadge and Roland will both talk in the new picture, which George Fitzmaurice will direct. Neither has had stage experience.

Marie Prevost Chosen

Los Angeles, Jan. 22. — Marie Prevost will be William Boyd's leading lady in "High Voltage" for Pathé.

Howard Higgin directing.

Gottsman Buys

Middletown, Conn., Jan. 22. — Capital has been secured by Alfred Gottsman, Edwin J. Lashington is to remain as resident manager.

ARE YOU STARVING for Sound?.....

Let the other fellow STARVE for SOUND... You don't have to wait if you have FIRST NATIONAL. All the VITAPHONE shows you want—*right away!* The difference between First National and Other Companies is the difference between Having and Hoping! Sensational QUALITY product with the Greatest Screen Stars ready to deliver at a minute's notice!

Right

NOW



HERE'S A GAG

that gets a laugh ONLY from your competitors—

Take the GAG off your projection machine. No reason why you should tie up expensive equipment for lack of TALKING product. FIRST NATIONAL has a seven-league jump on the field in BOTH Quantity and Quality. The ONLY way you can fill EVERY play-date with a Sound attraction is to SWITCH TO FIRST NATIONAL!

AND MORE ON THE WAY—

Enough—and fast enough—to enable you to meet the **CRYING DEMAND** for VITAPHONE without a **SINGLE INTERRUPTION!**



CORINNE GRIFFITH IN "THE DIVINE LADY" (you can start right now spending

your profits from this grandest and greatest sea special ever made. Everything about it is right—everything is big... Brilliant Vitaphone score and effects will make it a money marvel.)

MILTON SILLS AND DOROTHY MACKAILL IN "HIS CAPTIVE WOMAN" (second



talking special for this great pair. Corking South Sea island story that shows off Dorothy at her million-dollar best in a dozen breath-taking co-costumes.)



BILLIE DOVE IN "THE MAN AND THE MOMENT" (it has Elinor Glyn's greatest box-office story and handsome Rod LaRocque. Lavish society spectacle, and Billie Dove in and out of costumes that will double her 30,000-a-month fan mail.)

THE \$10,000 PRIZE STORY, "CHILDREN OF THE RITZ" (riotous revelry in ritzy settings—dazzling younger generation stuff—a perfect vehicle for the Vitaphone debut of Dorothy Mackaill and Jack Mulhall.)



ALICE WHITE TALKING, SINGING AND DANCING IN "HOT STUFF"

(watch Vitaphone double the box-office power of her pulsing pep!)

"THE SQUALL"—BIG TALKING SPECIAL (it was the talk of Broadway for one solid year. Now

you'll get Loretta Young, Myrna Loy, Alice Joyce and other great names in this romance of the most tempestuous type—press the screen has ever known.)



MILTON SILLS IN "LOVE AND THE DEVIL" (with Maria Corda in a great vamp part, and a story with a brand-new love angle.)

Why should you
SUFFER in SILENCE?

**FIRST
NATIONAL**

can give you all the



feature shows you
can use for months
to come. Ready for

**IMMEDIATE
DELIVERY**



DOUBLE YOUR PLAYING TIME!

The amazing vogue of Vitaphone gives every First National Vitaphone Picture the value of a Special. **HANDLE THEM THAT WAY!** The lure of this new movie magic—the urge to hear favorite stars TALKING, SINGING, doubles the draw. Play up this angle! It's the greatest advertising and publicity material you've ever had. Get behind every First National Vitaphone production with just as strong a campaign as you'd give a Special Then **DOUBLE YOUR PLAYING TIME.** You'll more than double your profits!

FIRST NATIONAL has plenty of VITAPHONE HITS!

VITAPHONE'S THE MONEY THESE DAYS!

Nothing else will do! Vitaphone product is silencing all competition **EVERYWHERE**—pulling sensational grosses never dreamed of before. Nearly \$2,000,000 yearly in advertising and weekly radio broadcast to 65,000,000 have made the name **VITAPHONE** a tremendous money-magnet in itself. You've GOT to have them—all you can get . . . And you can get all you want **ONLY** from **FIRST NATIONAL!**

TODAY,

tomorrow, or next week, you can start playing an endless stream of
RAGING VITAPHONE SUCCESSES



John McCormick presents
COLLEEN MOORE IN
"SYNTHETIC SIN" (led
the Loop in Chicago, and just as
hot at the Paramount, New York,
and at the Granada, San Francisco.)

TALKING SENSATION OF THE HOUR—"THE BARKER"

(records, records,
everywhere—Hippodrome, Cleve-
land; Palace, Dallas; Circle, In-
dianapolis; State, Youngst'n; Mainstreet, K. C.)



RICHARD BARTHEL-
MESS TALKING IN
"WEARY RIVER"
(opens tomorrow on Broadway
at \$2.00. Wait till they hear
Dick Talking for the first time.)



CORINNE GRIFFITH
IN "OUTCAST" (great re-
views everywhere—and business
just as great. "A delight. Fans
are going to love it," said N. Y.

Mirror. With Edmund Lowe.)



RICHARD BARTHEL-
MESS IN "SCARLET
SEAS" (cheers from critics at
Broadway Strand opening. "En-
ormously helpful and charmingly
recorded musical score," said *Sun*.)

BILLIE DOVE IN
"ADORATION" (praised
sky-high by all critics. "Synchro-
nization extremely well done,"
said *Graphic*. "Billie clicking at
Century, Baltimore," said *Variety*.)



"SEVEN FOOTPRINTS
TO SATAN" (bigger and
better thrills than any previous
mystery show. Made to order for
spine-chilling **VITAPHONE** effects. With
Thelma Todd and Creighton Hale.)



"NAUGHTY BABY"—
WITH ALICE WHITE
AND JACK MULHALL
(now they can hear "IT." Fastest-
growing star in the business in
speedy, jazzy, made-to-order show that proves
she **VITAPHONE**S even better than she LOOKS.)



And bring back the crowds—the coin—
you turned away on the first engagement—
PLAY "LILAC TIME" AGAIN

LAND-OFFICE business at every BOX-OFFICE

Pacent Tells of His \$2,500 Device, All His Own and Now Ready to Work

Like the woman with the kids in the shoe, Louis Gerard Pacent has so many electric device manufacturing companies that now that he has gone into the cheaper talker end, he hardly knows what to do. He got all up in the air when one of the companies mimeographed a broadcast that there was no truth in the talker venture being backed by the Warners, calling in all of the copies and threatening to do no advertising in papers that rubbed him the wrong way.

When Variety dropped in to find out the various reasons, Pacent denied that the statement he had sent out and recalled was incorrect. He termed its issuance premature since he isn't ready for the debut announcement to the trade. Pacent admitted he knew nothing about the film business. Thereupon he gave the Variety man a cigar.

A few minutes later he produced another gift which he said would make a \$15 phonograph sound like any \$100 device when attached with the radio.

Pacent and Western are friendly because the electric is a good customer. A lot of the stuff that goes into Vitaphone and Movietone comes from Pacent's other plants. There is no other tie-up in connection with the cheaper talker. Pacent, alone, owns it. He is president and treasurer and 100 per cent stock holder of the Pacent Reproducing Company, working on 39th street and some town near New York, which the inventor does not think it timely to divulge.

Twelve installations of his Pacent talker have been made to date. Only two of these are in Warner theatres (Stanley Montclair and Union Hill, N. J.). There is none in New York City now as New York's electric current is direct while the feed to the Pacent machine must be alternating. All this will be overcome within a month when Pacent's generator will be complete, he said.

Ruddy Sanders, that cautious Brooklyn indie, is having a Pacent installed in his house.

Although the contracts with exhibitors have not yet come off the press letters are doing the trick. Even when the contracts are ready there will be no declaration about interchangeability. Not even servicing by the Warners will be guaranteed. Pacent believes that this matter of securing product is up to the exhibitor.

As to price the \$2,500 is correct with another grand for houses of over 2,000 seats.

Just a disc proposition now but within a month a device will be available for smaller half grand which will accommodate sound on film, Pacent said.

Amplification is through the cone system. Two cones for small houses and four for large ones.

This is the device that has kept the Warner home office buzzing for the past four months.

Put Back Orchestra and Stopped Sound Pictures

Chicago, Jan. 22. Experiencing a loss of trade following installation of sound pictures, managements of the Strand, Huntington, W. Va., published the following advertisement:

"Important announcement from the Strand. Realizing that sound and talking pictures are not being accepted generally by the people of Huntington, and being anxious to please our patrons, sound and talking pictures have been discontinued beginning Monday, Jan. 14.

"On the main matinee and evening performances pictures will be accompanied by an orchestra of real live artists under the direction of Prof. J. H. former assistant conductor of the Roxy, New York."

Acquitted and Guilty

Los Angeles, Jan. 22. J. W. Montgomery, game warden of the California Gun Club, charged with murdering John D. Callcott, former manager of Loew's State, and Orle R. Mahon, was acquitted of the murder of Callcott but was judged guilty of manslaughter in connection with Mahon's death. Trial was held in Santa Ana, Cal. Montgomery opened fire on the two men with a shot gun when they were alleged to have trespassed on the club's hunting preserve Nov. 15.

Eastman's New Stock

Los Angeles, Jan. 22. J. E. Brulattour is distributing to the trade here a new Eastman "reproton" stock designed for recording sound and not photography. Eastman chemists have worked on this new negative for years. It is described as distinguished by a finer grain and a hard base.

LONG BACK IN B'KLYN

Eddie Long has been restored to the management of the Fox, Brooklyn.

In returning Long succeeds Arthur Klein, who followed Long a few weeks ago.

SUNDAY SHOW APPEAL

Two Missouri Exhibs Testing Out-of-Date Blue Law

St. Louis, Jan. 22. Another vigorous battle against antiquated Sunday blue laws, which not only operate against the happiness of Missouri citizens in some sections of the state but also mean the loss of thousands of dollars monthly in income for theatre owners and managers, has been started in Monett, Mo., following the firing there recently of two men charged with violating a long-haired ordinance which forbade picture shows Sunday.

This time the Supreme Court of Missouri has been called upon. O. W. Williams and H. R. Haynes were fined \$5 each, for the alleged violation of the Monett "law." Their contention, in announcing an appeal, is that the ordinance is "unreasonable and unjust."

Cameramen's Overtime

A working agreement between Local 644 of the Cameramen's Union, and the New York sound studios is held up through the opposition of the studio managers.

Cameramen's Union wants overtime limited to six hours weekly while studio managers insist upon unlimited overtime work because of the night shooting on talking productions.

Sidney Kent and Nick Schenck, acting for the producers, passed the cameramen's proposals on to the studio managers' committee.

M-G-M'S 3D SOUND STAGE

Los Angeles, Jan. 22. M-G-M is building a third sound stage, with eight-inch acoustic walls, uniform with its two predecessors, to be 86 x 154 area and 40 feet high.

A dividing wall will permit two companies to work at the same time.

"Samoa" Short Ready

Los Angeles, Jan. 22. Fox is ready to release "Belle of Samoa," Clark and McCullough Movietone short. Lois Moran and a troupe of 20 native Samoan dancers are in the cast. Marcel Silver directed.

Fox Wiring N. Y. Houses

William Fox has already made arrangements with Western Electric for the wiring of every one of the 184 indie theatres to compose his Metropolitan Theatres Corporation. Fox Movietone News is now set for showing in all Metropolitan interests.

FBO's Sound Stage

Los Angeles, Jan. 22. R-K-O (FBO) will spend \$250,000 to erect sound-proof stage 75 by 110 feet on the back lot, with accessory structures, and converting Stage No. 3 into two sound chambers, 61 by 75 feet and 75 by 110 feet respectively. The work is being done under the supervision of H. F. Lalley, studio superintendent. Two projection rooms will be converted for sound purposes. Recording equipment of which there will be six units for stage work and one for location, is ready for shipment from Schenectady, where RCA Photophone is manufactured.

Preparation for expansion of production will include also a building for property and other departments.

GEORGE SCARBOROUGH

Consulting Dramatist
United Artists

FRANK JENKS

M. C. and Orchestra Leader
NOW IN 5th WEEK
Appearing with
FANCHON and MARCO IDEAS
EGYPTIAN, HOLLYWOOD, CAL.

Earle Snell

Writing Feature Comedies

WHEN YOU SEE

The Name

ALFRED E. GREEN

On a Picture

YOU KNOW

IT IS BOX OFFICE

NUFF SED

HALLELUJAH!

"VARIETY," JAN. 16

CANTOR ROSENBLATT and Choir
VITAPHONE No. 2203
8 Mins.; Song
Clinton, New York

This record is not offered for general release, but may be booked on request. In appropriate neighborhoods or first-run houses with suitable audiences, this Rosenblatt number is an outstander. Even when shown to an unsympathetic audience the cantorial vocalization seems likely to overcome the natural antagonism created by the orthodox Jewish makeup.

At the Clinton, on the lower East Side, with an overflowing Yiddish population, this Vitaphone short was featured on billing and in the electric lights over the whole program, including a sound film feature. Here it is logically a tremendous draw.

In vocalization the choir is almost as effective as the cantor and will probably prove as likeable with mixed audiences, although the greatness of the single vocalist overshadows it all. Mechanically the record is among the best for clearness.

Only one number, "Hallelujah," runs the entire length of record, with the choir filling the intervals between Cantor Rosenblatt's passages. As a singing aggregation this group is incomparable, on or off Vitaphone, and regardless of the operatic stars so far recorded.

Mori.

(CANTOR) JOSEF

ROSENBLATT

The Miracle Voice

IN

"HALLELUJAH"

Composed by CANTOR ROSENBLATT

ANOTHER WARNER VITAPHONE WINNER

HALLELUJAH!

HALLELUJAH!

TIFFANY-STAHL TOLD YOU SO!

Here's The Answer—

**GEORGE
JESSEL**

IN HIS FIRST SINGING AND TALKING PICTURE

**LUCKY
BOY**



HAS BEEN BOOKED FOR A RUN

AT THE

CAPITOL

**BOOKED
BY THE ENTIRE
PUBLIX
CIRCUIT**

THEATRE
NEW YORK
COMMENCING THE MIDDLE OF FEBRUARY

**THE
ENTIRE
LOEW
CIRCUIT
IN GREATER NEW YORK**

WIRED HOUSES GET ON THE WIRE TO
YOUR NEAREST TIFFANY-STAHL EX-
CHANGE FOR PLAY DATES

*Following
this engagement
"Lucky Boy"
has been booked
to play*

**THE EARLY EXHIBITOR
CATCHES THE GOLD PIECES**

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY

Smashing All Bo the INCOMPAR MAE MURRAY

THE PERSONALITY that has captured and held the largest audiences in the history of the theatre as proven by actual box office records.

WHEREVER Mae Murray appears, whether on the screen, in picture presentations or vaudeville theatres, capacity audiences are the result.

BREAKING ALL BOX OFFICE RECORDS including week before Xmas which brought the highest salaried contract ever paid to any individual artist by Radio-Keith-Orpheum.

MAE MURRAY was chosen as the headline feature of the Radio-Keith-Orpheum initial Radio Hour via WEAJ Tuesday Night, January 22nd.

PLAYING
This Week **HIPPOD**

x Office Records ABLE



ROME, New York

Talking Shorts

THE LION'S ROAR (Sennett)
Educational Sound Comedy
18 Mins.; Two Reels
State, Los Angeles

First Mack Sennett personally directed and the first of his talkers released through Educational. It shows that slapstick, bells, pies, etc., can register with talk and sound and get over. In cast are Johnny Burke, Daphne Pollard, Billy Bevan and Vernon Dent.

Story is one of those gag affairs with Johnny Burke in the city trying to rest and being annoyed by street building and other ordinary sounds. Burke decides to go to the home of girl friend in country for rest. More noises with the climax preceded by the "Three Trees" gag as Billy Bevan recites the lyrics to Burke.

For the first of the Sennett talkers it is sure fire from the response it got at Loew's State here. As the singing teacher with dialect Vernon Dent is perfect. Great diction and timing. As pupil of the song teacher Eloise Kirkpatrick, soprano did splendidly. Burke, doing semi-straight for both Bevan and Dent seemed to have a rather hard time of it. Bevan has a great voice for the mike.

Kick in picture is Burke using a siphon and tossing a custard pie through open court window at Dent to sound. Daphne Pollard has a few in and out scenes. Picture is fast moving and can fit in on programs of the big houses where two-reel comedies are desirable.

Eng.

PATHE SOUND NEWS
RCA PHOTOPHONE
9 Mins.; Reel No. 6
Colony, New York

Operation of Rockefeller chimneys in Rev. Harry Emerson Fosdick's church most interesting of five clips in this release. Man operating paddle and keys like organ with flash to tower and short address by Dr. Fosdick in pulpit.

Propaganda for Panama-Pacific line in second clip on landing of "Belgenland" at San Pedro. Captain introduces passengers, who land California.

Short address by Clarence Chamberlin trans-Atlantic flight here; brief drill of Marines on U. S. S. "Seattle" in other clips.

Marionettes performing, with vocal accompaniment in third clip interesting enough to be stretched into one talking short.

Wily.

MARY LEWIS
VITAPHONE No. 383
10 Mins.; Songs
Clinton, New York

Mary Lewis, opera soprano and Victor record artist, photographs excellently but unfortunately due to faulty sound work she might be any parlor warbler for all the difference. This is another of the early Vitaphone numbers and there seems little need for any of the more recently wired houses to ever play it. Houses which have been wired for a considerable period, such as the Clinton, cannot be so choosy because of the dearth of available shorts.

This one is staged against the extensive porch of an old southern mansion with a male chorus in antebellum costume opening with "Swing Along Sue." Miss Lewis enters and upon being urged sings "Dixie" and "Old Virginia," the latter with an unending number of refrains.

Personality of Miss Lewis, together with her professional standing, ought to make her a good subject for additional recordings now that they know more about sound. This particular item means nothing.

Lond.

(CANTOR) JOSEF

ROSENBLATT

GOLDEN VOICED TENOR

Personal Representative LEO ROSENBLATT
551 FIFTH AVE., NEW YORK

PHONE VANDERBILT 2093

FOX MOVIEPHONE NEWS
VOL. 2, NO. 16
28 Mins.; Reels A, B, C
Projection Room, New York

Current 3,000 feet of news may lack a wallop, but the spools unwind some interesting and entertaining clips. Almost a couple of fillers which almost class as chasers. First reel lands with its best clip, that of the dirigible "Los Angeles" hooking to the mooring mast of the Navy's aeroplane ship in the Gulf of Mexico. The mammoth air vessel is also shown released. Descriptive voice explains the procedure, marking this newsreel's first talking subtitle. Camera work especially good in this subject. Dion, camera; Williams, sound.

Tourists looking over Madeira is some more footage sent back by VLT, camera and Ellis, sound, from their Canadian Pacific world tour. Titles still give the C. P. credit. A pretty shot includes one of the C. P. "Empresses" anchor. An interior which holds is of the New York Times wireless operator picking up messages from Byrd in the Antarctic. Sign off signal is given the viewers direct by holding the earphones to the Movietone mike. Inasmuch as the boys are 10,000 miles away it intrigues the imagination.

Dovey, camera, and Pedra, sound, on this one.

Girls showing various specie of fowl, taken at the recent poultry show in New York, is very much of a filler. A couple of snickers in the honking of geese, but a nice plug for Pathe as a couple of roosters solo, and the out-of-town public will not miss the reference as Pathe's silent news has been on various screens for a long time.

Muth, camera; H. Tice, sound. Sport subject is Dartmouth handling Harvard a 2-1 trimming on Hanover ice. "Tone reels have been sticking to hockey right along for its winter sport stuff, and college hockey isn't fast enough to make it continuously interesting on the screen. Boys ought to prevail on some gym to permit the bright lights for the football ball stuff, which is much more potent.

Lillies, camera; Young, sound. This reel holds the clip which numerous houses can hold out as a specialized short. It's the flash at Texas Guinan in her new joint in New York. Should give the rural an idea of how New York likes to be jammed into a small room for its late hour entertainment, besides hearing Tex giving everybody a great big hand and calling "Hello, sucker."

Floor show girls are seen in action, also a closeup of Harry K. Hays at a table. Majority may miss Tex's cynical reference to California, but the clip figures a stand-out and something Warners won't object to inasmuch as it's the same as an advance trailer for Tex's feature.

Painter, camera; A. Tice, sound. A new air mail device by which a moving plane picks up a mail bag is intricate and puzzling but lacking a full explanation. Tondra, camera; Peden, sound.

France's reception to the abdicated Afghanistan King trope out the familiar military furor and is picturesque.

Miglin, camera; Owens, sound. Winter training of Columbia's crew will hold the boys looking like so many galley slaves in pulling at their indoor rowing machines. The toughest training grind of any of the intercollegiate sports.

Brace, camera; Styles, sound.

Final reel is pretty quiet with one chaser in an Argentine composer singing one of his own tango com-

Texas Guinan Short?

Texas Guinan. "In her wild nite club in New York, surrounded by balloons and the rounders, including Harry Thaw, is a part of the Fox Movietone News Reel, Vol. 2, No. 16, Reel "B," released week Jan. 19. The Guina... bit runs about three minutes.

This Guinan scene could be cut from the reel and flashed as a short, giving a better opportunity for billing and exploitation, using Texas Guinan for display in all advertising. The smaller the town the bigger this name and scene will appeal, but the transfer into a short may be done by any house. It might even be changed as a headliner for a weak show.

Also in the scene is a man called "New York's biggest sucker." It's not Thaw in the picture but Thaw's name also good for billing.

positions at a piano. Useless for theatre screening.

Pergola, camera; Duffy, sound. More air mail stuff in launching the service between Miami and Central and Cuba. American Postmaster General. New again before the lens and mike.

Pergola, camera; Duffy, sound. Ex-Governor Smith makes an appeal for Democratic funds (McNelis, camera, and Hicks, sound), while Commander McNutt of the American Legion gives several reasons why this country should increase its navy (C. Larsen, camera; Dodge, sound). Okay for those concerned in the matter and good propaganda from the naval standpoint.

More hockey this time in Switzerland, with the foreigners apparently less able than the American collegians. Shots of two games, neither of which is important. Fesneau, camera; Wentworth, sound.

VINCENT LOPEZ ORCHESTRA
VITAPHONE No. 390
10 Mins.; Band
Clinton, New York

This is a classic example of all the flaws inherent in the early Vitaphone shorts. Photographed from a semi-long shot the camera eye is expected to successfully encompass a 15-piece orchestra, a café full of people, half a dozen crystal chandeliers and an assortment of uniformed flunkies decorating the back drop. Result is a blur of black and white, a mediocre panorama, in which all the unimportant details stand out and the details that count are well nigh invisible. Sound is a little better than the photography but not enough to brag about.

Lopez, personally, is a stiff and awkward. He has recently made some shorts for M-G-M in which he appears without his band as a solo artist on the ivories. These represent a considerable improvement over No. 390, but in neither is Lopez characterized by a warm or infectious style.

Numbers are fair but bands long ago ceased to be novel on talking shorts, even as in vaude. Fox's photography makes this one pretty thoroughly zero.

IN OLD ARIZONA

(DIALOG)

Fox production and release. Featuring Edmund Lewis, Warner Baxter and Dorothy Burgess. Adapted from an O. Henry story by Tom Barry, who also wrote dialog by Irving Cummings, with Raoul Walsh sharing credit. Hansen, camera; Edson, sound. At the Roxy, New York, week Jan. 19. Running time 94 minutes. Sgt. Mickey Dunn... Edmund Lewis. Tonia Maria... Dorothy Burgess. The Cisco Kid... Warner Baxter. Tad... Fanny Brice. Piano Player... Fred Warren. Barber... Henry Armetta. Cowpunchers... Tom Santschi. Commandant... Roy Stewart. Soldier... James Bradbury, Jr. Second Soldier... John Dillon. Cook... Soule. Jimenez.

A long time ago Winnie Sheehan said Fox would never turn loose a full length talker until the studio was convinced the picture was right. "In Old Arizona" is it and that it's right for box office is unquestioned at this time. It's the

first outdoor talker and a western, with a climax twist to make the story stand out from the usual hill and dale thes. In fact the yarn is minus a chase. It's outdoors, it talks and it has a great screen performance by Warner Baxter. That it's long and that it moves slowly is also true, but the exterior sound receives the novelty angle again.

Not much doubt but that "Arizona" could have waited into the Gaity, Fox's 42 Broadway site, and stayed for several weeks. On the other hand, the exhibs have been audibly wondering what has happened to Fox's proposed talkers. General release of this picture is the answer and it's a pretty fair retort.

A third of this picture is indoors. Scene is just a shack but for 34 minutes Baxter waxes amorously over Dorothy Burgess and it's slow going until the action gets out doors again. Miss Burgess has played stock, in light comedies and assumed the role of ingenue in a Broadway musical. This is her first picture. With the customary broken English dialect and broken melody she's not unlike another edition of Del Rio.

Miss Burgess is cast as a Mexican vixen who plays the boys across the boards and finally gets in a jam between the Cisco Kid and Baxter, the army sergeant who is pursuing the bandit. Story takes its change in direction when the Kid frames Tonia so that the sergeant shoots her instead of her. The scene ends the film except for a few feet of added scenic footage to soften the blow. It would have more punch in the raw.

Film has no musical accompaniment but holds a theme song which crops out every so often but not by the usual unseen tenor. Melody's biggest plug comes during the prolog the Roxy has arranged for its feature. The good but suffers. Sylvia and Henderson composition which will need a lot of help to make it a national factor. Picture also demonstrates some nice camera work for scenic beauty plus dissolves and fades without the sound dimming in conjunction, just as effective.

Tom Barry's adaptation of the story and dialog has been well done and includes comedy lines wherever possible. The reading of his character is excellent enough to stamp him as having turned in the top talker performance to date. Lowe, again playing a hardboiled detective, is a fair reading of his character is excellent enough to stamp him as having turned in the top talker performance to date. Lowe, again playing a hardboiled detective, is a fair reading of his character is excellent enough to stamp him as having turned in the top talker performance to date. Barry has also gone so far back as to dig up the gag on "that's why they put rubbers on pencils" for him.

Technically the reproduction is excellent with one exception. This is the switch in lighting and vocal tones as Baxter says his final goodbye to the faded Tonia, an inserted closeup marking the distinct change and breaking the illusion. Balancing this is some excellent work with the mike including an outdoor gun fight between the Cisco Kid and three punchers who are after his dough and the driving of a herd of cattle by the bandit. The effective bit of Movietone News' meadow lark chirping during a horse race clip is also reproduced here although this time it's a rooster crowing in the distance as Baxter rides away from a corral. Effective enough to cause a murmur to run through the house.

Picture gets away jumpy in planting the atmosphere for the story but soon settles down to the principal trio. Miss Burgess gives a legitimate display of the coin and man-crave lass but may be unconvincing to some as s. a. power

because of the sole ragged costume worn. Raoul Walsh is given screen and program credit for having coordinated this film, as he actually started it and was intent on finishing and playing the Cisco Kid in it. His unfortunate accident made this impossible, hence Cummings' assignment.

"In Old Arizona" is a corking piece of work but despite its exterior locale demonstrates that dialog inevitably slows up action as far as the screen is concerned. Allowing that it is elementary, almost experimental, it nevertheless has been hitting and will reach high gross receipts on the novelty of its genuine outdoor sound and Baxter's performance. In elements, one camera man goes back to the bandit gazing down from a cliff to pass along which the stage coach is expected. The holdup follows.

Fox spent a barrel of dough in the New York dailies to blaze a trail for this one, the campaign lasting a week. The results were obvious at Saturday's second show with standees behind the loge section, an inside lobby wait at four p. m., and the theatre ready to spend two weeks in Miami. Sid.

WOMAN OF AFFAIRS

(SOUND)

Metro-Goldwyn-Mayer production and release from Michael Arlen's story, "The Green Hat." Directed by Clarence Brown. John Gilbert and Greta Garbo co-starred. Synchronized score and effects. Continuity by Beth Smith. Lyrics by Hugh Wynn. Special theme song, "Love's First Kiss" (Robbins). At the Capitol, N. Y., week of Jan. 19. Running time, 90 minutes.

Diana... Greta Garbo. Seville... John Gilbert. Hugh... Lewis Stone. Davis... Mack Brown. Geoffrey... Douglas Fairbanks, Jr. Sir Montague... Robert Rosoworth. Constance... Doris Sebestian.

A sensational array of screen names and the intriguing nature of the story ("The Green Hat") from which it was made, together with some magnificent acting by Greta Garbo, by long odds the best thing she has ever done, will carry through this vague and sterilized version of Michael Arlen's erotic play. Technical production and admirable photography count in its favor.

But the kick is out of the material, and, worse yet, John Gilbert's role of the hapless fan has a little to do. Most of the footage he merely stands around, rather sheepishly, in fact, while others shape the events. At this performance (the second of the Sunday opening) whole groups of young women customers audibly expressed their discontent with the proceedings.

Entire picture is full of subtleties and tactful evasions, due to the understanding that producers shall not exploit stage plays that have aroused controversy on moral grounds, at least by name, and shall not emphasize story material regarded as indelicate. So here is a woman who, disappointed in her first love, plunges into an orgy of amorous adventures from Calais to Cairo. Screen story gets over this sequence by having a newspaper editor look over his reference files which include roses of the heroine with her various boy friends. Flicker addicts accustomed to literal facts quite reasonably remain cold.

Miss Garbo saves an unfortunate situation throughout by a subtle something in her playing that suggests just the erotic note that is essential to the whole theme and story. Without her eloquent acting the picture would go to pieces.

Production is noteworthy for its beauty of setting and atmosphere. There is a series of views of Diana (it was "Iris" on the stage) hurrying home through the evening mists that is full of loveliness. There is a sequence of views down white corridors.

(Continued on page 34)

TOMMY ATKINS SEXTET and NELL O'DAY

TOURING PUBLIX CIRCUIT OF THEATRES
THIS WEEK—UPTOWN, CHICAGO
Direction—WILLIAM MORRIS OFFICE

TELL 'EM WITH TRAILERS

NATIONAL SCREEN SERVICE
SELLS SEATS

RENÉ and EVELYN

FEATURED DANCERS WITH

BORIS PETROFF'S "BARCELONA"

PARAMOUNT THEATRE, N. Y., THIS WEEK (JAN. 19)

With Entire Publix Tour to Follow



B'WAY GOES VITAPHONE

5 B'way Blocks

47th Street to 52nd Street

5 Vitaphone Pictures

*AL
JOLSON

"THE
SINGING
FOOL"

\$3—TWICE-A-DAY
19TH S. R. O. WEEK
WINTER GARDEN
Broadway and 50th Street

*FANNIE
BRICE

"MY
MAN"

\$2.50—TWICE-A-DAY
IN 5TH RECORD BREAKING WEEK
WARNER BROS. THEATRE
Broadway and 52d Street

RICHARD
BARTHELMESS

"WEARY
RIVER"

\$2.50—TWICE-A-DAY
First National Vitaphone Picture
CENTRAL THEATRE
Broadway and 47th Street

*"ON TRIAL"

With
STELLAR
CAST

AFTER 10 WEEKS AT \$2 PRICES
MARK STRAND THEATRE
Broadway and 47th Street

*"THE LITTLE
WILDCAT"

With
AUDREY
FERRIS

DRAWING REAL CROWDS TO
UNIVERSAL'S COLONY THEA.
Broadway and 53rd Street

**5 B'WAY THEATRES PLAYING VITAPHONE
PICTURES THIS WEEK**

ONE
WITH
VITAPHONE
2
ONE
WITHOUT
VITAPHONE
NEGATIVES

ONE
WITH
VITAPHONE
2
ONE
WITHOUT
VITAPHONE
NEGATIVES

WARNER BROS. **VITAPHONE** TALKING PICTURES

**NOAH'S
ARK**
Tops any picture
ever made

What Warner Bros. Promise Warner Bros. Deliver

**THE
DESERT
SONG**
Is on its way!

more than
\$80,000
in 3 days at ROXY Theatre
New York
and WORLD'S RECORD for
Every Theatre Everywhere

—with—

The OUTDOOR ALL-DIALOG SMASH
IN OLD ARIZONA

EDMUND LOWE • DOROTHY BURGESS • WARNER BAXTER

FARRELL MACDONALD • IVAN LINOW • TOM SANTSCI • FRANK CAMPEAU

Presented by William Fox

"The answer to whether the talkies are here to stay is at the Roxy in a corkingly entertaining piece. If it doesn't stand 'em up in the theatres this column will promptly eat its chapeau. William Fox can justifiably point with pride to this one."

—N. Y. Journal

"The most interesting all-talking picture yet to be heard in the town."

—N. Y. Post

"One of the longest steps forward yet taken by the talking film. One of those productions that lovers of the screen must see without fail."

—N. Y. Times Mid-Week Pictorial

"The hundred per cent talking picture at the Roxy is one of the things to marvel over. Nothing short of a triumph."

—N. Y. Telegram

"Lives up to all the good things said about it. It is due for a long life and a happy one."

—N. Y. World

"In this distinctly enjoyable offering there is revealed a further advance in dialog pictures."

—N. Y. Times

"A big advance in talking film technique. The fans will like it heartily."

—N. Y. Daily Mirror

Every Record in 10 Years Broken
5 at CRITERION Theatre, Los Angeles
th Sensational Week—4th Week Bigger Than 2nd
—F—

MOVIETONE talkers talk records
X and 5 more Big Ones are on the way
HEARTS IN DIXIE—SPEAKEASY—The GHOST TALKS
THE VALIANT—THRU DIFFERENT EYES

GREAT COLUMBIA TALKIES

**Columbia Sound Stages All Set
To Deliver the Merchandise**

Los Angeles, Jan. 22.

Columbia's talking picture program is rapidly making headway. "The Lone Wolf's Daughter" is practically completed, except for final cutting of talking sequences. This is only part talkie, many tense and dramatic scenes being presented to the accompaniment of a synchronized musical score and sound effects.

Bert Lytell, who has a speaking voice that gets across perfectly, plays the "Lone Wolf" with a suavity and aplomb that is a treat to behold. Gertrude Olmstead is the featured feminine star. "The Lone Wolf's Daughter" boasts two "menaces," a male and a female, played respectively by Charles Gerrard and Lilyan Tashman.

"The Younger Generation" Clicks

Judging from reports heard on all sides, Columbia has another ace in the hole with "The Younger Generation," which is an adaptation of Fannie Hurst's well known stage success, "It Is to Laugh." This film has considerably more dialog throughout than "The Lone Wolf's Daughter."

The talking cast on this production is headed by Jean Hersholt, character actor of note, who has contributed some great delineations to the screen. He has a part rich in opportunity for the kind of acting he likes to do. Lina Basquette, who has been coming into the limelight lately because of her work in several difficult roles, is also heard in a speaking part in this production. Audiences will also have an opportunity to hear as well as see Ricardo Cortez, Rex Lease, Rosa Rosanova and others.

"The Younger Generation" has been excellently synchronized in addition to dialog, with a splendid musical score and several songs.

Frank R. Capra, who directed "Submarine" for Columbia, wields the megaphone on "The Younger Generation," and according to those in a position to know has hit the bull's-eye again.

"The Donovan Affair" Next

Columbia's first 100 per cent. talkie is to be "The Donovan Affair," which is to be adapted for the screen from the famous mystery play of the same name by Owen Davis. Harry Cohn is giving this picture the utmost care in casting and setting. A great deal of the preliminary work has already been done on the picture and shooting has started.

Columbia, earlier in the season, announced a program of six talking pictures in addition to "Submarine." It is by no means unlikely that this may be increased, final decision depending solely on the demands coming from exhibitors for this type of picture.

CREAM BOOKINGS

FOR "SUBMARINE"

Judging from the way "Submarine" is being booked into the leading first-run theatres, this Columbia special has not even started to approximate the saturation point in sales. Among the important deals closed by the Columbia contract department during the past week is that of the F & R circuit, which has booked both the sound and silent versions of the underwater drama for all of its theatres.

In Detroit, "Submarine" will play Kuehn's State Theatre, the leading first-run in the territory.

Another important engagement reported for "Submarine" is that of Keith's Theatre, Cincinnati, where the picture will play for a week during the latter part of February.

The Midwest Circuit will play "Submarine" over the houses in its chain, bookings for twenty-one theatres being involved in the contract. The wired houses will play the sound version, while the silent versions will feature the non-synchronized release.

Another representative deal on "Submarine" has been closed with the Coston Circuit, operating in the Chicago territory. Forty-four theatres in the chain will show the special, both in its sound and silent versions, depending on whether the house is wired or not.

**BIG BOX-OFFICE
NAMES IN CASTS**

Columbia is going it strong on big names and vehicles for its talkie program. Among well known screen topnotchers signed for important roles in forthcoming dialog pictures are performers who have demonstrated their ability to get across with voice as well as acting ability. It looks as if every worthwhile name lying around loose is being corralled by Harry Cohn for his company, regardless of the cost.

**"Donovan Affair" First Columbia
100 Per Cent. Talkie; Capra Directs**

Columbia is stepping out in great style in the casting of "The Donovan Affair," its first 100 per cent. talkie, adapted from Owen Davis' great mystery thriller of the same name.

Give this line-up the once over:

Jack Holt is the male lead, co-featured with Dorothy Revier. Both will be recalled in connection with their great work in "Submarine," the Columbia undersea drama, that is proving to be one of the biggest box-office bets of the current season.

William Collier, Jr., has been picked for an important role, while in the supporting cast are outstanding screen names like Agnes Ayres, Wheeler Oakman, John Roche, Virginia Brown Faire, Alphonse Etilier, Edward Hearn, Hank Mann, Ralph Emerson, John Wallace, Fred Kelsey, Ethel Wales, Frank R. Capra, ace director of "Submarine," will handle the megaphone.

"The Donovan Affair" is one of the most successful plays that Owen Davis ever wrote. It proved a sensation during its long run on Broadway, and has had a successful career in stock. It possesses every element to make it a phenomenal box-office attraction as a talking picture.

COMING!

The GREATEST of
all TALKING PICTURES

**„The YOUNGER
GENERATION“**

from
FANNIE HURST'S
Great Broadway Stage Play
"IT IS TO LAUGH"

with
A GREAT TALKING CAST
INCLUDING
JEAN HERSHOLT
RICARDO CORTEZ **LINA BASQUETTE**
REX LEASE

**TENSE SPOKEN DRAMA
FASCINATING MUSICAL SCORE**

A FRANK R. CAPRA Production
DIRECTOR of SUBMARINE

**A COLUMBIA TALKING
PICTURE!**




Editor Variety:

I take this means of thanking you, Arthur James of the "Daily Review," the "Film Daily," the "Motion Picture News" and the "Exhibitors Herald-World" for their very favorable comments regarding my efforts as Actor, Singer and Author of Dialogue and Titles of my first all-singing and talking picture "LUCKY BOY."

It is a feeling of the deepest satisfaction to know that I have found a place for myself, however humble, in this new industry.

With my kindest regards to your staff, I remain with more than the usual theatrical sincerity.

GEORGE JESSEL.

LIMITED TOUR

NOW AT THE SAM H. HARRIS THEATRE, CHICAGO

6TH WEEK

George
JESSEL
In "THE WAR SONG"

By MR. JESSEL and THE SPEWACKS

Under the Direction of
ALBERT LEWIS

Personal Management
ROBERT MILFORD

Picture Possibilities

"Cafe de Danse"—Favorable

"CAFE DE DANSE" (Bernie and Baker, Spanish Melodrama, Forrest). Not as auspicious for legit landing, piece possesses several strong points for the flickers, silent or sound. If synchronized with a suitable theme song interpolation, so much the better. *Abel.*

"Follow Thru"—Favorable

"FOLLOW THRU" (Schwab & Mandel, Musical Comedy, 46th St.). If musical comedies get over as talkers, this one almost certain for the noise screen. Provided leading principals retained for picture production. Story for silent film, too light. *Sime.*

"House Unguarded"—Unfavorable

"HOUSE UNGUARDED" (Melodrama, Bernard Steele, Little). Episodic piece telling the same murder story from three different viewpoints not adaptable for screen uses. Additionally there are censorable items. *Land.*

"Precious"—Favorable

"PRECIOUS" (Farce-Comedy, Rosalie Stewart, Royale). Ought to make an excellent comedy talker, although will need smart handling and casting. Screen version could patch up some of the weaknesses inherent in stage production. Story revolves around a sappy dame and a middle-aged business man who has married her and wants to regain his freedom. *Land.*

"Zeppelin"—Favorable

"ZEPPELIN" (Melodrama, Jimmie Cooper, National). Weird yarn with action aboard a dirigible journeying from New York to Berlin. Might make a picture thriller with partial sound effects. *Ibee.*

"The Guinea-Pig"—Favorable

"THE GUINEA-PIG" (Sturges, Comedy, President). Theatrical story with strong romantic appeal. Seduction scene can be eased up with little damage to effect. *Abel.*

"Merry Andrew"—Unfavorable

"MERRY ANDREW" (Laurence Rivers, Henry Miller theatre). This drab plot too intelligent for any adaptation for the screen. Picture rights to this piece wouldn't pay for the hauling to the storehouse. *Lait.*

U Sues on Park Lane Bond

Evelyn Quinlan Gonzales, 292 Madison avenue, has been appointed referee by Justice Aaron J. Levy in Supreme Court in the foreclosure suit by Universal Chain Theatrical Enterprises, Inc., against the Park Lane Theatre Corp. and a string of co-defendants concerned in the picture house at 89th street and First avenue.

Universal is suing on a \$150,000 bond which the theatre has been unable to meet.

PIERSON BACK IN N. Y.

Wayne Pierson reached New York Monday. He had been on the coast for five weeks, conferring with Howard Hughes, who has "Hell's Angels" ready for release as a road show without date set.

Pierson will be in charge of the road showing.

Fox's 12 in Work

Los Angeles, Jan. 22.

With production divided between their Hollywood and Westwood Hills studios, Fox has reached its highest peak of production with 12 feature productions and two short subjects in work at one time.

Paratone Firm's Record In Voice Synchronization

Los Angeles, Jan. 22.

Paratone, new synchronizing talking device, which was first put on the market by its inventor, in Sharon, Ill., is being offered to exhibitors in this territory for \$1,250 with synchronizing attachment, and \$1,000, without. In addition to the device Walter L. Stearn and J. C. Wulft are making a program of six records a week at Universal which will be sold to the exhibitors for \$25 weekly.

The process of recording for talkers is said to be taking a popular record that is released and having an artist rehearse the number a dozen times in timing with the music of the record. After that is gotten down pat, the picture to accompany the record is made with the actor singing and the musical synchronization being matched up to the voice.

Gore Brothers, formerly of West Coast, who own a number of small picture houses, have installed 14 of these instruments in their theatres.

DeForest Can Interchange By Sound Box's Location

DeForest sound reproducing apparatus has changed its arrangement of parts as fitting onto projection machines, so that the sound box is now below the projection lens as with Movietone and Photophone. This enables DeForest apparatus to interchange with the sound track product made under the other systems.

Five talking shorts will be released by DeForest Feb. 1. Several have more than one act to a subject. William Frawley and Virginia Smith are teamed with the Gloria Trumppeters; Radio Franks, Borrah Minnervitch and Lillian Powell all appear in one release. Higgins and Green, blackface comics, are tied up with Conchita, the opera singer. Club Alabam, complete cafe revue, and Clyde Deora's Saxophone Sextet are the other two numbers.

SOUND FOR WINSTED

Winsted, Conn., Jan. 22.

The majority of stock in the Strand Theatre Corporation, operating the Strand in this city, has been purchased by Harry M. Gale, William J. Brennan and Mils T. Carter. The new management plans to add vaudeville and sound device.

Patents

Washington, Jan. 19.
Lubricating of motion picture films; showing of first one side and then the other of a strip of film, and a process for sending motion pictures by radio, latter assigned to the Radio Corp. of America, are included in the new list of patents just issued.

Information in detail on the following list may be secured by forwarding 10 cents along with the name and number of the invention to the Commissioner of Patents, Washington, D. C.:

Lubricated motion picture film and method of making same. A. Fiedler. Weehawken, N. J. Filed May 26, 1924. Ser. No. 719,948. Eight claims. 1,907,308.

Picture recording. P. Schlitzler, Berlin, and A. Karolus, Leipzig, Germany, assignors to Radio Corp. Filed Oct. 24, 1927. Ser. No. 228,155. and in Germany, Oct. 29, 1926. One claim. 1,697,992.

Projection apparatus to control the consumption of carbons. W. H. Hurshfield, Boston, assignor to R. L. Hower, Boston. Filed July 11, 1923. Ser. No. 650,908. Nine claims. 1,698,096.

Motion picture apparatus controlling device to show one side of film and then reverse when set for other side. F. H. Owens, New York City. Filed Dec. 24, 1925. Ser. No. 77,598. Nine claims. 1,698,105-6.

Process of and means for producing motion pictures (radio). H. R. Van Deventer, New York City, assignor to Radio Corp. Filed Sept. 18, 1924. Ser. No. 738,402. Three claims. 1,698,175.

Direct viewing photographic camera (motion pictures). A. S. Howell, Chicago assignor to the Bell & Howell Co., Chicago. Filed Oct. 3, 1924. Ser. No. 741,451. 22 claims. 1,698,338.

Method of and means for making photographic paper, film or the like. W. B. Bailey, East Orange, N. J. Filed Feb. 1, 1924. Ser. No. 685,929. 15 claims. 1,699,349.

David Newell is being transferred by Paramount from its east coast to its west coast stock company.

James Parrot to direct the next Robert Benchley two reel talker for Fox.

In the "Talkies" too

The fidelity of sound reproduction with motion pictures is affected by every variation in the film — be it ever so slight.

That is why, in the "Talkies" too, Eastman film excels. The great quantities in which it is produced, the strict supervision constantly exercised — the resulting uniformity from roll to roll, day to day, year to year — these factors of Eastman film manufacture are of first importance to the newest development of the art.

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Film Road Show

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Booking Anywhere—Send Dates

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With "Bars and Stripes"
A PUBLIX UNIT
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Booking the most extensive circuit of vaudeville and presentation the areas between New York and Chicago
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DETROIT
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Carlo De Angelo
Directing Movietone for
M-G-M

FANCHON & MARCO IDEAS
THE BIGGEST EVER!
AL JOLSON
Opening LOEW'S WARFIELD, San Francisco
FEBRUARY 16

BOBBY PINKUS
DANCING COMEDIAN
FORMERLY WITH "NIGHT IN SPAIN" CO. THANKS TO TED HEALY.
DIRECTION WM. MORRIS OFFICE



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Super picture of a thousand thrills

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magnificent spectacle **MOST SENSATIONAL OF ALL TIME**

in the annals of the screen—a never-to-be-forgotten picture that will be written about in every newspaper and talked about in every home.

A NEW TYPE OF MELODRAMA

*that will revolutionize
all previous standards
for Box-Office Values*

girl

*In thrilling
DIALOGUE
and
SOUND*



Looks Like Mich. Will Join Allied States

Detroit, Jan. 22.

Regardless of opposition by circuits to the affiliation of Motion Picture Theatre Owners of Michigan with the Allied States, it seems the affiliation will go through. A referendum vote is now being taken and all votes must be in by Jan. 23.

The battle is the hottest ever waged by opposing sides since the Michigan association was formed. Exhibitors are besieged with circular letters from both sides. Inasmuch as there are more independent exhibitors in Michigan and the majority of the association directors voted for the merger, it stands to reason that the small exhibitor is going to vote for the affiliation, believing that it will mean something to him and that there must be something behind the opposition by the circuit owners.

Should the affiliation become effective as a result of the referendum vote, it is very likely that some of the circuit owners will withdraw from the Michigan association.

ALFRED BROWER

World's Fastest Russian Dancer
Back with Fanchon and Marco
Direction: WILLIAM MORRIS

Pathe's "Strange Cargo" Maybe B'way \$2 Special

From reports Pathe is considering starting its talker, "Strange Cargo" as a special at \$2 in a Broadway house.

Benj. Glazer produced the picture for Pathe in Hollywood.

Hays on Dialog

Los Angeles, Jan. 22.

At a meeting held Monday night Will Hays addressed the members of the Association of Motion Picture Producers on the need for care and judgment in preparing dialog for talking pictures.

Hays warned the production heads that the bluenosed gentry were waiting for an opportunity to make an attack on free speech and that the studios should do nothing that could be converted by the reform element into ammunition.

Duke Worne is preparing for Trem Carr "The Devil's Chaplain," from novel by George Bronson Howard Arthur Hoerl doing adaptation and continuity. Cornelius Keefe male lead.

Xavier Cugat, orchestra leader, added "Mexicano," M-G-M musical film.

John Davidson and Tully Marshall added "Skin Deep" (WB).

Lawrence Gray added to "Murder Will Out," Fox.

Dixie Gay replaces Collette Merton as vamp in "Collegian" series. U.

Photophone on 8th Ave. With Cones at the Tivoli

RCA is changing its form of amplification for Photophone from horns to cones. This was revealed during the installation in the Tivoli, New York, which will blossom forth in sound next month as the first talker house on 8th avenue.

In the case of the Tivoli with little space behind the screen on the stage it was found that horns occupied too much space. It then developed that RCA scientists have found that sound can be better distributed through six or eight small cones than the two or more horns which have formerly prevailed.

Similar changes in amplification will be made in photophone houses now having the horn system, it is heard.

New title on "Tong War" now "Chinatown Nights," Par.

Greta Granstedt added to "Close Harmony," Par.

Title of "Nightstick" changed to "Alibi," U. A. In cast, Pat O'Malley, Chester Morris, Eleanor Griffith, Mae Busch, Harry Stubbs, Purnell Pratt, Regis Toomey, James Bradbury, Jr., Al Hill, De Witt Jennings, George Cooper, Irma Harrison and Kernan Cripps.

William Worthington and John Reinhardt, son of Heinrich Reinhardt, Austrian composer, added to "The Climax," U.

Nora Lane added to "Son of Anak," Fox.

Ray Doyle added to scenario staff of Fox.

Jimmy Aldine signed to long term contract, Pathe.

Bomb Planter Arrested; M. P. Operator Involved

Topeka, Jan. 22.

J. E. Pennington, picture operator at the Crystal, is out on bond pending trial, of charges against him to the effect that he employed Will J. Hagaman to plant stink bombs in theatres "unfair" to organized labor.

Hagaman made the charges against the operator after he had been caught in an attempt to plant a bomb in the Orpheum. He declared that he had also planted bombs in the Grand theatre and had been paid by Pennington at the rate of \$5 per bomb. Pennington denied the charges.

Hagaman was apprehended by Al Marney, Jr., usher at the Orpheum, who smelled the chemical on Hagaman as he was leaving the theatre.

Hagaman and Pennington are out on bonds of \$2,000, each. Pennington is a member of the local union. Union officials claim that his arrest and charges against Pennington are part of a frame-up.

This is the first arrest made under a new city ordinance passed ten months ago making it punishable under \$500 fine or one year in jail to use bombs in a place of public meeting where they are liable to cause "danger to life or limb of persons in public places."

Jose Crespo, Spanish actor, in "The Sun Dodgers," Fox.

Dorothy Gulliver resigned by U. after an absence of six months.

Femme lead in fourth series of "Collegians."

March 1 will be starting date of "The Viennese Charmer," starring Betty Compson. RKO.

Brin's Buy in Wis. Already on Market

Milwaukee, Jan. 22.

There's quite a difference between operating two theatres in one city and a chain of theatres throughout the state.

L. K. Brin seems to be convinced of that. He took over the Fischer-Paramount chain in Wisconsin only four weeks ago and is said to be on the market with his newly acquired houses.

Brin and his partners, in building and acquiring their present independent circuit, compete with Fox in several key towns. Because of that Brin's said to consider Fox as a possible purchaser and is reported having opened negotiations in New York.

Fox is the only company said to have replied to Brin's offer. Joe Leo, in charge of the Midwestern chain, was authorized by Fox, from report, to offer \$130,000 to Brin for the \$177,000 he and his associates already have sunk in the venture.

Little Profit

Brin had little to do with actual acquisition of the Fischer-Paramount chain, it is said. Sam Miller, former general manager for Fischer-Paramount handled the deal for Brin and J. S. Grauman is reported to have arranged the financing.

Brin's troubles started almost immediately with his assuming control. One of the first casualties was the collapse of the Fischer theatre lobby in Fond du Lac, causing the firm to close the house immediately.

More important is the difficulty of running an independent chain at a profit. And that's where Brin is said to have been stumped.

Loew's Takes 'Lucky Boy'

Loew has purchased the first run rights of "Lucky Boy," the Tiffany-Stahl talker, with George Jessel in songs, for the entire Loew circuit.

Rental is reported about \$55,000, a large figure. The picture, not yet released, will first open at the Capitol (Loew's) New York, Feb. 9 or 16.

"Lucky Boy" is the first talker issued by T-S. It was made in New York, with RCA Photophone recording.

Fox's 25th

Los Angeles, Jan. 22.

Fox's silver anniversary week was celebrated here by having all the Fox stars and players make personal appearances at the Criterion theatre last night where showing of "In Old Arizona" is in its fifth week.

Following this the players were taken to the KPLA station where they participated in an hour of entertainment for the other fans.

JUST RETURNED

from successful season in

AUSTRALIA

EWALD HAUN

Musical Director

HER MAJESTY'S THEATRE

Sydney, Australia

CONDUCTED
"ROSE-MARIE"

"PRINCESS CHARMING"
(with Kathryn Reece)

RADIO

BALLET

VAUDEVILLE

MOVIE-OVERTURES



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Musical Director, Arranger-Composer, Pianist-Accompanist. One-time Flutist to Madam Frieda Hempel and Madam Amelita Galli-Curci. Member A. F. of M.

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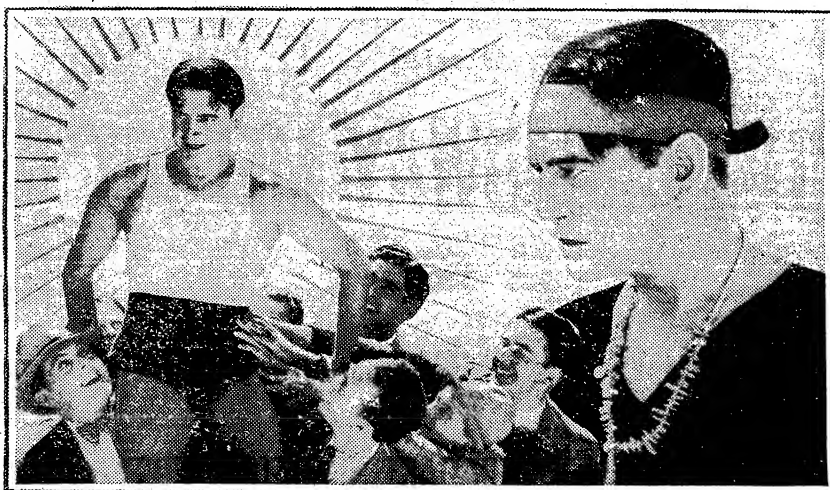
MARK SANDRICH DIRECTOR

Just Completed a Feature Picture
"RUNAWAY GIRLS"
For Columbia Pictures



all eyes and ears are on these openings!

STARTING
as \$2 show at the
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MOUNT'S COLOR
and SOUND
SENSATION....



RICHARD DIX in "REDSKIN"

Spectacular successor to "The Vanishing American". Practically all in Technicolor.
Magnificent score by J. C. Zamecnik. Victor Schertzinger Prod.



OPENING
triumphant long
run at the Rialto
Theatre, New York,
PARAMOUNT'S
amazing ALL-
TALKING HIT....

GEORGE BANCROFT in "THE WOLF OF WALL ST."

With Baclanova, Nanc
Carroll, Paul Lukas,
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Both of these knockouts also available in quality silent versions

PARAMOUNT



FOR BIG ONES!

HARRY BEAUMONT

Directed

'THE BROADWAY MELODY'

For

Metro-Goldwyn-Mayer

And also Directed "OUR DANCING DAUGHTERS"

Assistant Director

"SANDY" ROTH



The recording of the dialogue and music in "THE BROADWAY MELODY" was made possible through the efforts and complete co-operation of each member of the Metro-Goldwyn-Mayer Sound Staff. I particularly wish to thank the following men, whose names do not appear in the credit titles:

WESLEY C. MILLER, Chief Transmission Engineer

GAVIN A. BURNS, Monitoring Engineer

O. O. CECCARINI, Development Engineer

LOUIS KOLB, Operating Superintendent

My department is grateful to the executives of the company for the freedom to put into practice the methods and requirements we deemed necessary for best results.

DOUGLAS SHEARER



CHARLES KING

FEATURE LEAD

"The Broadway Melody"

Directed by

HARRY BEAUMONT

FOR

M-G-M

FILM NEWS OVER WORLD

Washington, Jan. 22.
Summary of reports received by the motion picture section of the Department of Commerce.

New Distrib in France
A company with a capital of 1,000,000 francs has been registered in Strasbourg, France. It is to be known as the Cinéma Rural d'Alsace et de Lorraine. Charles Hahn is the commercial director and P. E. Hahn, Jr., technical manager. This company is the agent of Pathe-Rural (France) for the departments of Bas-Rhin and Moselle and for the Luxembourg.

French News Reel
French exhibitors are making their own news reel. This is said to be a direct result of the increase in price demanded by

the news film producers, Gaumont, Pathe Aubert, etc. Syndicat Francaise des Directeurs decided to produce their own pictorial news bulletin. Over 150 exhibitors have called off their contracts with the original firms and are using the S. F. D. film. Price is the original figure of the news journal.

India's New Film Studio
Extensive ground has been acquired. It is reported, near Calcutta for new studios for producing Indian films. Tagore Film Co. it is understood, will soon begin work in these. The site is near that of Messrs Madan & Co.

Developing Italian Hollywood
Italian Ente Nazionale per la Cinematografia, government council for developing the Italian film industry, has decided to create an Italian Hollywood. This will probably be in the vicinity of the government airbase at Littorio. Eighteen million lire, it is reported, is to be invested in studio construction.

Australian Company for Distribution of English Films
A new \$500,000 company has been formed to distribute British and Continental pictures on the Australasian market. The company, which is known as Britannia Puffs Aust., Ltd., was organized by W. A. Duff, former general manager in New Zealand for one of the leading American film companies.

Australia Tested
The first move to import the negative of American features and have prints manufactured in Australia has been made by the Australian branch of a large American film company. Instead of importing the customary six copies of the picture, the negative was ordered from the U. S. and submitted for censorship. At the first attempt it is said two reels failed to measure up to standard. This was reported to be technical differences between American and Australian methods of operation. It is claimed that these disparities have now been overcome. It was reported that two other exchanges in Australia have been in negotiation for local prints and that four laboratories have quoted prices.

Theme Song Ballyhoo

Chicago, Jan. 22.
Broadcasting of phonograph music over leased wire from the theatre to amplifying horns outside music stores is the newest form of exploitation being used by Great States theatres.

Theme song of the current picture is played continuously, with an announcer at the theatre stating the music is being broadcast from the E. B. theatre, where "Pitfalls of Disgrace" is now playing, or something.

Managers have found the music store tieup easy, and say it is bringing results.

WEST COAST NOTES

First and last two reels of "King of Kyber Rifles" to be directed by John Ford for Fox will contain dialog. Victor McLaglen scheduled to star with production starting around Feb. 1.

Alice White's next starring picture for First National will be "Broadway Baby" instead of "Broadway Musketeers." Mervyn LeRoy to direct.

Dialog on Cecil B. DeMille's "Dynamite" was written by Jeanne Macpherson, Gladys Unger and John Howard Lawson.

George O'Hara wrote and St. Elmo Boyce is directing Larry Darmour's "Barney Google" comedy. Barney Hutton plays name part, with Kit Guard, Slim Summerville and Lige Conley in cast.

Alan Hale loaned by Pathe to WB for heavy in "The Sap." E. B. Horton's next. Also added are Franklin Pangborn and Russell Simpson.

Dorothy Arzner assigned by Par to direct "Young Sinners," starring Charles Rogers. It will be all-talker. Doris Anderson writing dialog.

Complete cast for "The Grouch Bag," directed by Irving Cummings for (Fox): Louise Dresser, June Colyer, Paul Page, Marjorie Beebe, Oscar Apfel, Ben Hulet, Jack Kenney and Paul Nickolson.

Complete cast for "Joy Street," directed by Ray Connor for Fox: Lois Moran, Nick Stuart, Sally Phipps, Ada Williams, Maria Alba, Florence Allen, Rex Bell, Marco Elita, James Barnes, Marshall Ruth. John Monk Saunders will write "Ten Years Later," the sequel to "Wings," for Par, with Gary Cooper to star.

Lucien Littlefield added to "Making the Grade," Fox.

In "Skin Deep," starring Monte Blue for Warners, are Alice Day, John Davidson and John Bowers.

Sophie Tucker will start production on "Honkey Tonk" next week for Warners. Directed by Lloyd Bacon. In cast are George Duryea, Lila Lee, Audrey Ferris, Marion Hamilton, John T. Murray.

Those in the cast of "The Gamblers," to be directed by Michael Curtiz for Warners, are H. B. Warner, Lois Wilson, Jason Robards, George Fawcett, Johnnie Arthur, Frank Campeau, Pauline Garon, Charles Sellon. Paramount has secured screen

rights to "Golovin," novel by Jacob Wasserman. It will be produced under title of "Black Eagles," featuring Gary Cooper and Fay Wray. Lothar Mendez assigned to direct.

Rymond Hackett, appearing with "Mary Dugan" for M-G-M, will play part of the son in "Madame X," directed by Lionel Barrymore for the same organization.

Norm Talmadge's next for U. A. will be "The Sign on the Door," directed by George Fitzmaurice. Dialog.

Cast of "Prisoners," FN, by Franz Molnar, starring Corinne Griffith, includes Ian Keith, Otto Matiesen, Jean Lafferty, Anne Schaeffer, Baron von Hesse, William A. Selzer will direct. Lee Garmes at camera.

The L. A. Herald is serializing "Broadway Melody," written by Jack Lait from Edmund Goulding's original scenario, for M-G-M. It has timed the first chapter to break into

print a day or two before the opening of the picture, which premieres at Grauman's Chinese Jan. 25.

Eddie Kane and Elene Arlist added series "High and Low Life of History," starring Benny Rubin (U). Columbia has given title of "The Quitter" to a picture with principals Ben Lyon, Dorothy Revier and Fred Kohler.

Trem Carr is making for Rayart release "Shanghai Rose," starring Irene Rich, with Richard Walling and Ruth Hiatt. In cast are William Conkling, Sid Saylor, Robert Dudley, Anthony Marlo. Scott Pembroke directs from story and continuity by Arthur Hoerl.

George Hill assigned to direct "Bugle Sounds," from novel of same name. Lon Chaney star. Pat O'Malley and Roscoe Karns added to "The Man I Love." Par. Ben Hendricks, Jr., added "Wild Party" (Par).

GEORGE CUNNINGHAM

Takes this means of thanking
the Artists who appeared in

The Painted Doll

and other dance numbers and musical ensembles in

'The Broadway Melody'

Directed by Harry Beaumont
for Metro-Goldwyn-Mayer

Now Under Contract
To Originate and Stage
Dance Numbers for M-G-M

"THE BROADWAY MELODY"

Photographed by

JOHN ARNOLD

NORMAN HOUSTON

M-G-M

Originals
Adaptations
Dialogue

Current Release
100% Dialogue Talking Picture
"THE BROADWAY MELODY"

"THE BROADWAY MELODY"

STORY BY

EDMUND GOULDING

JACK CUMMINGS

Production Manager

"THE BROADWAY MELODY"

"THE BROADWAY MELODY"

Edited by

SAM ZIMBALIST

"THE BROADWAY MELODY"

Arthur Freed Nacio Herb Brown

wrote the
LYRICS

wrote the
MUSIC

"THE BROADWAY MELODY"

"WEDDING OF THE PAINTED DOLL"

"LOVE BOAT"

"YOU WERE MEANT FOR ME"

"THE BOY FRIEND"

THE TALK OF THE INDUSTRY

It is with justifiable pride that we announce the presentation at Grauman's Chinese Theatre, Hollywood, of what is considered the greatest advance in the talking screen play

THE BROADWAY MELODY

You will hear a great deal about this sensational ALL TALKING, ALL SINGING, ALL DANCING DRAMA. It is announced for a Broadway run in the near future.



NOW PLAYING ON BROADWAY—

the amazing courtroom
mystery drama

WHO killed Mimi Bellamy?

Metro-Goldwyn-Mayer
presents the celebrated
COURTROOM MYSTERY

The BELLAMY TRIAL

Based on the book
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serial by
Frances Noyes Hart
Directed by
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Wed., Jan. 23
Twice Daily Thereafter 2:45—8:45

EMBASSY THEATRE—Broadway at 46th St.
SEATS NOW ON SALE.
A TALKING PICTURE
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Now Playing Twice Daily at the
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SHORTLY TO BE RELEASED

the established talking
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BROADWAY'S NEW
TALKING
PICTURE SENSATION!

**ALIAS
JIMMY
VALENTINE**

He'll Steal Your
Heart Away!

**WILLIAM
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LIONEL BARRYMORE
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LILA HYAMS
TULLY MARSHALL

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TWICE DAILY
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MOVIE-TONE SHOW**

featuring
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in which John Gilbert, Norma
Shirley, Joan Crawford,
Ernest Vercelle, George E.
Arthur, Lewis Stone make
their first talking screen ap-
pearance. Also see and hear
Van and Schenck, George
Dewey Washington and others.

"The child
locked in
the safe"

It is unquestionably the
most thrilling entertain-
ment on Broadway. The
Talking Picture now
reaches its perfect fulfill-
ment. Read how the
critics laughed and
cried and loved it!

**THE CRITICS
LOVE IT**

"Alias Jimmy Valentine" makes
exciting, light, altogether enter-
taining. It is one of the best
things I have seen in a long
couple of years. Don't miss it."
—New York Daily News

First M.G.M. talkie comes to
Broadway in fine fettle. Metro-
Goldwyn-Mayer, using the show-
ing medium, has done right-
ly. It's encounter genuine and
thrilling entertainment at the
Astor. —Katherine Lee Zimmerman

"It is safe to predict that 'Jimmy'
will be as home to visitors for
months to come. For almost ex-
actly the same reason, 'Alias Jimmy
Valentine' if not a good for sick
cinema entertainment."

"The famed Film Amusement
play makes to the screen like
the proverbial duck in water.
Alias has never been better
than in this role. 'Alias Jimmy
Valentine' will be at
the Astor for months, make
no mistake of that."
—George Orchard, Eve World

Third capacity month at \$2
at the Astor Theatre, N. Y.

NOW AVAILABLE FOR DATING!

METRO-GOLDWYN-MAYER

"THE TRAIL OF '98" LEADS TO THE BANK!



LITERATI

Macfadden Wrong on Libel
Macfadden Publications, Inc., and the New York Graphic again received a legal setback with New York Supreme Court Justice Aaron J. Levy's ruling in favor of the New York Society for Suppression of Vice in its libel suit, wherein the tab's defenses were ordered stricken out. Macfadden Publications, Inc., is given permission to serve an amended answer upon payment of court costs. The Appellate Division previously ruled against the newspaper's plea of being "privileged" on the ground it was "matter of public interest." The tab had published an alleged misstatement that the New York Society for Suppression of Vice "engineers or brings about the commission of crime in order to profit from the fines imposed," alleging that 50 per cent. of such fines went into the Vice Society's coffers. Macfadden pleaded one defense that the story was published without malice and in honest belief, but Justice Levy con-

cluded that "mere ignorance of a statute many years on the books may not be said to be an element in mitigation. Nor do the other allegations, considering the nature of the libel here involved, sufficiently disclose facts constituting a partial defense in that direction." So it looks like Mac's legal leader, John Schulz, will have to frame a new answer within 10 days, pay costs, or else.

Louella Parsons Wins

Regina Crewe gets air Feb. 15 from King Features as the result of a war over film news with Louella Parsons. The latter, aces with Hearst personally, went to the last demanding replacement of Miss Crewe.

Louella wants Dorothy Herzog, her pal, to get the King Feature job at Hollywood. Dorothy doesn't try to scoop Louella, it seems, in fact they do everything together with Louella taking what she wants and Dorothy accepting gratefully what's left.

Miss Crewe expects to free lance as a scenario writer after Feb. 15.

Bud Fisher's Bloomer

Bud Fisher's "shotgun wedding" comic strip didn't make a hit with the Toledo Blade last week, and was killed after the first edition. A Rube Goldberg strip was substituted. Cartoon showed Jeff as a marriage license clerk, with a pair of minors seeking a license. Tells boy girl's parents will have to consent, and latter points to fierce-looking individual with gun standing behind him, with query: "Who do you think that is, Daniel Boone?" That "Boone" gag has been around for weeks.

Fred Hayner Burned to Death

Fred A. Hayner, sports writer, Chicago Daily News, was burned to death Jan. 14 in a fire that destroyed his home in Lake Forest, Ill. His wife and two sons escaped.

"Well" No Bargain

Three New York newspapermen who bought 100 copies of "The Well of Loneliness," figuring it would be a good investment if the book was banned, as it has been, are not realizing anything on it. The book was bought in the open

Best Sellers

Baker & Taylor Co., wholesale booksellers, report the following best sellers:

| FICTION | |
|---------------------------------|--------------------------|
| Joseph and His Brethren..... | H. W. Freeman.....\$2.50 |
| Accident..... | Arnold Bennett.....2.00 |
| Crippled Lady of Peribonka..... | Jas. O. Curwood.....2.00 |
| Case of Sgt. Grischka..... | Arnold Sweig.....2.50 |
| Peder Victorious..... | O. E. Rolvaag.....2.50 |

| GENERAL | |
|--|----------------------------|
| Elizabeth and Essex..... | Lytton Strachey.....\$3.75 |
| Magic Island..... | W. B. Seabrook.....3.50 |
| Art of Thinking..... | Ernest Dimnet.....2.50 |
| Cross Word Puzzle Book II..... | Buranelli, et al.....1.35 |
| John Brown's Body..... | Stephen V. Benet.....2.50 |
| Brentano's, in their New York retail book stores, compile this list of best sellers: | |

| FICTION | |
|----------------------------|-------------------------|
| Case of Sgt. Grischka..... | Arnold Sweig.....\$2.50 |
| Peder Victorious..... | O. E. Rolvaag.....2.50 |
| Well of Loneliness..... | Radclyffe Hall.....5.00 |
| The Wanderer..... | Alain-Fournier.....2.50 |
| Snake Pit..... | Sigrid Undset.....3.00 |
| Transport..... | Isa. Glenn.....2.50 |

| GENERAL | |
|--------------------------------|---------------------------|
| Art of Thinking..... | Ernest Dimnet.....2.50 |
| Magic Island..... | W. B. Seabrook.....3.50 |
| Elizabeth and Essex..... | Lytton Strachey.....3.75 |
| John Brown's Body..... | Stephen V. Benet.....2.50 |
| Anthology of World Poetry..... | Mark Van Doren.....5.00 |
| Morrow's Almanac 1929..... | Burton Rascoe.....2.50 |

Arthur R. Womrath, Inc., the largest retail booksellers in the metropolitan area, report:

| FICTION | |
|----------------------------|--------------------------|
| Peder Victorious..... | O. E. Rolvaag.....\$3.00 |
| Case of Sgt. Grischka..... | Arnold Sweig.....2.50 |
| Accident..... | Arnold Bennett.....2.50 |
| Well of Loneliness..... | Radclyffe Hall.....5.00 |
| Point Counter Point..... | Aldous Huxley.....2.50 |
| Joseph and Brethren..... | H. W. Freeman.....2.50 |

| GENERAL | |
|--------------------------|-----------------------------------|
| Magic Island..... | W. B. Seabrook.....\$3.50 |
| Elizabeth and Essex..... | Lytton Strachey.....3.75 |
| 20,000 Leagues..... | Robert Benchley.....2.00 |
| Whither Mankind..... | Chas. A. Beard.....3.50 |
| John Brown's Body..... | Stephen V. Benet.....2.50 |
| Why We Misbehave..... | Dr. Sam'l Schmaltzhausen.....3.00 |

In the past week, following raids by the Society for the Suppression of Vice on Coviel-Bride, publishers of "The Well of Loneliness," the \$5 English novel, several book stores voluntarily withdrew the book from the market. It is likened by many to "The Captive" in general theme.

price. It's too long a book anyhow, they claim.

Mix's Called Publicity

King Features in offering Tom Mix's column for syndication received only one bid at \$12 a week

for the service, this from a South American newspaper. The American dailies seem opposed to paying money for dailying a theatrical or picture name still inured with the idea of free publicity.

The contemporary editors have written King Features that they cannot see the idea of paying money for a feature service where formerly they denied space to similar press matter offered gratis.

Swope and Guests

Bayard Swope left for the south last week in a special car with several guests, including Heywood Brown and Aleck Woolcott. Maybe the three ex-Worlders will frame a New York daily while on the beach. Probably an evening paper, or else.

Gene Fowler III

Gene Fowler is at home, Ill. 154. Sullivan, with the Morning Telegraph, has meanwhile assumed Fowler's m. e. duties on the sports daily.

Baltimore Post will go back to standard size soon, it is reported. Readers don't care for tabloid.

HORACE HEIDT and His Caroling Californians

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Most Popular Theatre in the West

LOEW'S WARFIELD San Francisco

With Fan Hon and Marco "Ideas" Thanks to Mr. Bowles, Mr. Marco and Mr. Whitlock

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"STEPS AND LAUGHS"

Start Fanchon and Marco Greater Stage Season with SALLY O'NEILL

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The SERVICE of This BUREAU is FREE to PLAYER, AGENT and REPRESENTATIVE

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MONDAY, JANUARY 28

PHONE HOLLYWOOD 7921

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When any Studio wants any specific player, the Studio will telephone the Bureau, which, in turn, will immediately notify the agent and the player.

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Address

Phone

Name of Representative

Address of Representative

Office Phone No. of Representative

Home Phone No. of Representative

N. B.—Keep this office advised THROUGH THE MAIL as to any change of address or Telephone number

FEIST 1929 AL

A Beautiful Waltz Ballad

"MY ANG

(MY ANG

Lyric by
L. WOLFE GILBERT

The
Chicago
Sensation!

**"MY
SUPPRESSED
DESIRE"**

by CHESTER COHN &
NED MILLER

The
Biggest
Ballad of the Day!

**"I'M
SORRY
SALLY"**

by GUS KAHN and
TED FIORITO

A Lovable Novelty!

**"GIVE YOUR
LITTLE BABY
LOTS of LOVIN'"**

by DOLLY MORSE & JOE BURKE

A
Delightful
FOX TROT SONG

**"A
BUNGALOW
A RADIO AND YOU"**

by FRED DEMPSEY & DICK LEIBERT

The Greatest
Ballad In Years!

**"MY
OLD GIRL'S
MY NEW GIRL
NOW"**

by CLIFF FRIEND &
IRVING CAESAR

Paul
Whiteman's
Success!

"GYPSY"

by L. WOLFE GILBERT, MATT MALNECK, & FRANK SIGNORELLI

*"You Can't Go Wrong
With Any Feist Song"*

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193 YONGE STREET.

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By The Writers of "Ramona"

GELINE

EL-EEN)

Music by
MABEL WAYNE

As
Sweet As
"My Blue Heaven"

**"HIGH
UP ON A
HILL-TOP"**

by ABEL BAER,
IAN CAMPBELL, &
GEORGE WHITING

The
Big
Middle West
FOX TROT HIT!

(I'm In Love With Someone-)
**"GUESS
WHO?"**

by
MOREY DAVIDSON
&
SAMMY WATKINS

A Spanish Fox Trot - Tango Rhythm!
"QUERIDA"
(SWEETHEART)

by EDWARD G. SIMON & JOSÉ VALDEZ

Still The
BIG HIT!

"JEANNINE"

(I DREAM OF LILAC TIME)

by L. WOLFE GILBERT & NATHANIEL SHILKRET

A Happy Go-Lucky Rhythm Ballad!

**MY BLACKBIRDS
ARE BLUEBIRDS
NOW"**

by CLIFF FRIEND & IRVING CAESAR

The
Scintillating
FOX TROT - Theme
Song of "SYNTHETIC SIN"
Starring COLLEEN MOORE

"BETTY"

by HAROLD CHRISTY & NATHANIEL SHILKRET

AY and 50TH ST., NEW YORK
(ON 50TH ST.)

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[GAYETY THEA. BLDG.]

[LOS ANGELES]
[405 MAJESTIC THEA. BLDG.]

[MINNEAPOLIS]
[235 LOEB ARCADE]

[BOSTON]
[181 TREMONT ST.]

[LONDON, ENG.]
[138 CHARING CROSS RD.]

[PARIS, FRANCE]
[30 Rue de l'ECHIQUIER]

BERLIN, GERMANY 37 LEIPZIGER STRASSE

Dance
Orchestrations

50¢ FROM YOUR
DEALER
OR DIRECT!

WOMAN OF AFFAIRS

(Continued from page 13)

riders in a French nursing home with phlegm gliding about, that have stunning pictorial effect. Bits of the variety boat races on the Thames are colorful and the interior of English country houses are fine beyond description. It is during the boat races that the sound effects are used, the cheering crowds along the course heightening the effect.

Lewis Stone plays a wise and kindly old counselor of the madcap heroine that was made to order for his suave and sophisticated style of playing. Hobart Bosworth plays the unsympathetic part of the meddling Sir Montague, and Dorothy Sebas-

than imagines to register real personality as the wife.

Theme song has a pretty sentimental melody. It is not actually incorporated in the action, but is introduced as an accompaniment to one of the love scenes between Gilbert and Miss Garbo in the form of a tenor solo by an unseen singer. Just an effect that has no reference to the scene itself.

Rush.

THE LITTLE WILDCAT

(DIALOG)

Warner production and release. Dialog and sound in Vitaphone. Directed by Ray Enright from story by Gene Wright. Ben Reynolds, camera man. In cast: George Pawcett, Robert Edison, Doris Dawson, Audrey Ferris, Hutton Conley, James Murray. At Colony, New York, week Jan. 19. Running time, 63 minutes.

Very frail story. Entertaining in light comedy vein. Little action and few situations make him appear. Excellent characterizations by George Pawcett and Robert Edison, whose picture it is essentially. Laughs and interest enough for "The Little Wild Cat," 100 per cent un-censorable, to please for maximum of two days. Especially worthwhile for houses having high-class residential trade.

The title is meaningless unless meant for Pawcett as the ranting old grandpa. Guessing contest on this or who it best fits in the action might spur boys in stick towns.

Dialog through about half of footage generally good and centered mostly on chatter and gibes between two old men.

Some thrill shots from aeroplane only diversion from comedy. Girls and their boy friends in slow moving center when away from the old timers.

Wetly.

MARQUIS PREFERRED

Paramount production and release starring Adolphe Menjou. Directed by Frank Tuttle from story by Ernest Vada based on another by Frederic Arnold Kunmer. Cameraman, Harry Fishbeck. Titles by Herman Mankiewicz. At the Paramount, N. Y., week of Jan. 19. Running time, 50 minutes.

Having all the unreality of farce and never getting under the epidermis so far as its characters are concerned, "Marquis Preferred" must depend for its fan appeal upon the glamor of life as led by an elegant but financially distressed French nobleman. Menjou wears clothes galore, exquisitely tailored, drives about in swanky Isottas, is

Silent Pictures

All pictures reviewed in this department are silent, when not otherwise indicated under the title.

served by a battalion of uniformed flunkies and through this vale of flamboyant colorfulness and dainty indolence, he moves with his customary grace and suavity, ever the well bred gent.

Certainly the gals, and possibly many of the boys, and without doubt those who read romantic novels of high society, will be inclined to like "Marquis Preferred." It will give them an opportunity to day dream while watching the debonair Adolphe rescue his genteel soul from a mercenary marriage with an American sausage manufacturer's daughter.

It is one of the lightest of Menjou features but because of the deft work of director Frank Tuttle it avoids some of the more obvious flaws that have characterized recent Menjou pictures. It seems, from trade indications, that Menjou is still enough of a favorite around the country for this one to get by, as the others have, simply for what they are supposed to be, amusing trifles - to demonstrate Menjou's ability to act the way a lot of people would like to be able to.

Nora Lane, playing the sympathetic lead, and Lucille Powers, doing the blonde ingenue, both are newcomers to the screen and nifty lasses on face and form. Neither is allowed any emotional latitude. The chap playing Menjou's valet (not readily identified from credits) is also new and an interesting personality. Chester Conklin, a little less the bricklayer than usual, was almost convincing as an American millionaire.

Lend.

NAPOLEON

(FRENCH MADE)

Gaumont-Metro-Goldwyn production; released over here by Metro-Goldwyn-Mayer. "A General Society of Film Productions" one side lists. Directed by A. Gance. All French cast, with no names caught on screen. At Loew's New York one day, Jan. 19. Running time, around 70 minutes.

"Napoleon" was made by the French for the French. In Paris, where it played at the Gaumont-Palace, and it was claimed to have been shown on extended screens, the picture must have been liked. Over

here it's only for the sure-seaters, but sure in them.

The French can't glorify Napoleon; it's just the other way around. And there's no picture producer who can picture Nap in 70 minutes.

Therefore when the Josephine-Napoleon romance is stuck in for the box-office side, this "Napoleon" is but a sketchy outline. Really it is one big mol scene of Napoleon and his armies. Napoleon taking Toulon from the English and Italy from the Italians, all hazily sketched but with plenty of extras in men and horses.

If there is one appealing scene to those that Napoleon doesn't appear in type or on screen as the most interesting character in history, it is of Rouget DeLisle first singing "The Marseillaise" and having it adopted as the national anthem of France by the Revolutionists. He wrote it. It's in a grand ball, and Danton is there. Nap is then a first lieutenant. Robespierre is present as well.

Three historical women are later seen. Mile. Recamier among them. They strutted like Broadway show girls. Napoleon became a captain of artillery. He went to Corsica, in the picture, trying to switch his native land to France, and got chased out of the country. Probably all historical, and much in the film too much. Especially the chase and the boat ride that followed. Most of this resembled an American western.

"Napoleon" doesn't mean anything to the great horde of picture house goers over here. Nap wasn't good looking enough and they didn't put in the right scenes for the flaps over here. And Josephine didn't always look so well. Her eyes were blurry when right into the camera. Al Gance gets the most credit. He directed. Whoever impersonated Napoleon looked more like Hearst.

A patriotic picture for France and its friendly foreign allies. Likely sent over here on a chance and no doubt what states righters will do, unless the sure-seaters can importantly swell the gross. Sending it into Loew's New York as its first metropolitan showing place sorta tells what M-G-M thinks of it. *Stine.*

RASPUTIN

(GERMAN MADE)

Worldart Films production named in main title. Director, Max Neufeld, who also plays the title role of Russia's "Mad Monk." Cast is made up of Russian actors in Germany, including Renat Renee, leading woman; Eugene Neufeld, Robert Valbar, Victor Kuchers, Grigory Batumkin, Ivon Golovin and Ivan Bedny. At the Fifth Avenue Playhouse, Jan. 13. Running time, 64 mins.

One can't get even an approximation of real value from this version, which apparently has been unmercifully cut. As it stands, the picture is almost worthless. Clarity of story is almost entirely lost, and it's just a chaotic series of episodes picked for their spectacle effect and without relation to the complete whole.

"Rasputin, the Holy Sinner" is the unabridged title and the picture is merely a jumble of scenes in which the sinister power behind the Russian throne is exhibited either in his private orgies, his political intrigues or finally in his sensational murder by the Czar's counsel-

lors, whose influence he had undermined.

Scenes of orgies are clumsily done, dance spectacles resembling the cabaret shots without which no American feature was complete not long ago. High light is the final sequence where Rasputin is lured to a rendezvous by a woman secret service agent and there murdered by military agents.

Notable in the film are the ponderous palace interior settings, characteristic of the German technique. Groupings are bad. Literature has a great many characters, most of them Russian officials and all dressed alike in much gold braid and medals. You can't tell who is who most of the time. Director has further confused the personalities by having them always surrounded by identical figures. Czar Nicholas figures in many groups, but only

(Continued on page 43)

ED LOWRY

Master of Ceremonies



SKOURAS BROTHERS AMBASSADOR ST. LOUIS, MO

FANCHON and MARCO Present

Bopeep Karlin

DANCING SONGSTRESS IN THEIR IDEAS

FOSTER GIRLS IN "BEAUTY SHOP BLUES"

FOSTER GIRLS IN "THE PERFECT GIRL"

FOSTER GIRLS IN "THE MAGIC RUG"

FOSTER GIRLS IN "VOLCANO"

FOSTER GIRLS IN "BLUE GRASS"

FOSTER GIRLS IN "BLOSSOMS"

FOSTER GIRLS IN "PARISIAN NIGHTS"

ALLAN K. FOSTER GIRLS

FOSTER GIRLS IN "HAREM SCAREM"

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FOSTER GIRLS IN "XYLOPHONIA"

ALL AERIALISTS ACROBATS DANCERS MUSICIANS SOLOISTS SPECIALTY GIRLS

Booked by Jerry Carroll 1500 Broadway, New York City, Gen. Mgr. Alvin C. Gable, E. 244 W. 72d St. New York City

EACH TROUPE OF FOSTER GIRLS HAS A NEW NOVELTY

24 FOSTER GIRLS LEAVING FOR PARIS

JESSE CRAWFORD ORGAN CONCERT

PARAMOUNT THEATRE NEW YORK

Week of January 19th

"WHEN SUMMER IS GONE" (Harms, Inc.)

"WHERE THE SHY LITTLE VIOLETS GROW" (J. H. Remick, Inc.)

ANITA STEWART

"THE DARLING OF THE SCREEN"

Making Her Stage Debut with PUBLIX THEATRES and Inaugurating a World Tour With the

IN HER OWN VOCAL ACT

GRANADA THEATRE, San Francisco

as Her Opening Date

BREAKS HOUSE RECORDS AND PILES UP A WEEK'S GROSS OF MORE THAN \$30,000

Carrying Her Own Staff: Mr. GEORGE P. CONVERSE, Finance and Manager; EDWARD L. EAGAN, Publicity Manager; Miss JOVITA JORDAN, Accompanist

"Miss Stewart is the star of the program. She is more beautiful and alluring on the stage than she is in the silent drama. And she made one of the most pleasant personal appearances that we have ever seen from any screen celebrity. She has a sweet, clear soprano voice and gives an excellent performance."

—SAN FRANCISCO "NEWS."

"The audience is treated to a surprise. Miss Stewart proves to have a very fine soprano voice which has had intelligent training."

—SAN FRANCISCO "BULLETIN."



SEASON'S GREETINGS
COSCIA
and
VERDI
In "MUSIC"
GLORIFIED CLASSIFIED MORTIFIED
THIS WEEK
WISCONSIN, MILWAUKEE



IRVING ROSE
BACK FROM AUSTRALIA
Now Featured in
FANCHON and MARCO'S
HOTTER 'N' HOT IDEA

ENGLAND CAN USE 200 ACTS

NEEDS NEW TURNS TO BUILD VAUDE

Swaffer in Express Prints Interview with Gen. Mgr., G. T. C.—English Agents Disagree with Views—No Openings for Unknown Aliens

V. A. F. INTERFERENCE

London, Jan. 11. In the "Sunday Express," Hannen Swaffer had an article entitled: "Why Variety Does Not Come Back." The gist of it is an interview with George Black, general manager of the General Theatres Corporation, which has for its outstanding West End theatre the Palladium.

Here is an extract: "What have you done for variety?" I said to George Black, challenging the man who has brightened up vaudeville and put it on the map again. "Have you done anything to find stars?"

George Black sat back and reflected. "When we turned the Palladium back into a music hall," he said, "they had been losing over \$5,000 a week with pictures. During the last 18 weeks we have made, on an average, \$5,000 a week profit, and had only one losing week."

That, indeed, is a change. "Agents' Fault."

"Yet, actually I have over \$50,000 to spend on music-hall acts every year," went on Black, "the agents are doing nothing. They don't find me anything."

"Why don't they go out in the country and find new people? They all seem to travel first class in the 'Berengaria' rushing to New York for talent, and they smoke expensive cigars. They haven't found me the promising young artists I wanted. They seem merely to want to draw 10 per cent. commission on high-paid stars."

"Nothing under \$500 a week is worthy of the notice. Most agents are parasites. They want an actor-department—one in which they can advise embryo artists and find them better material. That is what the old agent used to do."

"I have now five or six new British artists in the chrysalis stage. They will come along soon. We found them."

Fake Americans

"Why do you have all these American artists?" I said, and I mentioned a turn, quite ordinary in merit, that I saw the other night at one of Mr. Black's halls. "Couldn't you find in England a turn as good as that?"

"Those boys are English," he said. "Then why do they dress up as Americans?" I persisted. "Why do they wear horn-rimmed glasses and American clothes and sing American songs?"

"There is an American vogue," said Mr. Black. "The public seem to like it. They have been trained to do so because of the American importation."

"Most of the names I have to pay big money for are not worth the money," went on the Palladium's chief. "Although there is a constant cry from the press and public for new acts, I am on the horns of a dilemma. If I find new acts the public won't come to see them."

"Therefore I am forced to pay high money for stars who use worn-out material, merely to get their names on the bill, although, usually, the applause is obtained not by the stars but by the minor turns. Yet, without the stars, the minor turns cannot draw."

"Why weren't Van and Schenck a great success?" I asked. "Because they were not known on the Gramophone," records, replied Mr. Black. "Would Flotsam and Jetsam draw, do you think, except that the wireless and Gramophones

have made their names? Names . . . names . . . names . . ."

Another Version

Several agents here, asked for their opinion on the article, stated they could not afford to have their names used in connection with it. The consensus of their "defense" is that they could not afford to book small acts, even if the managers would accept them. They claim it is easier to book a \$1,500 act than a \$150 act, which would yield them 10 times the amount of commission.

One agent cited an instance of offering a native discovery at \$200. He had considerable difficulty in securing an audition; the verdict was favorable and dates were promised. At the end of six months the same agent offered the same act at \$750 and it was immediately booked.

When Sydney Hayman was the booking man for the South African circuit many years ago, he made periodical trips to America and booked comparatively unknown performers at nominal salaries for not less than eight weeks, plus fares to and from America. Each time making the trip, he returned to London and offered these acts for one week's trial on route to Africa to the then ruling booking magnates, but was unable to secure a single week for any of them, the answer invariably being "we must see them."

One of these was the late Nat Willis, who afterwards secured a one night's showing at the Palace, London, and remained there for nine months.

Room for 200 Acts

There is nothing new in the present situation with regard to the search for variety talent here. It has always been the same—and probably always will be.

The writer maintains there is room for 200 medium priced American acts who could be brought over here on six weeks' trial with options, plus their round trip fares. Nine out of 10 of them would register acceptably, if not strongly, and even if the 10th were a dire failure, a big circuit could afford to pay it the six weeks' salary and send the turn back. They would not draw a penny the first time around but, after that, would be known and worth more each time they appeared. Such a scheme would not affect the booking of local talent, but on the contrary, help to fill out programs and make more work for the English artist.

The writer put all this before the late Monte Bayley, general secretary of the V. A. F., who told him privately he agreed, but that the V. A. F. was controlled by a clique of old-time performers who had outlived their usefulness and were the prime movers in an effort to shut out foreign competition, believing their inability to secure dates was due to the inroads of foreign artists.

The only hope for a revival of British variety is the importation of foreign novelties, with some encouragement to new talent that may spring up here.

Plunkett Starts

Joseph Plunkett made his official start as operator in charge of R-K-O theatres Monday, with headquarters on the seventh (Keith) floor of the Bond Building.

J. J. Ford, who has resigned as Keith's general manager, will remain until about Feb. 15, co-operating with Plunkett in running the office and circuit.

Ford's resignation has been declared final over Keith's objections to his leaving.

WYNN MILLER CANCELLATION

Wynn Miller, vaude single, cancelled his Keith route at behest of his physician and left for Saranac Lake, N. Y., last week.

Miller was stricken while playing a Brooklyn house last week. Physician's reports are that he injured his health due to doubling show dates with night clubs.

LANGDON'S VAUDE DATE

Harry Langdon, film comic, is re-entering vaudeville.

Langdon is booked to open for Keith's Feb. 3 at Proctor's 36th.



GEORGIE PRICE
With Plenty of Sound at KEITH'S PALACE, NEW YORK
This Week (Jan. 19)
and the Entire 6% to Jack Curtis.

CHI DIVORCES PICK UP AGAIN

Socks on Button, Threats and Seclusion Charged

Chicago, Jan. 22.

Looks like the divorce business will be back in its old stride before long. Last week, after several fortnights of quiet, five clients started accusing their mates of various things.

Benedict W. Lind, non-pro, started suit for divorce against Lita Lind, show girl, and didn't have time to whistle before a crossbill came flying back at him. Benedict charged desertion. His wife's crossbill isn't so conventional, claiming his acts of cruelty toward her were climaxed by a threat to send her to an early grave. That sort of thing, Lita believes, is worth \$100 a week alimony.

Twila Fraser, chorine, carried her mama into her suit filed against Howard Joseph Fraser. She claims the V. A. F. not who told him Howard punched the Twila jaw and one week later repeated the procedure on her mama. The Frasers were married in 1926 and separated after the fistfights. Court indicated the divorce would be granted. Twila was represented by Irving N. Eisenman.

Harry Potts, who happens to be Harry Pearl, the agent, has started suit through Davis against Mabel Potts, arranger for Irving Berlin Music Co. Potts, or Pearl, charges desertion.

Samuel R. Rabinoff, 40-year-old financier and attorney, has been served with papers in a separate maintenance suit started by Anneta Hein Rabinoff, former German comic opera star, who was brought to America by Rabinoff in 1924. Mrs. Rabinoff claims her husband has kept her in cloistered seclusion for five years, except for a few visits to the opera. Rabinoff denies this, stating their marital difficulties are based on a peculiar psychological resentment she displays toward his three children by a deceased wife. The lawyer says the children apparently remind Mrs. Rabinoff that she is not the first woman in his life, and that she refused to let the children stay in the apartment during the Christmas holidays.

Mrs. Rabinoff is asking \$200 a week temporary alimony, but the husband claims he has a pre-nuptial contract signed by his wife in which she agrees to take \$5,000 in settlement for all claims against him if she should separate.

Two gals from "Lovely Lady" celebrated their local visit in the divorce court. Gloria Edwards Fisher was granted a divorce from Hutz Fisher, concert violinist, on grounds of desertion.

Mary Cole, another "lovely lady," has started suit against Edward Cole, also charging desertion.

Two-a-Day at Davis, Pittsburgh, Averages \$15,000 and Building

YOUNG MARX CRACK
Groucho Marx and his seven-year-old son passed the Palace the other day.
Kid: "What's going on in there, Pop?"
Pop: "Vaudeville."
Kid: "Wise cracks, hey?"

MRS. GOLDEN MARRIES
Weds Leading Man, Don Armand, at Stamford

Re-enacting their stage roles in a Mayer Golden tabloid operetta flash act, Mrs. Violetta Morley-Golden, divorced wife of the producer, married her leading man, Don Armand.

Conforming with the book lines, Miss Morley (professional name) and Armand secured respective divorces from their spouses and were married in the manager's office of the Capitol, Stamford, Conn., by Justice of the Peace Malcolm Merritt. Playing a week at the house, they conformed with the new statute calling for a five-day residence within the state of Connecticut.

Miss Morley recently divorced Golden. She gave her age at the second marriage as 23, Armand is 25, protégé of Arthur Dunham, impresario of the Boston English Opera Co. Both plan to continue in musical productions.

Harry Jolson Set With Universal for Talker

Following a trick page advertisement Harry Jolson recently inserted in Variety, calling attention to himself and his brother, Al, Universal has given Harry a contract to appear in a full length talking picture. It makes him an overnight star.

Harry's ad attracted quite some attention and newspaper comment. The main purpose was to bring to the attention of the picture producers that Harry Jolson was also available, in white or black face.

Among the several offers received by Harry, he settled with U.

Boys Back at Palace

Those three boys who have two musical comedy contracts without ever having been on a legit stage, will return to the Palace, New York, next week.

Meanwhile they are at the Renaissance night, besides playing the Fox splits every other week.

One of their m. c. contracts is from Dillingham show for Leon Errol that never did, while the other is by Ziegfeld for "Show Girl," still dark. The boys say that the next m. c. contract given them will have to be after the show opens.

Those boys are known as the Schnozzle Brothers, Lew, Eddie and Jimmy. At one time Jimmy grew so tired of laying off, he played a hospital for three weeks.

Back With Keith's

Another to bury the hatchet with Keith's is Paul Specht and his orchestra. Following their engagement at the Colony, New York, as presentation feature, Specht resumes for Keith's after away for four years.

McINTYRE-HEATH, TALKERS

McIntyre and Heath have signed a two-year contract with Fox to make talking pictures. "Tain may de 'Hamtramc' as a feature and then six shorts. If 'Hamtramc' is ruled out they will make at least one full length film. Small agency arranged the deal.

Pittsburgh, Jan. 22. The two-a-day vaude revival at the Davis, now in its fifth week, looks like money. The bills have been good, if not up to standards of five years ago in the opinion of fans, and business has been satisfactory. House Manager C. E. Smith says gross for the month has averaged a bit over \$15,000 a week, including the holiday week.

Smith adds that business has been building weekly and he has noted that old time vaude fans are getting the habit again. Matinee trade has been terrible, he admits, but the night attendance is distinctly encouraging. Afternoon top is even dollar; night top, \$1.50. Reserved seats.

Bills are framed for eight or nine acts, depending on cost of the headliner. All flickers have been thrown out, with the exception of a news-reel.

Headliners for the past four weeks have been Watson Sisters, Georgie Price, Will Fyfe and Van and Schenck. Fyfe was looked upon as the champ draw. Supporting bills have been above the average for vaudeville in all instances, which may be influenced by the fact that everybody's watching the house to see how the big time revival is going over. If it gets over, showmen figure it may start something.

The Davis went over to vaudeville three years ago. Business was very bad the last year when two new "cathedrals" made it still tougher.

House is the Stanley chain, booked through Keith's and was recently acquired by the Warner people when they took over the whole Stanley circuit.

LOST SNAKES, BUT NOT ACT

Kazana's Reptiles Died Off and Then She Did the Hula

Toledo, Jan. 22. Kazana opened at the Rivoli and lost one of her snakes from the extreme cold.

Kazana is an Egyptian snake charmer. When she left her basket with the other three reptiles near a radiator, they smothered from the heat.

And then Kazana kept the engagement by doing a Hula dance.

Colored Actors' Salaries

A crowd of negro players appearing in the hit "Deep Harlem," which blew up at the Biltmore, besieged the Navex building during the week-end and made the place look like a Harlem hallway.

Goldberg Brothers, Jack and Bert, were reported interested in the first-while production and the Navex suit was in anticipation of salary arrears.

MOLLY FULLER LEAVING

Mollie Fuller is leaving for Hollywood this week, with a ticket she purchased herself.

Miss Fuller, who is blind, wishes to deny her authorization of a statement in Variety she was seeking a ticket and companion west.

(The item as printed was given to Variety by a very close friend of Miss Fuller.)

1600 BROADWAY, NEW YORK
WILLIAM MORRIS
CALL BOARD

Among Talking Picture Contracts Recently Closed

AGER and YELLEN
with Warner Bros.

(CHICAGO, 1111 BUTLER BLDG.)

Weekly R-K-O Broadcasts Mainly from N. Y. WEAF Studio—Brown's Address

Radio-Keith-Orpheum's initial hour of exploitation broadcast went on last (Tuesday) night over station WEAF, New York, by remote control, with but one change in the original bill of seven acts.

The drop out was Belle Baker, playing for Keith's (Proctor's) in Newark this week. Miss Baker claimed a cold was hampering her in the theatre and believed it would be more pronounced over the air.

Marion Harris, idle at present as far as vaudeville is concerned, agreed to fill in.

Understanding from the acts and

Keith's is that the former received no financial compensation for last night's broadcast.

Keith's announcement that it will broadcast regularly drawing from its vaude theatres for material, including the radio work as part of the regular theatre playing, has created a great deal of discussion, mostly among acts.

Many acts in vaude at present are of established radio reputations, established while under salary for radio. Such acts may not be easily convinced that publicity received through broadcasting for R-K-O and exploiting Keith's vaude will, in any possible pay for the other work. Besides increasing an act's prestige, according to Keith's, that prestige over the air will establish the act as a theatre name out of town, consequently make the act a draw and raise its vaude salary.

Many of the acts, according to comment, are inclined to believe otherwise, viewing radio as another form of show business and believe they are entitled to a salary for the radio time besides the vaude pay.

Keith's answer is that the broadcast by acts for vaude is "institutional" and should be regarded as helpful to the actor inasmuch as it is helping vaude.

Last night's program, R-K-O's first of a proposed series of one-hour weekly, included the following, besides Miss Harris: Henry Santrey band, Will Fyffe, Adela

Verne, Glenn and Jenkins, Mae Murray and Nick Lucas.

All, excepting Miss Harris, Miss Murray and Fyffe, were out of New York on Keith engagements at the time of broadcast, radiating through WEAF by remote control from their respective theatres. Fyffe is at the Palace, New York; this week; Santrey in Boston; Miss Verne, Chicago; Glenn and Jenkins, Philadelphia, and Nick Lucas, Minneapolis. Mae Murray is also in New York currently, at the Hippodrome.

Local Programs

Next week's broadcast will be in the form of a tour of Keith's New York houses, with one act from each of seven or eight theatres included. Acts will work from the theatre, the studio (WEAF) receiving the numbers by wire and timing them for a continuous program.

The New York studio broadcast may be preferred, with exceptions when the remote control as last night will be utilized. At distance the broadcasters have no means of pre-hearing the artists' material on controlling it. In the studio both are available. Broadcasters make their control of matter going over the air from their stations imperative.

Keith's lent considerable concentration to last night's program to secure the greatest possible publicity. Out-of-town papers were flooded with press matter and most of them featured their radio sections with it. Out-of-town newspaper response was reported heavier than in New York.

Several New York Keith houses invited the Tuesday night audiences to remain in their seats and hear the radio program transmitted in the theatre by loud speaker.

The cost of last night's broadcast to Keith's was slight, since WEAF (N. B. C.) is, like Keith's, subsidiary of the parent company, Radio Corp. Hiram S. Brown, president of R-K-O and active in the operation of Keith's vaude, participated last night with a brief speech.

Bring Van Hoven's Ashes

A cable was received by the N.Y.A. yesterday stating that the ashes of the late Frank Van Hoven, who died in Birmingham, Eng., of pneumonia, would be placed aboard the "Aquitania" sailing from London today (Wednesday).

Accompanying the remains is Leslie Kettle, one of the American boys in the act with Van Hoven at the time of his death. When the Aquitania docks in New York Harry Van Hoven, brother of Frank, and a committee from the N.Y.A. will meet the boat and receive the urn.

Hoagland Leaves U

Carlton Hoagland has resigned as the talker cast for Universal. Of independent means, Carlton prefers the balm of California in the winter. He will shortly head that way.

While engaged to book for U's talking shorts in New York, Hoagland also cast for the U's full length talkers when requested.

Actors with Grouches Casting Panics Into Reception Rooms

Outspoken actors in the Keith reception room are embarrassing some of the boys lately. With everyone in the Keith office on pins and needles through not feeling sure of their berths the blunt speaking performers are throwing the panic into bookers formerly accustomed to stall the acts plenty.

One actress who didn't like the treatment she was receiving loudly remarked that she hoped a certain booker (mentioning name) didn't expect her to give up again this season as she couldn't afford to duplicate last year's ante.

Still another lady getting the cold shoulder from a booker on a new act mentioned the name of Brown as the booker started to saunter off in his usual indifferent manner. The guy immediately became a diplomat.

As the reception room is generally crowded the bomb-like effect of plain speech is frequently devastating.

In the same connection it is said actors with grouches and no reliance several times embarrassed E. F. Albee while the latter was lunching at the N. Y. A. club with the result Albee is not seen so often in the latter institution.

KEITH'S BEST N. Y. WEEK IN MONTHS

"Wings" Does It, but Mae Murray, Alone, Holding Up Hip

Keith's best week in gross in months in New York will be this week. It is mostly occasioned through the Keith Greater New York houses playing "Wings," the Paramount sound special, lately released from the Criterion, New York, at \$2, and since only playing the Publix Rialto, grind.

All the houses started with a rush Sunday afternoon, with reports up to yesterday signifying the best business.

Meanwhile Mae Murray, without assistance, is holding up the Hippodrome to what now looks will be a record or a near-record week there. Miss Murray gave the Hip a Sunday matinee exceeding that of the previous week when the same "Wings" was the attraction.

While "Wings" cost the Keith Circuit plenty, it appears to be worth it. Through running over two hours, the picture automatically obliged the economical move of clipping the vaude bill in each vaude house to not over three acts.

The Palace, without a picture and at \$2 top, is also having a good week. It started big Sunday, but hurt a trifle Monday by the installation of the new traffic regulations in Times Square.

Baseballers Split

The vaude combo of Andy Cohen, second baseman, and Frank (Shanty) Hogan, catcher of the New York Giants has been dissolved.

Hogan departs for the south with first training squad in February, which includes the aid of John McGraw's pitching staff.

In Grauman's Prolog

Buster West leaves for Los Angeles the end of this week, where he will open and collect \$1,500 weekly in Sid Grauman's stage prolog for "The Broadway Melody" (M-G) due at Grauman's Chinese theatre Jan. 31.

Others so far engaged for this presentation are 24 Albertina Rasch girls, Alfred Latell, Pasqual Brothers, Jerrie and Rosemary. These acts booked by the William Morris office.



SYRACUSE HERALD
Monday Evening, January 14, 1929

York, King Top Menu At Keith's

Pop and Rose, With Daughter True, Stop Show at Art Palace

By CHESTER H. BAHN
Dramatic Critic of The Syracuse Herald

There is, after all, but one York and King.

Others may use their material and entertain—the acts patently is euro-fro—but it needs the savvy of Pop York and the pliancy of Rose King to give full value.

The supporting company now embraces the two funniest daughter, Miss True King, and Johnny Wright. True, mighty easy on the eyes, and a peppy songbird and dancer, is well named—she's true to the York and King tradition. Mr. Wright has little to do, or so it seemed yesterday. He serves as accompanist at the piano while True is doing a number or so, and thereafter becomes a butt for Pop's assaults.

The act stopped the show, of course, something that you scarcely need be told at this late day. It might be a good thing if Mine-host John J. Burnes put in a supply of aromatic spirits of ammonia today; fans laughed themselves into a state of near hysteria yesterday, and you never can tell.

UPTOWN, DETROIT,
THIS WEEK

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, opals, etc., for stage costumes. Samples upon request.

J. J. Wyle & Bros., Inc.

(Successors to Siegmund & Well)
18-20 East 27th Street
NEW YORK

THE FAMOUS COMEDIANS

AL

FRANK

RAYMOND AND CAVERLY in "THE REAL ESTATERS"

Opened for R-K-O Jan. 20 at the State-Lake, Chicago, Ill., the start of a long tour.

JAMES E. PLUNKETT, Personal Manager

All Dolled Up In Glad Rags, Tomorrow May Turn To Sad Rags, They Call You—



AGER, YELLEN & BORNSTEIN INC.
745 SEVENTH AVE.,
NEW YORK CITY

Admired, Desired, By Lovers Who Soon Grow Tired, You're Just A—



AGER, YELLEN & BORNSTEIN INC.
745 SEVENTH AVE.,
NEW YORK CITY

You're Just A Pretty Toy They Like To Play With, You're Not The Kind They Choose To Grow Old And Gray With



AGER, YELLEN & BORNSTEIN INC.
745 SEVENTH AVE.,
NEW YORK CITY

Don't Make This The End, Dear; It's Never Too Late To Mend, Dear; Poor Little



AGER, YELLEN & BORNSTEIN INC.
745 SEVENTH AVE.,
NEW YORK CITY

Under Vaudeville Direction

OF

Charles Morrison

MAE MURRAY
 HARRY CARROLL
 NANCY DECKER
 WHEELER AND SANDS
 AL HERMAN
 TOMMY WONDER
 DAVIS AND DARNELL
 OLIVE OLSEN
 GUS EDWARDS' PRODUCTIONS
 POLLY AND OZ
 HARRY ROGERS ALL GIRL SHOW
 LOMAS TROUPE
 HAL JEROME AND GLORIA GRAY
 NITZA VERNILLE
 ANATOLE FRIEDLAND REVUE
 PRIMROSE SEMON
 GEORGE BROADHURST
 MOSCONI BROTHERS
 FRED WARING'S PENNSYLVANIANS
 RAY SHANNON
 HERMAN TIMBERG UNIT
 GRACE AND MARIE ELINE
 HYAMS AND MCINTYRE
 FRANCES WHITE
 JOE NIEMEYER AND CO.
 JACK McCLELLAN AND SARAH
 ALEXANDER SISTERS
 THREE CO-EDS
 GOLDEN'S DEVIL CIRCUS
 JOSEPHINE HARMON
 JIMMY ALLARD
 DONALD BRIAN
 ROY SMECK
 JACK STROUSE
 RYAN AND LEE
 GENE AUSTIN
 PAT ROONEY'S RODEO BOYS

TRINI
 ROBERT EMMETT KEANE and
 CLAIRE WHITNEY
 NIELSON AND WARDEN
 TYLER MASON
 JACK PEPPER
 JIM AND BETTY PAGE
 LEDOVA
 MARGARET YOUNG
 CASPER AND O'NEIL
 ZECK AND RANDOLF
 KOHN AND DE PINTO
 COTTON CLUB ORCHESTRA
 HENRY CATALANO
 MORTON DOWNEY
 HANDERS AND MILLISS
 ANN GREENWAY
 FLORENCE AND ARNOLD
 RALPH WHITEHEAD
 TONEY AND NORMAN
 ALICE WHITE AND HARRY MANNING
 CHARLES ALTHOFF
 NORMAN FRESCOTT
 EVELYN WILSON
 COGERT AND MOTTO
 FOUR ETON BOYS
 MURPHY AND WILTON
 OLGA MISHKA CO.
 FOUR DIAMONDS
 GOLDEN GATE RAMBLERS
 LEWIS AND AMES
 LITTLE ESTHER
 MAL HALLETT ORCHESTRA
 ART KASSEL ORCHESTRA
 BERT LEWIS
 PAUL WHITEMAN'S RHYTHM BOYS

Can Use Fifty (50) Good Comedy, Talking, Singing, Dancing and Novelty Acts

**VAUDEVILLE—PICTURES—TALKING PICTURES
 RADIO—RECORDING**

Placing Attractions With

RADIO-KEITH-ORPHEUM

KEITH'S Vaudeville—FBO Pictures

THE CHARLES MORRISON AGENCY

JESS FREEMAN EZ KEOUGH GEO. MORRISON

1560 Broadway, New York City

Watch for Fred Waring's Pennsylvanians in FBO's First Talking Picture, "Syncopation"

'Wings' Forces 75 to 100 Acts Off R-K-O N.Y. Books

Playing of "Wings" in all R-K-O houses in Manhattan this week eliminates between 75 and 100 acts from the New York books.

Six act houses are cutting to three, and five act stands to two. Cuts will be made both halves, the picture holding for the entire week. White Plains is playing the film only for the first half. The 81st Street, first half, is using but one act. Picture is running 131 minutes.

Similar procedure will be followed out of town with "Wings."

Sunday in Jamaica

Sunday concerts have started at the new Hurlt & Seamon legit in Jamaica, L. I. Harry Seamon is booking.

All of the Sundays in the legit houses along Broadway have faded away.

FREEMAN'S TRIP

Charlie Freeman, Interstate booker, leaves New York this week for a tour of the circuit.

He will be away about two weeks.

TRAFFIC ARGUMENT

Vaude Couple Miss Performance—
Haled to Court

Harlan and Ilkon were out of the opening show at the Plaza, Brooklyn, this week through an elaborate traffic cop refusing issuance of summons and making arrest instead.

The arresting copper, Patrolman O'Neill, haled the vaude duo before Magistrate Barry in Bridge Plaza Court, making a charge of disorderly conduct in addition to the alleged traffic violation. After hearing the copper's evidence Magistrate Barry dismissed the disorderly conduct charge and the duo made the middle show at the Plaza, although ticketed to appear in Traffic Court on the alleged traffic violation.

Levey Closing?

Chicago, Jan. 22.

With Alex Swidler, local Bert Levey manager, leaving to go with the Diamond-Sun office, Levey Circuit is now left here without representation.

Bert Levey is understood to be willing to close his offices in the Woods building if he can get rid of his lease.

BUTTERFIELD NOT EAST

W. S. Butterfield (Michigan) vaudeville houses, booking through Keith's, Chicago, will not transfer east, negotiations for the change having been declared off.

Boyle Woolfolk (Keith), booking the Butterfield time out of Chicago, will continue with his periodical booking trips to New York.



RAJAH RABOID

The MANCHESTER (N. H.) "LEADER" said:

"RAJAH RABOID SPELLBINDS PALACE AUDIENCE"

"Mystery man displays supernatural powers in ready replies to queries in a manner that left the audience startled, bewildered and enthusiastic, with no assistance, such as is usually the case. Spellbound as the audience was, it was quick to respond to the humor that often cropped out."

Direction, MARTY PORKINS
Palace Theatre Bldg.
JACK WEINER, Associate, N. Y. C.

ASS'N CUTTING DOWN OVERHEAD AND AGENTS

Chicago, Jan. 22.

Ben Piazza, on his return from New York, started in earnest to build up and better the WVMA (association), subsidiary of RKO. Piazza's first move was to divorce the fair department and continue to work it on a straight 5 per cent commission basis, without responsibility or necessity to book association acts. Entire club department has also been placed on the same basis. Relieving itself of these two departmental salaries will save the association between \$20,000 and \$30,000 a year.

Piazza has also started house cleaning among the agents. With Billy Jackson, long a landmark, leaving to settle in New York, it does away with his agency. Another is the Ez Keough office, now closed, with Keough also moving to New York. Lew M. Goldberg, one of the old line agents here for many years, but lately giving up booking for producing of acts, has been given his notice and told he would not be allowed on the floor in any capacity with his franchise revoked.

Piazza is considered to have been very lenient with Goldberg, since the latter was slated to go last September on account of his many outside interests, especially that of his racing stable which took up all his time. When warned, Goldberg claimed to have sold his horses, but later was found to have ponies at New Orleans.

Berger-Holleb Combined Under WVMA Franchise

Chicago, Jan. 22.

Milton Berger, formerly associated with the Billy Jackson agency, and Lou Holleb, of the Lew Goldberg office, were granted a W. V. M. A. franchise with permission to do business with all subsidiaries by Ben Piazza.

With elimination of the Goldberg and Jackson franchises, Piazza picked both associates from the office to form one agency. It is expected they will carry over the acts on each book.

Rowdies in Mess

Two young men, well dressed, occupied seats in the mezzanine section of Proctor's 86th Street theatre, N. Y., one night last week. From the moment they entered they were unduly boisterous and rowdy. Repeated efforts to quiet them resulted in their arrest by the special cop in the theatre and turned over to an outside copper.

When arraigned for disorderly conduct, one pleaded guilty and was released under suspended sentence. The other stood trial and engaged a lawyer.

The latter's case came up Jan. 18 and he was fined \$50.

DIVERSEY'S OPERATOR

Chicago, Jan. 22.

Jones, Linick & Schaefer stop operating the Diversey the end of this week.

Probability is that Johnny Jones may continue to run the house for the owner on a salary basis.

Frank Phelps Out

Chicago, Jan. 22.

Frank Phelps, formerly a district manager for the Orpheum circuit and recently made manager of the Hennepin, Minneapolis, is leaving.

TISHMAN'S JUDGMENT

\$6,934. Balance on Note Against
Irving Yates

Irving Yates, on Aug. 1, 1926, issued a note maturing two years later to Irving Tishman for \$7,486, payable at 15 Oak street, Valley Stream, L. I., on which Tishman sued Yates and recovered in full. Tishman credited Yates with a \$700 payment on account, receiving judgment by default for the balance. With interest and costs, the judgment total now is \$6,934.

Tishman and Yates were allied as vaudeville partners and producers but split.

Jack Sharkey Reneges

Jack Sharkey, former bantam-weight champ, rumped on rehearsals of a tab version of "The Big Fight" after a verbal controversy with Maurice Abbe, producer.

Sharkey claimed he never wanted to act but had been cajoled into the proposition. He thinks vaudeville is great, but not for him.

Rin-Tin-Tin as Act

Rin-Tin-Tin, Warner's canine picture star, will play 10 weeks of vaudeville for Stanley (Warners), opening Jan. 28 at the Earle, Philadelphia. Dog will work with a trainer.

Jack Warner personally arranged the inter-booking, Harold Kemp handling the vaude end.

KEITH'S PALACE NEW YORK

This Week (Jan. 20)

WALTER DARE WAHL

COMEDIAN

late of Ziegfeld Follies and
Earl Carroll's Vanities

in
"Ambitions of Youth"

with

Emmett Oldfield

Keith Booking by

NICK AGNETA

of Morris Rose Office

Dir. Lyons & Lyons

Bookings of Indie Houses Under Fox Management

Rumors are playing leap frog as to the proposed changes of policies in the Greater New York independent houses reported taken over by Fox. That many of them will play combinations under Fox rule is admitted with the vaude booking to be assigned to the Jack Loeb booking offices. The Loeb staff has nothing to do with the picture placements, this conducted by Charles Levine in the Fox film sanctuary.

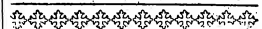
When Fox took over the Poli houses those devoted to vaude with films were given to the Fox vaude agency.

Most of the N. Y. houses listed on the original take over are located in neighborhoods holding Loeb and Keith theatres. Where those are close to present Fox operated houses, they will either get a straight picture policy or be eliminated from all amusement operation.

ALHAMBRA, B'KLYN, SOUND

Vaude is out again at the Alhambra, Brooklyn, house going sound next week.

It played five acts on split week, booked by Jack Linder.



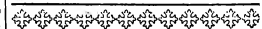
Traffic Problems Solved

Stagger Plan Effective

Simple solution discovered by theatre managers playing Hibbitt and Hartman. All roads leading to the theatre where Marie Hartman, Champ Comedienne, plays, are one way streets. Everybody goes.

However, a new difficulty is presented as thousands of cars attempt to park in the neighborhood of the theatre. This congestion is partly relieved by Miss Hartman parking 500 Fords in each of her shows.

This plan will be tried all over the United States as Hibbitt and Hartman are booked solidly, from coast to coast.



Re-United

BYAL and EARLY

KENNETH HARLAN

Radio-Keith-Orpheum
Circuit

Lathrop Brothers

Four Feet with a Single Thought

(While at the Broadway, N. Y.)

"The Lathrop Bros. stopped proceedings with their smiling delivery of taps."

"The Trade Press."

Direction MILT LEWIS



"MACK" "CHUCK"

JANE and KATHERINE LEE

AMERICAN YOUTH AND PEP

Appearing at Proctor's 58th St., New York
Next Week (Jan. 27-30)

Delay in W-S Agency Over House Withdrawals

The Warner-Stanley agency, through which the Warners will book their own (Stanley) theatre, remains the same, with another meeting scheduled with Keith's this week over the withdrawal of the Stanley and Stanley-Fabian group from the Keith office.

Earle, Philadelphia, and Davis, Pittsburgh, partnership houses, are still unsettled as to status. At last week's session Keith's asked for time to review contracts existing with the Stanley people.

Lew Golder, under contract as Warners' booking manager, has not been active as a Keith agent for the past two weeks, making his headquarters in the Acme (Stanley) booking office, which will also hold the incoming staff. Harold Kemp remains as Stanley's direct booker in the Keith office (fifth floor) until the Warner-Stanley opening.

Stock Replacing Vaude

Vaude is out at the Lyric, Hackensack, N. J., with stock the successor.

Lyric, one of a trio of Stanley-Fabian controlled houses, has been sublet to outside auspices known as the Bergen Players.

Stock also supplants vaudeville at the Opera House, Bayonne, N. J., next week. Howard Ball, former lead at the Rialto, Hoboken, N. J., is installing the troupe with "Crime" as the opening bill.

List of M-G-M Shorts

Complete list of M-G-M (Loew's) talking shorts, either completed or contracted, include eight recordings from George Dewey Washington, colored baritone, and eight from Van and Schenck. This is the largest number of shorts made by single acts for the talkers.

The list in full, with some unmade as yet, are:

| | |
|----------------------|--------------------|
| Jack Pepper (2) | Ponce Sisters |
| George Lyons (2) | Vorke & King |
| Charles Irwin | Frank Gaby |
| Whiting & Burt | Fussy Knight |
| Tyler Mason | Johnny Marvin (2) |
| Wellington Cross | Sunshine Sammy |
| Little Esther | Harry Rose |
| Duel | Jules Blasser |
| Rafael Diaz | Odetta Mottill (2) |
| Raymond Hitchcock | Eva LeGallienne |
| Gordon & Squire | Ella Shields (2) |
| Al Wohlman | Robert Chisolm |
| Kellens & Lynch | Kramer & Boyle |
| Gulford & Rosen | Emil Horro |
| Phil Suttley Orch | Craig Campbell |
| Victor Artists (2) | Hurst & Volgor |
| William O'Neal (2) | Dooley & Morton |
| Lubin Lowry & Andree | Alan Pryor |
| Norman Phillips Fam | Frances White (2) |
| Earl & Belle | Ed & Lou Miller |
| San Garber Orch (2) | Miss Patricia (2) |
| Morris & Campbell | Vicente Lopez (2) |
| Miller & Lyle (3) | Zelazny |
| Leont Sisters | Derrickson & Brown |
| Ella State-Nat Ayer | Maxine Lewis |
| Mabel Wayne | Morton Downey |
| Mary Eaton-Oscar | Cliff Edwards (2) |
| Shaw | Tom Waring |
| Marlon Harris (2) | Bernard & Henry |
| Leo Beers | Vox & Walters |
| Royal Welsh Glee | |
| Joseph Regan | |

AL SIEGEL'S NEW PARTNER

Al Siegel sails with a new partner, Emily Hadley, on the "Paris," Jan. 25, bound for Berlin.

The new combination opens Feb. 1 at the Scala Palace in Berlin for four weeks, booked by Ernest Edlsten.

Mental Marvel's Past

Minneapolis, Jan. 22. A short time ago an \$18 a week hotel clerk, Frank Paxton, this week is one of the featured attractions at the local Hennepin-Orpheum. He is billed as Paxton, the mental marvel.

Paxton says he developed his mental capacity to perform the stunts, as well as the stunts themselves, in his spare moments while working in the grocery.

Morena Co.'s Reasons For Dodging Commish

Defending Johnny Hyde's suit for \$32,000 accrued and probable commissions on a 25 per cent managerial claim, the Vinolas family, professionally known as Rosita Moreno and Co., interpose several defenses, among them the allegation that it was Hyde who abandoned the contract; that Hyde's claim for commissions became void through failure to secure them a production engagement, and that a specific covenant for a minimum of 30 weeks' work a season further offset the validity of the contract.

Hyde, who heads the vaudeville booking department of the William Morris agency, contended that he had the act, Jean Vinolas, Ascension M. Vinolas and Violo Victoria Vinolas, under personal managerial contract on a 25 per cent commission basis. The Vinolas are mother, father and daughter. The latter, Violo Victoria Vinolas, further interposes a separate defense that she was under age when the alleged contract was executed in 1926, then 16 years old.

The act paid Hyde commissions for the first year. The Vinolas, since known as Rosita Moreno Co., playing for Keith's in a dance turn, refuse the renewal options for the remaining four years for reasons set forth.

Harry Sand, Brooklyn, N. Y., is their attorney. Julius Kendler is acting for Hyde.

Stoll Out; Brown In

All is quiet in the Keith technical department, maintenance bureau, and the "Service in Blue" ranks. This apparent quietness is due to the departure of H. H. Stoll. When Stoll was brought in to handle the technical branch he made some fast changes and then was shifted to the maintenance end where more orders brought more changes. Then he became head of the "Service in Blue" department and then he severed connections with Keith's.

In Stoll's place now is Leroy Brown. The latter is considered an efficient, systematic man but making daily changes does not appear in his way of running his department.

Okaying Agents

Chicago, Jan. 22.

In renewing the lease on the State-Lake offices of R-K-O, Ben Piazza, general western manager for the circuit, inserted a clause stipulating that any applications for space in the building from theatrical agencies, or companies affiliated with show business must be submitted to him for approval.

Building is owned by Lawrence Stern and Co. R-K-O is privileged to demand this approval concession because of the large space it occupies. Piazza has already okayed several W. V. M. A. agents for space.

Union Men in Hip, Portland, Get Notice

Portland, Ore., Jan. 22. Because of failure to agree with unions on the number of men to be employed, W. W. Ely, manager of the Hippodrome, has served notice of dismissal on six stage hands, 10 musicians, two operators and one engineer, the dismissal to be effective Jan. 25.

Ely said he needed only four stage hands and six musicians. The unions insisted on his employing the larger number, he declares.

Ely runs an independent house, financed by local capital, and since he doesn't belong to any theatre chain, he cannot be threatened by withdrawal of men in other houses. The Hip plays ass'n vaude and silent pictures.

Unless the differences are adjusted, Ely says he will employ his help from the open market.

ALBEE BETTER

E. F. Albee, detained at his home for several days with a heavy cold, is now out.

For the present his exercise is limited to drives.

Ted Lewis for B. & K.

Chicago, Jan. 22.

Ted Lewis at the B. & K. Paradise Feb. 2, returning to town within two weeks after playing the B. & K. Chicago theatre.

During the Lewis week at the Paradise the regular unit scheduled for the house will be cancelled.

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NEW LOEW'S VALENCIA, JAMAICA, L. I.

JOHNNIE BERKES

Week of Jan. 27th

HILLSTREET THEATRE, LOS ANGELES

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Captain

TOM CORWINE
Second Mate

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THIS WEEK--STATE-LAKE, CHICAGO

WEEK JAN. 27, GRAND, ST. LOUIS, MO.

Direction—MILES INGALLS

WM. JACOBS AGENCY

No Dressing in Booth For This Girl Team

Hammings and Winters walked out on the opening show at the Park, Peetzburch, N. J., refusing to dress in an operator's booth with peck holes that would make them a common target.

Girl harmony duo were willing to do the act without change of wardrobe but the house insisted on the changes. Team wanted the peep-holes plugged, or else, and they eluded.

Blaze Puts Act in Front Of Asbestos at State

Fire backstage at Loew's State, New York, around six p.m. last Thursday had the stage crew and acts a bit worried. Audience never knew it.

Blaze was discovered in the drapes used to dress the stage and down came the asbestos curtain. Clark and O'Neill went on in front of the fire-proof sheet.

Regular night show was not discontinued.

JUDGMENTS

Heath Cobb, also known as Frank Heath Cobb; A. J. Zuckerman; \$225.
Johnson - Suchman Enterprises, Inc.; I. Seskin; \$783.
Ethel Colt Barrymore; State Tax Commission; \$10,040.
David Kraus Amus. Co.; N. Y. Tel. Co.; \$176.
Wm. Farnum; North Dock Realty Co., Inc.; \$121.
Joe M. Gates; R. Fichtel; \$1,425.
Chas. C. Fyle; C. A. Taylor Trunk Works, Inc.; \$90.
Spray Amus. Co.; United Artists Corp.; \$1,012.
Otto K. Westbrook; M-G-M Dist. Corp.; \$243.
Frank April; same; \$225.
Lip-Gol Theatrical Corp. and Aubord Theatre Corp.; Mass. Bonding & Ins. Co.; \$378.
E. Ray Goetz; I. Miller & Sons, Inc.; \$275.
Irvin G. Miller; Isaac Goldmann Co.; \$1,269.

Colored "Show Boat"

Earl Dancer has produced a new show headed by Cora Green, styled "Ebony Show Boat."

FLU

Considerable decrease in the number of vaudeville acts forced to cancel current engagements because of flu.

Keith's: Roger Wolfe Kahn band out of Albee, Brooklyn, through Kahn's illness; Richards and Church, Youngstown; Jean Bedini, Cincinnati.

Loew's: Emil Boreo, Willard; Rosa Wyse, Jr., Boulevard; Millard and Marlin, 46th street, Brooklyn. Fox police reported no cancellations.

Indites noted decline.

ILL AND INJURED

Billy Renaud, blackface comedian, in an uptown New York hospital with an injured leg.

Charles Inness, out after an attack of grippe.

Georgia Urrita, dancer with the Doris Niles ballet, severely burned three weeks ago in an accident at Troy, N. Y., discharged from the Samaritan Hospital, Troy, returned to N. Y. noticeably improved.

Carroll Pierce, R-K-O press department, recovering from an attack of flu.

E. Louis Bauer, of the Forrest theatre staff, left wrist severely burned.

Harold Ward nursing fractured digit on the left hand.

Roger Wolfe Kahn's sudden illness with flu caused Paul Tremaine being switched from Keith's Jefferson, New York, into the Albee, Brooklyn, N. Y. Rosita Moreno and Co. substituted for Tremaine at the Jefferson.

Renee (Renee and Roberts) slipped while appearing at Springfield, Vt. It resulted in a compound fracture of the arm, and a month will be required to repair it.

Keno and Green cancelled all dates pending the recovery of Rosie Green (Keno) from flu.

Billie Cortez discharged from Polyclinic hospital last week. Had appendicitis.

John Hammill, Paramount's district manager, is in St. Vincent's Hospital, New York, with a recurrence of intestinal trouble.

BIRTHS

Mr. and Mrs. Victor Hugo Halperin, Jan. 6 in Los Angeles, daughter. Father is film director and producer.

Mr. and Mrs. Al Chair, daughter. Father is with "Rio Rita."

Mr. and Mrs. Morrie Cohen, Jan. 16, at St. Vincent's Hospital, Pasadena, Cal., daughter. Father is "boy" boxing promoter.

Acme Agency Booking Acts for All Warner Chain

Spyros Skouras, booking chief for Warner's Stanley Theatres, now occupying a suite in the Warner building, New York, says that he has many changes under way. The Acme unit, he states, will book pictures, acts and every form of entertainment into the Stanley houses.

How many will have split policies Skouras is not yet prepared to state. He does say, however, that slightly over 25 per cent will probably have vaude.

From other sources it is learned that the Warner cheaper talker device will be installed in about all but 35 theatres in the Stanley chain.

Osterman as M. C.

Jack Osterman has been booked through William Morris as the next m. c. at the Oriental, Chicago, succeeding Brooke Johns.

It will be Osterman's first permanent role in a picture house. He is tentatively booked to open Feb. 28. Osterman played the Capitol, New York, in the same capacity for two weeks.

NAUGHTY NIFTIES

(MUTUAL)

When Vaudeville boys are had little boys they're sent to the Columbia. Serves 'em right, too. Even eagles on the backs of the seats as their faces turned away from the stage.

Monday night and "Naughty Nifties" saw nothing but teaser numbers by the runway leaders up to 10. Couple of them, the troupe, one called Buttons, who occasionally cut through the tobacco fog to click on raw stock. The boys spent most of the night doffing their lids and exchanging bows with the runway principals. When otherwise engaged the gags were all dame chasing and, what hurts, without punch finishes.

First act scenic splurge is a joust between the comedians in a Heaven and Hell set. Prior to that the men double on themselves with two cop arguments. Neither had meaning or sense enough to call a halt. No coin changing or Irish justice in the first half. The latter bit was as it is, might have saved something.

It's a pipe the way these shows are running that if it weren't for the runway singers the Columbia would be dark or renovated for pictures. Orchestra is the most consistently good thing in the house. Couple of cuties warbling on this chute, one of whom looks as if she might be going somewhere if she can be convinced diction is important. Less inclination to strip might take this gal into a dress and an act.

Current troupe is carrying 15 girls plus 16 in the stock outfit, any one of whom will refute Variety's lead story that the boys are getting dummies! Somebody ought to slip them a semblance of material just to find out. Two straight men routinized capably and the prima uncorked an idea of what should be done with a pop as well as some taps. Nobody understood what the soubret was singing and, in a different attitude killed whatever curiosity there might have been on the subject.

Show carries its share of inference and ink colored gags. Not so funny with or without it. Main laugh skit centered on Buttons placing a red signal lantern outside the door after shooting the husband away. Straights and comics also got together for harmony in one plus the dirt catch lines to kick it along.

Business Monday night pretty close to capacity downstairs and in the boxes. Not enough laughs in this one to satisfy the mob. If Sam Blythe were to drop in this week he'd probably stay away for another two years. It also brings up the question of how did Beth Brown stick long enough to dig her material for "Applause." See the Columbia and appreciate the mental strain that book represents.

Burlesque shows have been funny. Plenty funny. But they'll never prove it by "Naughty Nifties." Out of town it might be a lot dirtier, but not funnier.

It's heavy chastisement to get the Columbia assignment when it's having one of these weeks.

"Thing us the boys about 'Sonny Boy,' Daddy," and we'll be good boys too we won't have to go to the Columbia any more." Sd.

Mutual's "Doctor"

Sam Micahels has replaced Walter Van Horn as one of the three burlesque "doctors" employed by the Mutual circuit to help fix or patch up weak spots in wheel shows.

Sunday Burlesque in N. Y.

The Columbia, New York, Sunday gave its burlesque "bits" and scenes, each carded in turn, by the Mutual show that played there last week.

With no further interruption following two dismissals of the managers and the participating players for alleged violations of the Sabbath and giving a burlesque show on Sunday, the burlesque shows will continue to supply the Sunday entertainment.

Burlesque Routes

Weeks of Jan. 21 and 28

Barb Batts-Crystal, St. Joe; 28, Gayety, Milwaukee.
Best Show in Town-Plaza, Worcester; 28, State, Springfield.
Bohemian-Gayety, Boston; 28, Plaza, Worcester.
Bowery Burlesques-Gayety, Kansas City; 28, Crystal, St. Joe.
Burlesque Review-Star, Brooklyn; 28, Orpheum, Paterson.
Chicken Trust-Empire, Providence; 28, Gay, Boston.
Dainty Dolls-21-23, Geneva; 24-26, Schenectady; 28, Majestic, Albany.
Dimpled Darlings-Empress, Cincinnati; 28, Gayety, Louisville.
Dixie Big Review-Gayety, Buffalo; 28, Temple, Syracuse.
Flapper Follies-L. O.; 28, Trocadero, Philadelphia.
French Models-Colonial, Utica; 28, Gayety, Montreal.
Goddess-H & S Apollo, N. Y. C.; 28, L. O.
Ginger Girls-Lyric, Bridgeport; 28, H & S Apollo, N. Y. C.
Girls from Happyland-Empire, Toledo; 28, Columbia, Cleveland.
Girls from the Follies-Academy, Pittsburgh; 28, Lyric, Allentown.
Girls in Blue-Gayety, Brooklyn; 28, Gayety, Scranton.
Girls of the U. S. A.-Empress, Chicago; 28, Cadillac, Detroit.
Held's Parade-Majestic, Albany; 28, Colonial, Utica.
High Flyers-Columbia, Cleveland; 28, Lyric, Allentown.
Hindu Belles-Gayety, Scranton; 28, Gayety, Wilkes-Barre.
Merry Whirl-21-23, Lyric, Allentown.
Musical Revue-Trocadero, Philadelphia; 28, Gayety, Baltimore.
Shining Kites-Gayety, Milwaukee; 28, Empress, Chicago.
Lafin' Thru-L. O.; 28, Lyric, Bridgeport.
Merry Whirl-21-23, Lyric, Allentown.
24-26, Palace, Trenton; 28, Empire, New York.
Mischievous Makers-Mutual, Indianapolis; 28, Garrick, St. Louis.
Moonlight Maid-Empire, Newark; 28, Star, Brooklyn.
Moulin Rouge Girls-Grand, Akron; 28, Gayety, Buffalo.
Naughty Nifties-Columbia, N. Y.; 28, Gayety, Brooklyn.
Nite Club Girls-Garrick, St. Louis; 28, Gayety, Kansas City.
Nite Life in Paris-Irving Pl., N. Y. C.; 28, Empire, Providence.
Parlante Players-Lyric, Dayton; 28, Empress, Cincinnati.
Puss-Stat, Springfield; 28, Grand, Hartford.
Radium Queens-Orpheum, Paterson; 28, Hudson, Union City.
Record Breakers-Gayety, Louisville; 28, Mutual, Indianapolis.
Red Hot-Lyric, Union City; 28, Irving Pl., N. Y. C.
Rings of the Town-L. O.; 28, Grand, Akron.
Social Maids-Cadillac, Detroit; 28, Empire, Toledo.
Speed Girls-Grand, Hartford; 28, L. O.
Sporty Widows-Howard, Boston; 28, Columbia, N. Y. C.
Step Along-Lyceum, Columbus; 28, Lyric, Dayton.
Step Lively Girls-Gayety, Wilkes-Barre; 28-30, Lyric, Allentown; 31-2, Palace, Trenton.
Step On It-Gayety, Montreal; 28, Howard, Boston.
Sting Swets-Strand, Washington; 28, Academy, Pittsburgh.
Sugar Babies-Sweet's, Syracuse; 28-30, Geneva; 31-2, Schenectady.
Wine, Woman and Song-Gayety, Baltimore; 28, Strand, Washington.

MINSKY'S CUTTING

With business off all around Minskys are shaving on the east at the National Winter Garden, New York.

Among the letouts, with no replacements, are Raymond Paine, Jane Hazelton and Grace Goodale.

Buffalo's Stock Troupe

Stock burlesque goes in at the Music Box (formerly Court Square) Buffalo, N. Y., next week.

New policy calls for three-a-day grind with pictures.

Brooklyn Stockless

Stock burlesque folded at the Casino, Brooklyn, last week (Jan. 19), house going dark for a week to possibly reopen with a straight picture policy.

Minskys now have the only stock operating in Greater New York.

MISS FLINT TOOK POISON

Washington, Jan. 22.

Josephine Flint, one of the chorus of the Gayety stock burlesque, was found unconscious on the sidewalk here and rushed to the Emergency Hospital.

Police claim her condition to be critical, following a dose of poison. She is said to have mistaken the poison for a mouth wash.

BRIDGEPORT SHIFT

Bridgeport, Conn., Jan. 22.

Mutual burlesque now playing the Fox Poll Lyric will be shifted to the Fox Poll in mid-February. Lyric will go dark.

Globe, formerly old Poll house, has been playing silent films. Ed Fitzgerald, managing the Lyric, will be associated with Jim Conroy in managing the Globe.

COLUMBIA'S STOCK AGAIN

Stock will follow the regular Mutual season at the Columbia, New York, next summer. Stock figured for early May since the Mutuals are to call it a season in April.

Emmett Callahan, assistant general manager of Mutual, will be in charge of the Columbia for the summer season.

MUTUAL LOSES ANOTHER

Cleveland, Jan. 22.

Mutual shows have been dropped at the Alhambra. Future policy of the house uncertain.

Dramatic stock may come in two weeks hence with Al Luttinger installing the troupe.



MARY GOSS

Goss and Barrows

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Powers, "BILLBOARD."

Material by Eugene Conrad

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(St. Vaude

Joe Howard is at the Palace after a week with the same act down the block at Loew's State a short three months ago. The girl plant is new, but act still the same. That was either purposely or unintentionally overlooked by the Palace.

"Wings" runs 131; Pathe silent newsreel takes up seven more minutes and the rest is an overture by Ben Nelson's pit musicians, a medley of war songs as a sort of musical introductory to "Wings" again.

(Vaudfilm—Wired)

RIVERSIDE

The Jeff Sunday matinee was standing them up from the first show on, with the doorman, Marking SRO on the early frolic. Manager Manley thought he might scatter them through a three-minute musical overture, following the three acts which comprises the stage portion, but they stuck until

(Vaudfilm)

HIPPODROME

Charles "Slim" Timblin did a walkaway for comedy with his unbleached foolery with the parson bit and jazz wedding still mainstage laugh getters. Timblin had them roped and hoisted. A mixed team also working in cork supports.

"Wings" (Paramount). *Edna*.

Vaudfilm)

ACADEMY

Fox Movietone news and screen
top "Caught in the Fog" (WB).
Mark.

LOEW'S STATE

(Wired)

Los Angeles, Jan. 18.
Lina Basquette is the latest of the cinema acquisitions heading a franchise and Marco unit. They call it "Art Objects" and it is the smartest, classiest and flashiest turned out in many a moon. When this one hits the eastern trail they'll see what can be done for little money plus animated identification. The smartest name should be sufficient to insure drawing strength. At the first show here opening day lower floor and shelf held capacity with a holdout line.

No band on stage or m.c. It is 98 percent dancing with no lethargic spots and runs 35 minutes. Shows out here usually run from 45 to 70. Opening is an art studio scene. Hurling, tenor, chants with Rose Mary, a line kiddie, stepping out for bonds and acrobatics. Then trot on 12 of the girls attired as Dresden dolls, concealing the smartest, current, Folies Bergere show in Paris. Costumes are gorgeous and from distance give hand-painted effect. Five additional girls appear for the first time.

Miss Basquette then trots out for her debut with ballet stilt. Girl as graceful as ever despite her long absence from stage. Has winsome manner of seeing her admirers.

Heaven and Frank trot forth with ballroom stepping that has a few acrobatic tinges. Second of the ensemble numbers, girls attired in costumes patterned after a Spanish shawl. There are 12 in this regular set, all of show girl size, wearing the full length Spanish dancing outfit. The dozen do Spanish steps while show girls do kicks and bends. Miss Basquette here does hot tango on toes, with taps and clicks to boot. Number surefire show stopper.

Robert Stickney, on stilts and aided by girl, does comedy dance, and finish with black and white. Heaven and Frank then on for a strenuous and fast apache. Duo recently returned from Australia. Rapper number, 16 girls doing a semi-military routine, conclude, with a few youngsters they call "Funkie", recent graduate from the Meglin Kiddies dance, does acrobatic spins and balances, ending with sword manipulation while she is doing head stands.

Miss Basquette brought forth again in front of living chandelier idea. Gals are nifty and present great picture.

Miss Basquette does a blackbottom on toes and then into fast tempo of number with curtain descending at climax. In place of Jesse James on stage, they have E. and M. swing band on pit, which acquitted itself creditably.

Fox Movietone weekly, "The Lion's Roar" (talking shorts), General talker comedy and "Let's Make Whoopee" (Fox), sound picture, on screen. *Ung.*

CHICAGO

(Wired)

Chicago, Jan. 18.
Out goes the stage band. The largest theatre in Chicago, once possessed of an enviable local fame for its colorful, brilliant, yet conservative entertainment, is out to regain that old pre-war position. Drawn from the eastern Public stage band unit route and has called back Frank Cambria from New York to create productions that mean something. This is the first Cambria his first real opportunities.

Initial stage program holds two individual items. First is a musical spectacle, based on the opera "1812," by H. Leopold Spitalny's pit orchestra of 50 musicians, a singing chorus of 30, and enhancing stage effects. Spitalny has never failed to deliver superior music. A combination of his energies with those of Cambria produces a forceful piece of intelligent eye and ear entertainment. Nearing completion of "1812" the orchestra pit was lowered and attention attracted to a singing chorus silhouetted against a sky blue drop. The light was slowly illuminated the drop and singers until the stage was a dazzling red. Even the illusion of flying embers was carried out. Orchestra was excellent.

Cambria put out a distinct solo hit in another production titled "In Old Seville." Spitalny's music included the 30 singers, a ballet of 16, Ben Blue, Reese Morgan, Leonora Core, De Carlos and Louise, and Hans Manner. Setting was a knock out, showing the terraced grounds of a Spanish mansion. Props looked solid and must have cost plenty.

Opening by the vocal ensemble was followed by a cast of 10 number, both groups composed beautifully. Leonora Core, soprano, took the first solo with a classy set of songs. Hans Manner, violinist, was right after with two good solos, the latter working into an accompaniment for De Carlos and Louise in an original Spitalny arrangement overlapped to create continuous procession of varied talent.

A jarring stop was Ben Blue. His ability to fit into a presentation of this type is a credit. He was worked with three assistants brought only scattered returns, and his comic dancing likewise didn't fit. Finale was based on "Valencia," the chorus

singing it, ballet hoofing it, and the company parading it off with lighted lanterns on a dimmed stage. It takes \$10 words to describe this Cambria effort, and a \$10 word has never seemed so small. The usual "let's make whoopee" went 'way above his budget on the Chicago's return to presentations, and that he justified whatever amount he spent. The speed picture started to a packed house.

Edward K. House, guest organist, used a special console so that he may face the audience and sing to his own accompaniment. This is a departure and a good one because House has singing ability. Film program was composed of "Releem-ment Song" (WB) sound, fashion reel in color without trademark, and newsreel clips from Fox, Kinograms and International. All but Fox were silent.

Cambria productions may later be sold to one or two more local B. & K. houses, or even to Public stands outside Chicago. They're a good tonic for stage band encores. *Eng.*

ROXY

(Wired)

New York, Jan. 19.
Everything subservient to the feature this week. Main screen item is "In Old Arizona." Fox's first full length talker and a western. To make up for lost time the film is running 94 minutes. That eliminates the overture altogether, just 11 minutes of news, mostly sound, and a 45 minute stage prologue to the picture.

"Exena Mexicana" titles the stage and which is a patto set with a mob on stage. Costuming is colorful, lighting is up to this house's usual standard. The action is sufficient to fit the needs. Specialists are Spanish dancers and singers, principal number and finale hinging on the theme song of the picture. Presentation is using a scrim lead group. Outdoor sound film, always a pushover routine for this house staff. All house lights off as the screen dropped and helps the effect.

Markert's 32 are prancing to much wailing of Mexican hats. Hat dressed as peons, and the ballet, 24, is split between pretty costumed seniors and senoritas. Kentucky Jubilee Choir is in to sing "Bosch." Alicia Ferevara and Jose Pastor dance neatly while Ofelia Ascencio and Julia Garnica are the sister team warbling in Spanish. Atmospheric with the dancers' most understandable. Comedy bit, utilizing a midget didn't impress. The belonging and the laughs assuredly weren't there. In toto, prolog is getting over on its mass and color plus the stepping out the Markert and band groups. Old spotlighting on the former has various shades dividing the girls into eights. Novel and good and made effective by the entire line dressed in white.

Newsreel opened with sound and stayed that way for nine minutes. Only silent clip, also Fox was Colledge signing the peace pact. An organ solo allowed the house to change over.

Big advance newspaper campaign for picture. "The House" was jammed by 2:30 with standees in back of the 1,100-seat loge sector. At 4 was an inside lobby wait and at 8:30 you couldn't see the sidewalk. *Sid.*

COLONY

(Wired)

New York, Jan. 19.
Despite two husky doormen yelling "No admittance," the Colony was like a barn when houses down the street were packing them in around 7-8 for the big night of the week (Saturday) And this, after Harry Reichenbach had spread himself on a ballyhoo that the Colony was opening a Warner talker and Paul Specht was moving from the Chinese points into his own.

While Specht (New Act) easily led the bill and did his best, the atmosphere of economy as reflected in the stage trimmings (on the bare boards and the stiff drama on the full) didn't help him any. No costumes and no color were made more drab by the black shroud over the orchestra pit which the entire house could take in from poorly placed lights.

To one sitting in the loge the impression of sitting through a rehearsal was a few seats led to a couple of other people in far-off corners at the time (6 o'clock). The feature, "The Little Wild Cat," was as deceptive in its title as the action. The ladies would find him unapproachable. But not the kind to draw in a house like the Colony. Even at that George Fawcett pulled a cackle from here and there. Here there was a little more in the house, the picture, after all, might have registered highly.

The rest of the program included Pathe Sound Newsreel, International Newsreel, Oswald Cartoon, Wally

STANLEY

(Wired)

Jersey City, Jan. 21.
Several events occur here this week in a show that gets so intimate it resembles Milady's bawls in its intimacy of comedy. A night club as Cholly Melson comes out in a swell soup and fish to prance.

Madelyn Killen, cutest and most personable girl in the business, and this town since Dorothy Britton, and who bought herself a hunk of real estate out on L. I., where the musical comedy charms a goodly number. And Eddie Moran, an ex m. c. here, returns. Then there's Jimmy Shearer, Newark song plugger, who grabbed a booking and brought over some ginks who say hello to a mike every night. Also that wiggler, Hazel Spelling.

Ada Kaufman Girls, and their stuff nice enough to hoof for Zigzag. Cholly clicks with a blues and directs another number that's so hot it burns a hole in the audience. He's playing a clarinet for the first and only time isn't bad at that. And Madelyn, sweeter than Circe, makes herself charming as a dancer and comedy. Oh, let us rave. This gal, they tell us, was once with "Vanities." At the rate she's going she's ready to book as an individual, and no kidding.

Moran's garble stuff is still the same as ever and should be revised once every century or so. Heel, wonder who "Whoopee" let her out. Ain't so hot on song, and the dance isn't much better. But when she smiles as she flicks that gingham—don't we like that?—the crowd goes wild. Madelyn and Moran was a clever clicker. And maybe Salome had something on Madelyn's waist. Maybe. *Fitz.*

EASTMAN

(Wired)

Rochester, N. Y., Jan. 18.
Final program under the original Eastman plan, inaugurated six and a half years ago, ranks among the best seen here. Stage number is "Melody Mad."

First melody is a xylophone duet by the Street brothers in front of dark blue velvet curtain. Silver drop closes in for second melody "Indiana." Love and friendship. Barbers. Sweet personality and a delightful voice. Robert Wiedefeld and male ensemble of nine in private costume had typical full stage setting. Grouped around a treasure chest they sang pleasingly. Thelma Biracree, long a dance favorite here, in front of golden drop for "Crazy Rhythmic." *Record.*

Beatrice Ryan stepped out of her role as theatre organist to sing two original numbers in duet with Dorothy Drakeley. Miss Ryan wrote a treble music and Ferra Fraser the lyrics. Final melody, "The Influenza Kick," had the most kick of all, having a snare drum with totem poles in background. Comes the oilet in fur-trimmed bathing suit alternating red and green, and gossamer. Gals dance and gossamer. Beppo. Beppo retired for ensemble in lumber jacks and bright scarfs with song. "You Took Advantage of Me," ballet returning for snare drum and light. Orchestra was at its best in overture, "William Tell" with Guy Fraser Harrison conducting.

Film featured "The Blue Tree" (Fox) with sound, pleased. "Where Kisses Come High" good oddity number. Nothing outstanding or spectacular perhaps, but good entertainment through the end. Orchestra complete capacity Saturday matinee and balcony good.

Show is called "Burma Blues" and is a pretty number. Men in blue, green, and gold. Band in more or less Indian costume with Ben Ross, m. c. in whites. Opening band number effective. Boys now have a solidly of four harmonica dancers. 10, do what is called an oriental dance. Girls are most attractive and brilliantly attired in Indian garb. Routine is good. Music is interesting and is atoned for by their vivacity and interest.

Hall and Disley, acrobatic dancers, use comedy. They have a hit in Louis Wright, songs. A novelty follows in the curtains close leaving a large oval in which Ross's head appears greatly magnified. He has a gag letter and alternates with a girl. This is Max Teuber's device used differently in the "Vanities." Ross sings and dances and gets it over better than usual. Gals follow in a neat toe unison routine. Touts

hands and ends on his head. Smash of the show is Joe Wong, native costume. Sings, dances, plays the uke and has a trick falsetto. Gorgeously arranged, the girls do a dance in green light to "Song of India" and prostrate themselves. Curtain at back opens revealing the four handed figure of Vishnu erroneously announced as Buddha. Effect is splendid. It is Masa Samina and a girl, the Javanese dancers recently appearing in "Chee-Chee." He comes down the stage on a dance, a genuine Javanese religious ceremonial, the girl joining him. The four-handed motif is brought in repeatedly and the novelty is striking. Curtain on Vishnu before a portable pagoda screen and 55 minutes in all.

Vitaphone installation seems good although nose m. c. talking for a good test. Bennie Rubin in an eight minute Vita short, could not always be understood but this seemed due to operation. Well liked. Five minutes of Pathe news (PCA). Five more minutes of silent news showed a Par and two M-G's, the last a peach of ice bound Niagara. In a talking trailer Monte was given too much time to play the next picture, Feature "Haunted House" (FN) with sound liked. Show running 130 minutes. *Austin.*

CAPITOL

(Wired)

New York, Jan. 19.

An excellent background idea for a specialty show is this setting of an ancient pirate ship, the high quarter deck facing the footlights and the Jolly Roger on the mast from the back. Production is by Mort Harris. Stage band all in musical comedy version of Capt. Kidd costumes and the idea carried out consistently throughout. Harris is in charge of the crew of Capitols, also in picturesque sea rader get up. He works in subdued comedy vein.

Standout of the specialty lineup is the adagio trio of Howell, Harger and Naldi, a sensational bit of acrobatics. Two husky men handle the whips, and the girl does the flying. Finale has the two men holding girl between them, gripping each a wrist and an ankle, from which position they throw her through a series of complete loops. Whale of a finish.

Evelyn Wilson has two solo numbers aided by Schooler folliing to "Indiana." Love and friendship. A rising platform from the orchestra pit with a fragment of a tropic isle setting for a moment of talk and a piano accompaniment by the m. c. Later on Miss Wilson has her entrance from the wings simulating a tipsy pirate and goes into "Good Bye Broadway" for a real party. The show is a mixture of clowning and a trick of handling the melody. Other specialty item is the dancing of Al and Ray Samuels, couple of nice looking straight boys who offer a treble music and Ferra Fraser a bit polite for the surroundings and for the spot.

Chester Hale Girls, 32 of them, have three routines. First is a version of the horn pipe done in precision style with the girls all in sailor togs of white satin and much bare expanses of leg and waist. Orchestra number. Beppo. Beppo retired for ensemble in lumber jacks and bright scarfs with song. "You Took Advantage of Me," ballet returning for snare drum and light. Orchestra was at its best in overture, "William Tell" with Guy Fraser Harrison conducting.

Film featured "The Blue Tree" (Fox) with sound, pleased. "Where Kisses Come High" good oddity number. Nothing outstanding or spectacular perhaps, but good entertainment through the end. Orchestra complete capacity Saturday matinee and balcony good.

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ORIENTAL

(Wired)

Chicago, Jan. 19.
Stage show this week is down to normal on runs. The girls do the lion is novel, if inexpensive. It is Louis McDermott's unit labeled "Golfing." National pastime as a theme for a picture house layout is something new. The band in the pit until the windup, three special sets covering the stage. Finale the only flash.

In spot lighting set-up is brought in on opening clothes and carrying mashes. Semi-pit permits boy-girl numbers, conversation and ensemble groupings. Barnett and Clark, California youngsters here for the first time, set the pace throughout the unit with some of the nimblest stopping yet viewed in local houses. Mary Barnett, sweet-looking kid, speaks lines better than expected, and with her boyish partner shakes a mean ankle. Jeanne Lang, peanut sized personality gal, gets a chance to frolic around with the m. c. in most unusual way. Jeannie is the cute type that seldom tires, no matter how much seen. That seems to be the opinion of the audience, who say better than. She's been here 10 weeks.

El Cleve is breaking in some new gags and stories while outfitted in Scot garb. Little trouble in getting by. His gags are better than the rest. A bet for a new kind of m. c. For the longer and louder laughs there is Mose Lee, vaude comic, working as a good one. While he doesn't get much of a chance, Mose is sufficiently funny. Specialties spread out among the three legit troupes. Jimmy Clemens and Gillean Marcey solo and a doublet. Cleve and Mose and drunk being a natural for picture house work. In the finale Barnett and Clark hold up with some lightning stunts.

Preston Sellers has a novel organ arrangement. He has Johnny Valtentine, trumpeter in the house band, step out and accompany him at the Wurliwitzer, a grand introduction on the slides. More gags follow in the same order. Screen subjects are "Scarlet Seas" (FN), the feature; Par news and Pathe sound newsreels. The show ends with the boiling pot Saturday afternoon. *Loop.*

PARAMOUNT

(Wired)

"Barcelona" (unit)
The Duncan (New Act), a money name and draw card, is a special attraction in addition to the usual bill in this picture house. Added and special, increasing the house. The Duncan is placed in the predicament of being viewed mainly from a box office standpoint. It goes without saying that the girls will satisfy in the other direction, as entertainment, but nevertheless they must draw their weight to the Paramount.

Following a brief stay with Public the girls will return once again to vaudeville and maybe to the Palace, which hasn't held the Duncans in ever so long. By looking at Rosetta and Vivian in this picture house, vaude should know what to expect. It is just what vaude is looking for. The Duncan is a remains a kid sister team without a vo-deo-do in its makeup, and one that continues to lead the pack.

Why the Paramount discarded the stage band? The Duncans appeared isn't clear, unless the individual spotting was a personal demand. What the sisters might have accomplished in vaude is not clear. "Barcelona," the Par's current routine unit, considering what the girls did for themselves with their own. The matter of changing costumes thought of. It was their judgment to separate the two, since the Duncans' burlesque closer is from the same pattern.

Regular presentation, staged by Boris Petroff, follows the seldom wavering line for band units. It held a kick in its scenic finale, but the flash was no surprise. Usual scrimmed opening by the ballet, and formal the rest of the way as well. "Barcelona's" ballet sound like a new line (Glee and Dancers) and looks new in name only.

First specialists arrived after the opening before the curtain was flung. The girls were the band. They were Joe and Jane McKenna, mixed comedy dance team, seemingly able to fit into any picture house show, and they were just by changing their eccentric attire. They speed through a knock-about series of satirical dance stunts, and do it with most of the knocks, and do it well.

To Jack Thorne these units must play like Lon Chaney scenarios. A mere matter of changing costumes with Jack, too, and teaching the m. c.'s cues before the first show. North must be the wheel's champ permanent opener and closer. He completely out of the unit one week and opens with another the next. Out in Chicago they call Jack by his first name and do his routine on the floor. He is a good dancer and again in about five weeks, and stay there for three. With that set of personality teeth.

It is a pity Jack doesn't know (Continued on page 43)

5TH AVE.

(Wired)

Seattle, Jan. 17.

Two weeks more and the pit shows will give way at this house to Broadway and Marco units. It's a pity, without regrets that the type show displayed this week makes its exit. E. Max Bradford is the new m. c., and this pit show brings all the good stuff in the house. No outside talent bolstering. Little band happens to pack some real talent.

"Eufonia" had Bradford describing the action with the band and a bus sax. He also has a voice, and sometimes pants. His idea seems to be to surprise the pay gang out front. Cutback the band and the final section was a sob pop ballad ending the gauge at the instruments yelling "baloney!" It's okay entertainment. *Trepp.*

Wednesday, January 23, 1929

DUNCAN SISTERS (2)

Songs
21 Mins.; One
Paramount (Pats), New York
The Duncan sisters are a vaudeville act, in or out of picture houses. In this show, they appeared in "one" before a cloth drop and looked quite at home.

Repertoire of four numbers, ending with a Spanish burlesque number held over in part from "Topsy and Eva." The best was the last, and its lone fault was in too lengthy running time.

Opening song not the happiest of choices, though it is probably just to introduce the girls as harmonists.

Later proved to be the only bit of straight harmony by the Duncans, who formerly were strictly harmony singers in kid getup.

Following were Rosetta's impression of herself as Topsy, title of the number being "Sittin' on the Curbstone Blues," and a guitar and vocal duet to form, getting the limit out of her imitable Topsy characterization, in whiteface, and that very fine sense of minor comedy.

Vivian, usually the goody-goody straight girl, turned comic herself in the final number. This is another version of Rosetta's "Onton Song" (title guessed at), also from "T" and "E," and since used in vaudeville by Jane and Katherine Lee. In the show, and in vaudeville by the duo, the blowoff arrived with the tossing of onions to the audience while singing that Spanish flower song.

In the newest version Rosetta does not limit herself to onions, but throws a complete vegetable store, meanwhile singing a new lyric.

Vivian's comedy effort in this was in a red, red gown with exaggerated bustle and frontpiece, latter a balloon and later bursting to gain a final howl.

The Duncans are remaining out and alive. They are depending less and less on material, but it's a question whether they really need more than they have at present. That still is a good act against good material, yet there are many who insist the Duncan Sisters could entertain with bows only. *Bigs.*

Clifton WEBB and Mary HAY

With Phil Ochs and Victor Arden

Dancing and Piano

22 Mins.; Full

Palace (St. V.)

Webb and Hay are an established name dancing team. They need no introduction in vaudeville, nor do they need a better act than the one they return to vaudeville in. It's good enough to permit them to retain their classification.

The standard Webb-Hay dance routine remains about the same. There may be a slight change here and there. But just as good.

As mixed comedy dancers, and dancers who do not exert themselves, Webb-Hay could dance twice as long as they do at present and still please. As class dancers and names, they seem to condescend in doing comedy, but if attempted by others the same comedy would appear amateurish.

Of the two Miss Hay's tap steps are better timed.

Ohman and Arden, piano team, in center of stage on a platform at two baby grand, fill in the waltz.

They have a rep as a piano team and uphold it, but Mr. Webb and Miss Hay make the act the dance turn. *Bigs.*

WALTER DARE WAHL and Co. (2)

Comedy Acrobats

11 Mins.; One

Palace (St. V.)

Once screamingly funny, comedy acrobats are still funny, but now not so screamingly. Wahl and his unhelped partner (Emmett Oldfield) rough it sufficiently to make them laugh.

Conventional stunts. Good hand-to-hand finish after the burlesque gets them off smartly.

Wahl, who probably survives the former Dare and Wahl team, is doing himself no good with his solo entrance. It isn't good comedy and inferior to the rest of the act.

Elimination would cut the turn's running time by at least two minutes and make it that much swifter. *Bigs.*

R. H. T. TRIO

Dancing

10 Mins.; Full

American, Chicago (V-P)

Two boys and a girl with no outstanding bit to hold up a generally weak act.

One boy and the girl team up for tango and Bowery routines. Other youth takes an unskilled stab at legman. Trio might be okay in support of someone but will have trouble carrying themselves at present. *Bigs.*

BROADWAY WHIMS (5)

Song and Dance Revue

18 Mins.; Full

American, Chicago (V-P)

Not much chance for this song and dance revue. Company includes a young ballroom team, apparently using the act as training ground for a female singing team working have with melodies, and a whistler who gives imitations and acts as one man orchestra with his whistling for the act.

Very amateurish at present. *Bigs.*

WLS SHOWBOAT (16)

Radio Unit

50 Mins.; Full (Special)

State-Lake Chicago (V-P)

Coming from a broadcasting studio to vaude the WLS Showboat has considerable popularity in back of about a year and a half on the State-Rochester line. WLS, until recently, was a powerful local broadcasting medium, reaching thousands of listeners. Showboat frolic was a weekly feature.

For a small vaude house the unit should draw plenty of radio fans who probably get a kick out of viewing their favorites in person. As an outside attraction, the show is a comedy strain, are recognizable to vaude. Their experience stands them in good stead as they far outdistance the others.

Nautical rigout in full stage is not much more than a flash and for road purposes should be bettered. Harry Dean Sandler acts as m. c. for straight-a-way sendoffs. Belgrade Troubadours lead with instrumental stuff that is more musical than vigorous. Maple City Pour, with Reginald Peel at the piano, are but average harmony artists. Distinction between the theatre and the radio make the difference. Cleone Weber, good looking blonde, is okay with taps while working with the boys. Velma Dean, songstress, appears as another victim of the mike. This girl's voice has the quality but not enough quantity and delivery requisite for stage purposes. Tom Corwin, mynardi imitator, concludes the group. *Loop.*

PRINCE TOKIO CO. (2)

Equilibrists

11 Mins.; Full

American, Chicago (V-P)

Dominant fault of Prince Tokio, Jap equilibrists, who used to work with a girl and now with male all alike, is an unfunny attempt to be funny. That the Prince is eager to shade his physical labor with comedy makes him seem less of a gymnast.

Phoney errors are overdone. Wise cracks in various tongues aren't as laughable as intended to be. Then adding down to serious work, however, the Prince is not bad. His standing on two fingers is very good, although the invisibility to the inside hand questions the authenticity of the announcement. The barrel foot juggling now used to finish isn't strong enough for the spot.

The Prince is talking himself out of anything better than small time. *Bigs.*

MOORE and EVANS

Novelty Instrumentalists

10 Mins.; One

American (V-P)

Moore is formerly of Freed and Moore and Moore and Powell all three act about the same, in effectiveness as well as routine.

Good comedy opening here, with curtain lifting to knee height to show gagged in hula skirt. All to guitar accompaniment, so it looks hot. Full curtain lift reveals the feminine shuffling tumblers, with Moore, masculine partner behind the chair. Follows a fast series of novelty musical bits on saws, harmonicas, etc. Moore's balloon solo holds the act.

Sure fire intermediate, but no better. *Bigs.*

WHITESIDE-LANE Revue (5)

Song and Dance

11 Mins.; Three, One; Full

Jefferson (V-P)

Florence Whiteside is the only woman in this act. Full curtain lift reveals the billing in the revue probably refers to the producer, the supporting male quartet comprising two teams—Bongard and Pierce and Artie and Mac.

Act is familiar and at times mediocre songology. Men get the most individually with eccentric buck routines. Miss Whiteside is more in ensembles. The fan number was a dud, and if she insists on doing it the danseuse should coax extending and back bending and general routineing.

Opened a three-act bill here mildly. *Abel.*

CAROL SISTERS (2)

Harmony

11 Mins.; One

American (V-P)

Harmony, team for the smallest of acts, of blonde and brunet. Latter is at the piano.

Neither possesses an individually good voice, but they blend well enough to make a good ensemble when caught. Special number to close might elevate the turn. Appearance excellent. *Bigs.*

JOE MAY and DOTTIE

Comedy

14 Mins.; One

American (V-P)

Neither characterization or material. Extraordinary.

Comic seems to be an ad lib artist, coming out of nothing along without a definite comedy idea. Should develop with playing, and so should the act. Rap dance and wide guy always sound of high foundation, always sound, easily keep out of shorts. *Bigs.*

KENT and KAVANAUGH

Comedy, Songs, and Talk

14 Mins.; One

American (V-P)

Man and woman, old-timers in all departments. Act is dressed poorly and methods and material suggest a burlesque background. Woman tries to make comic style, with no great success. Out and out eccentric get up and costuming ought to be better.

Man is an overexaggerated straight with a light high tenor. Open with the usual man and woman street meeting to plant futile story. Woman changes to another street dress and does dilapidated French girl for tire-tome talk. All leading to man-and-wife wrangle and fearful reconciliation. Entirely spot for smaller acts and a mediocre comedy scheme would help. *Rush.*

GUS FAY and Co. (3)

"Sneek Inn" (Catch)

19 Mins.; Two (Special)

Jefferson (V-P)

Gus Fay is a Dutch comedian of long ago vintage, mostly in burlesque.

"Sneek Inn" is a comedy skit that can be played in "one" when necessary. Title refers to the roof of the inn, which is the Dutch. Boniface Elnor Harte is the fickle wife of the innkeeper, and Frank Peckett does straight as a suspected revenue agent. Harte later turns out to be a bootlegger.

Dialog concerns itself with the stranger's line to the frau, who falls and makes a sad.

Fay's clowning and low comedy registered, holding the act up solidly. Miss Harte contributed a vocal specialty. *Abel.*

ROSITA MORENO and Co. (7)

Spanish Dance Revue

21 Mins.; Three

Jefferson (V-P)

Rosita Moreno has her parents in support in this dance flash, with a Spanish string quintet (male) for musical accompaniment. The act has been around under different billings. Family name is Vinolas, but never used.

Rosita is the premiere danseuse. A young, lithesome girl, she is a peach of a stepper, sustaining the act nicely. The other couple contributes with native castanet and rhythmic steps. Rosita registered particularly with hard shoe and in the finale number, which takes them off solidly. *Abel.*

MURRAY and BRODY

Songs and Dance

16 Mins.; One

American (V-P)

Two young men with a world of self-assurance. Crash into view wearing walking suits and opera hats without any comedy intent.

Some of the crossover is equally inept. Still, they are so sure of themselves the American crowd took them at their own estimate.

Burlesque and acrobatic contortionists. Little slow in tempo for type of act. Three men and two girls, all in white satin. Closed the show at Palace. *Land.*

DOCK SHING Troupe (5)

Chinese Acrobats

6 Mins.; Full (Special)

Palace (St. V)

Good but not the best of the Chinese specialty acrobatic contortionists. Little slow in tempo for type of act. Three men and two girls, all in white satin. Closed the show at Palace. *Land.*

FRANCHELLI TRIO

Tumblers

4 Mins.; Full

American (V-P)

The extremely short running time of this acrobatic trio (men) probably makes it desirable for all small-time bills. The same brevity prevents a higher rating, and the mode of dress could be improved. All forms of ground tumbling and all fast.

It's over before you know it. Might have looked better opening than closing. *Bigs.*

MARRIAGES

Marion Weber, chief editor of Tom Hamlin's regional film paper, will marry Harold Hatch of New York, in brokerage business. She resigned from the job.

Veatrice Verle, dancer, to Bruce Taggart, former Harvard football player, Jan. 19 at Los Angeles.

Engagement has been announced of Marion V. Dunklee, former dancer and formerly in vaude, and Ralph S. Sibery (Oscar Herbert Revue). Miss Dunklee has been conducting a dance academy for a year at Taunton, Mass.

Marion Clack, singer, and Henry C. Weber, conductor, both of the Chicago Civic Opera, Jan. 21, in Chicago.

NEW ACTS

Ann Greenway, single, with material by Billy Rose. Keith's Prod. Dept.

Joe Phillips will head a vaudeunit to be produced by Irving Yates.

Allan K. Foster, girl, and Lathrop and Anderson Bros. (19).

RASPUTIN

(Continued from page 34)

film fans who knew Nick personally could pick him from the mob. He could be seen in an impressive leading woman, both on beauty and a suaveness of acting that is notable in continental actresses. Even in the case of the foolish uncles she has here, she manages to maintain some dignity. Men of the past have the common European fault of being artificial and stilted. *Rush.*

THE PRESIDENT

(GERMAN MADE)

Producer's name does not appear in billing or screen name list. Distributed by the Educational Film Corp. Directed by Gennaro Rossini. Ivan Mosjoukine starred. Other players: Suzy Vernon, Nikolai Malukoff, Heinrich Schmitt and Jean Seberg. Running time, 55 minutes. At 36th Street Playhouse, New York, week of Jan. 19.

A Russian star, an apparently Italian director and a favoring of German names, the picture has the Teutonic origin, makes a medley of races calculated to puzzle anybody. One guess is that some of the names are phoney.

Character and quality of the picture are equally confusing. It purports to be a broad farcical treatment of politics in a new European republic. There are also hints that it may be a satire directed to Mussolini's address.

After about two reels of political and romantic comedy, it turns into a romantic comedy. At the end it leaves the sure-seater fan gasping at its clumsiness and stupid chaos. The saving grace is one excellent comedy sequence, in which a country yokel in a hired dress suit crashes a political convention, and getting the floor by accident makes a speech of dumb bromides.

One of the loyalist leaders figures a guy who can talk so much and say so little would make a priceless campaigner in the election and accordingly hires him to try to spell dumb break gets the peasant the nomination and he is elected.

Then the romance begins and audience interest stops. The farmer-president marries the daughter of a Royalist, but refuses to betray the people in a Royalist plot to assassinate him, but he swears to assassinate him with shrewd peasant devices.

Outside of the gag episode of the convention the whole business is goshawful. Acting is terrible, dialogue is atrocious, the Continental stuff and the entertainment value nil. Musical comedy plot done as straight comedy and tripping over its own feet.

Suzy Vernon is a looker, of the spiritual Italian type, but can't troupe or isn't allowed to here. Men haven't an excuse. *Rush.*

THE LOST EMPIRE

Travel picture No. 2 of a series produced and presented by Edward A. Sellsbury, Jr. at the Sellsbury Playhouse, New York, week of Jan. 20. Running time about 70 mins., with 10 intermissions.

Travel stuff has at least the advantage of being interesting and novel. When combined with half-way decent photography it beats the usual screen fare of the sure seater.

Man-killing pygmies are far more interesting than tenement dramas from Berlin and the royal family of Abyssinia is more intriguing than French Thespians with too much masquerade.

That's roundabout praise for Captain Sellsbury's camera jaunts through the Arabia and other strange and far-away lands where the ideas on elegant department are peculiar to occidental eyes.

The Sellsbury series were six years sailing and exploring from 1921 to 1927. All told they took something like 300,000 feet of film. From that mass of celluloid a series of traveling, running an hour each, are being cut and edited. The result is necessarily rather choppy as to continuity.

Neither in organization of material or presentation does "The Lost Empire" compare with such pictures as "Chang," "Gorokk," "Nanook" or the classic travel records brought back regularly by Martin Johnson and Hurton Holmes.

It is good sure seating entertainment and credit to the non-theatrical uses. While covering many different peoples this release takes title from the hidden kingdom of Abyssinia, a Median negro in the heart of Africa. *Land.*

Beauty and Bullets

Universal production and release. Directed by Ray Taylor from story by Karl Krauss. The cast includes: Karl Krauss, Ted and Bronson, and others. Running time, 45 mins.

In houses like the Columbia, on traveling and such westerns as "Beauty and Bullets" with noble approval. Every time the posse comes on over the hill in pursuit of the stagecoach, the picture is a little better. It has the kind of that better than the average of Universal's western thrill series.

The story is a little tired and proven recipe that calls for a weak brother, a valiant sister and a two-timed knock-em-all-over lover. Lot of rough riding, a few good shots, a few good scenes with nice snooze and rapid dopsters with plenty of satisfaction. *Wah.*

FILM HOUSE REVIEWS

(Continued from page 42)

he is making a mistake in using his taking this material on the stage. It used to be his stage material, but has been recorded for posterity on the screen. That just makes it a new string of gas or go back to last season's, which were just as good or bad.

None and Evelyn danced an Argentine tango in this Spanish show to the upstage rear accordion accompaniment by Borso Moller. Slightly, and with bit of support from the customary aids.

In between the McKims and the second chorus number appeared Billy Gilbert, stepping out into the orchestra for his comedy finding. It's a toss-up whether North or Gilbert has been playing Public stock the last few weeks, or even the exhibition of stage craft, revealing a third stage and posing by the lowering and subsequent raising of a huge Spanish shawl.

Gene Rodemich, latest to chance the toughest spot for m. c.'s, is a pleasant, subdued stylist. He does little more than introduce and toll for others in comedy moments, but he is ever a personality.

Pit orchestra, conducted by Dave Rubinoff, not using his violin this week, played a medley of southern tunes, standard gag, with the help of Osman and Schepp, bango bango, also sitting in the orchestra. An overture, dependent on Rubinoff's showmanly conducting as much as the music itself.

Jesse Crawford may go without comment in the report that he played two pop tunes in his usual manner. They don't join in with congregational song with an Oxford. It appears they would rather listen.

Besides the feature, "Mardi Gras Preferred" (Pats), the screen held a sound trailer ballyhooing next week's film, "Interference." This three-minute talking short, featuring William Powell, was a real showstopper, announcement and including some bits from the picture it exploits, will draw more business into the theatre next week than the largest stand alone. It impressed as an enticing form of advertising, besides a really entertaining short itself.

Unit occupied the stage for 34 minutes, and the Duncans 21. Steady in and out attendance all evening Monday. *Bigs.*

EAST SIDE BEAUTS

(Continued from page 1)

that it will not last much longer. They fear that it may become a second rate revue like the Columbia and the Theatre. The picture, then all theatre and no vaudeville, then all genuine art and true beauty of burlesque will be gone.

Since the lid has been taken off the shows upstairs, burlesque is being drained of its ideas and originality.

The dance, once a stock figure of burlesque, now frolics in the Broadway shows and even the wiggling dames have become so familiar and so stylized that they are losing their spontaneous quality.

Sob Sister Rubbering. Variety's sob sister after listening to all the talk of burlesque beauty accompanied two of the artists addicted to Houston street to see for herself.

They ascend in the elevator which was called "The Private Car" to the Heights of Pilegrimage, entered the theatre, and bore a sign above the door, "All you who enter here leave your troubles behind. Dante."

The burlesque beauties were soon on and the artistic gentleman sat, entranced along with a number of others who were not so artistic. "These gals eat plenty potatoes. Don't they?" said sister.

"What vitality and vigor," said the artistic gentleman.

"I see a gold tooth," said sister.

"They are wonderful. They are great," said the artistic gentleman.

"What about those skinny ones in the back?" asked Sobbie.

"No good, no torsos compared to the others," was the reply.

The wiggling wasn't too stylized either as far as sister could tell, and finally Mildred came out on the stage.

"Well, I guess she has perspiration," said sister.

Mildred must have perspiration. She had plenty of everything.

"Yes, perspiration and life and real stage art," was the verdict.

Sister was so impressed by the burlesque and real art must mean something.

Weak brother, a valiant sister and a two-timed knock-em-all-over lover. Lot of rough riding, a few good shots, a few good scenes with nice snooze and rapid dopsters with plenty of satisfaction. *Wah.*

Chorus Man's Theft of Tooth Brushes Forgiven

George Fisher, 29, chorus man of 101 West 109th street, was given a suspended sentence and placed on probation by the Justices of Special Sessions following his plea of guilty to petty larceny. He was arrested Jan. 3 for stealing two dozen tooth brushes from the Neve Drug store, 2720 Broadway.

The defendant told Probation Officer Jacob Lichter that he was taking vocal lessons from an opera star. He worked in the chorus of "New Moon," "The Wild Rose" and "My Princess." When he was not with a show he obtained jobs as a soda dispenser and it was while he was thus employed with the Neve company he committed the theft of the brushes which he "intended to give friends for Christmas."

In a Hideaway

Los Angeles, Jan. 22. During the filming of intimate scenes in the barroom of the gambling resort at Agua Caliente, Mexico, Pathe newsmen were startled by the mad scramble of men and women who did not care to be included in the scene. Had the camera, shy people remained, future release of the film might be involved as a silent witness in a number of divorce cases.

Several changes on the New York Telegram: Leo Wood, former news editor, becomes managing editor; Walter Lester, city editor and co-author of "Spread Eagle," taking the news editorship, while George H. Lyons of the staff jumps in on the desk.

Engraving Co. Exposed 'Cut' for Phoney Tickets

George Betts, 48, salesman, of 418 West 128th street; Irving Kutner, 32, salesman, of 2400 Walton avenue, Bronx, and David Fendrick, 25, printer, of 4820 14th street, Brooklyn, were freed in West Side Court by Magistrate Abraham Rosenbluth on the charge of forgery. The defendants were represented by former magistrate Charles Tolleris.

The trio were arrested by Detectives Pat Maney and John Kennedy of the West 47th street station. It is alleged that Fendrick had in his possession a "cut" he had made at the Powers Fourth Engraving Co., which was a facsimile of tickets issued for a concert of a pianist to begin a tour at Carnegie Hall.

The engraving company officials doubted the authenticity of the order and notified Johnnie Evans, concert manager. He informed the police. Fendrick called for the cut the following day and, paying for it, was arrested. He is alleged to have said that Betts and Kutner instructed him to order the cut. They denied it.

Judge Tolleris pointed out to the Court that no forgery had been committed. "No tickets had been printed from the cut," said the former magistrate, "and the prosecution has failed to make out a case," he asserted.

The Court agreed and discharged the defendants.

On the Square

Freeman Bernstein Ruled Off—Can't Get Back

Freeman Bernstein, the Times Square rounder, has been refused restoration to the good graces of the Jockey Club at Tia Juana. He was ruled off at Winnipeg last June by presiding steward Judge Schilling, for the "inconsistency" of his horses. The nags, about 11, were ruled off with their feed getting leaving Freeman now with 11 racers he can neither sell nor race. Judge Schilling also decided against Bernstein at Tia Juana, where he is again presiding steward.

"Inconsistency" in horse racing is equivalent to saying that Freeman's horses were over-educated; that they might have read the odds before going to the post.

Havana Feeling Miami

Havana already has felt the wide open policy at Miami, which is holding racing and gambling. Palm Beach and surroundings are another strong opposition to the Cuban resort this season. Last season Havana was at its peak, crowded with visitors.

Fred Stone Watches the Fliers

Fred Stone has sufficiently regained his injured leg power, to walk a bit without crutches. One ankle is said to have recovered its full strength with the other a trifle weak. Stone injured both and barely escaped with his life when taking a plunge in his airplane, sailing alone, some months ago.

Last week Stone, from reports, drove over to see his father, K. J. I. Stone, at Freeport, Long Island. He induced his dad to go over with him to the flying fields, where both watched the fliers in the air.

Rothstein Case in Wax

Huber's has set up a wax display of alleged data in the Rothstein murder. Set is a room occupied by four wax gents, some chairs, loose playing cards, a prop bottle of hooch and a copy of the Graphic. One of the figures resembles the late Arnold Rothstein. Another is shown threatening him with a gun. Another pair look on.

The spler states Huber's is not attempting to solve the crime, nor is it showing any more than has been in the newspapers. But the customers can use their own judgment and draw their own conclusions, he says. No names mentioned other than Rothstein.

Guarding Against Welchers

The Miami, Palm Beach and other resort spots in Florida as well as those in the Bahamas are going to be very careful this winter about accepting checks for gambling casino debts drawn on New York banks.

There were many welchers last winter who stopped payment on the checks on the ground the New York state laws do not recognize a gambling indebtedness, wherever contracted.

Electric Bulb in Leg

One of the square's legless beggars must have been to the Roxy. In one leg he's installed an electric light to prove that it's a bum gam and hollow. Great effect.

Boat and Plane Shows

New York and adjacent territory has been heavily billed for two shows, the motor boat expo and the aviation display.

Later is a revival of an aviation affair that was last staged here in 1923.

"Beaten and Booted," Fleurette Called Cops

"One gets tired being punched and booted and I am no exception," said Fleurette Maclaure, 25, show girl, living at the Portland Hotel, when summoned to West Side court. Sam Siegal, said to be the owner of the Fulton Gardens cabaret, Brooklyn, whom she charged with beating and booting her in the lobby of the Remington Hotel recently.

Miss Maclaure came to court accompanied by Loretta Manhoff who resides with her and is in the same show, "The Ginger Girls." She told the court that Siegal had beaten her on a former occasion. She brought to court a \$750 fur coat she said Siegal gave her, which the girl claims the cabaret owner had torn.

Her eyes showed discolor and her right limb was badly bruised. Miss Manhoff ran for a cop when the alleged assault occurred and was not a witness to it.

Siegal denied the alleged assault. The court dismissed the summons and Siegal was freed.

Miss Maclaure told reporters that she had worked for Siegal when he owned the Court Cabaret in Brooklyn. She quit the cabaret to go with "The Ginger Girls." She said that Siegal had given her the coat as a gift.

Quit Married Man
"He used to phone me daily when I was appearing at the Gaiety, in Wilkes-Barre," she said. When the show came to New York he met her and beat me at 47th street and Broadway. I engaged an attorney to begin a civil suit against Siegal for \$20,000.

"I quit Siegal when I learned he was married and had eight children," she told reporters. "This morning, Jan. 11, early in the morning, he asked me to step into the Remington to talk of the civil action. Miss Manhoff was with me. Foolishly I did. As soon as I stepped into the lobby I was struck by Siegal and booted," she declared to reporters.

Siegal refused to comment on the allegations of Miss Maclaure. He gave his address as 2402 Quentin Road, Brooklyn.

Indecent Films for Stag Involves Sam'l Bram

Samuel Bram, 35, 729 7th avenue, and Allan Spector, 33, 85 Elwood street, Brooklyn, were held in \$500 bail each for trial in Special Sessions, by Magistrate Rosenbluth in West Side Court, on charges of violating section 1141 of the Penal Code. It pertains to possessing indecent films.

The two were arrested by Detectives Ganly and McLaughlin of Inspector Bolan's staff. According to the cops, on Feb. 15, they went to the office of Bram and said they wanted some films for a stag of ex-service men.

Bram told them to go to Samuel Samuels, producer, 1560 Broadway. They went there and Samuels gave them a letter which they returned to Bram, they declared. At this point, the police testified, Bram said he would cost \$200 and he then instructed Spector to get a parcel check.

When the check was produced the officers took it and left without paying the \$200. Going to a bootblack parlor at 167 West 49th street and presenting the check they received two reels of film called "Red Hot Mama" and "Nights in Hollywood."

The police had the films shown and said they are obscene. They arrested Bram and Spector.

State Senator Elmer Quinn, counsel for Bram and Spector, contended that the films at no time were in physical possession of his clients and that for that reason a conviction could not be sustained.

The "Hideaway for the Big Shots"

Mrs. Gerson's Tea Room

1588 Broadway, N. Y.

LUNCHEON—DINNER

P. S.—Charlie Freeman wouldn't take some fudge along for Margaret Smith and I want the world to know it.

NEW YORK THEATRES

NEW AMSTERDAM, "The House Beautiful" West 42d St. Between 11th and 12th Ave. Thurs. & Sat. ZIEGFELD LATEST SENSATION
EDDIE CANTOR in "WHOOPEE" with ETHEL SHUTTA and All Star Cast

ZIEGFELD Theat., 64th St. & 6th Av. Thurs. & Sat.
SHOW BOAT
Greatest Show Ziegfeld Ever Produced Norma Terris, Howard Marsh, Eva Fick, Sammy White, Helen Morgan, Edna May Oliver and CHARLES WINNINGER
SEATS TO SUIT EVERY PURSE AT BOX OFFICE

Earl Carroll Th. 50 St. & 7 Av. Nightly
Thurs. Thru Sat. 8:30 Sharp
W. C. Fields IN AMERICA'S GREATEST REVUE
Earl Carroll Vanities
with JOE FRISCO
and 50 World Famous Beauties
VINCENT LOPEZ (Himself) & His Band

WILL ROGERS and DOROTHY STONE
in the Musical Extravaganza
"THREE CHEERS"
GLOBE Theat., B'way and 46th St. Thurs. & Sat., 8:30

DAVID BELASCO Presents
LENORE
as **MIMA**
Belasco Theat., W. 44 St. Eves. 8:30 Sharp
Thurs. & Sat., 8:30 Sharp

Theatre Guild Productions
CAPRICE
GUILD Theat., W. 52d. Eves. 8:50
Thurs. Wed., Thurs. Sat., 2:40

WINGS OVER EUROPE
By Robert Nichols & Maurice Browne
Martin Beck Th. 45 W. of B'way. Eves. 8:50
Thurs. Sat., 2:40

EUGENE O'NEILL'S
STRANGE INTERLUDE
JOHN THEATRE, 58th Street, East
GOLDEN Performances Only at 5:30.

ROXY 7TH AVE. & 60TH ST.
Direction of S. L. Rothstein (Roxy)
William Fox Presents
IN OLD ARIZONA
World's First Outdoor All-Talking Screen Epic
A Colorful Stage Program Features
ESQUENA MEXICANA
Roxy Symphony Orchestra
32 Roxyettes—Ballet—Chorus—and
Augmented Cast of Principals

MARK STRAND Broadway & 47th Street
MIDNIGHT SHOW NIGHTLY at 11:30
Doors Open 10:30 A. M. 35c To 1
Daily at 1:00 P. M.
Warner Bros. Vitaphone Production
First Time at Popular Price
100% ALL TALKIE—With Fox
WARNER BROS. VITAPHONE
PHONE PRESENTATION NEWS

CAPITOL B'way & 51st St. Nightly 11:30
JOHN GILBERT GRETA GARBO
in the "A WOMAN OF AFFAIRS"
"Pirate Blues," a Heine with DAVE SCHOLLER, Cantalinos: 40 Chester Hale Girls: HOWELL, WANGER & MALOI, SWELYN WILSON, 31
Ray Samuel: Capitol Grand Orchestra, David Mendelsohn, Conductor

FANNIE BRICE in My Man
A Warner Bros. Vitaphone Talking Picture
Middle Show, Sat., 11:45
AL JOLSON THE SINGING FOOL
A Warner Bros. Vitaphone Talking Picture
Twice Daily, 2:45-8:45
Extra 8 P. M. Show Sat. and Sun.

PLAYHOUSE W. 48th St. Eves. 8:30
Thurs. & Sat. 8:30
ELMER RICKS New Day
STREET SCENE
"It is a classic...go then and be thrilled..."—Walter Winchell, "Graphic."
Settings by JO MIFELZINER
Presented by W. A. BRADY, Ltd.

MUSIC BOX Th. 46th St. W. of B'way—Eves. 8:30
Thurs. & Sat. 8:30
IRENE BORDONI in "PARIS"
A MUSICAL COMEDY
with Irving Aaronson's
"THE COMMANDERS"

F. F. PROCTOR'S DELUXE SHOWS
TODAY AND ALL WEEK
86th ST. THEATRE
WINGS
Year's Greatest Picture
WINGS
with CLARA BOW
CHAS. (BUDDY) ROGERS
and RICHARD ARLEN
VAUDEVILLE CHANGES SUN. and THURS.
Continuous Noon to 11 P. M. Low Prices

RADIO-KEITH-ORPHEUM THEATRES
PALACE Broadway and 47th Street
CLIFTON WEBB & HAY MARY
WILL FYFFE—George PRICE
"THE UNDERCURRENT"
BARRY & WHITELIE—JOE E. HOWARD
Walter Dore Wahl—Bob Starr
Six Royal Moors

HIPPODROME
CONTINUOUS, 10:30 A. M. to 11 P. M.
After, Orch. 35c; Nights, Orch. 50c
Prices Exc. Sat. and Sun. After.

MAE MURRAY IN PERSON
Other Radio-Keith-Orpheum Acts
ROMANCE OF UNDERWORLD
with MARY ASTOR

81st STREET 81st St. & B'way
ALL THIS WEEK
"WINGS" SOUND
with CLARA BOW and CHAS. (BUDDY) ROGERS
Vaudeville Changes Sun. and Thurs.

RIVERSIDE Broadway at 96th
ALL THIS WEEK
"WINGS" SOUND
with CHAS. (BUDDY) ROGERS
Vaudeville Changes Sun. and Thurs.

J. Tenner Up on Woman's Charge of a \$350 Deposit
Joseph Tenner, musical conductor, with a shock of black hair and a malacca cane, came to West Side and received another adjournment. Tenner, a defendant, has been around West Side Court much lately. He gave his address as the Century Hotel.

Tenner is charged with grand larceny. He was arrested by Detectives West 47th street station. The complainant against the conductor is Margaret Buchman, of 23 West 54th street. She charges that Tenner on Dec. 22 last victimized her out of \$350.

Miss Buchman avers that Tenner told her he was part owner in a restaurant at 65 East 54th street. She said that Tenner met her in the St. Regis Restaurant at 47th street and Broadway, where she gave him the money for his alleged share in the restaurant.

"He told me he was to hand the money over to his attorney to bind the contract." Falling to hear from Tenner, Miss Buchman got in touch with the lawyer, who said he had never received the money. She sought Tenner for some time but was unsuccessful.

She learned Tenner had no interest in the restaurant. With the attorney, a friend and herself she met Tenner at the Century.

"Why, don't get excited. Come with me to the bank," Tenner is quoted as saying to the party. They started for the Chelsea Exchange Bank. As they neared it they alleged, the conductor with his malacca cane gave them the air.

Then they went to Detective Frank Harkins and he was assigned to the case. He soon located Tenner.

When Tenner was fingerprinted it showed that he had been arrested Nov. 8, 1926, for violation of the Hotel act, but was discharged by Magistrate John V. Flood.

Caesar Must Direct

Los Angeles, Jan. 22. Arthur Caesar who made American Express checks good in Hollywood by using them in all emergencies just will not stand by and see someone else handle the megaphone on "Women are Like That" which is to be a two reel Fox Movietone subject.

Caesar figures that his friends that gather in Sa'di's in New York will consider him a flop if he does not put this story on the film. He has spent sleepless nights during his poverty days in Greenwich Village, mulling over the plot which he developed after he got on the Fox payroll.

Belle's Lost Teeth

La Belle Rose quit the Village Grove Nut Club for the skatyeight time Thursday when "she" lost her teeth while eating on a high note. Somebody kicked the phony molars all over the room. La Belle later called up Meyer Horowitz, the prop, and begged for another chance, as before.

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. This series will be reprinted weekly. Each story carries its original head. Story below appeared in Variety of January 14, 1921.

BATTLER IN ACT MISSES THE GARDEN

Con Tells Chick How Much Mrs. Cuth Knows

Cookcockie, Jan. 12.

Dear Chick:

Can you beat the breaks I get. Here they are gettin' the big sugar in New York to punch at me another down in the Garden while I'm buried in the sticks totin' around one of the best little battlers that ever surrounded five square meals a day.

The other night I started in the kid again and believe me he can take it. He's a better catcher than Ray Schalk and his judgment of distance is better than a star didn't punch at me. Nothin' gets past him. He caught enough right and left hooks on his pan to kill two middleweights and in the last five rounds he had the other sap folded up like a step ladder from body punches.

And what a tough muzzler he is. You know we both playin' a watter in the act and his chest is all scarred up from wearin' a stiff shirt. I'm goin' to have some linoleum underwared for him so he'll feel at home on the street. I am goin' to try and stick him in the deaf and dumb racket, he ought to be the darl in pictures. He could play leads in those travelogues for his profile looks like a close up of the Blue Ridge Mountains of Virginia.

It keeps me busy keepin' him and Cuthbert split out, for his wife is always steamin' up. I will never recover from a crack that dame made the other night in the hotel.

A lot of the acts was sittin' around punchin' the bag and lyin' about how they killed them here and there when they get checkin' up on who each one knew and who they didn't know, etc.

Mrs. Cuth didn't know what it was all about but she wasn't goin' to let any of them grease paint manipulators have anything on her so when one of the girls in the party asked her if she knew Alice Lloyd, she said, "Sure, she's a sister of celluloid."

Then some one said, "Are you a non-professional, Mrs. Cuthbert?" and she says, "I was, but I took the cure."

Last week some weak minded dame who was lookin' for laughs told her she was a ringer for Dorothy Gish, and now she has a yen to go into pictures. If she looks like Dorothy I'm a twin of Ben Shaffer.

Cuthbert keeps yessin' her all the time, so I suppose that she will have him lookin' up the time tables and getting transportation rates to Los Angeles.

I'm not worryin' for the baseball season isn't so far away and when all I will have to do is sit on my bench and tell them apple knockers which ball to hit at.

In the meantime we keep foolin' them in this racket and surround the hot meat three times daily which is all you can expect nowadays.

This week the mgr. had a disappointment to fill and called the bookin' office long distance askin' for a "Pick" act as that was the kind that fell out, and they liked the spades out this way.

They sent him a troupe of trained pigs, the guy on the other end of the phone misunderstandin' his dialect.

Give my regards to the regulars and believe. Your old pew nate, Con.



CON

Nasty Shooting Case

Finally Disposed of

An indictment charging Gladys McCarver, 26, cabaret entertainer, of 134 Haven avenue, with the shooting of Jethro Blount, negro owner of the Lenox Avenue Club, black and tan, of 652 Lenox avenue, was dismissed by Judge Levine of General Sessions on the recommendation of District Attorney Thomas Becker, printer of Atlantic City, also charged with the shooting and having a revolver was let go on his plea of guilty to the latter charge.

Blount, friendly with Miss McCarver, white girl, for over a year, was shot as he left a cab in front of Miss McCarver's home last March. The girl and Becker disappeared. The former surrendered to the police the next day and Becker was arrested at Atlantic City some time later.

Both denied the shooting although admitting being in a car which had been following the occupied by Blount. The shooting was supposed to be due to a woman's jealousy.

Young Bandit Thinks Jail Will Do Him Good

"Yes I am the nut bandit. I am glad that I have been caught. Now I can improve my talent as a cartoonist in prison," said Victor Jay Bello, 21, sign painter and cartoonist, of 1678 83rd street, Brooklyn. Detectives Clarence Gilroy and Frank Harkins when he was being fingerprinted in the West 47th street station house. He had been caught by two traffic patrolmen following a holdup of Steinbrook's nut shop at 1611 Broadway.

Bello, voluble and intelligent, will have a hearing this week in West Side Court. He lives with his folks at the Brooklyn address.

The youthful bandit had created a reign of fear in the Times Square section. He admitted holding up at least 10 nut and hat stores. "I passed up stores where women were employed," he said, "because the screams of women victims I felt would result in my being shot or caught."

Bello carried a small catechism. If caught in the crowd during a chase, he said, he thought maybe the cops would believe they had the wrong person when they found the catechism book on him. The day he was captured he had left the catechism home and toted a gun.

Depended Upon Crows He is an ex-soldier, said Bello. His left hand is paralyzed as the result of a fall from a telegraph pole at Fort Hamilton, Brooklyn, he said.

The bandit began his criminal career, he said, when he met a stranger in Union Square who told him how easy it was to make an easy living at holding up stores in crowded sections.

"I selected the theatrical district," he said, "because of the vast throng. I knew I could elude the cops in the theatre crowds because they would fear to shoot."

Bello is charged with holding up Harry Krosman, manager of Steinbrook's, 1611 Broadway. He robbed the manager at the point of a gun of \$15. The money was found on him. He was never arrested before, he said.

"Dangerous Dottie" Held

Dorothy Kelly, 23, of 371 West 16th street, Greenwich Village, cabaret blues singer, known to the police as "Dangerous Dottie," was held on a charge of being in Tombs Court on a bank of crooks who stuck up Joseph Feldman, auto salesman of 1142 Broad street, Newark and robbed him of \$210 a week ago. She was committed to Jefferson Market Jail for a further hearing. Dottie claims an alibi.

Three years ago "Dangerous Dottie" was arrested for taking part in the \$75,000 diamond robbery of the jewelry store of Alexander Feldenheimer, 170 Broadway. She pleaded guilty and was given a suspended sentence.

HOTEL MAN AND GIRL

Ethel Stewart Withdrew Complaint Against Harry Lane

Harry Lane, 41, manager of the Woodstock Hotel, on West 43rd street, was arrested by Detectives Elwood Divor and "Buddy" O'Connor of the West 68th street station, on the complaint of Ethel Stewart, 100 West 86th street. She charged that about Nov. 19, she gave Lane \$1,900 to buy property in New Jersey.

Lane, the sleuths said Miss Stewart told them had bought the property. When seeking the deed, she was unable to get it.

Divor and O'Connor said that Miss Stewart told them she believed Lane to be unmarried. The hotel manager is married.

After much trouble, Lane secured the deed. With case was called in West Side Court it was stated the transaction had been amicably adjusted. Miss Stewart withdrew her complaint.

Good Booze Is Now on Market Free of Phonies

At this time are several brands of liquor in the New York bootleg market as yet untainted in their labels by the forgers, and therefore free at present of phoney booze under their names.

In scotch the genuine booze labels are Teacher's Highland Cream and Ambassador, each selling to dealers at \$58 a case. Retail price as high as \$72, or more, according to the dealer.

In rye the labels are Old Blended and Canadian Club. Latter comes in two sizes, full quart and imperial. Price runs from \$65 to \$70 per case, according to the size and whether dealer or consumer.

Champagne has two very delectable brands, Pol Rogers, "21, and Dry Monopole, "19, at \$85-\$90 a case and worth it either one. Seldom of late has vintage wine been obtained. 1919 and 1921 now accepted as vintage. Usual champagne, though guaranteed for quality, not over two to three years old.

The best gin on the market is Pall Mall Double Distilled at \$35.

Liquor men say that no genuine cordials at present to be bought. All are phonies.

It is expected that shortly, as usual, the cutters and fakers will forge the exclusive liquor labels of the present and put the poison under them.

Palm Beach, Jan. 22. Current booze prices for the sojourners at this and neighboring resorts:

| | |
|---------------------------------|---------|
| Scotch and rye..... | \$55.00 |
| Gin..... | 35.00 |
| Champagne..... | 75.00 |
| Benedictine..... | 60.00 |
| Brandy..... | 50.00 |
| Bacardi..... | 50.00 |
| Beer (120 bottles to bbl.)..... | 85.00 |

Liquor here is much more dependable than in the north. No reason to daily with it.

N. Y. to P. B.

Herbert Swope.
Mrs. Swope.
Alexander Woolcott.
Heywood Brown.
Gerald Brooks.
Mr. and Mrs. C. E. Morrison.
Ted Leary.
Ambrose Dowling.
Tom Gorman.

Marquise de la Palaise.
S. L. Rothafel.
Mr. Jules Mastbaum.
Peggy Mastbaum.
Jack McKeon.
Max Hart.
Morris Schlesinger.
Rube Goldberg.
John Steinberg.
Nick Blair.
George Abbott.
Ann Orr.
Rling Lardner.
Will Oakland.
Burns Mantle.
Joe Schwartz.

Arthur Hopkins.
Raymond Hubbell.
Mrs. Jos. P. Kennedy.
Mr. and Mrs. Frank Mandel.
Mr. and Mrs. I. Miller.
Mrs. J. J. Murdoch.
Mr. and Mrs. Maurice Miller.
Mrs. Edw. Moore.
Sam Katz.
Irving Rosenshm.

Eddie Jackson, 33, out of the Durante trio last week with infidelity, with Benny, the towel boy, subbing and a dot. Benny may make the stage some day.

Palm Beach

By Sam Kopp

Palm Beach, Jan. 19.

Ted Leary, Tom Gorman and Ambrose Dowling cut their Southern vacation short to hop back to New York to make preliminary arrangements for showing of De Mille's "Godless Girl" on Broadway. It will be Pathe's first picture since "King of Kings," with the Embassy or Gaiety the probable location.

Teller's 22nd Season

Mr. and Mrs. Lou Teller are at the Royal Poinciana for their 22nd season. Teller has theatre interests in Brooklyn. Mrs. Teller is Joe Weber's sister.

Versatility

Heywood Brown, edgymnist, who is vacationing here with the Herbert Bayard Swope, played basketball with Joe Kennedy while both were at Harvard. Heywood hasn't played anything but poker since while Kennedy, more versatile, plays poker and also golf.

Golfers

Artists and Writers' Golf Association here for tournament at the Country Club. Line up includes Grantland Rice, Clare Briggs, H. T. Webster, James Montgomery Flagg, Arthur William Brown, Burns Mantle, Clarence Buddington Kelland, McClelland Barclay, John La Gatta, Jefferson Machamer, Charles McAdams, John Golden, Phil Dunning, Sam Harris, George Abbott, Bob Ripley, Rube Goldberg, Rex Beach, Arthur Keogh, Hal Marchbanks and James Powers.

Al Jolson, who supplied most of the luffs last year, is among the absentees.

Talking P. A.

Marjorie Oelrichs, society girl, is press agent for Saks' Fifth avenue branch here. Marjorie has tried her hand at many commercial pursuits without any great success. Her job as a p. a. consists of talking, not writing, about Saks' merchandise.

Hurricane's Benefits

Last summer's hurricane proved a salvation to many of the natives here. Hurricane insurance costing \$20 for \$10,000 coverage brought more money into the territory than ever before, the period of the real estate boom included. Cash, not paper, it is estimated that \$20,000,000 was spread around Palm Beach county by the Red Cross and the insurance companies.

Everybody with a mortgage on his dwelling made money, the hurricane coverage being necessary.

About 10,000 workmen were brought into the territory to clear up the wreckage in time for the tourists' trade, and shopkeepers in West Palm Beach report that they did the biggest Christmas business in their record.

Class Patronage

The Benux Arts open air roof theatre probably got more dress class trade regularly than any picture house in the country. Program films there and at the Paramount are shown either prior to or simultaneously with their Broadway screening.

Bare Legs Okayed

Ban on bare legs has been lifted at the Breakers casino beach this season. Connie Lewis, minor league umpire and former beach censor, is still watching out for dames who delight in shocking the old boys with those bathing suits of high visibility.

Arthur Hand's Club

New Colony Club, operated by Arthur Hand, opened with a splash of color. In the Beaux Arts Gardens the night life spot is about the most ambitious dine and dance project launched in Palm Beach since Ziegfeld produced "Palm Beach Nights" here three years ago. Looks like a \$100,000 investment by Stanley C. Warner, Palm Beach theatre partner here, with Hand, former orchestra operator, leading.

Venetian Gardens, operated last season by John and Christo, has been eliminated by the building of the new indoor and outdoor supper club, located directly across the palm and coral scrubbery, statly wealth of tropical plants and flowers and orange trees surrounding the spacious patio dance floor. Murray Smith, baritone, who plays his own accompaniment, and Eric

Holt's orchestra are the featured attractions. With practically no competition and a break in the weather during the season, Hand's club should find a permanent place in Palm Beach night life.

Palm Beach night club operators, it seems, have to learn all over again even though the best people don't spend the most money and are more finicky about food and service than the average man who is not so quick with the pencil when the check is presented.

Lamaze's Food

New Patto Lamaze got off to an early start with Dick Green, formerly associated with the Salvins and Jimmy Thompson in a string of successful night clubs in New York operating. New spot adjoining the Paramount theatre is doing the biggest luncheon and dinner business here right now, with George Lamaze managing and dishing up food in showmanly style. Getting a play as in previous years mainly from the class colonists, regulars and the wise mob, all of whom are pushovers for Lamaze's food. Meyer Davis' orchestra plays for dinner and dancing, with Ben Glaser and Gus Luzzaro featured entertainers.

Orchestras

Looks like a good season here for orchestras. Howard Lanin's orchestras are at the Breakers and the Royal Poinciana, Meyer Davis has the Patio Lamaze and the Whitehall, Eric Holst the Colony Club, Caruso's orchestra at the "Vineia, Leventhal's orchestra at the Alibi, and Markel's orchestra at Everglades. Patto Marquary, operated by Marchisio, and George Everat will also use music.

Musicians' Union's Demands

Musicians' union in Palm Beach is holding down on New York or imported orchestras playing private parties. Insists that a local orchestra be employed on all outside jobs, making it necessary for two orchestras to be used on all club dates, the local boys being paid 30 per cent. of the salaries and playing the same number of hours as the originally engaged combo.

The boys have discovered a roulette wheel, but everybody expects better times down here when Walter Kelly is elected governor. The judge looks like the most popular guy around.

Phoebe Lee, Sally Long and Edna Hastings, a trio of ex-"Follies" lookers, are comfortably set for the season in one of those cute Cocoanut Row apartment dwellings.

Coley Madden, one of the biggest of the clubhouse bootmakers around New York, is at the Breakers for the season with his family; also Bob "Cash" Kennedy, who handles the biggest book on the lawn around the New York tracks.

Little Carnegie, whose fashion shop in the Paramount Theatre Building here is one of the resort's leading commercial concerns, is the wife of Major John Zanft of the Fox chain.

Oscar Adler and his orchestra, recently at the Waldorf, New York, are playing a season's engagement at the Hotel Marquary, operated by the same interests.

First time visitors are wiring back, "golf great, swimming great, sunshine beautiful, women wonderful."

California, burn!

Max Hart, artist rep, has leased a house for the season on fashionable Seaspray avenue. He is now a neighbor of Arthur Hamman and Sam Harris.

Pauline, who used to trim for Sally in the Palace Building, is down here. She made the route via LeMaire's "Affairs" and the Boston unit of "Good News."

Hinda Warsa, who used to do a veil dance in the old Salon Royale, returned to Broadway, surprising the folks with her furs and fiery. It's the story of a girl with initiative who tired of staying up all night for sixty while it was possible to form her own act and play in theatres.

Chatter in New York

Allan Kearns is going to Cuba. Jack White is on a Bermuda diet. Ethel Bryant blew the Little club. Bobby Connolly, influenza. Won't be long now before Edna Leedom-Doelger will be a mama. Bonar Law's son is a reporter on the Herald Trib. Ted Routson is manager of the new picture house in Glenside, Pa. "Don't get hot" is fast becoming the most popular phrase in town. Otto Fiato is in Los Angeles for several weeks. Jeanne Diane, red headed picture star, here from Hollywood. George Buell going to Japan and India. Max Hart in Palm Beach is Maxwell Hart. Roy Miller-Bruce Flowers bout in Detroit off until next week. Challapin applauding the night club tenors. He seems to mean it. Phil Rosen says he is in love this time and his mother verifies it. Harry K. Thaw gave the clubs a break again this week. Liners to Europe are packed. Only one big boat sailed between two Saturdays, others being diverted to Mediterranean, world cruises and the Southern reports. Buyers and style specialists explain the European rush partially, but it's tough to even get passage to Havana. Evelyn Dean leaving the Rendezvous show. Eddie Jackson won out with the flu. Leon and Beebe of the Casanova dancing in "The New Moon." Virginia Biddle, of "Showboat," quit the Rendezvous. Long hours. Guy Lombardo and A. J. Quorbach stepped in from Chicago. Billing of a Times Square gridle place is "Waffles and Things." Corner of 47th and 8th is torn up into a new design daily. Gene Fowler, m. e. Telegraph, home, ill. The Grand Street Boys are planning to give a dance and show at the Hotel Astor, Feb. 17. Mary Lawlor going to Palm Beach for her first vacation since she started on the stage. Dinorah Castilla, of "Showboat," gave in her notice, intending to sail for Havana. Ill health suspected. Larry Lester, dancer, and Tex Guinan had bought a Rolls Royce, bought her Packard for a song. Barbara Stanwyck may be in "Mr. Broadway," the Fox picture, opposite Joe Frisco. Lucilla Mendez is much and delightfully in evidence on the ring-sides these new nights. Bernice Varde, coming into Parody club. Likewise Gerardo and Adair, the dancers. Jimmy Durante, noted elocutionist, is about to make a Schnozzeltone. Three new girls added to one of the clubs, Ethel Beasley, Lillian Clark and Sophie Howard. Al Lackey, husband of Sophie Tucker, has connected with Irving Mills, who is recording. Fuzzy Kay wearing an engagement rock the size of the Paramount dome. The Duke DeGoyas is lower this week. His flu developed into pneumonia. Peggy Dolan of "Red Robe" sort of uses the clubs to keep in voice, being a most willing volunteer. Alice Gernon of "Scandals" among those of the show who didn't go on the road. Roger Wolfe Kahn has one of those underslung German dogs on which the overhead is \$7 weekly. There's a standing order in the restaurant at the base of Kahn's apartment house to supply the pup with the best beef. The hound is served once daily. Dan Healy presented three Broadway columnists with imported watches. Sunday Enquirer, sabbath rag, got its first scoop in the Mrs. Babe Ruth story. George Murphy and Juliette Johnson back at Club Richman, refusing Florida for winter. Marilyn Miller is at the high-hat Drake Hotel on the Gold Coast while "Rosalie" playing Chicago. Irene Bordoni kidding Lepi Solomon Music Box treasurer by adding line "Even Little Lepi do it" in the "Let's Fall in Love" ditty. Larry Ryan elevator runner at Palace building is an amateur ice skating star. There was a flock of medals. Don't tell Gishberg. Nina Olivetto of "Hold Everything" has been appearing in the show every night with what she says is walking pneumonia. The Duke of Manchester, who promised to be a character witness

for Texas Guinan at her trial, sailed under cover. William Powell, of the movies, arrived in town and intends to rip around for two weeks before going to Florida to rest. Charles Irwin, Libby Holman and George and Julie Murphy will appear with Irene Bordoni at the Richman. Mary Lee, back on the Stern, apparently has grown an inch and is about 10 pounds weightier, but still thin. Robert Benchley, Donald Ogden Stewart and Jock Whitney palling around taking in the fast places for laughs. Mike Simmons is editing the AMPA year book and insists on getting genuine photos from the members. The mesh brassieres worn by the Columbia's revealment gals look like nothing at all under deep purple. Upon officially moving over to the Strand to the R-K-O offices, Joe Plunkett received a copper desk set from the Strand's house staff. The turkey at the Belmont playing "The Parson's Bride" is billed "Showboat Players" in electric. Wait until Ziggy hears about that. Walter Kingsley, influenza. Bob Coleman went outdoors too soon. Back to shiver in bed for days. Out again, tottering around. A showman did a favor for some W. Street guys. They gave him a tip. The stock went down a point that day. Vanita Carroll, formerly Edith Jorgensen, went with several other girls to a farm for the week-end, and proved that she was a champion cow milker in Holland. Louise Brooks of the "movies" thinks Jimmy Durante should have that schnozzle patented. Louise is quite the talk of the ringside these nights. Al Jolson slipped out of the Century when arriving with a beard and mustache. That permitted him to evade a crowd of about 40 at the Grand Central. A night club proprietor acted as judge and twelve waiters as jury in an interesting case which arose in a club the other night when a fellow and a girl while walking toward the dance floor knocked a quart of champagne from the table of a ringside guest. The latter contended that the defendant should pay for the quart which was ordered. The latter maintained it was an accident. The owner was called and he said he'd let the waiters decide. Their verdict was that such occurrences are usual and in no previous instance was liquor replaced when accidentally spilled. So the judge ruled No Pay. Just a short while back, Cyrilla Casey was singing in a church choir in St. Louis. Now she is the featured semi-nude shimmy dancer in a Times Square night club. Val Vestoff, dancer in a supper club revue, was quarantined in which he saw real service during the war, in a sailor number with 10 girls. Margaret McCarthy, of the McCarthy Sisters, and her husband in motor crash uptown. Margy has a bump on her nose and mate has a cut over his eye. Ethel O'Dell, showgirl, was applauded by her friends when she entered one of the places draped in a delicious French imported evening gown of luscious green. Entrepreneurs of the Club Intime, with Texas Guinan, assert that last week's receipts finally paid off original net of 30 G's. Profits go four ways. Dudley Murphy, screen director, will be cross examined over station WGBS Thursday aft with regard to talkers, women and other immaterial matters. Jimmy Kelly's place in the Village is now an Italian restaurant and night club. There is a colored porter in the Paramount building named O'Brien. Unable to pay a night club check, which amounted to \$1,200, the owners of the club held the patron's Packard car which was outside for two days until it was redeemed. When a fellow seated at the next table called Harry K. Thaw an "old man," Thaw cracked him on the button, knocking him out of his chair. Tapers lighting new police head, Grover Whalen, one rating him busiest man in New York. A guy on the street called him "the Mussolini of Broadway." The weekly report on Aunt Jemima's weight is that she has so far discarded 23 pounds and still

280 to go. Hers is a trick diet which does not require fasting. Lawrence Weiner has resigned from the J. P. Muller agency. He continues in the theatrical advertising field on his own, clearing through the Empire agency. A plasterer by day and a hand-some night club rounder by night, the times are tussling for a new Apollo. He tells there is a working man and shows a union card. They still believe he's a broker. The latest thing in a merger. Three hostesses in one of the better clubs, to insure every night as a good night, pool their earnings every dawn and split evenly three ways. They are always in high spirits and find that keeping the spirits high brings in better tips than under the old system of out-throating on the joy and gloom. Charlie Morrison had a new and flash Packard roadster delivered last Thursday. He had been waiting weeks for it. Friday the Morrison was left by train for Palm Beach and other non-RKK points. Week-end nights the open lot behind the Roxy, for parking space, is a pretty fair imitation of the territory in the vicinity of the Yale Bowl on a November Saturday afternoon. The girl who poses for Fisher Body ads and College Humor is Alice Hansen of 17 Park avenue. Another the boys would like to know the identity of is the curly haired blonde who poses for Blue Moosh hosler. Allene May and Marcelle Dobbs were in two little girls working in different night clubs in the chorus for fifty a week. So they got together and have sold their dance-duet for a yard and a half. Pretty good these hard times! Lily Damita in the clubs. Has straight figure, is a trifle heavy and believes in allowing her bobbed hair to flutter lest this will bring her high hat. She wears a tremendous rope of diamonds and favors green gowns. There's an egg who thinks the Astor is the only place to lunch at. He is quite a conversationalist, indeed very wordy and seems to be in the know. An erstwhile friend calls him the general manager of the whole world. Lew Cantor's new show opened in Great Neck Saturday and looks good. Colored maid Naomi bid him luck as he left home for premiere and asked the show's name ("All the King's Men"). Said she: "Good luck to all of them, but she didn't know it was a wise crack. Boys in Palace building sending Bob O'Donnell, down Texas way, coupons for big fights and other major events. Just to steam him up. Someone asked June, the English star: "Just what is your last name?" She said, "I have two of them." Hyphenated, but she didn't know it was a wise crack. Cheaters are making up phoney scotch, wrapped like the McCoy licker in the Province of Quebec. Either the wrappers and labels are perfect imitations or they are stolen. The stuff can be had for \$35 a case. A Broadwayite has some in his office as a giveaway for schnorrers. Charlie McArthur visiting his Helen Hayes in Chicago called in the doctor, Helen having a heavy cold. He told the doc he was sick too, but the croaker refused to prescribe, saying there was nothing the matter with him. Squawked Charlie: "I'm all right and make a sucker out of that doctor." Two hundred and fifty reservations for parties from four to eighteen were counted in one prominent man's name for the year ending New Year's Eve. The man paid \$4.00 covert in this one club for an average of seven each visit. His annual covert charge is estimated at \$6,700. Considering that he visits four other high grade clubs nearly as consistently, out virtually every night, it would not be far off to assert that he spends \$15,000 a year just to go to clubs, not counting the liquor and food. Paul Whiteman nightly holds out three tables on the Zigfield Mid-night Frolic at the New Amsterdam. They are strictly for pals and in hideaway corners, convenient for Whiteman to come over intermittently, and yet not on the ringside with the cash trade. Jimmy Gillespie reserves the locations for the newspaper mob primarily. Saddle riding these brisk mornings is becoming more popular with the Broadway mob. Many of the girls who work until dawn canter in the park an hour or so to get the night club atmosphere out of their lungs. The Barnum, Jane Dobbins and Louise Bryson are excellent equestriennes, while Dot Justin accepts the dubious honor of doing a Prince of Wales, having been thrown.

Random Remarks

By Nellie Revell

Chicago, Jan. 22. One of the most important members of the cast of "The Scarlet Woman," in which Pauline Frederick is starring at the Cort, is non-Equity but in perfect harmony with all of the Equity members. She is a six-months old, Flora May, by name, and one of nine children born to her mother, who travels with the company to care for the child prodigy and serve as dresser to women members of the company. Flora May hails from Detroit, where she was at a home before picked for the role by Zelda Sears. The mother placed her in the home when she was two months old, in order to care for the rest of her large family. Flora May is the second child to appear in "The Scarlet Woman," which has had a season of forty weeks without coming any nearer to Broadway than Brooklyn. The first lot, Los Angeles product, where the play came into being, outgrew the part and became too heavy to be carried on the stage with comfort by Miss Frederick. Flora May plays an orphan adopted by a spinster. In "The Scarlet Woman," Miss Frederick eats ravishingly of a box of chocolates, much to the marvel of the feminine part of the audience who wonder how she keeps her figure consuming as many sweets as she does during nine performances a week. When I was in Chicago a year ago I was working night and day to submerge the title, Apollo theatre, and establish the United Artists theatre on the site of the Apollo. Now, I find John Garrity working just as hard to sink the name Olympic and bring back the title Apollo on the site of the old Olympic. Certainly the show business is a mighty queer business, engaging high-powered people to make the public forget a name that they spend years and thousands of dollars creating—and then suddenly decide to restore after it has been completely obliterated. This is the first time I can ever remember approaching the corner of Clark and Randolph without the Olympic sign greeting me. For 60 years this grand old playhouse was in existence and every star of any importance in the last generation appeared there. For many years it was the goal of all headliners and vaudevillians, occupying the position that the Palace, New York, did in later years. Chicago without the Olympic is like Chicago without the Lake or the Loop, only more so, since the theatre antedated the Loop. By a strange coincidence the old Olympic passes out of existence and is succeeded by the new Apollo with May West in "Diamond Lil" as the opening attraction, on the second anniversary of the death of one of the most famous stage managers in the country, Abe Jacobs, who for 40 years had been identified with that theatre. A few years ago an actor would walk out of an agent's office at the very mention of three shows a day. Today, the same actor will tell you he is doing four or five shows a day in "presentations" and likes it. Amy Leslie, the Daily News expert on the drama, is getting ready to go to California for a winter vacation. B. W. Dennison has retired as drama editor of the Herald-Examiner, succeeded by Bert Coffey. Ahead and Back With Shows in Chicago. Tom Kane, general chi rep of Jed Harris' two attractions, with Harry DeMuth back with "The Front Page," and C. C. Collin, with "Coquette." May Dowling ahead of "Music in May"; Moe Wise, back. Robert Irwin with "This Thing Called Love." William Block with "Diamond Lil." Walter Flock, agent "Appearances." Elliott Stuckie, agent; Leo McDonald, manager, "Hello Yourself." Jack Hayes, agent; Joe Cohen, manager, Mitzel, in "Lovely Lady." William Roddy, agent; L. C. Wiswell, manager (and producer) "The Scarlet Woman." Ray Henderson, agent; Charles Shaw, manager; George Arliss in "The Merchant of Venice." Ralph Kettering, gen chi rep Al Woods, handling "The Trial of Mary Dugan." Beauvals Fox and Horace Mortimer, agents, Tyler's all-star "Macbeth." Fred G. Lasker, manager, "Rosalie." Tunis Dean agent and Harry Shook manager of "The Bachelor Father."

Calif's 3-Day Marriage Law May Go Eugenic
San Francisco, Jan. 22. California's "Gin-Marriage" law, requiring a lapse of three days between application and issue of marriage license, having proved a failure, in that it sent hundreds of Jack Hayes, and other states to be wed, it is now proposed to have an eugenic marriage law for the state. A measure has been introduced in the state legislature providing that all persons applying for marriage licenses must present a current health certificate. There is a strong possibility of the three-day restriction law being repealed at this legislative session.

Lillian Arlington's Gat
Charged with unlawfully possessing a revolver in her apartment at 210 West 109th street, Lillian Arlington, 29, dancer, was held in \$500 bail for trial in Special Sessions when arraigned in West Side Court. Tenants in the 109th street house learned that the woman had a gun and they phoned the police.

Mixed Mob at Ball
Plenty fundig at Cynthia White's 11th annual revel at Webster Hall in the Village Friday night. Boys dancing plenty in drag and free nancing all over the place. Usual number of black-eyes-and-innocent bystanders getting clipped by drunken, flying fists, including one gal who caught a nifty right hook as the intended victim (male) ducked. Rivaling those inds who invade Harlem for the black belt's costume balls, a couple of the dusky babies bust into the G. V. Ball, in costume and mixed company. Everything went.

Inaccurate Biographies
DORIS ARDEN
Doris Arden is the little gal on the Chicago Journal who found herself leading Variety's box office score hand in hand with St. John Ervine—he on melodrama and she on pictures. Her annoyance is indescribable, as Ashton Stevens only a few days before had decided that the bored saint from England was just a paininthe-neck. Miss Arden has one loophole. Her real name happens to be Muriel Vernon and nobody knows it but her folks, friends, fans and a few vicious fanatics on Variety, besides the general public. She assumed the name of Arden because it rhymes with sardine after a little stretching. About 10 years ago Muriel wrote a letter to the Daily News, claiming somebody swiped her lunch on a street car. Delighted at the sight of her name in print, she decided to become a writer and picked pictures reviewing as the easiest way. She started for the Chicago Herald, but found that such outside interests interfered with her work so much she would need a personal note from Lee Shubert to get her out of grammar school. This is the first time that true story has ever been told, as powerful booze interest had intended that if the story were printed every reporter in Criminal Courts building would be cut off from his gin and there would be no "Front Page." Smiling bravely through it all, Muriel refused several vaudeville contracts and an N. V. A. membership, going into seclusion as picture critic for the Journal. Friends thought her dead or married until a Variety reporter found her sleeping in a nickelodeon. The rest is history, possibly or probably.

Among the Women

By The Skirt, Jr.

Best Dressed Woman of the Week
DOROTHY HALL
("Precious"—Royale)

"Precious," an amusing farce about gold digging, at the Royale, boasts an excellent cast headed by Dorothy Hall, an adorable blonde; John Cumberland, Cora Witherspoon, Hale Hamilton, Vera Teasdale and Louis Darcley. Production is beautifully mounted and the women dressed in exquisite taste. Story is light but maintains a brisk pace with plenty of laughs. Rosalie Stewart is responsible.

Miss Hall plays the dumbest of dumbbells and makes you love it, which is something. Especially as she carries the principal burden of the play. Her first gown was a charming afternoon creation worn with a small green hat contrasting well with her extreme blonde type. Later, a brick red suit having a box coat trimmed in grey caracul, worn with a chic red tam, was cunning, while a pink shaded negligee with blue satin sash made a charming picture against a mountain of lace pillows. In the last act a periwinkle blue ensemble, the coat being of velvet trimmed in sable, worn with a tiny velvet turban and simple frock of satin, drew longing sighs from the feminine contingent.

Cora Witherspoon gives an excellent performance as the designing sister. Her most becoming outfit was a black velvet suit with a white metallic blouse and a short coat trimmed in ermine, though she was extremely smart in a black satin afternoon frock with white at the neck and two large white flowers. With this she wore a dream of a hat and carried a beautiful silver fox.

Vera Teasdale was striking in a red coat trimmed in natural lynx worn with a very light beige satin dress and a smart red hat. Her appearance was all too brief but she managed to register strongly.

Palace Spotty But Good

Spotty but at the Palace this week although very amusing at times. Bee Starr, dainty little aesthet, with a real personality, started off very well. Net work and a sensational finish (a la Leitzel), plus a charm of manner, made her success well deserved. She wore a diminutive white feather skirt, a tiny silver brassiere and a large pink rose for color. Walter Dare Wahl, billed as "Late Feature of the 'Polles' and 'Vanities'" did a tumbling act with another man, though which was Dare and why he was featured could not be distinguished. Some amusing falls in thoroughly repulsive outfits. Joseph Howard did nicely, No. 3, using a Chinaman in the box and a girl singer planted in the audience.

Swatch called "The Undercurrent" was tremendous No. 4. It was the prize winner of one of the little theatre tournaments and manages to create its own atmosphere. A character woman named Harriett Allen turned out to be a whale of an actress, playing with a startling sincerity the role of a timid little mother trying to protect her children from a cruel father.

Barry and Whiteleg should be awarded a prize, too. Surely this is the best act of its kind in vaudeville. Their dry humor is irresistible. Miss Barry wore a lovely chateaux gown of moire with a ruffled skirt and neckline embroidered in brilliants. Clifton Webb and Mary Hay offer an interesting assortment of songs and dances assisted by Phil Ohman and Victor Arden. Miss Hay has gained considerable abandon recently, showing to better advantage than ever. Her opening gown had a skirt of white feathers shaded into black and an embroidered bodice that was slightly too short waisted, giving a rather heavy line. Her last frock was in flesh ruffled chiffon having a silver bodice and tiny green sash. Much more becoming. Webb was as polished as usual.

Will Fyffe and Georgie Price did excellently and the six Royal Moors closed.

What a Gal

Oh, that Greta Garbo—what a woman. She's what every flapper in the world would like to be. Not a type (there are no others like her), for she achieves the impossible, complete individuality. What a crime if they had given the "Green Hat" to anyone else. It's the perfect vehicle for her, in fact Arlen might have written it for her, so wonderfully does she suit the role. John Gilbert must, of necessity, take a back seat. This is essentially a woman's picture, and his own role is more or less weak and unsympathetic. They're surely the greatest pair in pictures from any angle.

Miss Garbo wears a couple of sport coats of very rakish cut, a chiffon evening gown worn with a sequin jacket and chiffon scarf, and a form fitting black velvet cut long in the back—all of which are unusual and perfectly suited to her personality.

Dorothy Sebastian, as Constance, wore a lovely chiffon with a sequin cape scarf and a metallic evening gown with a collar effect. All this takes place at the Capitol this week and the picture is called "A Woman of Affairs." Program states it's from "A story by Michael Arlen," which doesn't confuse anybody.

Stage presentation is called "Pirate Blues." Set is a pirate ship and the Chester Hale Girls floating on and off in a variety of seagoing costumes. Evelyn Wilson registered solidly in two numbers, one her drunk bit. She spoiled the effect by making a routine speech of thanks. Two boys, Al and Ray Scudell, offered some excellent buck dancing, and Howard, late of "Just a Minute," were sensationally received in their dardelid adagio.

Uncommon Chatter

By Ruth Morris

American-Made Thoughts

Random thoughts at Loew's American... Wonder where the audience comes from. Never see anything like it in any other house... Where's my pencil?... Have to remember the names... Kent and Kavanaugh... She's doing the comedy. He's asking the questions and will probably sing "Mother Machree"... Now she's doing French... Accent as French as mustard when it's English. She can hoof though... Hope they don't do an encore... Royal Welsh-Gleemen... Why gleemen?... Wonder if they're really Welsh?... One making an announcement... Yep, he's Welsh alright... Joost coom coo... Nice old house, the American... I can remember it back in the old days when Central Park was way up town and Grover Whalen didn't wear spats... Wonder how the new traffic rules are working out...

lin... That means an encore... Let he comes out next with a Stein way... I'd like to go to Florida... Need a new sun burn for my blue evening dress... Life slipping by and I'm covering the American... Gaultier's Pony Boy... That's not a pony, it's a zoo... Must be at least five fox terriers and a poodle... There's a wallow disguised as a note of geraniums... They're playing "Home Sweet Home" on the bells... "Home Sweet Home"... Not a bad idea... Bring the padded jacket... American, I love you.

Met's Black and Tan Opera

High hat circles are going pretty brown erby. Earlier in the season the Philharmonic Orchestra brought saxophones and muted cornets to Carnegie Hall for George Gershwin's "An American in Paris." Now the Metropolitan Opera House has gone blackface with "Johnny Spleet Aut," the new jazz opera. Met hasn't housed so many laughs since Jeriza played "Carmen."

Michael Bohnen as Jazz Band Jonny was the revelation of the evening. In Eddie Cantor make-up and snappy badadashery, he played the burnt cork hero to the Harlem manner born. He hoofed, he swayed to jazz, he did the strut, he sprang out of windows and upon pianos; he brought down a neat curtain and the house with a neat rendition of the bells. The only reason he didn't slip over a mammy song was because Krenek hadn't put one in the score. He was swell. Harlem may not go to the Metropolitan, but the Met and Bohnen have certainly gone Harlem. Henceforth be known as the Metropolitan black-and-tan.

Silk Suits for Spring

Silk suits are to be popular in the spring, done in plain or printed material. Sax, Fifth avenue, has a nice collection, some of which are decidedly new. Vests, which are others with sleeveless satin blouses, are dressy enough for informal, dining and the theatre. Coats are three-quarter and hip length—the latter being considered newer. Skirts are circular or pleated, blouses (trimmed with encrustations and piping) snappy as ever. Vests are also plain, except for occasional scarf collars or other irregularities.

Crepella also to be used a lot. One awfully smart number in this fabric has a cape-coat, hip length. Blouse is satin with lovely neck arrangement, and skirt is attached with a deep yoke at a high waist. Pretty extensive, but what spring suit isn't in these pre-season days?

Duncans at the Par

The Duncan Sisters, who recently went bum in London, are holding forth to much happier results this week at the Paramount. Newer material wouldn't have harmed any, but the duo is as delightful as ever in several popular numbers and the familiar opera burlesque. Costumes are very early kindergarten. Audience loved the distribution of vegetables in the Raquel Meller style.

Dolly Tree costumes for the presentation "Barcelona" are grand. They're full and swinging, giving lovely movement to the dance numbers of the Dorothy Berke troupe. For the rest there are a team of nice Spanish dancers and a very funny Jack North.

A Funny Show

"Follow Thru" is one of the funniest shows in town—it is also the best stockinged. Its hose is beautifully sheer and in the off shades—deep sun burn and pinkish gray—in many cases darker than the slippers worn with it. Effect is 100 per cent. swell.

Looks like a return of the gay '90's.

The smart set now sits around and plays guessing games and anagrams and the girls, if Best & Co. is to be believed, are wearing winter underwear. The new French stuff is made of rabbit wool, is light and warm, and contrived as inconspicuously as grandpa's nightgown. At least it's not red flannel.

Hard-Boiled First Nighters

Lily Damita gets off to a bad start with American audiences in "The Rescue." Producers weren't very lucky in giving her an unimpressive role for her first. She plays a cruel, selfish temptress who never properly squares herself with the audience. The films will have to do better by her to counteract the first high impression.

Milo, Damita personally appeared in becoming turquoise blue. She looked lovely and might have registered a favorable impression if she'd

Gray Matter

By Mollie Gray
(TOMMY GRAY'S SISTER)

At the State

Lon Chaney is the whole show at the State this week; vaudeville not important to eye or ear. Only attempt at cheerfulness the ladies in the Guy and Pearl Magley Revue, and that only succeeded when Pearl appeared in a bouffant creation of crystal beads and ostrich. As she posed on the top step they had a good view of the affairs—shades, a darker shade between each tier of the beads, the purple almost touching her silver slippers. A sister team wore blue silk fringe and some beads, not much of either, but still attractive by comparison with former velvet and flower costumes.

Girl with Billy Arlington looked smart in a two-piece black velvet frock whose one touch of color was red lacing and tassels at one hip, red neckpiece and hat completing the costume.

Just Too Sweet

Billie Dove would just melt in your eye in "Adoration." While the whole male world dissolves itself in adoration of her, she attracts only her husband, who happens to be Antonio Moreno. They look like dawn and thunder together. Tony, at least, seemed in pain. Fortunately the audience wasn't too sympathetic or they would have been in pain, too.

What a delightful job Max Ree must have had hanging crystals and ermine and chinchilla and velvets on Miss Dove. One cloak was of velvet and ermine, lined with white satin. Her moments of poverty were a relief but they ended when Tony came back. She was back in her gorgeous boudoir with a maid. Billie is just too sweet. Like a banquet of strawberry jam and whipped cream.

Anti In-Laws and Hoot

"Man in Hobbies" starts off being remarkable by keeping the same title Peter B. Kyne wrote the story under. And the finish got a hand, as any anti-in-law tale will in a mostly male audience. The dears appreciate any effort to champion their cause. And as further evidence that this was a real he-man picture there were two "damns," with their full quota of letters in the titles. It must have been the bad company that affected Hoot. Gibson's picture on the same bill, because one of his titles came right out with "Hell."

Lila Lee is the lady of family, too much family as she finally discovers herself. She dressed in simple frocks with touches of lace and wearing a two-skin pointed fox scarf with her black velvet coat. Vivian Oakland made a snappy blonde who knew how to help a camera.

"King of the Rodeo" was Hoot Gibson. Audience was satisfied with the coronation, but not with the choice of queen, viz. Kathryn Crawford. Now that Bland Johnneson has come out for Hoot he's apt to find himself and his white satin shirts in a Broadway art gallery. He wouldn't disgrace his surroundings, either.

Lily Okay But Those Men—

"Forbidden Love" can't be anything like Noel Coward's book if it was called "The Queen Was in the Parlor." Parlor was the only part of the famous trio that's missing. And this beats DeMille glass bath-

rest immediately. But she couldn't resist the temptation to be arch and captivating. A somewhat hard-boiled audience registered "Yeah."

The action of "The Rescue" takes place on one of the Islands in the Java Sea, wherever that is. Atmosphere was very Allen Ivote Macdougall. Story details the foods and cur-rendering of two Rajahs—Rajah Than-see-yu, some-of-the-time, and Rajah Net-see-yu-at-all.

The wiles of the alien Lily wreck the whole island for a jaunty unhappy ending.

Face Her Fortune

In "Marquis Preferred" Adolph Menjout as an impoverished nobleman aspires to the bonds of matrimony, hoping to find them gilt edged. He becomes less mercenary in time to reform into an honest salesman and marry a heroine whose face constitutes her fortune—and a very good fortune it is as owned by Nora Lane. Innocuously diverting.

tub he is supposed to be considering. Writer was noted a most complimentary color too. Lily Damita is an accomplished little lady whether as a widowed princess enjoying her freedom or as a willful queen. Only real sight of her, beside the bathing bit, is in black satin. Otherwise she's smothered under crop s, cutters and taffeta and for no reason.

Some beautiful snow scenes were a delight, but even an amateur would notice that only one side of a huge ballroom was used, the different side is coming from both ends. Lily is alright but those foreign men couldn't arouse any interest in Rin Tin Tin's girl friend.

Laura in Black

"Last Warning" is only a ghost of a ghost picture. No matter how often they rattle the bones the public generally pays. Laura LaPlante's black velvet coat had a very full cape half way that was bordered with heavy fur, the satin frock having all scalloped edges finished in white. Margaret Livingston wore a light satin ensemble fur trimmed. And two of Hoot Gibson's standbys finally strayed from the range. Slim and Buddy.

Suzzy's Pajamas

A word of thanks to Ufa for simplifying the leading lady's name. In "Sajenko—the Soviet" she is Suzzy Vernon, probably of the Haddon Hall Vernons, and a very lovely lady with big b. ck eyes.

Miss Vernon is an escaped Russian princess. The hero is a regular Hollywood pat'n, rich and rescuing the girl with the aid of airplanes, motors and whatnot. Michael Bohnen is billed as "the famous bass-baritone of the Met. Opera Co." Too bad this was a voiceless version. Suzzy wore velvet lounging pajamas and trapped the villain.

Few theatres have printed programs now. Saving expenses. Next thing will be turnstiles for the half dollars.

Publix's "Beauty Shop"

"Beauty Shop Blues" stage show at the Paramount, is long and attractive. It starts with beautiful bootblacks at work. Mancurists, in much pink and white marabou topped by high gold hats with red tops, arrive next. Gold costumes that finished with wide skirts of white marabou, which could have been powder puff, dressed the girls when a lady's head was pulled from the fles by the weight of her ruby earrings. Gibson Sisters added much, but Helen Flynn's "Lulu Belle" shocked the customers.

Visitors at Loew's New York Friday thought they were in the wrong theatre. Both features were good. "Beware of Bachelors" was one and "The Bushranger" must have cost Tim McCoy something in haircuts.

As Capt. Hazzard, McCoy had an exciting career. He even found some new scenery, with a kangaroo for Australian atmosphere.

International Federation of Catholic Almahne gave Universal Pictures a nice bouquet over station WLWL. Said over half the films this organization had approved during the last six months were Universal's.

Vamps Prefer Black

Plattering Aubrey Ferris calling her "The Little Wildcat." "Little Pest" would be nearer the truth as pictured. Doris Dawson is her "sister." Though she is a doll face, too, has more personality than the featured players. And they did feature Aubrey, who meant nothing and ignored George Fawcett and Robert Edison, whose audible and acted scenes were worth the price of admission alone.

James Murray may look nearer the average young man, but our heroes don't usually look as though they had... all night, she said. In the airplane close-ups it was plain there was no glass in the goggles. Girls wore simple frocks, white-mostly, until it came to the pajama scene, which naturally meant black. There's something so sinister about black lingerie of any kind, the vamps all love it.

Aubrey looked best in a sport suit of black double-breasted jacket and light blue-plaid skirt; another forgetfully length white woolly coat very good-looking also.

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50 YEARS AGO

(From Clipper)

All sports gave way this week to skating, curling and ice boating. Continued cold made ideal conditions and winter sports were so popular theatre attendance was affected.

The open ground at 56-57th streets and Eighth avenue belonged to the Manhattan Athletic Club and even this far back was a popular ice rink. It was so used until not more than two years ago.

Eleven curling rinks took up the north end of Central Park lake. One which there, reported in full, had 36 Scotchmen and 16 Americans to a side and they played to a tie. Baseball on skates is mentioned as a new sport.

Ice boating was permitted on the Prospect Park lake, Brooklyn. Other centers of this sport were Poughkeepsie, Fishkill on the Hudson and the Shrewsbury river in Jersey.

Gen. A. H. Bogardus, sharpshooting champ, fell a victim to the fad for endurance events. He undertook at Cilmore Garden to break 6,000 glass balls out of 6,200 tossed in the air at a distance of 15 feet. His first miss was the 5681st ball and he completed the 6,000 in two days with only 15 misses.

Reports reach the city of dramatic companies snowed in at many points north and west. One "Ten Nights in a Barroom" company was stalled in drifts on the Rome, W. & Ogdensburg R.R. in the Adirondacks. The manager deserted to the only available sleigh and a mail clerk on the train saved the actors by using his own cooking equipment to feed them.

15 YEARS AGO

(From Variety and Clipper)

Jesse L. Lasky Feature Play Co. offered its first estate right film productions, "The Squaw Man," with Dustin Farnum and "Brewster's Millions" with Edward Abeles. Samuel Goldfish was treasurer and general manager of the company and Cecil B. DeMille was director general.

Winfield R. Sheehan made known the plan of the Fox circuit to go into outside film distribution, offering subjects to exhibitors after sales pre-view and on a selection basis. Fox had contracted with a group of foreign and native independent producers for product.

The Bijou theatre at 32d street and Broadway sold under the hammer for \$465,000. It previously had been held at \$1,000,000, and the sale price three owners of houses below 43d street into a panic. The northern drift of the theatre zone had played hob with downtown properties.

"Three Musketeers" was issued in six reels, the splay episode of Lady De Winter and Artagnan having been deleted.

William A. Brady incorporated the Wm. A. Brady Photoplays for \$1,000,000, announcing his intention to film a group of stage pieces he had produced. (Concern later became identified with Selznick's World Film.)

The N. Y. Hippodrome with the spectacle "America" piled up a week's gross of \$70,000. Sensation of the town was "Peg o' My Heart" at the Cort, doing capacity, \$11,500, in its 56th week.

Julius Johnson had directed a new musical playlet in which Texas Guinan and Herschel Henderson were featured.

Mountain Power & Light, big utility company, was among the first to make commercial use of the screen. They had views taken of their hydro-electric plants in operation as an aid to the sale of a new bond issue.

Inside Stuff—Pictures

Likely two opinions prevail over the unit operation of William Fox's several theatre chains. There are five, with each distinct in operation, and an operator for each.

John Zant is the dean Fox theatre operator, in charge of the Fox direct (own) line of houses. Harold B. Franklin operates the West Coast chain, the largest by far of any of the Fox house holdings. Jos. Leo is in charge of the former Saxe circuit in Wisconsin, with Herschel Stuart operating Poll's New England houses, these all owned by Fox. Fox's Metropolitan theatres, ranking second to West Coast in number of houses, has as yet received no appointment of an operator.

About 375 theatres to date are under the Fox ownership.

Opening sequences for "In Old Arizona" (Fox), were shot three times before the picture straightened out. Having no wired theatre near the location unit, the rushes were flown back to the studio, where the opening reels developed a foreign noise, finally located as a technical fault behind the ear phones which kept it a secret from the sound operator. These scenes were re-shot, after which Raoul Walsh was forced from his dual role of director and actor by a rabbit, which jumped through the windshield of a bus as he sat beside the driver on his way to catch a night train.

So the second shooting in its entirety had to be scrapped, due to the substitution of Warner Baxter in Walsh's part.

It's understood the Warners are considering buying the 25 per cent interest still held by the Stanley Company's sub-partners, such as Fabian, Mark, Crandall, Clark and Davis. This 25 per cent held by each carries the operating control of the respective Stanley sub-circuits.

With Warners in control of Stanley chain and Spyros Skouras operating, it is found a conflict, expected when there can not be 100 per cent operation of an entire chain. With that in view, the Warners are reported probably going through with the buy. It will involve a large amount.

One of the leading box office stars in the industry has allowed herself to grow so fat, according to report, that her continuance on the company program now seems doubtful. It is understood that her appearance is taxing the ingenuity of a corps of cameramen trying to reduce her girth through photography.

A complete synchronization of "Interference" (Par), took wings one morning last week at three o'clock in San Francisco and completed an 1,100-mile air journey which ended in Spokane, Wash., shortly after 2:30 p. m., completing a record breaking delivery service for film accessories in the west. Flight consumed slightly more than 11 hours. Film cargo weighed around 450 pounds.

After being forced down before reaching Portland, the California air-men braved severe weather in the mountainous coast stretch and brought the record to the Oregon city at 10:30 a. m. A befogged flight from Portland to Spokane brought the elapsed time of the air delivery to about 11 hours. Cost of the flight and delivery amounted to about \$700, which was assumed by Paramount.

The interior of the new sound stage on the Paramount lot may not have been fire-proof, but its exterior certainly was. The great walls, bent in as though from a great wind but showing scarcely a crack, so thoroughly held in the flame consuming the interior last week that other buildings within 30 feet adjoining were unscathed.

Incidentally the pulling down of these walls, containing practically 35,000 square feet of area, will be nearly as much of a job as the replacing them with new steel and concrete.

There is one veteran scenario writer in Hollywood who is keenly enthusiastic for talking pictures. He admits that before the coming of dialog he was under strong temptation to quit pictures and return to his earlier work of fiction writing in spite of his high position in one of the larger studios.

He says writing dialog for the screen is fascinating work. He agrees that while dialog in the beginning may slow up action and rob pictures of some of the elements that have made them, this phase is only temporary. Steady improvement in mechanical facilities will restore to pictures that same fluidity responsible for their present eminence, he says.

John Cromwell, making his first motion picture, took three talking scenes for "Close Harmony" at the same time on the Paramount stage in Hollywood. Three parties occupied as many booths, adjoining, in a cafe. Three cameras, each in its sound-proof tank, were employed to record the goings-on in each booth. Overhead microphones recorded the sound. Later the players met in the middle booth—with no interruption in the recording of voices and sounds.

The day before the death of Tex Rickard, Paramount had decided to put into "The Man I Love," prizefight story being adapted by Percy Heath, a character visualizing the fight promoter. It was believed in view of the man's prominence and the fact that notwithstanding the large amount of publicity he had been given, he never had been drawn for the screen, the characterization would have particular public appeal. The original plan will be carried out, and Heath, who never had met the promoter personally, will dig deeply into the career of Rickard.

Several years ago Metro bought the rights to "The Sign on the Door," paying A. H. Woods \$75,000, which was split with Channing Pollock. They have now an extra \$25,000 for the talker privileges and same split goes.

David Burton, director of dramas and highbrow in his ideas, turned down a flattering offer for pictures. Metro was willing to pay him \$1,000 a week for 50 weeks to go to the coast and direct. Burton refused, saying he doesn't like pictures, won't look at 'em and won't go to the coast. Leo Morrison made the offer and would have gotten his 10 per cent. Burton may change his mind. Chances are he will.

Inside Stuff—Vaudeville

At the funeral of Johnny Bell held last week at Campbell's parlors, Henry Chesterfield, representing the N. V. A., and Harry Mountford and James Fitzpatrick of the White Rat were present and each spoke in eulogy of the dead performer, a White Rat of prominence in his day, who died of tuberculosis at Saranac.

The event created considerable talk among the vaude crowd around Times Square.

Renie Riano, long a standard vaude performer, was switched from the Palace, New York, to the Hippodrome on the grounds her material was not clean enough for the Palace. The next week she was switched from the Albee, Brooklyn, to the Garden, Baltimore, with four-a-day at the latter house on the same grounds. During her week in Baltimore she received a wire asking her to appear at the ensuing Sunday night at the N. V. A. \$3 banquet free show. She wired back that her material wasn't clean enough for the sacred Albee premises.

Miss Riano has appeared in previous seasons at the Palace with substantially the same act she is now doing. Hiram Brown, R-K-O's new

president, is reported to have gotten wind of the incident and to have inquired why if Miss Riano's material is objectionable for one house it is okay for others. Miss Riano sails for England March 5.

George Price barely missed a cancellation Sunday night at the Palace, New York. His own quickness on the phone saved him. George had had an objectionable gag in his talk Sunday matinee, the opening day, instructed to take it out, he inadvertently repeated it at night. Immediately an order was issued for his cancellation. Meanwhile George remembered his instructions and called on the phone to explain. It has been out since.

The Palace, New York, came out Sunday with a brand new, flashy program, a noticeable improvement in every way over the old one. A silhouetted figure of Will Fyfe in one of his characters is on the front cover, which is printed in black. There's a two-page layout entitled "Vaudeville's Cheerful Outlook," accompanied by an excellent likeness of Hiram S. Brown, the new president of Radio-Keith-Orpheum.

The new Palace program is more of a magazine makeup with special features by vaude celebs with also a promise of a page of book reviews in coming issues.

Willton and Weber have made a talking short for themselves which they will use in their act in the R-K-O houses. The act will supply its own reproducing device for the theatres.

It demonstrates that talking shorts can be made, irrespective of the regular production and release channels.

Week before last the Hennepin-Orpheum, Minneapolis, played to a gross of \$6,200, leaving it largely in the red. It had "Casanova," the French made film, for its picture feature, and Ted Lewis against it at the Minnesota (Publix). The Minnesota did \$43,800 on the Lewis week. The average is around \$29,000. When Lewis played the Hennepin, it did \$21,000, the house record. Publix pays Lewis \$3,500; Keith's paid him \$4,500. Rest is mathematical.

Soph Tucker a couple of weeks ago at the Orpheum, Los Angeles, played to \$25,000. It's the biggest gross that house has done in three years.

And to keep it up, last week the Palace, Keith booking office in New York, rejected the Duncan Sisters at \$3,500. Keith's offered the girls \$3,000. The Duncans Saturday opened at the Paramount, New York (Publix) at \$5,000. If they weren't worth \$3,500 at the Palace, New York, maybe they would have been at the Palace, Chicago, where they hold the house record, or at the Orpheum all along the Pacific Slope.

Just why an act may be worth \$3,000 as a name and not worth \$5,000, or nothing at all, has never been figured out in the show business. The Duncans received \$3,500 when last at the Palace, New York, and cut their salary at that time as a favor to Keith's. They have been away a year and the publicity of their return from abroad made the act easily worth \$4,000 if asked for the Palace.

Inside Stuff—Legit

Variety's notice on "Follow Thru" failed to mention the orchestration. They are surely important enough to be noted by any sober reviewer, and musical producers might give them a listen. Another item that should have been brought out by the same notice is that "Follow Thru" neither stars nor features any of its cast.

Jed Harris, probably the most temperamental of Broadway producers, bars nobody from his ire. Last week he burned up over George S. Kaufman, whose writing of "The Royal Family" (with Edna Ferber) and his direction of "The Front Page," meant many thousands to Harris.

Regardless of his success in writing for the stage, George continues as dramatic editor of the New York Times. Known as a straight shooter he never permits favoritism in mention of shows presented by managers with whom he does business. Last week's Sunday dramatic section of the Times reprinted a Philadelphia notice of Harris' new "Serena Blandish" and it was not flattering. The Harris office telephoned Kaufman the next day to discontinue his frequent visits to that office.

Al Lewis, erstwhile legit producer and now with the Fox talkers, is in Hollywood, with his wife and little daughter. When Lewis was in the legit, leaving New York every few weeks to look over a try-out play and in nine times out of 10 ordering the show off, he always had his wife and child, about eight, with him. Mrs. Lewis and the girl were walking along a Hollywood street when they met a friend from the east. "When are you going home?" asked the easterner. "When it closes," answered the daughter.

Switch of "Hello Daddy" from Lew Fields' Mansfield to the Cohan puzzled show circles, but one report says Al Jones and Morris Green have taken over the show management.

Fields produced the show which was drawing much less than expected and the location of the Cohan, operated by Jones and Green, is figured to jump the pace. Another factor in the change is the reputed disagreement between Fields and Lew Levitt, his backer. Levitt is said to have invested over \$200,000 in "Chee Chee," "Present Arms" and "Hello Daddy," he also being behind the Fields lease of the Mansfield.

"Polly" for its final performance at the Lyric Saturday night grossed over \$3,000 and Arthur Hammerstein is said to have figured he may have made a mistake in showing it only two weeks.

Business was improving and the theatre management was confident it would have landed over \$100,000 on "Polly" that in any other season it would have been a smash and that some day the public may get over what he calls a "show me attitude." He also complained about battling with the authors over slight changes.

"Just a Minute," which did so well in Boston then came to New York and flopped, then lasted only a few weeks; on tour went into the box for over \$100,000. It was the first production by Phil Morris and Harry Green. An extra item was charged against them last week was an arbitration award against them in favor of the Four Grenadiers, let out of the show without notice.

William Kent appealed to Equity's Council last week for a remission of the nine months suspension which followed when he was a bad boy in "Ups-a-Daisy." Kent appeared before the Council after he wrote a letter, explaining he was in a very tough spot. There was a suggestion the Kent be lifted provided he give the Actors' Fund a substantial percentage of his salary but that was quickly blacked out. The suspension stands.

The inauguration of Henry S. Canfield as Governor of Missouri puts in the Executive Chair at Jefferson City for the first time in many years one of the staunchest and most appreciative friends of the drama that Missouri has ever known. And that goes especially, also, for pictures. Gov. Canfield, the first native St. Louisian to be elected governor in the memory of any generation now living, has been a prominent lawyer here for more than a quarter of a century and a circuit judge of no small note. An enthusiastic first-nighter and a personal acquaintance and admirer of the theatre stars of the present and the past 20 years or more, his administration presages interesting things as far as the stage of St. Louis and Missouri are concerned whenever it shall lie in his power to help along a cause in which he has for so many years been so vitally interested.

BROADWAY'S TRAFFIC TRY

Ervine Sees Passing of Legit, but Little Theatres May Be Savior

Montreal, Jan. 22.

A day was spent here by St. John Ervine. During it he predicted the passing of the legit within this generation.

Ervine dropped in here for a lecture at the Church of the Messiah. That was when and where he entered the prediction.

The Londoner qualified the statement by adding that if the Little Theatre movement sufficiently expands, it may be the means of saving the drama.

Ervine has secured his impressions acting as guest dramatic reviewer for the New York "World."

In his general Monday morning comment in the "World," Mr. Ervine stated that some of the legitimate show producers in this country should be shoeing peddlers, or something like.

4 of B'way's Young Uns Going in Talking Musicals

Two Broadway juveniles have signed with picture companies to do screen musicals. The boys are Oscar Shaw and J. Harold Murray. Two ingenues have, or are about to, sign, Gertrude Lawrence and Mary Eaton.

Shaw goes with Paramount to do "Cocoanuts" with the Marx Brothers, while Murray is slated for the Coast and Fox with no picture assignment as yet.

Miss Lawrence is practically a certain Fox prospect, the supposition being she will join the cast of "Fox Movietone Follies." Miss Eaton will be included in "Cocoanuts," which will be made at Paramount's Long Island studio.

Each engagement is reported for one picture. Frank Tours will direct the music for "Cocoanuts," which goes into production February 11.

Claire-Harris Breach Extends Into Pictures

It is reported that following a misunderstanding between Jed Harris and Ina Claire the latter has refused to be directed by Jed Harris in three productions they were scheduled to make for Pathe.

The disagreement, from accounts, took place during the tryout of a new Harris production with Miss Claire.

Miss Claire is under contract to Pathe, optional and subject to renewal after each production, the number of pictures to be made not yet definitely decided upon. Jed Harris is not under contract but was scheduled to supervise the Claire film productions and act in advisory capacity for consultation with the Pathe directors.

The breach may not be permanent, it is understood.

Lucilla Mendez in Comedy

Lucilla Mendez (Mrs. Ralph Ince) makes her stage return in "Friday, the 13th," straight comedy, produced by Gerald Bacon. It went into rehearsal Monday.

Alice Weaver, another musical comedy girl, is also in the cast. Miss Mendez' last show was "Merry Merry."

Dorothy Hall Chosen

Dorothy Hall, currently appearing in "Precious" at the Royale, New York, is the final selection as the girl to play opposite Richard Dix in "Nothing but the Truth," Par. talking film comedy.

Picture was in work once, but illness caused a postponement. Production was resumed Monday at the Long Island studios.

9-Year-Old Dramatist

Virginia, the 9-year-old daughter of the Dunningns, broke through the ice while skating on the swift-flowing small river running through the Dunningns' estate at Westport, Conn.

Phil Dunning, the playwright, and his wife, Frances, were on skates at near the far side. Phil skated to the center, where the child was in danger of being swept under the ice in water over her head, broke through himself and pulled out his daughter.

No damage to either beyond an extremely chilly bath. Both parents had warned the child against skating across the ice and told her to cling to the shore.

Two days after, Virginia presented her father with this script, painfully typewritten: "Her Daddy Saved Her"

A Drama in 3 Acts

Act 1

Virginia: Daddy, can I go skating

Daddy: Yes, Virginia.

(Curtain)

Act 2

Virginia: Daddy, watch me skate.

Daddy: Yes, Virginia.

(Curtain)

Act 3

Virginia: Daddy, Daddy, save me!

Daddy: Yes, Virginia.

(Curtain)

Chi Police Round-Up Includes Theatre Lobbies

Chicago, Jan. 22.

To show what he could do if he had twice as many cops, Police Commissioner Russell put his entire force on double duty Sunday night and gathered in 2,700 gangsters, gunmen, hoodlums and racketeers within several hours.

Boys were picked up at theatres, night clubs and dives. Opening of Diamond "L" yielded six local satellites. Two in evening clothes were taken from the Palace theatre lobby and a couple of cafe owners also were collected for an identification parade Monday.

Full squads were stationed at the Apollo and Palace, with the Mae West show figured a great spot to find the boys.

Shuberts' Nephew Leaves

Philadelphia, Jan. 22.

Lawrence Shubert is no longer on the staff of his uncle. He left their employ as asst. rep. for this city Saturday, and may go into indie legit producing. Young Shubert produced a show some while ago.

Leonard Blumberg, Shubert representative for Phila., was reported ill a couple of weeks ago. The Shuberts, overlooking their nephew as Blumberg's assistant, sent Ed Rowland over to assume charge.

Silvernail Loses Sec.

Los Angeles, Jan. 22.

Clarke Silvernail, the actor, is looking for another secretary. He arrived on the coast with Jack Gordon, a good-looking boy tenor.

Matt Lind Rise, head of Fox Movietone Casting Bureau, got a squint at Jackie, who is now under contract as a film actor.

CO-DIRECTORS

Los Angeles, Jan. 22.

John Cromwell and Edward Sutherland will co-direct Paramount's "Burlesque," starting Feb. 14. Nancy Carroll and Jack Oakie featured.

DID FAIRLY WELL ON CLEAR NIGHT

Merchants in Square Much Displeased—Opening of New Traffic Regulations Started Like Hippodrome—Monday Night Always Light for Theatres

STORM REAL TEST

New York Police Commissioner

Grover A. Whalen's stagger traffic system for Times Square during the theatre going periods was officially inaugurated Monday night for a two weeks' trial with a division of opinion concerning its success.

Times Square retail merchants were unanimous on one thing: it was hurting their business. From the viewpoint of the motorist, as far as expeditious traffic was concerned, it rated as pretty much of a successful experiment. From the viewpoint of the pedestrian it was negative. The walkers walked, talked and squawked plenty, particularly after the onset of the heavy traffic had been passed and safe crossing and re-crossing of theatreless blocks such as 46th and 47th streets, east of Broadway, were possible.

The division of opinion and the aftermath of public reaction, particularly the great army of pedestrians, will probably determine the ultimate fate of the Whalen traffic-stagger system. As far as the new metropolitan police commissioner is concerned it was a woe for personal publicity returns. They flashed Jimmy Walker's only rival as a well-dressed public official until out of powers.

As a means to ease motor traffic in Times Square it certainly was a grand result in tying up sidewalk pedestrian locomotion, at least for the first night.

Whalen, as impresario of Broadway's great free show Monday, turned the Square into an outdoor carnival. Estimates placed the total Square population Monday night at over 1,000,000. They came to see and choked things up on the sidewalks, while the taxis and private motors whizzed along on the avenues—Fifth, Sixth, Broadway, Seventh, Eighth, and Ninth—well regulated at breakneck speeds. Every midtown motor vehicle during this period violated the speed laws under police sanction in the latter's desire to speed things up.

Between 400 and 500 cops manned the Square in the restricted region from 35th to 62nd streets, Fifth to Ninth avenues inclusive. Normally the Times Square gendarmerie is under 200.

Restaurants Hurt

The Broadway merchants, all paying dues to the Broadway Association at \$25 per annum, squawked that the Whalen plan was an unconscious conspiracy for the special benefit of the 34th Street Midtown Association, Fifth Avenue and Madison Avenue Association. The 7:30 to 9:30 p. m. and 10:30 to 11:30 p. m. nonparking restrictions, particularly during the hour before curtain time, hurt the midtown restaurants primarily. The retail merchants, including everything from soft drink parlors to male and female apparel shops, were equal victims.

Times Square show were mainly men, that it will increase the 34th street, 59th street and east of Fifth avenue sectors in popularity through forcing the theatregoers to park, eat and shop in the non-restricted zones—at the expense of everything but the midtown theatres.

The no-parking of privately owned cars belonging to individuals whose regular business is within the Square is also a boomerang against the natives, for the benefit of a host of transients in free-lance taxis and the like. The Times Square business folk, being a pretty influential lot on the whole, are

"River" Show at \$5.50

Harry Reichenbach gave the Broadwayites a laugh when he sealed the premiere of the Miss River boat show at the Edmont Monday at \$5.50. Regular scale of \$3 is just as bad.

On the Mississippi Norman Them sells his show boat entertainment at 15c anywhere but in the boxes, and in the boxes 25c. The boxes are nearest the river and the privilege of going overboard, quickly calls for the increased gate.

hour to complain on that score and force still another concession from Whalen's plan—assuming that it is voted successful and becomes permanent, so far as this administration is concerned.

Theatres

Along with the midtown shops, the theatres suffered a little, but not as much as was expected. Seemingly, those who had purchased admissions were not kept outdoors by the spectacle of Whalen and the flashlight boys in the centre of the Square at 45th street between the New York and Criterion theatres on one side and the Hotel Astor on the other. After the peak of traffic had passed, they dispersed with the picture houses picking up a little extra business as a result.

Whalen got a break with a great day, crisp, clear, not too cold and with the entire police force under special courtesy instructions to shoo the citizens with a Public service sledge, the proper posture and the correct two-finger. The boys overworked the dentifrice business with the same degree of unctious that a nite club hostess listens attentively to a chump confessing about the ill woman who doesn't understand him.

One wonders how the inaugural stunt would have panned out on one of those rainy, nasty nights, with the citizenry's collars upturned, disgruntled, dithering, in vain search for a cursing taxicab and, above all, in a hurry to get to the theatre only to be halted at the corners by well-intentioned cops who would keep them from being run over by the motors but, at the same time, out in the rain.

Turns

The edict against all right turns within the Whalen zone, with the exception of the short left turn from Seventh avenue into Broadway at 47th street going north—proved a windfall for the taxicabs discharging passengers directly on Broadway. Since they couldn't be shooed off to the right, as heretofore, they kept cruising straight ahead up or down Broadway, and certain to pick up a fare before reaching the deadline.

It was a tough break for the Times square pitchmen. Those dancing doll racketeers were about to set up shop in front of the darkened Embassy and elsewhere at 11 bells when suddenly deciding there were too many cops on the street.

Fine for Garages

The no-parking time is perfect for the garages. The side street garages in the 50's, including the empty lot parking space in back of the Roxy, did a swell biz. The rate will probably go up before the week is out. Several had new electrically illuminated signs ballyhoosing themselves.

The one-arm luncheries also did a land-office biz from 9:30 until 10:30, the siesta period, in between to and from theatre-going. The extra shift of cops alone was enough to boost the average gross for any of the off-Broadway eateries.

The new cops to the Square were a woe in some respects. One, standing on 44th street, was asked by a hinterlander—where—44th street was. The cop had to look around at the sign post to learn he was stationed on that block. Another, on 45th and Broadway (southeast corner), was asked by one of those kindly old ladies where the Plymouth theatre was. The obliging cop asked the bluecoat

(Continued on page 32)

EQUITY'S MACLOON BAN NOW INCLUDES WIFE

Los Angeles, Jan. 22.

Lillian Albertson has been placed on Equity's unfair list as a result of the appointment of her husband, "Laughing Louie" Macloon as general manager of her productions. Macloon was designated as unfair Sept. 12, 1927, at which time his wife, a stage director and former actress, was allowed to operate as a producer on her express agreement not to be associated professionally with her husband.

The formal announcement of Macloon's association with his wife's enterprises merely brought into the open a situation which has long existed. Equity, after allowing Miss Albertson an opportunity to recall her announcement, extended its embargo to include her own as well as Macloon's activities.

Equity has agreed not to interfere with its members now appearing with the Albertson-Macloon production of "Desert Song," which opened Jan. 19. Any layoffs without pay will, however, constitute the end of engagements and force Equity members to leave cast. No Equity members may engage themselves for any future productions sponsored by either Mr. or Mrs. Macloon.

Cut Rates in L. A., Harold Arburg Behind

Los Angeles, Jan. 22.

Harold Arburg, formerly with Henry W. Savage and a box-office man of long experience, will attempt to become the Joe Leblang of Los Angeles. He has announced that after Feb. 1 a central ticket office to peddle duets at discount.

Several theatres and the Olympic Auditorium (boxing) have agreed to co-operate. Arburg figures all of the houses would like a little stimulation of their trade via Leblang's method. Heretofore Los Angeles has cut rates only to parties and with the usual amount of red tape involved, planning ahead, etc. There are 12 leagues in town which Arburg estimates will support his plan.

No Concert Demand W. A. Albaugh, Bankrupt

Baltimore, Jan. 22.

William A. Albaugh, proprietor of Albaugh's Ticket Agency and Concert Bureau that closed last Monday, filed bankruptcy papers in U. S. Court here, submitting a report of \$28,000 in liabilities. Assets listed at \$3,600.

Subscribers to tickets for a cancelled concert series were named as creditors in the petition.

The failure of the Albaugh Agency after 30 years of continuous business is attributed to lack of patronage for the concerts.

At one time the Albaugh Ticket Agency handled tickets for all the legit theatres in Baltimore, but in recent years has sold only tickets for certain Lyric theatre attractions.

Marion Spitzer Acting

Los Angeles, Jan. 22.

Marion Spitzer, former press agent and now scenario writer for Fox, is to become an actress and in a talking picture. She will do a dame reporter in "Through Different Eyes." Jack Hystons will direct, with A. H. Van Dusen handling dialog. Picture will star Mary Duncan.

Helen Ware Remains West

Los Angeles, Jan. 22.

Helen Ware, reported returning to New York upon the expiration of her contract with Fox, has three weeks' work in a Broadway production there, after which she will remain here in the free lance acting field.

Helen Chandler Going West

Los Angeles, Jan. 22.

Helen Chandler, now appearing in New York with "The Marriage Bed," will appear for Fox in talkers at the conclusion of her legit engagement.

She has signed a blanket contract.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over \$3.

"A Most Immoral Lady," Cort (9th week) (C-D-1,084-\$3.85).—General legit; biz no better; last week, 13,000; announced out of town soon.

"Animal Crackers," 44th St. (14th week) (M-1,323-\$6.00).—Spectacular last week; no moral but back to capacity Friday and Saturday; \$33,000.

"Blackbirds," Ellinger (38th week) (R-822-\$3).—Champ money getter of all colored shows; averaging 18,000.

"Brothers," 48th St. (5th week) (C-D-969-\$3).—Moderate grosses since opening with chances to continue brighter last week; when pace bettered \$3,000.

"Cafe de Danse," Forrest (2nd week) (D-1,015-\$3).—Notices not favorable; light trade first week; about \$7,000 in 7 performances.

"Caprice," (C-D-1,015-\$3).—Doing better than estimated and will continue indefinitely beyond subscription period; rated hit; \$15,500 last week.

"Conquering Heroine," (9th week) (D-1,507-\$3).—While not as big as earlier weeks, getting good grosses; last two weeks about same; \$16,000 quoted, though scale lowered from \$3.85.

"Courage," Ritz (16th week) (D-945-\$3.85).—Low Cantor's money-maker going along to consistently good business, indicating run will extend into spring; \$14,000.

"Follow Thru," Chamin's 46th St. (3rd week) (M-1,412-\$5.50).—New musical smash; demand as big or bigger than anything in town; capacity plus, \$42,000.

"Front Page," Times Square (24th week) (C-D-1,057-\$3.85).—Season's first success; off for some time, but still commands profitable trade, around \$14,000.

"Gambols," Knickerbocker (2nd week) (R-1,412-\$3).—Waywardly low scaled musical may get by for time; rather picked on by critics as old fashioned; first week \$12,500 estimated.

"Good Boy," Hammerstein's (21st week) (M-1,400-\$6.00).—While not up among leaders, musical making some money; show and house, same management; \$12,000.

"Gypsy," Klaw (2nd week) (C-830-\$3).—Producer hopeful; notices not good, some severe; first week \$6,000; more; matinee strength indicated.

"Hello Dolly," Cohan (5th week) (M-1,371-\$5.50).—Moved here from Mansfield Monday with expectation of jumping gross through direct Broadway spot; business reported under \$11,000, but show liked.

"Hold Everything," Broadhurst (16th week) (D-1,477-\$5.50).—Nothing should stop this one; popular musical with theme song, "Cream in Coffee" packing them in; \$34,000.

"Holiday," Plymouth (9th week) (C-D-1,012-\$3.85).—Another hit among hits; this comedy leader of its field; virtual capacity; over \$22,000.

"House Ungranted," Little (2nd week) (C-530-\$3).—Some reviewers picked this to land; mixed opinions; first week estimated around \$4,000; no indications of better biz this week.

"Jealousy," Maxine Elliott (14th week) (D-924-\$3).—Two-person play getting by but trade off lately; \$6,000 in new performances last week; Halliday again out of cast, ill.

"Judas," Longacre (1st week) (D-1,052-\$3).—Presented by Brady & Wiman; opens Thursday (Jan. 24).

"Little Accident," Ambassador (16th week) (C-1,200-\$3).—Moved here Monday, and is expected to stick another five weeks; very good last week; \$13,000.

"Lady Dedlock," Waldorf (4th week) (D-1,101-\$3).—Moved here from Ambassador instead of closing as indicated; doing very little and will probably tour soon.

"Merry Andrew," Henry Miller's (1st week) (C-946-\$3).—Independently presented; opened Monday.

"Mima," Belasco (7th week) (D-1,000-\$5.50).—Highest scaled drama on list; claimed to be holding to great grosses, although limited in advertising; \$20,000 first week.

"One Way Street," Republic (5th week) (D-901-\$3).—Moved here Monday from Cohan; mystery play generally well received with estimated gross around \$6,500.

"Paris," Music Box (16th week) (C-1,000-\$4.40).—Last week gait \$14,500 again; still getting smart show and looking good.

"Poppa," Hudson (5th week) (C-1,094-\$3).—Cut rates and parties

helping; rated between \$5,000 and \$6,000; must materially improve to stick.

"Precious," Royale (2nd week) (D-1,117-\$3).—Off to weak start, but management expectant of growing business; first week under \$5,000.

"Serena Blandish," Morosco (1st week) (D-597-\$3).—Directed by Jed Harris; opens tonight (Jan. 23).

"Show Boat," Ziegfeld (57th week) (M-1,150-\$6.00).—Longest run show on list; considering, pace is reasonable; approximating \$40,000 weekly.

"Skidding," Hayes (36th week) (C-861-\$3).—Getting by; costs little to operate and no demand for house; cut rated from start \$4,000.

"Strange Interlude," John Golden (52nd week) (D-900-\$4.40).—Little variance; \$16,000; capacity.

"Street Scene," Playhouse (3rd week) (D-879-\$3).—Looks like new hit; word of mouth plugging sent it to top after Monday last week; over \$16,000.

"The Age of Innocence," Empire (9th week) (C-1,099-\$4.40).—Doing very well and should stick into spring; last week \$15,000.

"The Ferguson Family," Pryor (5th week) (C-D-805-\$3).—Moved here from Garrick, where it went from Little; low gross attraction, with small chance other than from cut rates.

"The Houseboat on the Styx," Liberty (5th week) (M-1,202-\$2.50).—Claimed to have improved, with takings estimated around \$14,000; players reported taking cut; not profitable at pace.

"The Marriage Bed," Booth (3rd week) (C-708-\$3).—Improved; moving upward toward \$10,000 last week; if trade continues to jump, this one will fool some of the talent.

"The New Moon," Imperial (19th week) (D-1,147-\$3).—Off lately and dropped to \$32,000 last week; very good money.

"The Red Robe," Shubert (5th week) (C-1,395-\$5.50).—Ought to be in mermaid's court; opening at \$25,000 and claimed to be improving.

"The Skyrocket," Lyceum. Taken off Saturday suddenly; played a bit more than one week; gross dark.

"This Year of Grace," Selwyn (12th week) (R-1,167-\$6.00).—Dipped down to \$10,000 last week, about \$31,000; agency buy extends for another four weeks, but English revue should go into spring.

"Three Cheers," Globe (15th week) (D-1,146-\$6.00).—Claims to have been affected and average of \$40,000 quoted; Will Rogers the draw.

"Vanities," Earl Carroll (24th week) (R-968-\$7.00).—Drama; expected to open here Feb. 4; "Vanities" got about \$30,000 last week, slipping a bit; will close next week.

"Vernon's Bachelors," Added to Saturday closings; two weeks; \$14,000.

"Wings Over Europe," Martin Beck (7th week) (D-1,150-\$3).—"Dynamo," new Theatre Guild show, due here soon; "Wings" may move to another house; slipped to \$12,000.

"Whoopie," New Amsterdam (8th week) (M-1,702-\$6.00).—Leader of Broadway; has bettered \$19,000 weekly; only variance in standees.

"Zeppelin," National (2nd week) (D-1,164-\$3).—Mystery piece drew mixed notices; management thinks it has chance; used cut rates from the start; first week, \$7,000 claimed.

Special Attractions—Little Theatres

"Chauve-Souris," with Balloff, but all new, Jonson's; presented here again by Morris Gest; opened Tuesday.

"The Subway," presented by the Lennox 11th Players, Cherry Lane; opens Friday (Jan. 25).

"Hot Water," La Verne; opened Monday.

"The Parson's Bride," Belmont; a show bout troupe, brought here by Universal as press stunt. "Show Boat" in picture form; opened Monday.

"The Perfect Alibi," Hopkins; Little theatre success.

"The Guinea Pig," President; also a little theatre; business fair considering; last week, \$8,000 to \$4,000.

"Cyranos de Bergerac," Hampden's. "The Wild Duck," 48th Street; re-Civile Repertory; 14th Street; Eva Le Gallienne's company.

"Singing Jailbirds," Grove St. "Major Barbara," Republic; revival of "The Yellow Jacket," Cohn; revival.

New Shows Good Chances In Chicago's Loop

Chicago, Jan. 22. Sensational big of both "Cocolette" and "War Song" is the prime topic of chatter among the legits. "Cocolette" has been leading the dramas for its very first and is just shows no signs of weakening. Helen Hayes' show is causing a lot of arched brows among the loop's dopests. Jesse's "War Song" in the same category and even more pronounced. Now it seems that Jesse means more in Chicago, with a Jewish draw of around 300,000, than he did in New York to over 2,000,000. It probably could stay on at the Harris for some time yet, only previous booking the Royal Family is forcing it out.

Among the musicals "Lovely Lady," with Mitzel, is doing a tremendous trade. Surging when considering that road attractions usually suffer here.

"Hello Yourself," breezing in at the Grand, is turning out on the right side up. Waring's Pennsylvanians, backed by a previous local run of 32 weeks in picture houses, is bedeviled with holding up the Chooz show.

Shuberts rang up the curtain in the new Apollo Sunday night with blue West in "Diamond Lil," selling out to a lunacy at \$4.40.

Terrific demand registered for "Rosalee," which opened Monday eve at the Illinois.

Estimates for Last Week

"From Page," Erlanger, 8th week. Moving along very nicely. Still in demand. Brought \$18,000.

"Diamond Lil" (New Apollo, 1st week). Opened Sunday, \$4,400 to \$5,000.

"Trial of Mary Dugan" (Adelphi, 22d week). Starting to drop. About \$12,000.

"Merchant of Venice" (Studebaker, 1st week). George Arliss expected to carry the two weeks without any trouble. Opened Monday.

"Appearances" (Princess, 4th week). Standing still. Under \$5,000.

"Lovely Lady" (Garrick, 4th week). Stirring plenty of commotion among the musicals. Big and profitable at \$25,000.

"This Thing Called Love" (Woods, 1st week). Panned out after fair start, and indicates a flop. About \$2,000.

"Cocolette" (Selwyn, 4th week). Doing bang biz and no indication on slowing up. \$20,000 satisfactory.

"Scarlet Women" (Columbia, 1st week). Standard patronage of house gives Pauline Frederick good chance to stick a while. Intake of \$12,000 satisfactory.

"Rosalee" (Illinois, 1st week). Another Ziegley winner and strong. Got top notch exploitation in the newspapers and a clench sellout opening night Monday at \$17,000.

"War Song" (Harris, 4th week). George Jessel showing strength in this hamlet. Party buys handing house trade figure up to \$17,000.

"Bachelor Father" (Blackstone, 4th week). Living up to expectations as a sure fire money getter. Closing handsomely with about \$19,000.

"Hello Yourself" (Grand, 1st week). Upset a lot of dope. Got into a flying start on drawing power of the Farina show. \$18,500 excellent for six performances.

"Music in May" (Great Northern, 1st week). New operetta, opened Sunday.

"Desert Song" (Majestic, 4th week). Last week for this one, with "Luckee Girl" underlined for Jan. 27. Hit around \$14,000 last week.

Frisco Grosses

Healthy biz along the river last week. Those leaving were "Gay Paree" after four weeks at Curran; "Silver Chord," finishing three at the Geary and Lombardi, Ltd. (Duffy production) after nine weeks, moving across the Bay to the Duffin, Oakland. Duffy produced "Courage" at his Alcazar Sunday to replace the Carlin show, this being Initial performances outside New York.

"The Bergar's Opera" came into the Curran and "Her Cardboard Lover" closed at the Geary. Columbia reverted to pictures (local auspices) for two weeks.

Estimates for Last Week

Curran—Gay Paree. Shubert revue departed.

Geary—"Silver Chord." Matthees capnet. Nights fair. Third and final week about \$11,500, same as second week. Heron at the Geary.

Alcazar—"Lombardi, Ltd." Final week jumped little over eighth and brought around \$9,900. Could easily have stayed a few more, "Courage" current prospect.

President—"This Thing Called Love." Duffy comedy continues strong. Fourth week, \$5,800, nice margin of profit.

Green Street—"Easy for Zee Zee." Eighteenth stanza, \$1,300. Profit.

"S. S. Glencain," Provincetown. "Bare Feet," Frangie. "Ruth Davis," Columbia monologs. "Hibina Players," Mansfield; Yiddish. Duncan Dancers, Wallack's.

Broadway's Traffic Try

(Continued from page 51)

adjacent to him. That worthy sang out to another, "have you got your book handy, Mae?" referring to the guide book to public places each cop carries. A Variety reporter saved them all the trouble by directing.

Personal Rights

The big squawks came from those indignant citizens, usually of obvious tourist brand, who expressed themselves on personal rights and personal liberty when restrained from crossing the streets against the lights. Often as not they might be saved from committing suicide although just as often the streets were clear. This held particularly true on those sparsely-leaved side streets like 46th and 47th east of Broadway, as has been mentioned, or 43d street east of Seventh avenue, or 49th street, east of Seventh with its one little theatre, the Charles Hopkins.

Discretion by the sergeant or cops on duty at these corners may be ruled by Whalen although there is the danger that the letting down of the bars on one street may nullify the chief intent of the traffic plan.

The "official car watchers" on the Times Square side streets were automatically wiped out by Whalen's system. The boys had quite a racket at a dime a car which they "watched" for the theatregoers, although the more enterprising ones were quick to stake claims on the side streets below 38th and above 53d street.

The carriage trade of this type, so argue the midtown merchants, once they park on either side of the zone limits, will patronize restaurants.

Cohan's "Billie," \$23,000, Runner Up in Boston

Boston, Jan. 22. Joe Cook in "Rag or Shine" held his b. o. lead in the first week of the Shubert. He left the house Saturday night to make room for two weeks of "Scandal." Cohan's "Billie," at the Colonial, second place, \$23,500, up \$1,500. "Blackbirds," at the Tremont has dropped to \$17,000, below opening grosses but making plenty.

"The Royal Family" closed at the Wilbur with a final gross of \$15,000. "The Trial of Mary Dugan," with Genevieve Tobin, replaces.

Estimates for Last Week

"Blackbirds" (Tremont, 12th week). Successful run coming to an end. Last two weeks have held at the same gross of \$17,000.

"Scandal" (Shubert, first week). Closing handsomely with about \$17,000.

"Rag or Shine" (Shubert, Saturday after one month of heavy business except for days that Cook was out with flu. Final gross of \$29,000.

"Billie" (Colonial, second week). Slow start and not figured to go much higher. First gross \$12,000.

"Mary Dugan," Wilbur (first week). "The Royal Family" closed after strong run. Final gross \$15,000.

"Volpone," Hollis (second week). Ben Jonson comedy ran to heavy gross although as high as some Guild pieces. Gross \$16,500. This week last.

"The Command to Love," Plymouth (first week). And So to Red" closed after run below par. \$7,000.

"Billie," Colonial (third week). A hit with grosses climbing. Went up \$1,500 last week over opening gross. First week \$12,000.

Coming attractions: "Vagabond King," Tremont, Jan. 28. Chicago Civic Opera, Boston Opera House, Jan. 28.

L. A. Grosses

Los Angeles, Jan. 22. "The Front Page" continues to till the most money locally. Its third week at Belasco grossed around \$17,000.

"The 19th Hole" at the Biltmore, third week reported \$10,000. This house, under a switch in bookings, gets "Strange Interlude" March 4 with a probable two weeks' darkness intervening between that and the exit of "19th Hole."

Lupino Lane's revue at the Music Box picked up in fourth week, taking \$9,500. Vine Street grossed \$7,300 on eighth and final week of "Her Cardboard Lover." Fifth week of "This is London," at El Capitan, \$5,000. Hollywood Pict. also \$5,000 on fifth week of "Daddies."

Henry Duffy's downtown house, President, hovered at \$4,300 with "Take My Love" last week.

"Trial of Mary Dugan" opened at the Mason to \$3,000. D'Ory Carte Opera Company follows "Dugan" here. Fred Ziegler's playhouse, also with a new entry, "The Guardsman," took \$5,500.

taurants and shops nearest their theatrical destinations or the location of their cars.

Visitors Unaware

It was surprising that so many Times Square visitors Monday night were unaware of the new parking restrictions. Those attempting to cross the streets and avenues against lights, when halted by the cops, had to be apprised of things. After a while the gendarmier grew tired of explaining and left it to some public-spirited neighbor close by to put in an explanatory word or two.

The wrecking crews with which Whalen threatened the parkers were out in force, lifting up the locked cars in the restricted areas by the front axle and towing them to the nearest police station. Fifteen cars were towed away.

Cop Talks

A friendly cop, superinduced by a flash of a police card and rewarded with a stray pass, was seemingly glad to chat socially with somebody. He expressed the hope that in two weeks the natives will learn what it's all about and that the police patrol of 500 strong in the Square will not be necessary thereafter. He expressed the hope that if some of the obstinate jaywalkers learned something about driving a car they would appreciate the situation better. Also, that with the lights changing every minute—actually every 60 seconds with the remaining 10 seconds grace for the clearing of the stragglers cars or pedestrians until the second whistle—the public will learn to abide by the regulations for mutual co-operation.

The taxi drivers are wholly in favor of the idea for several reasons. The long detours to Fifth or Ninth avenues depending into which street, going west or east, they turn, is a windfall on the clocks, and the system is also a general break for vehicular traffic.

The boys are making book by which day in this week the cops will lose their poise and patience and be themselves.

Whalen in the Booth

For approximately 45 minutes, between 8 and 8:45 p. m., Whalen's presence in the green booth in front of the Astor Hotel brought about sidewalk jams, with thousands pressing together for a glimpse of the publicity-made event. After 8:45 there was a lessening even in the crowds in the proximity of the Commissioner's booth.

During the most hectic traffic hour of the night all of the streets leading off from Times Square, including 42nd street, presented a Sunday morning appearance, this owing to the absence of parked cars or taxis and the elimination of taxis trying to pick up fares in the district.

From 46th to 50th the crowds were also more smoothly and dispatched with more speed than usual.

While the Commissioner was being subjected to newspaper and newsreel photography that part of the Square held the biggest crowd since election night. The Commissioner's presence had been press emphasized.

While the legitimate theatres along 42nd street remained unaffected by the Commissioner's opposition draw the latter held the picture admissions for over 40 minutes, the crowds milling through the Square for a free look at the police squads and ensuing excitement.

The non-turning regulation is obviously a worthwhile ordinance, eliminating the confusion in rush hours and, with the non-parking regulation, undoubtedly effective in speeding traffic while cutting down accident possibilities.

Commissioner Whalen after the first night experiment was it a complete success. He concluded that theatre traffic had been speeded up fully 60 per cent.

The side street hotels are complaining plenty that it hurt their business. The managing director of the Belvedere hotel heads a hotel man's committee to protest officially, on the ground it not only affected the dining rooms in the hostleries, but—gravely—inconvenienced their guests who were unable to secure taxicabs and other transportation facilities.

Whalen had a fleet of civilian attack cars of the Hackmen's Division stationed at the corners with a check-out after over 5,000 cabs entered Times square during the theatre zoning periods, which number he deemed sufficient.

18 B'way Houses Still Dark in Jan., Only New Producers Producing

January is drawing to a close this disastrous season with 18 Broadway houses dark. House managers are almost in desperation to find attractions, making overtures for any new play announced. Nearly all the new productions, with the others dormant or in Florida.

Business again went downward last week with but few exceptions, barring the start-out attractions. This week started better than last. Several showmen thought the new traffic regulations might have helped Monday. It was not clearly established. Doubtless some were people drawn to Broadway Monday night to see how the scheme worked. Increases of \$500 and \$600 Monday over the previous Monday were quoted, but in at least two instances theatre parties were in attendance. Business is expected to spurt somewhat between now and Feb. 12, the start of Lent.

Last week's premiere card looks like a bunch of cut-rates, all offered at bargains. Gambols may have gotten \$12,000 at the Knickerbocker, but that means nothing for a musical show; "Zeppelin" claimed around \$7,000 at the National; same result, "Gypsy" at \$6,000, Klaw; "Precious" less than \$5,000, Royale; "House Ungranted," \$4,000, Little.

Musicals
"Whoopie" is easily best among the musicals; "Follow Thru," as big in demand, is an easy second, \$42,000; "Three Cheers" and "Show" in the big money at \$10,000; so does "Hold Everything," sell-out at \$34,000; "Animal Crackers" sold out but a k. at \$33,000; "The New Moon" slipped, too, \$32,000; "This" (Continued on page 63)

Cast Changes

Aline McMahon is out of Richard Herndon's "Indian Summer." She is too tall. Miss McMahon left the show in New Haven Saturday, replaced by Spring Byington. Show at Atlantic City after the first act. A bent old lady in the first act. Louis Calhern withdrew from male lead of "Gypsy," current at the Klaw, New York, before show steered in last week, with Thurston Hall supplanting. The show programmed Calhern much to confusion of some of the second act third string reviewers that caught the show.

Elizabeth Forrester has supplanted Beatrice Ames in "Holiday" at the Plymouth, New York. Donn Cook stepped into male lead of "Gypsy," displacing Louis Calhern when it opened at the Klaw, New York, last week.

William McDadden has taken over Walter Abel's assignment in "Skidding," latter withdrawing to enter east of "S. S. Glencairn."

Jane Green to have combined parts of Gertrude MacDonald and Esther Muir in "Lady Fingers" when it opens in New York.

Alice Fisher's opposite Lew Fields in "Hello Daddie," leaving. Her place filled by Florence Earle, who plays another role. A chorus girl will take Miss Earle's place.

Wanda Goll, blue singer in "Hello Daddie," leaving this week.

William O'Neill, of "New Moon" leaving in two weeks for a trip to West Indies. Been sick.

Helen Crane, replaced Margaret Mower, in "Jarnegan," Walter Lew replaces Robert Cain.

John Halliday is again out of "Jealousy" at the Elliott with throat trouble. One performance was missed last week, same as the week before. Dorothy Lubin is substituting opposite Fay Bainter in the two-person play.

AHEAD AND BACK

Oscar Serlin, managing the President, New York. Forrester Crossman, Co. manager "Fioretta" (Earl Carroll).

Jack Potter, back: Marc Lachman, advance, "The High Road" on tour.

Campbell B. Casad, press representative, Standish O'Neill attraction, "East of Sunrise."

"NIGHT HOSTESS" AT L. A.

Butler & Helms will play "The Night Hostess" here. It's the Philip Dunning play of life, produced by John Golden at the Beck, New York.

The firm expects to run the piece for at least 10 weeks. It will play on a royalty percentage with advance.

Shows in Rehearsal

"The Buckaroo" (Ramsay Wallace)
"Night in Venice" (Shuberts)
"The Town's Woman" (Bernard Levy)
"Dynamo" (Theatre Guild)
"The Black Crook" (Christopher Morley)
"Flight" (Laura D. Wilck)

Principal Roles Cut

A record in production economy hit "The Buckaroo" this week when 10 players who figured they were set were written out of the show. The piece originally called for cast of 28 players, but Ramsay Wallace, producer, got together with the authors and chopped the script to 18.

When those written out showed for rehearsal they were apprised of the change and vamped. Since no contracts had been issued to any of the let-outs, the producer was within his rights.

Jessie Reed's Daughter Marries Elwood Brown

New Orleans, Jan. 22. Elwood Brown and Anna Debrun, both of the southern "Rio Rita" show, were married at Hattiesburg, Miss., Jan. 21.

The bride is professionally known as Jessie Reed. Last season she won a beauty prize in Texas and was called "Miss San Antonio."

Mrs. Brown, daughter of Jessie Reed, former Ziegfeld beauty. Anna is about 16.

Both left the show on a honeymoon.

Vic Leighton vs. Erlanger

R. Victor Leighton, former general manager for A. L. Erlanger who is suing Erlanger and the Erlanger Amusement Enterprises, Inc. for \$6,000, will examine the manager before trial shortly. Erlanger in turn has agreed to produce all papers and documents, withdrawing a motion in opposition to the examination.

Erlanger is abroad for his health. The submission of the books, papers, records, etc., may serve Leighton's purpose instead.

Leighton proceeds under a contract at \$300 a week plus 10 per cent of all net profit. The former g. m. admits full satisfaction of and all salary claims until his resignation from the Erlanger. Exchange on April 23, 1927, but claims 10 per cent of \$60,000 profits still due him.

Fla. Stock a Loser

St. Petersburg, Fla., Jan. 22. The Plaza Players, here, stock company posted a closing notice due to bad business.

Harry E. Jones, lessee and manager, made money last year with the same company but this season his losses have run over ten grand in eight weeks.

In speaking of his losses, Jones said: "I have not yet had a winning week, losing money each of the eight weeks played. Last week I dropped \$900."

"DUGAN" OUT OF CHI

Chicago, Jan. 22. "Trial of Mary Dugan" is definitely set to leave the Adelphi March 2.

A. H. Woods, now in England, is reported to be figuring on bringing in "Scotland Yard," a play by Dennison Cliffe. Two other shows considered are "Jealousy" and "Blackbirds."

Woods has had repeated trouble with "Scotland Yard" over use of the title.

"CANE CROP" COLD

"Cane Crop" closed at New Rochelle, N. Y., Saturday after playing nearby for two weeks. Clark Ross produced. Salaries all paid.



MARY JANE

In Florenz Ziegfeld's "Whoopie," The Washington "Post" said: "Opening night of 'Whoopie' little Mary Jane ran away with the show. Boys she is a vision of loveliness that makes old men take on new life. It is doubtful if any young tap dancer on the stage equals Miss Mary Jane."

Direction
RALPH G. FARNUM
1560 Broadway

MAE WEST TAKES SLAP; PITTSBURGH PANS 'LIL'

Pittsburgh, Jan. 22. For her first week on the road in "Diamond Lil" Mae West took it on the chin. The 40-week Broadway hit played the Alvin (Shubert) last week and the critics kicked it around.

Business, capacity opening night, suffered the rest of the week although neither of the other two legit houses offered real competition. Gross for the week may not have been below the profit region but it probably would have been if there had been any opposition. Nixon had Bozo Snyder with "Echoes of 1929," both remnants from the late and lamented "Americana," and Thurston, at the Pitt. Paper on the West show had Mac presenting herself at \$25.00 top.

Using Stage Shows For Talker Engagements

Los Angeles, Jan. 22. S. George Ullman, artists' representative, in his endeavor to get his players employment in talkers is to become a stage producer. He has taken a four-week lease on the Vine Street and will open Feb. 18, with "Weak Sister." This play was done over several years ago and is money getter. In the cast will be Maurice Costello, Dot Farley, Priscilla Dean, Helen Sullivan, Allan Connor and Franklin Pangborn, who is to be starred.

In case the show clicks and some of his people obtain studio employment, Ullman will continue to exchange players under his management in the same manner by presenting them in different plays.

"Lightnin'" on Coast

Los Angeles, Jan. 22. The next attraction at the El Capitan in Hollywood following "So This Is London," will be "Lightnin'" to open Feb. 1. Mrs. Frank Bacon and her daughter Bessie, the latter being the wife of Mat Allen, manager of the theatre, will be in the cast, also to include Percy Pollock in the title role and Charles Evans.

Harris Sells to Shuberts

Chicago, Jan. 22. With Sam Harris selling his remaining interests in the Selwyn and Harris theatres, the Shuberts now own 50 per cent of the twin houses, while Archie Selwyn and Crosby Gauge retain the other half. Col. Bill Roche remains in charge.

WINTZ AND POLLY

George Wintz, road show impresario, may take over "Polly" for road showing if present negotiations with Arthur Hammerstein go through.

Hammerstein called off "Polly" after an opening week's loss.

SCARBOROUGH'S "BAD BABIES"

Los Angeles, Jan. 22. George Scarborough, playwright, now engaged as play advisor to United Artists, is finishing his new play, "Bad Babies." Scarborough states David Belasco will do this show in the spring.

4 Shows Out

One show is listed to close this week. It is "The Wild Duck," revival, which did fairly well at the 49th St. Another revival added to Saturday's closings was "Major Barbara" (Gould). Two other productions stopped suddenly Saturday.

"Vermont," presented by George M. Cohan at Erlanger's, taken off after two weeks. Well done but they would not buy it.

VERMONT

Opened Jan. 8. Osborn (Eve World) found it "Considerably short of a perfect evening." Anderson (Journal) was pretty much of a minority in stating "Interesting and sometimes exciting play."

Variety (Land) said: "Its journey will not be as smooth and snappy as its performance."

"The Skyrocket," presented at the Lyceum by Gilbert Miller and Guthrie McClintic, off. Played a little more than one week.

THE SKYROCKET

Opened Jan. 11. "Frail entertainment," declared Winchell (Graphic), and Mantle (News) said that it would be good for the road, but not for "this neighborhood."

Variety (Mori) said: "Won't live to see a change in weather."

Jeannette MacDonald Held Curtain Till Name Up

Jeannette MacDonald, who replaced Anna Seymour in "Boom, Boom" in Newark, N. J., Monday, held the curtain until 8:45 while her name was placed in lights. Contract called for featuring and she sat in her dressing room until house sign complied. Show is a new Shubert musical due at the Casino, New York, Monday.

"Vanities" Closing

"Vanities" will be closed for the season by Earl Carroll after one more week, "Fioretta" succeeding the revue at the Carroll week of Feb. 4.

No reason is given for not going on tour at this time other than the shortness of the season.

Equity's Coast Ball

Los Angeles, Jan. 22. The first west coast Equity Ball, being staged at the Biltmore Hotel on Jan. 31 under the supervision of Margaret Smith, of Equity's New York office, will have the following committees:

Arrangements: Lionel Barrymore, Warner Baxter, Reginald Denny, Ralph Forbes, Milton Sills and James Spotswood.

Decorations: Lilyan Tashman, Lois Wilson in charge of program.

Linette Barrere is handling tickets. Floor committee is under direction of Conrad Nagel, and James Gleason heads the reception body.

Tickets are only available to members but each is permitted to invite limited number of guests. Ball is step on part of Equity to gain prestige in the film colony.

FUND BENEFIT JAN. 25

The forty-seventh annual benefit for the Actors' Fund of America takes place at the Jolson theatre Friday afternoon of January 25 under the management of Daniel Frohman. Among the stars who are to appear are:

Ethel Barrymore, Will Rogers, Beatrice Lillie, Fannie Cantor, Ruth Draper, "Chico" Marx, Gertrude Lawrence, E. H. Sothern, Dorothy Stone, Bill Robinson, Irene Franklin, Gladys Hanson, Jack Hazzard.

SELWYN-FORBES WEST

Los Angeles, Jan. 22. Two new writers to arrive from the east for M-G-M are Edgar Selwyn and James Forbes. Their work is to be done on talkers.

As yet no story assignments have been given them.

BRONX TREMONT STOCK

Frank Metcay has taken over the Tremont, Bronx, New York, for dramatic stock, opening last week with "Gracie Satchers." Company includes Mary Mitchell, John Galt, and Philip Hodge. May 1st they show "The Great Escape" by Anthony Hughes and J. R. Martin.

'FIORETTA' AT \$41,000, PHILLY

Only Hit in Town—"Fingers," \$16,000—"Press" Up, but Out

Philadelphia, Jan. 22.

Once again there was but one single ray of sunshine in the gloomy legit sky last week. This time it was Carroll's "Fioretta," which opened at the Erlanger to the tune of \$41,000 or better. This figure doesn't represent capacity except at the end of the week. Every indication that "Fioretta" will do most of gross this week if the weather breaks are good. Last week was "Philly's" auto show. Notices on the Carroll show have amounted to raves and word-of-mouth is very favorable. Rumors that if trade continues to hold up, a fourth week may be tacked on to the local engagement.

With the Forrest and Adelphi dark last week, the competition was cut somewhat, but not enough. Latest show to get lost in the shuffle was "Burlesque." Broadway smash will close for good at the Lyric Saturday night. Show hit around \$10,000 the first week here but dropped to less than \$8,000 last week. Figuring the title one of the main casualties, that is, the word "Burlesque" down even smaller than it was in Chicago, starring Hal Skelly in extraordinarily big title. Lyric will be dark next week with "And So to Bed" coming in on a return Feb. 4.

"Serena Blandish," Jed Harris' tryout, got along just moderately in its final week at the Broad. Around \$9,000 reported with people disengaging sharply on show's chances. Audiences not enthusiastic. "Gentlemen of the Press" closed its tour Saturday night, another casualty that was expected here. As a matter of fact this newspaper show picked up in its final week at the Walnut, mounting from less than \$4,000 to between \$8,000 and \$7,000. "The High Road" last week's sole dramatic opening, drew raves from most of the critics but didn't gross more than \$12,000, if, at, at the theatre.

Town's musicals, other than "Fioretta," did not fare especially well. "Lady Fingers," overhauled and repaired so much that some claim it has been in the theatre for a week. Reported at around \$16,000 in its second week at Keith's. "Luckie Girl" was down to \$14,000 in its getaway week at the Shubert, being hurt by house getting around that Philly House had left the city. "Well, Well, Well" was a little better off. This rough and ready musical benefited as much as any show by the auto show and claimed better than \$18,500 for its second week at the Chestnut.

Current week has four openings, three of them with a Broadway label. "Rain or Shine" opens for three weeks at the Shubert, a shorter booking than generally expected. "Jarnegan" is at the Walnut for two weeks, and Jane Croft's "The Adelphi" for a like period. New show is "All the King's Men," Lew Cantor's production with Grant Mitchell, booked for three weeks at the Broad, a long time for a new drama was given a single performance in December by the Professional Players which, despite the name, is a local amateur organization just formed. At the Adelphi, "The Great Escape" and "Winnybush" were featured.

Feb. 4 there will be a batch of newcomers, including "The Silent House" (return), at Keith's; "Kidnapped" (return), at the Walnut; "And So to Bed" (return), at the Lyric; "Spring is Here" (new musical), at the Forrest; "Good News" (return), at the Shubert; "The Great Escape" (return), at the Broad; "The Great Escape" (return), at the Broad; "The Great Escape" (return), at the Broad.

Estimates for Last Week
"Rain or Shine" (Shubert, 1st week). Joe Cook musical comedy in for three weeks, with encouraging advance. "Luckie Girl" off to \$14,000 in eighth and final week.

"All the King's Men" (Broad, 1st week). Tryout drama with Grant Mitchell in for three weeks; "The Great Escape" (Broad, 1st week).

"Jarnegan" (Walnut, 1st week). Richard Bennett show for three weeks; "Gentlemen of the Press" closed Saturday night, although up a little to around \$5,500.

"Jealousy" (Adelphi, 1st week). Large crowd vehicle in for fortnight, with extra week possible; house dark last week.

"Burlesque" (Lyric, 3d week). Pine Hedges show closes for Saturday night; last week dropped from around \$10,000 to considerably under \$8,000.

"Efficiency" (Baltimore, 2d week). Card hit is down last week; Carroll show better than \$10,000 in first week.

(Continued on page 20)

LEAVING LONDON FOR HER BROADWAY DEBUT

JUNE

BRIGHTENED ARTHUR HAMMERSTEIN'S

"POLLY"

WHEN AT THE LYRIC

AS PER THE NEW YORK REVIEWERS

MORNING "WORLD"

"The brightest spotlight of the Hammerstein show at the Lyric falls on the spectacle of a new English musical comedy star completely surrounded by American wisecracks. With that iron obstinacy known only to such gentle and yielding creatures, she has insisted firmly on being known simply as June, an idiosyncrasy which somehow vaguely irritates this reporter.

"Though how the addition of Tripp to her name would help matters any or why the whole affair is any of our business is not at the moment clear. The important fact is that June (or 'June') has been a favorite in London for years and that she emerges here as an uncommonly decorative, tuneful and agile young person with a shrewd sense of everything that is demanded from the conventional musical comedy heroine.

"She has the fragile, innocent aspect of a Grouse sketch, a plaintive and pleasing little voice, and an obliging determination to be all things to all-American comedy plots. Somehow we suspect that this was not so easy on her first appearance the other night as she made it appear."

Alison Smith.

NEW YORK "TIMES"

"One of the chief functions of the entertainment, to judge by the fuss that has been made over her, is to show to New York the English musical comedy actress who, with a brevity equalled only by that of the person who titled the piece, elects to be known simply as June. Last night's audience appeared to find her to its liking. With a prepossessing personality, an agreeable voice and a knowledge of how to get effects in the medium in which she works, June is generally an asset to the exhibit for which, you are informed by the program, Mr. Hammerstein, the impresario, had previously made numerous futile attempts to bring her across the ocean."

NEW YORK "TELEGRAM"

By ROBERT GARLAND

June Comes in January

"With the open-air thermometer registering 12 degrees above zero and wintry winds blowing east and west along 42nd street, June came last night to the Lyric theatre. There, in the impressive presence of an affluent, sweet-smelling and ermine-coated congregation, she danced and sang and displayed a charming, if somewhat insouciant, personality. Straight out of that dear London and a piece entitled 'Clowns in Clover,' the little lady from overseas may be said to have landed. She can, if she's a mind to, send a trans-Atlantic cablegram to the old folks at home assuring them that, following her New York debut, she has the situation well in hand.

"And she has, too, if premieres are worth believing. Placed in the title role of Arthur Hammerstein's musical version of 'Polly with a Past'—written, you may recall, by Guy Bolton and George Middleton and produced by David Belasco along about 1917, with Ina Claire as star—she did everything she could to live up to a program which referred to her as 'winsome.'"

BROOKLYN "EAGLE"

"In the title role appeared a wistful and delightful young English actress named only June, whom Arthur Hammerstein, the producer, imported for this purpose from London, where she had been more than a nine days' wonder. Tales were told in the lobby of the Lyric last night about the extremes to which Mr. Hammerstein went to bring the lady across the Atlantic.

"Whatever the extent of their truth, Miss June was there and proved an engaging and charming leading lady."

NEW YORK "SUN"

"Miss June, like Marilyn Miller, is a graceful, good-looking toe dancer who also sings."

NEW YORK "JOURNAL"

"Mr. Hammerstein brought, too, that young English actress known only as June to make the renaissance of 'Polly' as a musical show a colorful delight and a thing to make the box-office treasurer sleep well of nights.

"One reads all that with his tongue in his cheek, but after seeing this June, after hearing her and appraising her grace and her innate loveliness, one is inclined to believe him and almost to suggest that he send back for her sister."

"MIRROR"

"June was gorgeously dainty."

NEW YORK "AMERICAN"

"'Polly' is based joyously on the Belasco comedy 'Polly with a Past' and whirls tunelessly about the alluring person of 'June,' who, we are told, was lured from England by Mr. Hammerstein to play the title role. Miss June, for whom no fuller name can be found, proved a charming tribute to the impresario's excellent taste and fortune.

"She danced, she sang and she acted her immediate way into the affections of her audience, which gave no faint demonstration of its approval. And, above all, she lent to the production a subtle personal charm such as has been bestowed but sparingly upon mortals by the Gods."

"HERALD TRIBUNE"

"June—or should one say 'Miss June'—for the name of the month of roses was all that appeared on the program, the English actress who played the title role, is pretty in somewhat conventional British musical comedy style, has a pleasant, if frail, voice, and had the trained dancer's ease at dropping indistinctively into graceful poses."

Arthur Ruhl.

"GRAPHIC"

"Miss June, the English prima donna, in the title role, sang with delicate sweetness, acted and danced with refined skill, and adventured into la langue française with the ease and charm of one to the manner born."

WILLIE EDELSTEN
'JENIE JACOBS American Representatives

EVELYN HOEY
'GOOD NEWS'—LONDON

Best Sellers in Steady Market, With Trend Away from Theme Songs

Music biz continues fairly even. The public seems to be drawing away from theme song hits, although "Sonny Boy" and "Rainbow Round My Shoulder" are still the top songs. From Al Jolson's "Singing Fool."

Regardless of its source, if it's a hit they'll buy it. This explains why "You're a Cream in My Coffee" from "Hold Everything," and "I Can't Give You Anything But Love," from the colored revue, "Blackbirds," are selling like pop songs and among the big ten in sales.

Remick has two strong sellers in "Where the Sky Is Little Violets Grow" and "Do the Raccoon." Donaldson-Douglas-Gumblers' "Me and the Man in the Moon" is big along with the "Whoopie" show tunes, which are commencing to step out. Of production stuff, the "New Moon" score is terrific, but "Follow Thru" already is beginning to step out.

Frank Crumit's Victor recording of "A Gay Caballero," a doggerel tune, has made that a big seller. "Till Get By," "Sweethearts on Parade," "Carolina Moon," "I Wanna Be Loved By You" (another production novelty ditty from "Good Boy"), "Happy Days and Lonely Nights," "She's Funny That Way," "Marie" (theme of "Awakening"), "I Loved You Then" (theme of "Dancing Daughters"), "I'm Sorry, Sally," and "Caressing You" are big sellers.

"My Man" has been lent new impetus because of its hook-up with the Fannie Brice Vitaphone feature. Others selling are "Don't Be Like That," "My Blackbirds Are Bluebirds," "High Up On a Hilltop," "Avalon Town," "The Song I Love," "Sally of My Dreams" (theme), "I Faw Down and Go Boom," "When Summer Is Gone" and "If I Had You."

Writers West-Word

Bobby Crawford, president of DeSylva, Brown & Henderson, with his three star writers, left for Hollywood Saturday by way of Palm Beach and Hollywood, Fla., through New Orleans and then the coast.

Crawford will be gone about six weeks. The writers, DeSylva, Brown and Henderson, will remain at least twice as long to complete an original musical comedy for Fox Movietone.

Crawford's firm and Fox have a working arrangement for Movietone productions.

HERE AND THERE

Kenneth Walterhouse has returned to the DeSylva, Brown & Henderson staff. Ill for six months.

DICK LONG'S BENEFIT

Benefit show Sunday night, Feb. 8, at the Booth, New York, for Dick Long, well known in music publishing circles, who is ill.

Akt at Warners

Los Angeles, Jan. 22. Harry Akt has been added to Warners' studio staff of musical composers for Vitaphone.

JACK KING'S THEME SONG

Los Angeles, Jan. 22. Jack King, recently imported from New York by G. B. DeMille, has written the theme song for "Dynamite."

The film goes into production early in Feb.

England's Biggest Hit

"IF I HAD YOU"

will soon be America's Song Sensation

We took this number over from Campbell-Connelly, one of the foremost British firms, and it is destined to be

The Best Melody Fox-Trot We Have Published

ROBBINS MUSIC CORPORATION

Publishers

799 Seventh Avenue, New York

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BUSBY AGAIN IMPEDES COPYRIGHT AGREEMENT

Once Exhibitor, Congressman Says He'll Block

Washington, Jan. 22.

Jeff Busby has again given notice that as long as he is a member of the House there will be no changes made in the copyright laws.

To demonstrate this the Democratic member from Mississippi resorted to a move that was new even to the oldest parliamentarians of the House.

Last session he objected every time any of the several measures now on the calendar affecting copyright came up.

Last week Chairman Vestal of the Patents Committee granted what he termed an "informal hearing" to straighten out some of the objections voiced by the legit producers against the divisibility bill. This bill aims to incorporate in the law the general practices now in vogue in reference to the various "rights" under a copyright.

This informal gathering brought from Manhattan Wm. A. Brady, Lee Shubert, Arthur Hammerstein and their attorneys representing the legit; Gene Buck, Nathan Burkan and J. C. Rosenthal, for the American Society; Arthur W. Well and Louis Schwartz, for the Hays organization, and Wm. H. Osborne and Louise Silcox for the Authors' League.

Mr. Brady was the only one given an opportunity to speak. He stated that the bill would wreck the legit producers.

Among the committee members present was Jeff Busby. He made a hurried exit with the call of the House at noon.

Getting the floor Mr. Busby put the question to the chair, in the form of a parliamentary inquiry, if hearings on a bill already on the calendar could be held. Chair ruled "no." When the producer, composer, etc., contingent returned after lunch Busby's action was made known and Mr. Vestal called the hearing off.

It is believed to be the first time in many a session that a like procedure has developed. Vestal's idea was to find out what the objections to the bill were and try to meet the various factions with an amendment when the bill again came up in its regular order.

Incidentally Mr. Busby, who said he would resign from the committee last session when the divisibility bill was favorably reported, never attends a session of the committee except on the subject of copyright. He has not, however, as yet resigned.

He is reported to have formerly owned a small picture house in Mississippi and to have had several encounters with the American Society on the payment of the "music tax" from that house.

Exhibitors look upon Busby as their "standard bearer."

\$5,000 Hourly on Air For Paul Whiteman

Paul Whiteman commences shooting on "The King of Jazz," the Universal 100 per cent talker, June 1, permit the maestro's opening for the August racing season in Saratoga. Whiteman has several offers from that direction with a European jaunt slated for September.

Until then Whiteman will be atop the Ziegfeld Midnight Frolic, under a minimum contract expiring March 30, subject to a two week notice, which carries the band into April 15 at least.

Whiteman goes on the air for Old Gold at \$5,000 an hour a week for 16 weeks starting early in February, on Tuesday nights. Old Gold decided on Whiteman to offset the strong inroads made by Lucky Strokes, which ascribes a distinct blues in gross sales to its radio exploits with the B. A. Rolfe orchestra on the NBC chain. Whiteman will be on the Columbia network.

GENE BUCK WANTS TO RETIRE AS ASCAP PRES.

Gene Buck has expressed himself desirous of retiring from his post of activity in the American Society of Composers, Authors and Publishers. As president of the Society for four years, without remuneration, Buck has permitted his personal business to lapse at a financial loss and now asks the music men to release him. Election of officers is slated for tomorrow (Thursday). The nominating committee is submitting tickets.

Larry Abbott Doubted Wife's 'Burglar' Excuse

Larry Abbott, sax soloist on the National Broadcasting Co. stations and also an orchestra leader for variety functions, is suing his wife, Ethel Abbott, 40 West 71st street, New York, for a divorce, on statutory grounds. A man who was in hiding in the Abbott apartment on Dec. 16 last was said to be a burglar by the wife.

The musician asks for the custody of their four year old son, Joseph, and a contempt order for the arrest of Mrs. Abbott has been granted him, following her failure to produce the boy in court. The wife is said to have taken the child to the home of her parent, Dr. and Mrs. Irwin Beach, in Baltimore. So long as she remains without the bounds of New York state, Mrs. Abbott cannot be forced into court.

Inside Stuff—Music

Jazz Opera at the Met

The season's sensation of the Metropolitan opera and no little sensation along Broadway generally was the American premiere Saturday night of the German jazz opera by Ernst Krenek, "Jonny Spielt Auf," or awkwardly translated, "Johnny Strikes Up The Band," or "Johnny Steps Out." With Michael Bohnen in the title role of Jonny and Florence Easton singing opposite him, the Metropolitan opera house, that holy of holies, was in a furore at the American debut of a German work that was first done at the Leipzig opera house on Feb. 11, 1918.

Bohnen, the baritone, was a combination, although portlier, of Al Jolson, Eddie Cantor and the late Bert Williams, working under cork in a facial resemblance of the mammy singer, the antics and mincing mannerisms of Cantor and the derby of the departed colored comedian. Jolson, who was the premiere, helped Bohnen with his blackface makeup, going backstage between acts and after the performance for a final word.

In the line of operatic counterparts, Arthur Bodanzky, who popply conducts the Krenek jazz opera, was an operative Paul Whiteman and Impresario Gatti-Casazza approached Ziegfeld with his revuesque production investment, estimated in cost to range between \$80,000 and \$100,000. This made "Jonny Spielt Auf" one of the costliest Met productions in many years. The general decencies of the staid operatic portals of the Met were let down Saturday night. Everybody, for once, seemed to be enjoying it and having a good time. As a result, Gatti-Casazza has decided to incorporate the opera into the regular schedule of the Met's current season.

The number of scenes required by Krenek's opera—the composer is the author of the libretto as well, thus rating as the German George M. Cohan of grand opera—necessitated a crew of 20 additional stagehands. The 12 scenes were handled with despatch and efficiency in the manner of extravaganza presentations. The stage crew totaled 40 in all headed by Fred Hoel, master mechanic. The orchestra was also enlarged with saxophonists the instrumental personification of the dominant jazz motif, and a separate jazz band for the radio broadcasting scene, was also on the stage.

Music critics who viewed the opera in Leipzig, with its relatively limited facilities, expressed great disappointment at the Met's impressionistic presentation and the Josef Urban production and scenery, compared to the stolid realism of the Leipzig show.

The book was altered for the American premiere to make Jonny, the colored jazz band leader, a white man under cork, in view of his frankly lascivious relations with the white women.

Bohnen, the baritone-star of the opera, commanded attention as a comedian as well as a singer.

Figuring Up a Loss

Music men, including the staunchest adherents of E. C. Mills, the executive chairman of the M. P. F. A. and the American Society of Composers, Authors and Publishers, are conjecturing at what figure can their annual financial loss be computed. Mills is the self-served Will Hays of the music business and he carried his constituents into a grave financial blunder when committing the wealth of the industry, its musical copyrights, to the Western Electric for a paltry \$100,000 a year. Opposed to this, and as an independent deal, M. Witmark & Sons, from the start received \$104,000 a year from one company alone, Warner Brothers.

It is now generally conceded that copyrighted music is the very basis of Movietone, Photoplay, Vitaphone and Kinetograph productions. Without music there would be no musical synchronization. And music is constantly increasing in value. There is a moot question about the durability of dialog but music, divorced of talking sequences, is a universal tongue.

It was Mills who prophesied that neither the picture companies nor the electricians would invade the music publishing business. The recent Witmark-Warner deal, along with Hanna-Barbera, Robbins-Metro, and DeSylva, Brown and Henderson with Fox proved him wrong. And as for the electricians coming into the music publishing field, that's no impossibility. Already, one form of wired communication, Wired Radio, Inc., has a foreign catalog under control. It is known that one electrical company dickered for the catalog of at least one major company as a means to give them a copyrighted musical foundation.

\$198,000 So Far

It is said that the efforts of Paul H. Bornstein to establish the Irving Berlin Standard Music Corp. as a successful corporate subsidiary of Berlin, Inc., represents an investment of \$198,000 thus far. Whether or not the subsidiary is over is a question. Bornstein placed Harry Engel in charge of that department in an endeavor to build up a standard music business, particularly a film thematic catalog.

Radio Rambles

By ABEL

Akin to the Song Shop idea on the NBC stations, the Makers of Modern Melodies period on WABC is built around the contemporary songs and songwriters. The Columbia chain link introduced Sammy Cahn, Fred Ahlert and Roy Turk as the melodists with their latest ditties.

Even more interesting was Ted Husing's voice back on the air again as a regular program announcer. Husing heretofore has concerned himself primarily with special features, notably football, but his pleasant address is a welcome adjunct to the Columbia programs. Husing also officiated on the Vaudeville period immediately preceding. This too is a new novelty on Columbia stations from WABC, being a vaudeville theatre of the air, hence the Vaudeville billing.

Golden a Little Fly

Ernie Golden with his "next number" announcements is back on the air from the Cantoi Palace, Broadway's newest showplace, via WOR. Golden is ad libbing a bit too fly in spots, sounding okay but raising the question how the lady might react to it all. Golden's syncope is otherwise okay.

Novel Nut Club

The Village Grove Nut Club of Mondays and Thursdays still remains the brightest, most libid and most novel period on the air. Emphasizing for two hours from midnight to 12.

night until unconscious, the session is a panic, what with the terrible screeching of La Belle Rose, the horsefeathers musical ravines of Albert, the limy waltz, not to mention Harry Montgomery's skillful pacing of the general proceedings, with Meyer Horowitz, the boss himself, peering off a few choice comments in between times.

The stations will be vying with one another soon to get the Village Grove frolics on their chains gratis. As it is, others are trying to lure the audience into away from WMSG and WMCA, which share the radio time between them on the respective nights.

The St. George Hotel, Brooklyn, is new on the air via WABC. A Ben Bernie band headed by Jules Ansel dispenses nice dance music of Saturday nights. One of the new dance music afternoons, dance combinations still remains Larry Funk's band of 1,000 Melodies. Their medleys of old and new ditties fall nicely on the ear.

On Sunday Aft.

Eddie Walters on Sunday aft. took a few pop ditties from WPCH. Lately, well, Broadway Symphony Ensemble right after was a brief sustaining period to pad the program with standard and classic compositions.

Restriction Suggested

Now that "You're the Cream in My Coffee" is the wow it is, and has reacted so well for "Hold Everything," the publishers of the Sylvia-Brown-Henderson should restrict it. The band boys and the warblers are bringing it to a fast end.

Bobby Crawford had to do the same thing with his "Sonny Boy," and now, when they announce it as being done by special permission of the copyright owners, it dignifies the offering considerably.

The same goes for "I Can't Give You Anything But Love" from "Blackbirds." That's getting to be a musical disease and the danger is that it may become an "I Love You" for the writers and publishers. This, latter hit from "Little Jesse James" got to be so well known that nobody had to buy it to learn the lyrics—and they didn't!

Emil Velasco scored again Saturday night on WOR with another of his mid-evening organ recitals. . . . Emil Pollack's smart syncope from the Park Central dittoed via WEAF.

Vallee's Sweet Style

Rudy Vallee has a sweet style all his own with a medley of melody fox-trots, including the inevitable "Sweetheart of All My Dreams," which the band really amalgamated into a bit single-handed. Vallee does his stuff as The Gondoliers from the Lombardy for ten session and at night from the High-Heel Club, the band's regular berth.

Vincent Lopez from the St. Regis matches the charm of his Sea Glade restaurant with an equal distinction in his despatching. . . . Phil Spitalny from the Hotel Pennsylvania is also effective with a phill of music that pats any of his contemporaries. . . . From the Hotel Astor, the Meyer Davis orchestra is also regularly represented with smooth syncope.

No Organist Featured

Los Angeles, Jan. 22. Loew State beginning next week will not feature its organist. J. Wesley Lord and Eddie Russell, two of the highest paid organists in this town, will leave the house end of this week.

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INCORPORATED

GROTON, CONN.

After 4 Years Pelham Road Reverts To First Road House Line-Up of 2

Two road houses are left at this time on the Pelham road in the Bronx. It's the same line up that existed four years ago, before the newer ones opened.

Last week Pelham Heath closed. Previously shut were the Castilian Royal and the former California Ramblers (Shanley's).

With these closings are left Hunter Island Inn and Woodmansten Inn, the first road houses in the Bronx.

Pelham Heath closed when it failed to draw a party for three successive nights. Castilian, which had closed the week before, plunged into bankruptcy immediately following, had nearly equaled that record.

Though its close opposit had shut, Pelham Heath did not benefit.

Hunter Island and Woodmansten are about two miles apart. After the New Year's Eve raids on the

A N. O. Gag

New Orleans, Jan. 22.

When a night club patron has a cold here, they now call it "whoopie cough."

Bronx road houses, none could draw much business. With the road clearer now, the two remaining places may be helped though neither has been reported suffering from an over-play after Pelham Heath closed.

Castilian may reopen March 1, again under the Jack Goldman management and with new dough interested. Problematic what will become of Pelham Heath. The reality value of the latter protects its owner who also operates it now and then when no takers are to be located.

Graft Uncovered in Minn. Club's License

Minneapolis, Jan. 22.

Two Minneapolis aldermen, F. A. Maurer and F. E. Giebenhain, have been indicted for bribery in connection with the granting of a license to The Stables, local night club, padlocked nearly a year ago.

The indictments were returned by the grand jury after Alderman L. N. Ritten, grain dealer and Chamber of Commerce member, had appeared before it and gained immunity by testifying he had accepted a \$1,500 bribe, Maurer \$1,000 and Giebenhain \$500 for voting and using their influence in the council for the license.

After Giebenhain accepted the money it is alleged that he voted against the license. The two proprietors of the establishment, who paid the bribes, also obtained immunity from prosecution by testifying.

The license to The Stables was granted by the council only after a hard fight. Efforts to have it revoked failed even after evidence presented to the council showed that young girls and boys were permitted to drink and carouse in the stalls. In addition to paying council members a tidy sum for their votes, the proprietors are said to have sunk \$20,000 in the venture.

Engaged in a general probe of alleged city council graft, the grand jury, among other matters, now is investigating certain phases of the Gayety theatre licensing. On two occasions, the burlesque house obtained licenses from the city council after bitter fights following previous license revocations.

With the grand jury in session and a municipal election coming on, a fashionable gambling establishment, equipped with roulette, faro bank and everything, in one of the leading loop hotels, has closed, at least for the time being.

Disagree on "Correct Time"

Variances of the so-called "correct time," over the air shifting from station to station reveals another announcement at a later period in the evening, is for a fraction to several minutes out of the way.

All these announcements are usually by courtesy of some watch manufacturer or jeweler. Whether it is subtle propaganda to discard one make of watch in favor of the other, under the impression it's a poor timepiece, is the cause of complaint.

Lyman Reimbursed

Chicago, Jan. 22.

Dispute last week between Abe Lyman and "Good News" management in Kansas City was settled in New York in the American Federation of Musicians' office.

Lyman was withdrawing Saturday to be replaced by George Olsen at the Shubert, with the show demanding Lyman pay Olsen's fare to Kansas City (\$700) and the fare for his own band back to New York (totaling \$1,800 with extra fares). Lyman refused to finish the Saturday matinee, Olsen replacing, but played the evening show.

The New York conference was attended by Joseph Weber, president of the American Federation of Musicians, James C. Petrillo, president of the Chicago Federation of Musicians, who was brought in to represent Lyman, Lawrence Schwab of Schwab & Mandell, Attorney Janssen for the theatre and Abe Lyman. Through Petrillo Lyman received \$1,100 for his fares and \$700 for Olsen's, which had been withheld from his salary, totaling \$1,800. Conference lasted two hours.

BUFFANO LEAVES M-G-M

Los Angeles, Jan. 22.

Jules Buffano, former m. c., has vacated the post as head of the M-G-M musical department.

Conway's Play Reviews

Kerry Conway is making his Broadway Chat a five-night weekly feature on WABC from Monday through Friday. Conway will devote time nightly to an ether review of the previous evening's play premiers, voicing his own opinion along with summaries of the representative contemporary critics.

The reviews will be independent of any advertising contracts for the plugging of plays and where such a condition exists it will be announced.

Bailey Socked on Alimony

Bridgeport, Conn., Jan. 22.

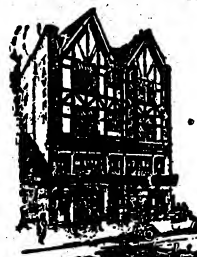
It cost Eldridge Bailey, owner and operator of the Port of Messing Men, an exclusive road house in Bridgefield catering to the Westchester and Fairfield County smart set, \$50,000 for telling his wife to "Go out of my life."

Mrs. Lois Bailey, his wife, secured a divorce and alimony of \$50,000 on grounds of desertion in Bridgeport Superior Court.

The \$50,000 alimony was ordered to be paid in a lump sum. It is the largest amount awarded in local courts in recent years.

WINCHELL'S SPIEL PUT OVER

Walter Winchell will gasp over the air for the first time Jan. 26, during the evening, and from WJZ. It's the Hudson-Essex hour and a 42-station hook up. They had to put \$250 on the line before the grey-haired boy consented to Jan. 18; then postponed.



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Conducting
SIR FRANCIS DRAKE HOTEL
Concert Orchestra
SAN FRANCISCO

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Next Week

Automobile Show, Detroit

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MEEDER

AT THE ORGAN

E. F. ALBEE THEATRE

Brooklyn, New York

HIGH SPOTS

IN

TWENTY-FIVE YEARS OF LYRIC WRITING

"EVERY LITTLE BIT HELPS"

with Fred Fisher

"BEAUTIFUL EYES"

with Ted Snyder

"MY WIFE'S GONE TO THE COUNTRY" with Irving Berlin

"WEST OF THE GREAT DIVIDE"

with Ernest R. Ball

"MY BLUE HEAVEN"

with Walter Donaldson

"HIGH UP ON A HILL-TOP"

with Abel Baer

"RAQUEL" (Carroll's Vanities)

with Joe Burke

GEORGE WHITING

TUDOR CITY, 330 EAST 43rd ST., N. Y. CITY

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

Mrs. Clair E. Deerfield, defendant in the sensational "strip poker" divorce case in New York, is said to have been under engagement for a forthcoming musical on Broadway. Case will be tried again.

Frances Porter, described as a New York dancer, who was arrested in Havana on charges of Conkey Whitehead, a Coca-Cola millionaire, has sued the yachtman for \$250,000.

Tex Guinan's and Mabel Morgan's prohibition cases will not be tried, owing to the admission of the prosecution that indictments are defective. It is ruled that the 190 or more other night club cases will be stricken from the calendar. These are the cases worked up by Mabel Willebrandt. The conspiracy counts are out, but defendants may still face charges of maintaining a nuisance, taking fine on a plea.

Commonwealth Opera Ass'n, which plans popular-priced opera for New York, held a meeting in the John Golden theatre, seeking to crystallize the project.

Four bandits held up the State theatre, Brooklyn, treasurer while the performance was going on and took \$1,100.

Old Grand opera house, 23d street and 4th avenue, historic playhouse of the town, is to be turned over to Yiddish plays. Mae Simon of the Yiddish stage will open a two-year stay there, starting with "Kreutzer Sonata."

Ward theatre, in the Bronx, obtained an injunction against picketing by the operators' union. House is open shop and workers can join the union if they want to, exhibitor told court.

Helen Morgan stepped out of "Show Boat" for two days, and the tabs worked it to a fare-ye-well as a mystery disappearance.

Plans for pushing American talkers abroad reported formed in conference between David Sarnoff of Radio and Alfred Clark of Gramophone Co. of England. Radio's overseas agent for equipment and talking machines.

Eight leading Paris dress designers reported combined in a stand against copying of models at spring openings in the French capital.

LOS ANGELES

Joseph Marlevsky, Russian actor, died suit in Superior Court against Mrs. T. W. Hammond for \$113,000 damages. He charges the woman ran him down with her automobile while he was standing in a pedestrian safety zone.

Patti Stockwell, screen dancer, was held under \$1,000 bail charged with operating an automobile while stewed. She was arrested after her machine crashed into two automobiles Jan. 7.

After pleading not guilty to a charge of giving an indecent performance, five members of the cast of "Paris After Midnight," and the manager of a Manhattan burlesque theatre, were held under \$50 bail each for trial Feb. 11. Players, J. R. Ward, Jayda Braynton, Marie Johnson, Zehna Graham and Frances Taylor, and the manager, Sam Landsman, were arrested several weeks ago during the district attorney's crusade for cleaner shows. Officers testified they paid \$750 each to witness obscene performance after the regular show.

Ray Robertson, brother of Mary Nolan, the former Imogene Wilson, was held under \$1,000 bail on a charge of forgery. He will be tried Jan. 25. He is charged with forging \$50 checks signed in the name of Don Saunders to each. Saunders is a real estate man.

Given until Jan. 15 by the Superior Court to decide whether to live together or become divorced, the parents of Frankie Darro decided on divorce. Proceedings filed by Ida Johnson, kid actor's mother, will be heard Feb. 15. A legal battle for the guardianship of the boy and his earning capacity in the picture business was to be the feature of the trial. Ida Johnson, in a previous hearing, announced that her husband, Frank, was not Frankie's father. Secretly she is being taken care of by a guardian appointed by the court pending the outcome of the divorce trial.

Margaret Swickard, actress, professionally known as Margaret

Campbell, was granted a divorce from Joseph P. Swickard, screen actor. She charged desertion. They had been married less than two years.

Frances Marlon, scenarist and widow of the late Fred Thomson, seven actors, filed an application asking the Superior Court to appoint her as guardian of Fred Thomson, Jr., her son. She said the boy has inherited half interest in the \$25,000 estate of his father and 1,000 shares in the Fred Thomson Corp. She further asserted that the boy had no legal guardian and is two years old.

Jim Tully has filed a cross complaint for divorce from Margaret Myers Tully in Superior Court, following her suit, in which she charged desertion and that Tully names Marshall Neilan, whom he described as his "enemy," as co-respondent. He bases infidelity charges on a confession made by Neilan that she has been in Neilan's company on various occasions. Trial is set for Feb. 8.

Attachment proceedings against Walter Hagen, golf pro, were filed in Superior Court by his divorced wife, Edna C. Hagen. The charges he failed to abide by property settlement and alimony orders issued by the New York courts at the time a divorce was granted in 1927. She claims he promised to pay debts contracted by her amounting to \$5,000, which payment has not been made. She also charges he is two months behind in alimony at the rate of \$500 a month.

Following a hearing on neighbor's complaint, the Roscoe Arbuckle's Plantation Cafe was a noisy nuisance, the City Council of Culver City dismissed the charges against the owner, a comedian, and a statement that after investigation the Council found no reason that would warrant the revocation of his cafe license.

Five firemen and three civilian workmen were injured while combating flames which destroyed the new \$450,000 sound-proof talker plant at the Paramount lot. The blaze started shortly after workmen of the Western Electric had cleaned the stages, and five workmen were going ready to rig a stage for a Clara Bow production. Paramount officials on the lot had all of the negative film and inflammable material on adjacent stages moved to points of safety.

It will not handicap production in any way, as the studio has several sound stages to work on, and their recording plant was not affected by the blaze.

The five firemen and three studio employees were not seriously injured.

CHICAGO

Lolita de Cordova, Spanish dancer, faced a charge of disorderly conduct in the Town Hall Court on complaint of Herman Smidler, proprietor of the Lakeside Hotel. Smidler charged he was slugged by a gang of ungentlemanly friends of Miss Cordova when he entered her room to remonstrate about the racket going on in the morning. Judge Immenhausen continued the case to Jan. 18 and issued warrants for Miss Cordova's boy friends.

Wm. J. Muhlig, picture operator at the Shore theatre, was shot and slightly wounded by his wife, Mildred. It happened in the lobby of the theatre after the show, with a crowd looking on. Mrs. Muhlig accused her husband of pick-pocketing, then fired two shots, one striking Muhlig in the finger. When arraigned in court Muhlig paid \$100 fine for his spouse.

Mike Tolson, proprietor of Collins' club, who had been closed one year under permanent injunction, pleaded guilty to booze law violation and was given 60 days.

Walter Schwass, copper, was bawled out by his cousin for watching a free-for-all fight in the Arcadia ballroom while off duty and then appearing in court to file a disorderly conduct complaint against one boy.

Nellie Revell, doing public contact for "Rosette," crashed the local front pages with a bona fide announcement of her divorce from Mr. and Mrs. Miller, mother of Marilyn Miller, after a divorce lasting 10 years. Miller at present is in Los Angeles and is in the best of health. Mrs. Miller leaves for L. A. next week, where the marriage will take place.

BRADDOCK GETS LACING FROM 'ASSASSIN' LOMSKI!

By JACK POLASKI

That rugged pole from the Aberdeen, Washington, lumber camps, socked his way to a clear win over James J. Braddock, the New Jersey light-heavy, who leaped into popularity by quickly knocking out Tommy Griffith last month. Friday the garden was packed again and there were many rosters for Jimmy, but they swooned as the bout progressed. After his poor exhibition against the battling Leo, Braddock can hardly be counted among the title contenders.

With the advantage of height and reach, a known ability to box and hit, Braddock looked like an amateur. It was hard to figure out just what was the matter with him. Some now question if he has the fighting heart.

With the exception of the first round, the scrap was all Lomski's. Braddock's puny manner of left jabbing looked silly for a many fellow. He did cross with his right and several times caught Leo on the jaw, yet the western party never flinched. He socked the Jersey guy with a hundred left hooks and jabs and they must have hurt.

The refusal of Braddock to do any leading about tells the story of his miserable showing. The crowd was willing to get excited when he did let go his right mit, but in the later rounds he missed with it repeatedly. The squat Lomski kept carrying the battle to the taller man.

Braddock gave a good imitation of a man on the defensive. The muzz impressed as being a counter fighter. He would wait for Leo to come in and then he would try to land on the button. Leo's busy left hand, however, would more often strike the mush of the other fellow and he faced to the body with the right when Jim wasn't holding.

Belanger's Stock Up

The semi-final boosted the stock of Charley Belanger, the Canadian champ, who does measure up to contendership. He knocked out Nando Tassi, one tough wop. It was the famous bold Leo who felled Tassi early in the fourth round. He was just rising at the count of 10, but made no protest when the referee pointed him to the corner. Would have been useless for him to continue anyway.

Belanger resembles Jack DeLaney in more ways than one. A very cool, heady fighter under all conditions, he uses choppy blows that are generally accurate and they hurt. Tassi is no push-over as shown last summer when he gamely arose from a knockdown and battered Wyoming Warner, another tough guy.

The first 10-round was between Babe McCorgy of Oklahoma, and Ray Still, of Los Angeles. Babe is one of the toughest scrappers in the ring. He is wild, but when he lands, it counts. Still put up a game fight but lost on points. He bothered McCorgy with a left jab and all but closed one of his limbs. The Babe started knocking Still about the seventh round and only his ring cleverness saved him. A game fellow, this Still.

What was to have been a six-rounder had the Garden on edge. Two sockers slammed each other all over the ring. One went down but shortly after created a furore by felling the other pal. Of course it didn't go the limit.

FORE

Mahoney's Miss!

Will Mahoney, playing the Orpheum, Los Angeles, drove a ball within eight inches of top of a 265-yard hole. When Mahoney got to the green and surveyed the ball his caddy looked up at him and said, "Mr. Mahoney, if you had hit that ball straight it would have gone in. This hole has only been made in one once during the past four years."

Want '32 Olympic Winter Sports at Lake Placid

Albany, N. Y., Jan. 22.

New York State Legislature is making a strong bid for the 1932 Olympic winter sports at Lake Placid. Resolutions were introduced in both houses asking the Olympic committee to select the Olympic winter resort, and later a bill is to be introduced asking for an appropriation of \$75,000 to build a

Obituary

MRS. WALTER PLIMMER (Rose Linden)

Mrs. Walter Plimmer, 49, known professionally as Rose Linden, actress, who retired some years ago, died Jan. 20 following an operation for gall stones. Mrs. Plimmer was the wife of the vaudeville booker and the mother of Walter Plimmer Jr., actor, who has been leading him with the Favorite Players, Lyric Theatre, Birmingham. Besides the husband and son, two daughters survive.

As Miss Linden, Mrs. Plimmer had appeared with a number of productions, her most notable engagements being with Benjamin Thompson in "The Old Homestead" and "The Sunshine of Paradise Alley."

Mass will be sung at St. Michael's Church, 74th street and 12th avenue, Brooklyn, tomorrow (Thursday) morning, at 10 o'clock, with interment in Greenwood Cemetery.

Walter Plimmer, Jr., when notified of his mother's death, left Birmingham immediately to attend the funeral.

IN LOVING MEMORY

of Our Dear Father

ABE JACOBS

Who Passed Away Jan. 25, 1928

SADY JACOBS
FLORENCE HART
GLADYS EIRENBURG
FRANK JACOBS
WM. JACOBS

He died of his mother's death, left Birmingham immediately to attend the funeral.

LEONARD MACKAY

Leonard Mackay, 55, leg actor and singer, died suddenly Jan. 4, while awaiting a film test in the studios of British International at Elstree, Eng.

Mackay had had a long stage career, most of it with the George Edwards companies at Daly's London and on tour. Prior to his death he had appeared in three different roles in "Song of the Sea" at His Majesty's, London. He also appeared in "The Desert Song" at Drury Lane, two years ago.

ADDIE NORCROSS

Addie Norcross, singer, who has been living in retirement for some time in California, died Jan. 15 in Los Angeles of old age.

Miss Norcross was best remembered for the songs she sang in an act with her husband, James Norcross. The latter died about five years ago.

WILLIAM KOUBA

William Kouba, dancer, 31, died in the middle west Jan. 5 of pneumonia. He headed the flash act "Fetarian Whirl" with Vivian Leiland as team partner. Body shipped to his home town, Windham, O.

The mother, 78, of Alexander and Nat Carr, Yiddish comedians, died Jan. 12 in Hollywood from pneumonia.

Hannah Sullivan, widow of "Little Tim" Sullivan, Tammany Hall politician, and mother of Joseph T. P. Sullivan, Fox offices, New York, died Jan. 20 in New York.

The mother of Arthur Vandien, Keith offices, died Jan. 18 in New York.

The mother of Joe Cobb, member of Roach's "Our Gang," died at Dallas, Tex., Jan. 18, following an operation. Burial in Los Angeles.

boosted slide three and to provide all accommodations, Olympic games proper are to be held in Los Angeles in 1932.

NEW PARI-MUTUEL BILL

Albany, N. Y., Jan. 22.

Pari-mutuel betting at race tracks in New York state would be authorized under a bill introduced in the New York State Legislature by Assemblyman William Breitenbach of Brooklyn. This measure is similar to the one introduced last year.

Breitenbach has sought approval of pari-mutuel betting on two previous occasions but the measure was never let out of committee.

FRED GERNER

Fred Gerner, 50, once champion high jumper of the world, fancy ice skater and who appeared in vaudeville in a skating act, died suddenly of heart trouble in New York Jan. 18.

Gerner at one time appeared with

In Sad and Loving Memory of my dear daughter
LORETTA AHEARN
who died one year ago, Jan. 21, 1928.
Years of suffering, nights of pain, waiting for the cure, but all in vain. Till God above did think it best to ease her pain and give her rest. Sadly missed by her mother.

the Buffalo Bill show and also at the New York Hippodrome. In recent years he divided his time between producing vaude acts, he and Louis Bauer putting out "Winter Sports," and in demonstrating a new ice skating floor that he had patented.

He had just finished a demonstration of his new patent when a few minutes later he was dead.

The deceased had never married.

LAWRENCE McAVOY

Lawrence McAvoy, 65, veteran minstrel man, died Jan. 19 in Danbury, Conn.

Mr. McAvoy was with different minstrel troupes 40 years ago, having traveled all over the United States and Canada. He retired from active stage service some years ago.

ZENAIDE ZIEGFELD

Zenaida Ziegfeld, daughter of Hugo Ziegfeld, of the Alhambra Lithographing Co., died Jan. 17 in New York of pneumonia.

She appeared in several musical shows done by George M. Cohan. Miss Ziegfeld was 26.

The mother of Betty Hanna, leading woman, Wright Players, Flint, Mich., died Jan. 5.

Jim Thomas, expert stage carpenter, died Jan. 16 at St. Boniface hospital, Newark, N. J. He had been crushed by a truck which ran over his abdomen.

Thomas was with "Yankee

JAN. 23, 1928

TOMMY PAYNE

Mr. and Mrs. Thos. Payne and Babe Payne

Doodle, musical, which closed. He attracted attention by climbing into the rigging when a set jammed the opening night of "Rainbow" in New York.

Deaths Abroad

Paris, Jan. 13.

M. Esteve, 60, French author, died.

Leon Bazalgette, 55, French poet known for his translations of Walt Whitman.

Clarence Montfort Gihon, American artist, died at Dax, France, of pneumonia.

Paul Jorge, 80, French picture actor. Recently appeared in "La Passion du Jeanne d'Arc" made in France.

M. Arny Barat, 58, former comedian and agent, died at Versailles, near Paris.

Julius van Beethoven, Austrian journalist, died in a military hospital at Vienna in destitute circumstances. He was a direct descendant of the famous musician.

Pierre Trimouillat, 71, French song writer, died in a Paris hospital.

GIRL'S \$60,000 INDOOR COURT

St. Louis, Jan. 32.

A \$60,000 indoor tennis court has been erected here for Altha Davis, niece of Secretary of War Dwight P. Davis, by her father, Samuel C. Davis.

Miss Davis won the women's indoor tennis championship of this district last year and several years ago was presented at the Court of St. James, which has nothing to do with tennis and is an entirely different racket.

The Secretary of War is the donor of the famous Davis Cup which France now holds as proof of its tennis superiority.

VARIETY'S CHICAGO OFFICE

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. It may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Palace

It may be a long time before some of the acts on this bill again reach the degree of class they displayed Sunday afternoon. Credit goes to a perfect audience, going nuts over everything and working some of the acts into almost feverish enthusiasm.

Not a flop in the lineup, although Bill indicated a spotty show. Manuel Vega, opening, gave it a laughing start with his comedy pantomime, culminating in an excellent wrestling match with a dummy. Jesse Block and Eve Sully, refusing to take No. 2, were replaced by Tabo and Green, colored dialog and song team. Effect of the audience was very apparent in this team, who have been seen to fare weakly in family houses but delivered here with a confident ability that almost turned into a show stopper.

Third was a comedy playlet starring Lulu McConnell, who puts over as witty, a drunk bit as can be found. There is a supposedly quiet bridge game by two married couples, with Miss McConnell the gabby, dominant Jane who squelches the party with talk and turns it into a riot by getting soaked.

Hal Neiman, fourth, acts a refined hobo blandly narrating his social activities. Consistently amusing without becoming too vaudeville until he goes into special lyrics about a night with a married dame. Did very well.

Fifth was one of the bill-toppers, Benny Davis, with his orchestra and entertainment. Now, he has been added recently, giving the act a much younger appearance, and the company puts over a fast deluxe act for vaudeville. Jack Heller, youngster, singing to ukulele accompaniment, was liked best among the good lineup of specialties. Davis' music act admirably without imposing, and gets his own recognition.

Opening intermission was Adela Verne, concert pianist, who will be on the initial R-K-O radio broadcast. She is not today's vaudeville in any sense, outclassing it in talent, style of work and anything else, but that doesn't mean she shouldn't play. Any line of vaudeville by her appearance. Her numbers Sunday were "The Wind" (in which she is a one-girl symphony orchestra).

When in Chicago Visit These Hits

BLACKSTONE EVERY NIGHT at 8:30
A. L. Erlanger & Harry J. Powers, Mgrs.
REGULAR MATINEE SATURDAY
DAVID BELASCO Presents

THE BACHELOR FATHER
By Edward Childs Carpenter
JUNE C. AUBREY GEOFFREY WALKER SMITH KERR

ERLANGER MATINEES WEDNESDAY AND SATURDAY
Good Seats at the Box Office
The Uproarious Newspaper Farce

"THE FRONT PAGE"
By Ben Hecht and Charles MacArthur
Staged by George S. Kaufman
A JED HARRIS Production

A. H. WOODS' MATS. ADELPHI WED. and SAT.
A. H. WOODS'

"The Trial of Mary Dugan"
BY DAYARD VELLER
6TH SUCCESSFUL MONTH

ILLINOIS MATINEE SATURDAY
A. L. Erlanger & Harry J. Powers, Mgrs.
ANOTHER ZIEGFELD TRIUMPH
MARILYN MILLER
in ROSALIE with JACK DONAHUE

SELWYN Matinee Thursday
JED HARRIS Will Present
HELEN HAYES in "COQUETTE"

HARRIS MAT. Wed. and Sat.
MR. JESSEL

"THE WAR SONG"

(trat), "Minuet in G," "Second Rhapsody," and "The Swan." Reception great.

Frank Fay, holdover from last week, pulled a surprise and gave the Palace plenty for his salary by working with his wife, Barbara Stanwyck, who happens to be laying off. Fay told the crowd about it—regretfully. In his talk Fay was as spontaneous as ever; in his ballad he held the usual egg with the usual disarming charm. Miss Stanwyck lolled and danced, while hubby beamed first and then blushed when she turned a handspring without being prepared.

Lillian St. Leon and Co., using plants for some comic circus riding, closed.

Heavy business. Ring.

State-Lake

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Flame," with phonograph accompaniment, the feature. Bing.

Diverse

A house that's been trying everything to stay open. After a period of stock burlesque, a vaudeville policy is again in progress. But apparently the change makes little difference to the neighborhood. Thursday night about a half filled house was not over enthusiastic.

Seven act layout the last half couldn't be called good vaude even for these prices. Yet, one or two turns looked good and individually scored.

Welton and Joyce, mixed comedy, marks a perfectly honorable hoover trying hard to be a comedian and not convincing anyone. Girl is the smarter of the two because she plays at uke and makes no bones about it.

Elmie Clark, sophisticated songstress, was a little too far from the mark. They wouldn't get the double entendre lines. Miss Clark, innocently enough perhaps, injected in her songs.

Morality and Burns, probably the two boys in this mixed four-

act layout, were not over enthusiastic.

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Reserved for Professional Patrons

Two Entire Floors in the
Forty-six Story Tower of the

MORRISON HOTEL CHICAGO

The Most Central Location in Town
Atop the Tallest Hotel in the World

CLOSE to the top of the gigantic Morrison Tower, and surrounded by the purest air ever breathed, the 40th and 41st floors are set apart entirely for theatrical guests. Out of earshot of street noises, you can sleep undisturbed until a late hour of the morning. You can also entertain your friends in perfect seclusion, secure against interruption.

**1,944 Outside Rooms—Each With Bath
Rates \$2.50 Up**

Every room is outside, with bath, running ice water, telephone, bed-head reading lamp and Servidor. The last named is particularly appreciated by professional guests. It completely prevents contact between patrons and hotel employees when laundry, shoes, etc., are sent out or returned.

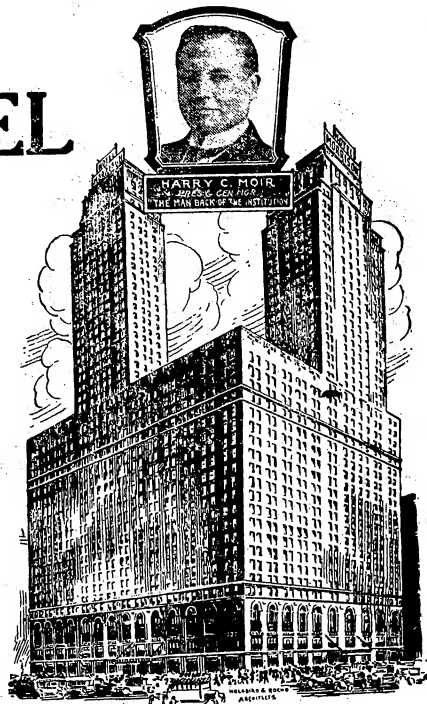
Nearest Hotel to Downtown Theatres

The Morrison stands closer than any other hotel to theatres, stores and railroad stations. Yet, at this central location, rooms are rented for \$2.50 to \$5 that would cost \$5 to \$8 in any other leading hotel. Store sub-rentals here are so valuable that they pay *all* the ground rent, and the saving is passed on to the guests.

The Terrace Garden and Boston Oyster House

At these two famous restaurants, the intimate, carefree atmosphere has won international celebrity. In the Terrace Garden the light, vivacious dance music and sparkling entertainments have made it a favorite rendezvous for lunch, dinner and after-theatre parties. Programs broadcast daily from WBBM.

ALL PATRONS ENJOY GARAGE PRIVILEGES



The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

ATLANTIC CITY By VINCE MCKNIGHT

Apollo—"Indian Summer."
Virginia—"Captain Jack."
Stanley—"The Crush."
Earle—"Charge of the Gauchos"—vaude.
Colonial—"The Night Watch."
Strand—"The Baby Cyclone."
Capitol—"Woman of Affairs."
City Square—"Anybody Here Seen Kelly?"

Jan. 27 marks the passing of the resort's pioneer picture house when the City Square, after 17 years, closes its doors. For 14 years it was under the ownership of E. J. O'Keefe, retained as manager when it became a unit of the Stanley chain. Sale of the property to the M. E. Blatt Company, department store, forces the final move. O'Keefe plans to retire.

Another change in policy has been announced for the Earle to take effect Jan. 27. At present six acts of vaude with first run silent pictures are being offered. With wire the Earle will play second run sound films, following the Virginia.



**FOR MODERN
SENSATIONAL
STAGE
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DOROTHEA ANTEL
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The Sunshine Shoppe
OPERA LENGTH HOSIERY
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**MINERS
MAKE UP**

Est. Henry C. Miner, Inc.

Nat Lewis

THEATRICAL OUTFITTERS
1580 Broadway New York City

ace house of the 'walk. The house orchestra will move from the pit to the stage with three stage acts to bolster.

Reports are that title of "Indian Summer," current at the Apollo and which opened Albany recently as "Daylight Savings," is again to be changed to "Be Your Age."

Grace Borland, 38, proprietress of a small night club at 308 Pacific avenue, dropped dead of heart failure while walking on the Boardwalk Jan. 8. She was connected with Barnum and Bailey sideshow concessions several years ago.

HONOLULU

George Ade visited Honolulu for two days on his way around the world on the "Beisenland."

Next February Earl Schenk will direct and produce the "Reign of Hawaiian Royalty," for three days. All the original wardrobe will be used. It is understood that studio will come over to shoot the scenes in the entire production, and later the entire film will be colored. Princess and Hawaii theaters are awaiting wire.

Another honey-mooning couple are Honolulu bound. Rex, Denny and his bride. Also planning to come over in his own yacht.

BALTIMORE

Maryland—Dark
Auditorium—"Ghost Between."
Ford—"Three Musketeers."

Howard Price Kingsmore of Loew's is back, following a week with influenza.

Gilbert E. Kanour, dramatic critic of the Evening Sun, is recuperating from an appendicitis operation. He is expected to be back within the week.

The "Miss Personality" Contest, recently run by the Loew Century in conjunction with the Scripps-Howard Baltimore Post, was won by Margaret Gordon, 22, soprano of this city. Miss Gordon was selected by the Century theatre audience from a group of five finalists Friday night. She was awarded a two week contract at the Century.

Palace, former burlesque and recently combo, remains dark. It is being offered as a rental house, but is not likely to re-enter the picture field.

VARIETY BUREAU WASHINGTON, D. C.

416 The Argonne
1625 Columbia Road, N. W.
Telephone Columbia 4650

By HARDIE MEAKIN

Belasco (Shubert)—Cook musical stock.
National—Dark.
Polk—Dark.
Gayety—Stock bur.
Strand—Musical bur.
Columbia—"Wings."
Earle—"Submarine."
Fox—"Red Dance."
Palace—"Abbie's Irish Rose."
Palace—"Sins of the Fathers."

Rodney Collier, asst. mgr. of U's Rialto, closed, is manager of Colony, New York, this week.

Shirley Lust, local indie exhibitor has been named on the inaugural committee for March 4. Lust's assignment is for publicity through the pictures.

Though his Le Paradis is padlocked for selling "set-ups" Meyer Davis has no complaint over business being done in his Club Chanticleer on the floor below. High cover tariff is getting a select trade that is steady six nights of the week. Paul Fiedelman is back leading the four-piece dance combination.

National has a new one, "Scars," Jan. 28, and has boxed in the advance advertising that though the engagement precedes the Broadway showing that three cities "have placed their approval on it" and that it is by no means a tryout. New one for here.

PROVIDENCE

By J. J. SULLIVAN, JR.
Opera House—"Connecticut Yankee."
Modern—"The Patriarch," stock.
Loew's Made—"The Rescue," sound.
Strand—"Adoration," sound.
Victory—"Olive and Fats," sound.
Empire—"Virtual bur."
Albee—"Vaudeville."
Majestic—"The Red Dance," sound.
Rialto—Second run, sound.

Lily Damita, appearing with Ronald Colman in "The Revenue," Loew's State, made a personal appearance here Monday.

Official films of the Sonnenberg-Lewis world's championship wrestling match clicked with local Sonnenberg is a Providence boy.

Itney Players, roving thespians, played "A Trip to Scarborough" at the Brown Union last week.

ROCHESTER

By DON RECORD

Lycium—Dark.
Temple—"Paris Bound."
Eastman—"Week Ends"—stage show.
Rochester—"Sunrise" and vaude.
Palace—Vaudeville.
Fay's—"The Barker."
Regent—"Do Your Duty."
Piccadilly—"Runaway Girls."
Strand—"Shanghai."
Family—Change.
Victoria—Stock burlesque.

Wade Crosby, from New York Paramount offices, succeeds Batiste Madalena as chief poster artist for Public. "Hirozy" headlined here from Dallas, Texas, for publicity, with Art Kelly continuing in charge temporarily.

Phillip Barry, playwright and home town boy, here to collaborate with Cuker-Kondolf stock in production of his play, "Paris Bound." This is the first of his plays to be given professional showing in city.

Public unit, "Topsy Turvy Town," arrived Monday for Saturday opening in order to rehearse new stage band. Musicians taken in part from Eastman orchestra and needed much training to meet Public standards. Jay Bell m. c.

Replacing girl ushers at Eastman by military-trained boys brings counter from Manager Soriero of Rochester that he prefers girl ushers as providing more homelike atmosphere.

Community Players, drawing capacity houses, scheduled eight performances of "Queen's Husband," put on two extra shows with equal success.

INDIANAPOLIS

By EDWIN V. O'NEEL

Indiana—"Naughty Baby."
Circle—"The Last Warning."
Apollo—"The Red Diner."
Palace—"The Trail of '89."
English—"The Last."
Mutual—"Bur."
Lyric—"Vaudeville and pictures."

First run film houses had a bad week because of cold and icy weather conditions.

Marian M. McCallough, sec. of local film board, has been transferred to Kansas City.

With purchase of the four Terre Haute houses the Fourth Avenue Amusement Company has control of 16 Indiana houses and 14 Kentucky theatres.

Police thwarted plans to hold up

the Apollo theatre last week. Two youths employed as ushers were held by police.

BOSTON

Boston Sunday Post sells for 10 cents beginning Sunday, Jan. 20. It was formerly seven cents. That makes all four Sunday papers at the 10-cent rate now.

George White's "Scandals" in for two weeks only at the Shubert, Jan. 21. Followed by return engagement of "Greenwich Village Follies," which Boston saw before New York.

"Blackbirds" closes its Boston run at the Tremont Jan. 26. To Philadelphia from here. "The Vagabond King," road company, follows.

Keith St. James gets first Boston performance of "Night Hostess," week of Jan. 28.

Repertory Theatre revives Dion Boucicault's "The Octoroon."

Melvyn Douglas doing Basil Rathbone part in "The Command to Love," at Plymouth.

Hollis gets "The High Road" Jan. 28. House has been doing its best business in eight years.

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VARIETY'S LOS ANGELES OFFICE

ARTHUR UNGAR in Charge
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707 So. Broadway, Trinity 3711-3712

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

Was the second week in succession local Orpheum sold out on a Sunday night. Just a miracle the way things have been going. Trade drama can be attributed to Orpheum, here once before, two years ago. Then he stayed for three weeks at the house and established himself. In this community of orange groves, film stars and ranches they remember the good things, so Mahoney can be credited with bringing them out for the opening night and possibly the rest of the week, too, as the supporting bill is none too forte. Really a mistake on the part of the bookers in slighting an important house of this sort by not having it a 100 per cent all around show, instead of throwing the burden of making good on the shoulders of the headliner. It should be enough that the headliner draws them in. Then the entertainment offered should do the rest, so far as general satisfaction at \$1.50 is concerned.

Next to shut spot, Mahoney tied them up in every sort of knot. They just went hook, line and sniker for his "Mammy" number. Al Johnson was in the audience, too, and he was proud of the way Will stood them on end. Then his Scotch parody and another number were also there for good measure, and all clicked. When Mahoney finished the gang made the door dash. There was a sparse remainder to see La Verne Bros. and Miss Pingree in comedy strong men work.

Opening the show was Walter Nilsson with his comedy cycling antics. Rather poor spot for cycling of the sort. Then came coming in on him and the value seemed lost in this spot. Those who were on hand to see what Nilsson was doing were more than pleased, but more should have gotten a flash at his work.

Mardo and Raye, man and woman with a talking bulldog, not so bright for the deuce spot as the billing on the program tried to indicate. Marie Valente, a European importation, with her varied instrumentation did not make much headway in the troupe.

Show got its actual start with Naomi Ray and Eddie Harrison on next. This duo ran second to Mahoney as far as applause honors were concerned. A return at the local house this season also. Their comedy and songs clicked, as did also the toe and adaptive legs of Miss Raye who easily tips the scales at 250.

For some unknown reason Ella Shields hit the skids. She would not go for anything else but her "Burlington Belle" and that not too heavily either. Her three other numbers could be qualified as just having been rendered so far as the audience were concerned. Then, too when she changed from trousers to skirts, nothing stirred the folks.

Nadie's "Happiness Girls" preceded Mahoney. Rose Kessner is featured in the turn. Group she has surrounding her are not what Hollywood encourages as beauties; better looking, talented girls waiting on tables around here than were displayed in this aggregation.

Turn is not one that banners are kept up for, but just about skids by. Only outstanding talent is in the orchestra bits. Their eggs and industry are nothing that will impress even the gag men from the studios, who grasp at everything. Outstanding in the group are Naomi Morton, of the James Morton family, who seems to have possibilities of developing into a class songstress and hooper, and Milton Mack, blue singer.

Pathe News and Topics of Day also shown.

William Andrews Clark, Jr., multi-millionaire angel of the L. A. Philharmonic Orchestra, will spend another \$1,000,000 to support the orchestra for the next five years. Clark founded the orchestra in 1919 and since then has expended \$2,000,000 on its upkeep. It costs approximately \$300,000 a year to maintain this body, the ticket sales seldom reaching 40 per cent of that amount. Clark threatened to withdraw his support last year unless some other philanthropist would come in and help support the orchestra, but changed his mind and decided to bear the burden alone. Inasmuch as his support is contingent upon the use of the Philharmonic Auditorium as the spot for concerts, orchestra officials and auditorium officers have made arrangements to use that hall for the next five years.

Victor Pote signed contract with Larry Darmour to write and act in comedies. He has been assigned to Al Herman's unit.

Ernie Orsatti, outfielder for the St. Louis Cardinals, and Martha Von Etsey, of San Antonio, Tex., have filed notice of intention to marry. The wedding will take place next week.

Larry Liechtenstein, 62, veteran fight manager, died in Hollywood Hospital, Hollywood, Cal., Jan. 15, following an illness of several months. Liechtenstein was born on the East Side of New York. He began his career as fighter's manager more than 40 years ago, and first sprang into national prominence in 1907 when Young Otto, his protegee, started knocking the good ones over in Chicago.

William S. Hart and Tom Mix, screen cowboys, and Wilson Miller, motion picture director, acted as pallbearers at the funeral of Wyatt Earp, one of the last of the colorful gunfighters of the west, who died Jan. 15 at his home in Los Angeles.

Stuart Patton, veteran picture director and writer, on route to England, his native country, to seek a connection with a British producing organization to direct pictures.

M-G-M has assigned Rupert Julian to direct "The Green Ghost" as its first all-sound mystery play. To start Feb. 15.

Joan Bennett's first on her new contract with United Artists will be opposite Ronald Colman in "Bulldog Drummond." Sam Goldwyn.

Sam Salvin has given up his 42-year lease on the Mayan and the house rents to E. E. Stoll, owner. The latter appointed Gerrold O. Davis to take charge. Salvin produced one show there, "Good News."

Ray B. Howell will be manager of the Million Dollar theatre when it reopens Feb. 7.

George Marion, Jr., has been loaned to Sam Goldwyn by Paramount to title "This Is Heaven," starring Vilma Banky.

Alan Dwan will direct for Fox, starting Feb. 11, "Far Call," by Edison Marshall.

Octavus Roy Cohen is at the Paramount studio, where he will write and assist in the preparation of dialog for the two Moran and Mack blackface stories.

George Moran arrives at studio this week. Charles Mack is already here.

John Cronwell and Edward

Sutherland will be given joint screen credit for direction of "Close Harmony" by Paramount. Hitherto Sutherland had been listed as assisting Cronwell in making this all-talker.

Adrienne Dore, beauty winner at Atlantic City in 1925, has been put under contract by Paramount as a player.

She was picked out of a group of eight girls supporting Clara Bow in "Wild Party."

Chesterfield's next under supervision of Lon Young will be "The Peacock Fan," a mystery story. Production starts Feb. 11 at Teat-Art.

Sara Y. Mason with M-G-M as a writer on term contract.

William Counselman, associate producer at Pathe studio, purchased a 95-acre ranch in Santa Cruz. He claims it will be devoted to raising juniper berries for Hollywood gin.

Robert Lord is working on the screen adaptation of "Shoe String," a stage play by Humphrey Pearson for Warner Brothers.

Fox has assigned Sue Carol to play titled part in "Exalted Flapper," by Will Irwin. James Tynning will direct.

Norman Taurag, picture director for Fox, returned to the studio after being confined to his home for several weeks with the flu. His next picture will be "The Music Masters," a two-reel talker, featuring Clark and McCullough.

Jack Oakie will play male lead, a gag man, and Frederic March will be heavy lead in Paramount's "The Studio Murder," directed by Frank Tuttle.

Following an operation for appendicitis at the Good Samaritan Hospital, Mrs. C. H. Roach, mother of Hal Roach, is reported recovering.

Gerald Griffin transferred from F. & M. "Hollywood Scandals" to the F. & M. "Good News" unit.

Complete cast of "The Skull," opening at Duffy's President Jan. 27: Bernard McOwen, Jane Morgan, Doris Brownlee, Alice Buchanan, George Leffingwell, Eddy Waller, Monte Blue, Reginald Sheffield and John Rogers. Being directed by E. H. Curtis.

Production of Warners' "Shoe-string," which Alan Crosland will direct, starts Feb. 13.

Universal intends to make two-reel Yiddish all-talkers to be taken from "The Green Millionaire," Arthur S. Schomer, who produced the play in New York, is now here assisting Herman Lowe in adapting.

Dialog will be entirely Yiddish, while a silent version made at the same time will contain titles in English.

More than 25 of the old standby employees at the Universal studio who accepted a 50 per cent reduction of salary during the recent lull in studio activity are now reinstated on a full salary basis.

Joseph Franklin Poland is at Pathe studio assisting William N. Cossman in preparation of "Ladies Prefer Brutes," Alan Hale's first starring picture, all-talker. Counselman also is preparing "Listen, Baby," and "Gambler's Luck."

Allee D. G. Miller is writing the adaptation and continuity of "The Single Standard" for M-G-M.

Suffering from what might be termed nervous indigestion, Mary Pickford finds it necessary to hold up production on "Coquette" at various intervals until she recovers from the attacks. The attacks vary in duration from an hour to a day.

Fritzi Ridgeway, screen actress, is to be starred in "Bad Woman," play by Mrs. M. Ingleton, to be produced at the Egan Jan. 28. Greta Granstedt and Phillip Morris will be featured.

Felix Young, former agent, recently arrested in New York on a charge of defrauding Noah Beery, screen actor, out of \$15,000, pleaded not guilty to the indictment and will go to trial before Superior Court Judge Woods Feb. 4.

Luellen Prival, one of the few actors under contract to Caddo, will return to the free lance field when his contract expires in February.

Jack Jungmeyer and Paul Gangelin, Pathe scenarists, have gone to Tijuana to write a race track story for their company.

The Los Angeles symphony or-

chestra, under direction of Modest Altschuler, will do the synchronizing for "She Goes to War," Inspiration-Halperin.

When George Fitzmaurice leaves First National for United Artists, he will take his entire production staff with him, which includes Scott Beall, business manager, and Cullen Tate, asst. director.

Reginald Denny has two more pictures to make for Universal before his contract expires June 1. Next to go into production will be "Companionate Trouble" with W. J. Craft scheduled to direct.

Willard Mack has returned to the M-G-M studios, after home for a month.

At the Fox studio M. S. Boylan is titling "Strong Boy," "Sin Sister," "Making the Grade." He is supervising titling of "New Year's Eve" and "Velled Woman" by William Kernell and "Gris Gone Wild" and "Nobody's Children," by Edith Bristol.

William A. Seiter's first pictures under his new First National director contract will be "Prisoners," "Feline Molnar" play in which Corinne Griffith will be starred, and Colleen Moore in "Early to Bed," college sorority tale being adapted by Tom J. Goughy. He will do the talking versions on each.

Rheba Crawford, titled "The Angel of Broadway" years ago, when as a child evangelist she preached in the lobby of the Gaiety theatre, New York, is in Hollywood. She intends starting a series of meetings here next month.

"Escape," by John Galsworthy, will follow "The Guardsman" at the Figueroa Playhouse. All-British cast includes Elsa Sivaney, Richard Lancaster, Kathleen Bishop, Wallace Roberts, Mary Ames, Sybil Thorne, Walter Bomm and Corinne Ross. No date set for the opening.

"La Golondrina," second California historical play at the Mission Playhouse, San Gabriel, will be given for only one performance Jan. 25.

Following an operation for appendicitis, Valeriz von Stroheim, wife of Eric von Stroheim, director, is reported recovering.

"Take My Advice," Duffy production at the President, will be followed by "The Skull," opening Jan. 27.

Ray Harris, former Paramount writer, is now at Fox studio.

Max Schargin, former manager Park theatre, Youngstown, Ohio, replaces George Riley as manager of Warners theatre, Hollywood.

Two laborers, Jesus Esperanza and Lester Barr, were injured Monday morning during the wrecking and clearing of the Paramount sound stage recently ruined by fire. Esperanza died as a result of being under a collapsing wall. McKay Engineering Co. is doing the job.

SAN FRANCISCO

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Ferdinand Munier replaced Forrest Cummings as general stage director for Henry Duffy productions here and in Oakland. Munier formerly stage director for Duffy in Seattle.

With Leatrice Joy at the Orpheum and Mildred Harris at Loew's Warfield, currently, and Anita Stewart at the Grand, last week and Al Johnson and Lina Basquette booked for early appearances at the Warfield, the coast picture colony will be thoroughly represented. All the

picture people are figured for big box office draws.

James Beatty, manager of National Theatres Syndicate, resigned, and announced his retirement from theatricals. L. R. Cook was elected to succeed. Beatty is one of the best known of the independent theatre chain owners on the coast.

Bryant Washburn, picture actor, opened engagement at m. c. at Granada (Publicity) currently.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"The Shanghai Gesture," St. Charles—"Edward G. Rock, Stock Saenger—"Synthetic Sin," Loew's State—"My Man," "Lena Smith," "Naughty Baby."

Tulane has only one more traveling left attraction, Walker Whiteside, before opening with stock.

Rather a class roof here atop the new Hotel Jung. Sliding roof everything.

Carl Laemmle will be a Mardi Gras visitor.

Edward Ewald gave the burg its first peek at really high class stock. Company scored with the better clowns and its roster includes quite a few who have limned Broadway for a space, among them Helen Shipman.

Fair Grounds is in the box thus far, \$75,000, and has increased its mutual cut to 10 per cent.

Saengers opened their new theatre at Biloxi, Miss., last week. It's the best theatre in the state.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Kelth—"Vaudeville," Temple—"Mutual bur," Syracuse—"The Great Gatsby," Strand—"Oh Kay," Empire—"Red Dance," State—"Trail of '98," Eckel—"The Barker" (2d wk), Rialto—"Beggars of Life" (2nd run), Regent—"Change" (gross sound 23rd), Harvard—"Change," Avon—"Change," Swan—"Change," Pennsylvania—"Change," Savoy—"Dark," Brighton—"Dark."

Sanford Farkus, electrical engineer turned theatre man, left Loew's State here Saturday night where he had been assistant manager since the house opened, bound for Baltimore where he will become manager of the Stanley.

Loew's is reported purchasing the Otis building, Watertown. Loew headquarters in New York, called over the phone, said, "no news at present." Watertown is a Schine stronghold.

"Oh Kay," current at the Strand, has synopses via record set up by Lionel Wilcox, assistant manager. The "Oh Kay" score itself is used only for the overture, played by the Debutantes, house girl band.

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64 PAGES

PAR-LOEW-U. A.-RKO DEALS

Delancey St.'s Pushcart Market Full Of Bargains, Accents and Herrings

By Ruth Morris

Sweet pushcarts on Delancey street. There's a shopping district! If you don't want an earring, you can get a herring.

Delancey street's even more versatile than the 5-10 stores. To the right of a barrel of pickles there's a display of garments. But garments!

The prize here is an ermine wrap, waist-length, trimmed with "mon-keh" fur. Vionetsky model.

It is also a place of parts—parts of everything—radios, dolls, watches—everything but Ford cars. All you need is a genius for assembling and an aptitude for bargaining.

The bearded guardian of the hat cart has a tough customer. He brandishes aloft a woolen ski cap. "I'm tellink you, at Franklin Simon's you'd pay for it \$4. No, I couldn't sell it chipper. Here, you should look closer. Only rests pippie year it for sking. I couldn't sell it less dan turty-five cents."

More of this pro and con. Finally, he loses interest in the sale. "Phe, I wouldn't boggle." The customer walks away. Clearly, something must be done. "Here, so you take it for twenty-five." In a rising crescendo: "I'm losing mon-keh."

More pushcarts. Tangerines, fox furs, doll's wigs, gadgets, corsets for fancy Delancey street figures, men's shirts, 6 for 75c. A cart of books, "Pilgrim's Progress" conspicuously displayed—Christian in the land of beads.

A sign tells the story: "Empty Your Purse Into Your Head." A pretty thought. Radio store across the street barks out "Angela Mia." Two herring merchants talk shop in native tongue.

The Shoe Customer

The shoe cart. Customer sits down on the curb, one bare foot exposed and changes his shoe laces. The merchant holds out a pair of black satin pumps invitingly. "What size?" I ask. He looks cautiously at my dainty 6s and says, "7s." I collect my hurt dignity; the feet that have been insulted in real shoe stores move on.

The art cart, with framed lithographs of moonlit Venice and French ladies in swings. Pretzels, hand-turned. Bologna, by the yard. He's selling a remnant. Bedclothes flapping overhead. Fires of old boxes crackling in the street.

Above the din comes a dese, dem and dese bawling-out-the-beauties of a quarter fountain pen. Nobody listens, nobody wants fountain pens, nobody writes.

25c. Fountain Pens

"Are they good pens?" I ask, as a polite way of getting acquainted. He looks up, takes a deep breath and plunges in: "Are dey good! Say, listen, lady: dese pens are so good dey're perfect. If I was up at Fifty-sixth street an' Broadway I'd

Orders from Wall St.

When asked whether J. P. Kennedy has in mind for Futhers an expansion program similar to the one he put through for FBO, a Pathe executive replied:

"We don't know anything. It's all downtown." He added: "We'll all be taking orders from Wall street before long."

sell a million. But dese herrings don't know nuttin'."

Then follow directions as to how to use the pen. Meanwhile, thanks to the Variety "shill," a crowd gathers. A hardy showman, the pen merchant steps to the middle of the street. He has an audience. This is worth while.

"Take cawn beef an' cabbage," he spels. "Dere's lots of it found—all over de world. But dere's only ONE kind—de kind your mother makes. It's de same wid pens. Dere's lots, but dere's only ONE—de A-lite. Now, ladies an' gen'men, fer a quarter—

Crowd's enormous now.

Good old pushcarts!

Unbilled Benefit for Non-Squeal Gamblers

Washington, Jan. 29.

Four of the town's gamblers are in the district jail with a long stretch ahead for each. They didn't squeal with the result that last night saw a most unusual benefit for the families of those same gamblers.

Without advertising, a \$5,000 gate was rung up at the Gayety, stock burlesque, plus a 22-page program of solid advertising. Jimmy Lake, former burlesque comedian, now running a hotel here, was m. c. with rum runners, gamblers, racketeers, and others constituting Washington's most unusual audience. Artists volunteered services and a special rule went through the unions for stage hands and musicians to do the same thing.

Mile Away Camera

Los Angeles, Jan. 29.

Universal's camera department has developed a new telescopic lens which will be used for shots a mile away.

Telescopic lenses have been imperative in making wild animal pictures.

Feature of this latest glass work is that U's lens will gradually draw the image to a closeup while in focus all the way.

HOUSE OPERATION CHIEF MOTIVE

Paramount-Public, Loew-Metro and U. A. in Combination That Also May Take in Productions—R-K-O Deal Is for Public to Operate Keith Theatres for Five Years

LINE UP AGAINST FOX?

Two of the largest deals the film industry has seen are now under way. One is to join Paramount-Public with Loew-Metro and United Artists, and the other is for Public (Paramount) to operate the Radio-Keith-Orpheum theatre chain for five years under contract.

Bankers of all of the interests are said to have approved the plan as developed. With the Paramount-Loew merger it is reported that attorneys have been attempting to clean up any angles that might invite the attention of the U. S. Attorney General on the monopoly phase. It is reported that the sanction will be received and the Par-Loew-U. A. deal is expected to be shaped up for announcement within the next three weeks.

It is stated that the Paramount-R-K-O matter is 90 per cent closed. Before there will be a statement issued of the Par-R-K-O transaction, the Radio Corporation is said to want to first announce the completion of its Victor Company (disk) amalgamation.

While the chief motive of the deals superficially appears to be a single headed theatre operating organization, there remains the unreported possibility of Par with Loew and U. A. casting in productions as well as theatres.

2 Huge Chains

As a theatre movement, this would throw about 650 theatres into one unit, and with looking affiliations around 800 houses. In production it would join Paramount with M-G-M. and R-K-O. (P.B.O.)

With the fast growing list of William Fox's theatres spread over the country, the Par-Loew-U. A. lineup would exceed in numbers the Fox-operated houses. Fox at present has slightly over 500 theatres under its control.

An advantage for R-K-O (Keith's) in a deal with Public would be to give the Keith houses a more widespread choice of pictures. Just now Keith's is strongly limited in the picture field, although currently paying more for the better pictures procurable by it than formerly.

500,000 R-K-O. Shares

The Public-R-K-O. deal, as previously reported, without this added detail, is believed to have been mapped out by Sam Katz for

Continued on page 5

Young, Good-Looking Film Extras Falling Into Chiselers' Laps

Los Angeles, Jan. 29.

Hollywood is overrun with a group of racketeers and chiselers who call themselves picture agents.

These people have found a new petty larceny wrinkle, worked to death during the past three months. Their gag is to place under contract any good-looking juvenile or ingenue found as an extra in pictures.

The chiselers go to a dress up set and look for players. When finding someone they sign under a five-year management contract with no promise or provision for employment.

They tell these players to continue to get work from the Central Casting Office, until some producer will notice them on the set, then the agent steps in and negotiates for a producer's contract on a minimum three-month period for the player and collecting anywhere from 10 to 50 per cent of what the actor gets. While the players are waiting for the "opportunity" for the agent to put their contracts into effect they receive \$7.50 or \$10 a day as extras.

According to Dave Allen, head of the Central Casting Corporation, practically every good-looking man and woman extra has a contract with one of the alleged racketeer agents.

Critics' Standing

Elbert (Slim) Severance, Chanin's press agent, has worked out a new gag.

Ever since the Chanin theatres have opened the names of the critics in little brass plates have been attached to the top of the seat backs.

Seems like the scribes are a bit envious over seat locations, never changed in the Chanin houses.

Slim proposes to change that. He says seats will be allotted the critics according to their standing in Variety's box score. For instance the mug who leads will get a location on the first row, while the guy with the cellar spot will be considerably back.

Means changing the name-plates but Sev says that is just a detail.

B. & K's Art Collection Doubles in Value

Chicago, Jan. 29.

For years Balaban & Katz have quietly taken raps from two sources about the art collections in their theatres.

Critics made it fashionable to speak of the B. & K. glitter. Cold business showman panned it as a waste of dough.

Disregarding the chatter, B. & K. started a collection of sculpture, paintings and other objects at the Tivoli and have made additional collections for the Chicago, Uptown and Oriental.

Their investments in art objects total about \$600,000. Recently an art buyer looked the stuff over and offered \$1,200,000.

The B. & K. business head once more is unquestioned.

Touring Ball Club of Film Stars to Double

Picture Club (New York) is preparing to form a ball team for the summer, consisting of members and picture stars. The objective is a 10-day trip with the film "name" players to also appear in the theatres the night of the game.

The Lights, former vaudeville club on Long Island, used to burn storm in the same manner, mostly for the laughs.

Problem of the club is to find enough members who can throw a ball as far as first and stand up it bat without being held there by the umpire.

Chorus Girl Figures; But 300 Figuring

Out of a list of 300 of the better known chorines and showgirls now on Broadway, 97 smoke cigarettes, 89 drink, 123 send money home, 68 live with their folks, 90 have apartments, 148 room with girl friends, 32 are married, 28 have one child each, 12 have two children, six have three kids, 28 are divorced, 37 are wearing engagement rings, 27 wear very expensive coats of fur, sable, mink and ermine variety, nine have tattoos; 16 have middle-class cars; 12 have fiveors and lower order motors, 105 can cook a full meal, 80 have had office experience, 79 ran away from home, nine claim they have no relatives, 12 are very rich, 29 come from wealthy homes, 108 have parents born abroad, 77 were born abroad, 63 have figured on page one in the past five years.

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London As It Looks

By Hannen Swaffer

George Black's announcement was, of course, the sensation of the week. He made it to me. It was a bombshell.

For years past the music hall world has been full of stories that vaudeville programs were so bad because some booking managers accepted split commissions from agents, that certain music halls would not therefore book turns except through certain agents, and that graft existed throughout many branches of the business.

I have heard it all, of course, the same as you.

Well, George Black has now come right out, accused agents of being parasites, a thing he would not dare to do if he were in with them, saying that all they do, when he wants turns, is to book first-class berths on the "Berenaria" to find highly paid acts in New York and adding that they never find him that new British talent which he wants.

This is a bold statement, made after four and a half months of management of the Palladium, 10 months at the Holborn Empire and a short control of over a dozen vaudeville houses in the provinces. Black has tried to speed up turns, he says, and join them up, at the end of the show into a sort of family party, but many of the stars although they draw from \$1,000 a week upwards, have grumbled and refused to alter their turns, while many have gone on singing the same songs, to sing which they have been paid by music publishers.

Whispers Become a Shout

This is the first time in my experience as a journalist that the head of a great concern like this has said boldly what has been whispered for years by many.

"The directors will not stand for Black," I heard from a man, a Knight, who was formerly a great power in the vaudeville business.

My judgment is that they will. Black did not go out of his way to make the statement. I called on him and put to him challenging questions, which I knew would force frankness from him. He has just told what I consider to be a good deal of the truth.

Five Auditions to Find Stars

Now, at my suggestion, Black is going to hold five public auditions in various parts of Britain with the idea of discovering new British turns. We might find only half a dozen, but half a dozen is better than none.

Then Black intends to introduce an act-doctor as part of his business. I wish him every success. I applied his boldness of purpose. I went to the Palladium the other night and saw Carl Brisson earning \$2,000 a week by singing one dud song, and then singing another which he had sung on that stage not many months before, and then doing a "Merry Widow" waltz and then Apache dance which he did on that same stage in "The Apache."

Surely, for \$2,000 a week, a man can think of something new. Artists come out of flops on the legitimate stage and then carry with them to vaudeville the dud material that has failed once already or which, if it has succeeded, is worn out.

Variety Acts from Dead Plays

Jessie Matthews and Sonnie Hale, who are an overpaid act at the Palladium, are doing this week songs from "This Year of Grace," which has just worn itself out at the London Pavilion, not half a mile away. Jessie is wearing, I am told, the same frocks she wore under the Cochran management.

I do not notice those things, but women tell me. Being a married man, I like old dresses.

Then there is Gwen Farrar and Billy Mayerl, who start off with one of those dreadful rain-numbers that are worn out, and then go on with a witless, pointless song, contrasting the old fashioned girl and the new fashioned girl, making "courage" rhyme with "sausage"—just a lot of pinkish bunk. Surely artists can do better than that.

"Don't you know that turn," said Black, "It's one of the good ones." Well, if it is Heaven help vaudeville. They wouldn't dare to do it in a musical comedy.

Why All These Americans?

"Why do you hire all these Americans?" I asked Black.

He pointed out that some of them were not American, but British turns posing as Americans in order to get work. Things have come to a pretty state in England if this is true. Real American horned-rims are had enough, but when you wear them when you don't have to—good Heavens!

Moss and Fry caused some laughter, but not very much. The truth is that, although Moran and Mack were not so famous when they were over here last, they were a much funnier turn.

For years, the music hall has complained that critics do not go within their walls. I think they ought to be kept out—in the interests of vaudeville. Well, I suppose I must go on tour with Black to find some new material.

I hope it is bad. It will serve the audiences right.

Dora Maughan's Cut Turn

I don't suppose I am popular with Dora Maughan. I told about the lines in her dialog with her husband. When I told him about them George Black cut them out.

I had never before heard Dora sing "A Bad, Bad Woman." Oh, it was so pitifully unfunny. I believe Rowland Leigh wrote the song for her. If so, he ought to go to school again.

Paris "Broadway" Moves Gwen Farrar Walks Off

Paris, Jan. 29.

The French production of "Broadway" is withdrawing from the Theatre Madeleine at the height of its success, because another lessee takes possession for a Spring season.

However, it will find a new home at the Eldorado.

Ellinger's Magnolia

Paris, Jan. 29.

Desire Ellinger is coming to Paris to play Magnolia in the forthcoming production of "Show Boat" at the Theatre Chatelet.

Harvey White will be cast as Joe.

London, Jan. 29.

Gwen Farrar, formerly of Blaney and Farrar, who appeared in New York a couple of years ago, walked off the Coliseum (vaudeville) stage yesterday in the middle of her act. She is doing a single with a piano player.

Miss Farrar later stated it was due to illness. Despite the excuse she was at the Kit Kat restaurant at midnight apparently in good health.

PARIS PRIZE BEAUT

Paris, Jan. 29.

After elimination trials Simone Gubard, 19, has been picked as Queen of the native beauties and will reign over the coming carnival.



GEORGIE WOOD

Thanks Fred Rath for still wishing him to play lead in that play and also for his definite offer. Taking out my own Vaudeville Road Show following this production at the Theatre Royal, Glasgow.

Thanks Sophie Tucker, Giesdorf Sisters, Mr. and Mrs. Sam Thall, Ina, and Maud Hayward, Clara Howard, Mercedes and others (to be continued) for Christmas Greetings.

Fully booked in Great Britain.

17, Tring Avenue, Ealing Common, London, W. 5, England.

ELSIE JANIS RETIRES FROM PARIS REVUE, ILL

Paris, Jan. 29.

Elsie Janis has withdrawn from the new Moulin Rouge revue, "Halla, Ici Paris," following hostility exhibited toward her at the premiere of that piece. The reason for her closing given out to the press is that she is suffering with pneumonia, contracted during the rehearsals of the revue. Piece continues without the star.

(Advice to Variety Intimated that the American comedienne was the victim of a campaign inspired by native players to discourage foreigners from taking engagements which the French players declare they need themselves.)

It was at first suspected that the illness was "manufactured" as a diplomatic move to meet an embarrassing situation. Dailies said Elsie was repeating her London performance. She quit "Clowns and Clover" on the pretext that her mother was ill.

The comedienne denies she will not return to the Moulin Rouge, and brings her doctor to testify that her illness is real. She says she will try to make a second repetition general at the Thursday matinee.

Harry Tate in Vaude

Harry Tate, brought over from London under a Schubert contract, with no show available at this time, has decided to play some vaude acts, opening this last half at Loew's Hillside, Jamaica. Tate will offer a new skit, "Peace Haven," assisted by his son, Ronny, the original kid of Tate's "Fishing."

Tate has three of his original company here, with Dave O'Toole, Irish comedian, a newcomer, the first time.

TAKEN ILL IN THEATRE

London, Jan. 29.

Van Horn, of Van Horn and Ince, taken ill yesterday, following their first performance at the Holborn.

Developing temperature, he was ordered to bed.

SAILINGS

Feb. 3 (New York to Leipzig) Billy Stein, Karl Kramer (Majestic).

Feb. 6 (London to New York) Peggy Maughan, 3 Whirlwinds (Aureolite).

Feb. 2 (New York to London) June, Eddie Darling, Jenie Jacobs, Pauline Cooke, Harry Ruby, Guy Bolton (Aquilana).

Jan. 30 (London to New York) May Daly, Al Woods, Earl and Countess Brecknock, Herb Williams' family and company, Jack Smith (Majestic).

Jan. 27 (Los Angeles to New York) Henry Duffy, Dale Winter (California).

Jan. 26 (New York to Paris) Marquis DePaulis, Mr. and Mrs. Guy Smith (Paris).

Jan. 23 (Paris to New York) T. D. Kemp, Jr. (De France).

Australia

By Eric H. Gorrick

Sydney, Dec. 29.

Tremendous crowds here for Christmas festivities, with the theatres doing capacity. Many new shows have opened, but no line can be gotten on them until the crowds go away again.

Her Majesty's—"Vagabond King" quits in two weeks after fair run. Expensive show to run, with W-T gaining but little if any profit. May do well on road. "Hit the Deck" in with Annie Croft featured.

Royal—"Belinda" in for short run with W-T. Dion Boucicault produced with Irene Vanbrugh featured. Frothy little comedy and drawing well. Excellently cast and acted.

Palace—"The Carolles," leasing house from W-T, presented for first time "The Family Upstairs." Comedy liked by critics and should enjoy a run. Did splendid business in Melbourne. Cast good, including Leona Hogarth, Leonard Doyle, Mary Curtin, Wyrley Birch, Ray Van Sickle and Elizabeth Mears. Not a very expensive production and looks good for a year.

Criterion—"The Patsy" has passed its 100th performance and will move out in few weeks. A big money-getter for W-T.

St. James—"Good News" still doing nicely, with Elsie Prince and Jimmy Godden featured. Fuller show.

Opera House—"Dick Whittington," pantomime, is the attraction. Nothing startling about production, but good for a few weeks until kiddies' vacation ends.

Empire—"Little Red Riding Hood" is the panto produced here by Frank Nell. Nice little show with strong appeal for youngsters. Should stay about three weeks.

Fullers—Tab revue with Roy Rene featured comedy.

Tivoli—Nice working bill this week, with Harry Kahne and Flo Lewis sharing headline honors. Both acts did nicely on opening. Bill includes Flying Warts, Story and Greta, Wild and Long, and Aronson's Band.

PICTURES

Capitol—Great bill this week, with capacity each session. Theatre probably most consistent money-maker in Australia. "Love at Midnight" and "Rinty of the Desert" the two current features, with stage attraction miniature panto, "Cinderella," staged by O. Perry and Ted Henkel. Panto is fast-moving entertainment, costly and colorful, with excellent kiddie cast. Henkel has his orchestra working snappily, and scored heavily. Fred Holt did nicely with pop numbers at the organ. Both pictures pleased.

Prince Edward—"Two Lovers" still main attraction here. Good for about another two weeks.

Regent—"Beau Broadway" and "The Forbidden Woman" this week to excellent business. Mah Jonge Nightingale stage attraction. The two Hoyts—"Rose-Marie" in for week's run after week at the Regent.

Lycium—"The Crimson City" and "The Siren" (films), with Enrico Palmetto.

Lyric—"The Crimson Lady" and "Jazz Mad" picture offerings. Samaras and Sonia stage feature.

Crystal Palace—"The Adorable Outcast."

MELBOURNE

His Majesty's—"The Desert Song" now in 15th week for W-T and a smash.

Comedy—Leon Gordon playing revival of "Scandal," W-T.

Royal—Burgard Westernman opens this week with "Other Men's Wives," W-T.

King's—Nicola, magician, season for W-T.

Athenaeum—Carrolls are presenting "The Wrecker" with new English company.

Playhouse—William Anderson presenting "Dick Whittington" panto.

Princess—"Rio Rita" playing under Fuller management.

Palace—Fullers open here next week with panto, "Beauty and the Beast."

Tivoli—Straight vaude includes Jane Dillon and Inezeneus Band.

Bijou—Nat Phillips' revue for Fullers.

PICTURES

Capitol—"Four Sons" in for extended season.

Majestic—"The Crimson City" and "Hot Heels."

Paramount—"The Matinee Call" and "The Wright Idea."

Hoyty—"River Pirate" and "Easy Virtue."

Gaiety—"None But the Brave" and "The Adventurer."

Acts playing the Union circuit include Russo and Bradford, Swor and Swor, Nat Hanley, Creighton, Famous Four, Reed and Lea, La Salle and La Salle, Twins and Leewain, Chief Little Elk, Hazel Kennedy, Deno and Rochelle, Flotsham Four, and Victory Girls.

All Around

Irene Vanbrugh will return to England after the present season. Dion Boucicault may stay here for

some time and produce class English comedies for W-T.

"Five O'Clock Girl" has been secured by W-T for an early production. Alfred Prith will be featured.

"Rio Rita" opened successfully in Melbourne for the Fullers and looks like staying several months.

James Liddy, star of "Vagabond King," married last week to an American non-professional. Liddy will continue with W-T.

Rufe Naylor has sold his interests in the Empire theatre to a newly formed syndicate including Ernest Hollis and George Marlow. Hollis produced "Sunny" for Naylor and then went over to the Fullers, staging "Rio Rita" and "Good News."

Marlow has been interested in theatricals for many years, producing old-time melos at the Adelphi, now Empire, and Melbourne. New company will secure a theatre site in Melbourne and commence building operations at once. Musicals will be the attractions offered with imported artists.

Harry Strachn has been given charge of Union Theatres Booking office. Strachn previously with the Fuller outfit.

Hal Baker, only original member of first "Good News" cast, returns to America today. Baker, after show closes in Melbourne, has given a route over the Fuller circuit.

John Tait, Williamson-Tait, has secured the following plays for presentation here: "Show Boat," "The Squealer," "Damsel in Distress," "Pigs," "Virginia," "Mr. Cinders," "Lady Mary," and "New Moon."

Alban Bonnard and Ruth Nugent will star in "Pigs," which will follow "The Patsy" at the Criterion, Sydney.

Nicola, magician, has been engaged for a season by W-T. He opens in Melbourne this week.

Pavlova has been engaged for a return season by W-T. Danseus will bring complete Italian company with her about Easter time.

Picture News

Today, Union Theatres opens the Lyceum with "The Jazz Singer." "Cinesound" (Western Electric) will be the system used. Engineers McLean, Reed, and J. Sines manager Jones, censor and his assistants install the device throughout the Union Theatres circuit. Lyceum will hold pictures for run.

Jan. 5 Hoyts will open the Regent with sound, having "The Red Dance" as feature. Russian Cathedral Choir, Mussolini and Nina Raschova, Russian prima donna, are the screen shorts.

Following these openings the Prince Edward will present "Street Angel" for a run.

Hoyts will rebuild its 'd house opposite the Regent and install sound.

Melbourne will have its talkers, too, with Union Theatres and Hoyts both rushing into rushing.

Censor, before passing talking pictures, reviews each production in the theatre offering this class of entertainment. Before offered to public, censor and his assistants sit through entire program alone. State Government has not yet installed equipment in censor's office, but may do so.

First act of the new Minister of Customs was to pass "Dawn" for exhibition in Australia. Picture was held up for some time but will now be released by Hoyts.

Picture managements playing talkers will cut out stage presentations. Orchestras will be retained, with no cut in this department.

Dolly's Hospital Party

Paris, Jan. 29.

The whole Dolly family has taken quarters in a private French hospital for a variety of reasons.

Jenny is about to undergo an operation for appendicitis; Rosie needs treatment for an arm injured in a fall on the ice while they were on vacation in Sweden.

Faddy comes from London in order to be near the girls until they recover.

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FOSTERS AGENCY

GEORGE FOSTER (Established 40 Years) HARRY FOSTER
STILL THE LARGEST IN EUROPE
32 Shaftesbury Avenue, London, W. 1. Cable: Confirmation, London. Phone: Gernard 8818.
Recent Bookings include DUNCAN SISTERS

Frank Gould Backs Joy Joint on Riviera with No Gambling Rights

Nice, Jan. 29.

Palais de la Mediterranee, new joy joint in Europe, is still whistling for its gambling privileges and it looks as if the French have hooked Frank M. Gould (American, Jay Gould's son), chief backer of the place.

Casino opened six days ago, expecting gambling rights up to the last minute. There was a banquet, charging \$3 to crash, \$3 for the feeding and \$6 for compulsory champagne, and packed them in. Evening set every morn. and femme back at least \$50 to look the place over.

The next night theatre section opened, and over the week-end Sacha Guitry and Yvonne Printemps starred in a new Strauss operetta called "Marianne".

Still no baccarat, boules, trente et quarante, or other complicated scheme for losing money had arrived. Everything glittering and calm on the surface, with the mob viewing the indirect lighting and the modern architecture with pop-eyed admiration, while underneath was going on a gang war that differed in no essentials from an evening in Chicago's 19th ward.

Ed Daudouin and Max Dearly are the talking heads of the new Casino, but they're not talking.

"Is it a fact that Monte Carlo has exclusive roulette privileges and you can never get them?" was asked.

No answer. "Is it a fact that you can get them by paying a fine of 1,500,000 francs?"

Annoyed frown. "Is it true that the other Nice casinos have combined to keep you from getting these privileges?"

Equally dumb. "Seeing he was in for a runaround your correspondent quit grilling and asked for a couple of drinks and Guitry's play instead. He was told to come back the next day at 3 o'clock with the request and return at 6 o'clock for the answer. It seemed too complicated.

Dirty Out

And in Monte Carlo the dirt came out. Never was a mob so completely taken to the cleaners as this Palais de la Mediterranee crowd.

"Why," everybody was asking, "didn't those fellows get their gambling concessions before they called in the architect?"

Of course they had "understandings" with the mayor, but the mayor got the air last summer.

And since then things have not been clicking so well at Monte Carlo. So Monte Carlo was against any new casinos getting roulette rights on the Riviera.

French authorities ruled no more licenses would be granted, as saturation point had been reached.

When the Gould crowd saw what it was up against, it tried a month ago, to buy an old casino, like Hearst buying some dead rag's A. P. franchise. Their scouts started after the Casino Renaissance, and then the Nouveau Casino, both of which have baccarat and boules rights. Immediately the value of these dens of the devil started soaring toward heaven. Prices went beyond all reason.

Better class casinos merely laughed at any offers to buy. Poor Gould looked like the guy who built a yacht in his cellar and couldn't get it out.

Only hope lay in turn. It's still up to the Cabinet to turn the gorgeous Gould casino from the laughing stock of the wise crowd into a dignified place of pleasure.

Easy to Dive

The next casino after the new Palais de la Mediterranee will be the Milcent. It's at Mont Boron on the road from Nice toward Monte Carlo. Not one person in a hundred who travels this road knows about the place, though it's been building for a year. They think the place is heavy with work, but not at all. That's the casino's ruse.

On upper side of road is Queen Victoria hospital. On lower side is almost straight cliff down to the sea. By digging into this cliff, contractors have managed to shove off enough room to make a long, narrow casino, with stage, restaurant, gambling rooms and so on all hanging over the sea. Makes it easier for losers to dive in.

Chief backer is Count de Milcent, an Austrian of bizarre tastes, long

Two New Paris Plays, Both with Triangles

Paris, Jan. 29.

Two new plays in Paris, both based on triangles, but one of them a departure from the familiar formula.

The unusual three-cornered theme had to do with three sisters doomed to spinsterhood because of their genteel poverty, being the work of Tchekov.

"She's Yours"

"Elle est a toi" ("She's Yours"), operetta with book by Andre Barde, music by Maurice Yvain, was offered at the little Nouveaux with moderate success. It has to do with a garage owner who holds the cynical view that all unfaithful wives sooner or later divorce their mates and marry their lovers. His own wife gets herself involved with a business associate of her husband, but his theories don't work out.

Husband's associate quiets his suspicions by pretending the wife is interested in a popular auto racer and then having the speed demon marry another woman, so that he and the wife can continue their liaison indefinitely.

In the cast are Milton Urban, Suzanne Delahy and Gabrielle Ristori.

Tchekov's "Three Sisters"

Tchekov's "Three Sisters" in French adaptation was nicely produced by George Pitoeff at the Theatre des Arts, although the sombre nature of the story is against its likelihood of a substantial success. Story has to do with the three daughters of a Russian officer leading a monotonous existence in the provinces and unable to make successful matches because of their undistinguished social position which dooms them to spinsterhood. The translation was done by Pierre Jove. In the cast are Ludmilla Pitoeff, Marie Kalf and Paulette Pax.

Legit Hits in London

London, Jan. 29.

Weather continues foggy morning and night without cessation, unusual for January. Fog has also been supplemented by a heavy frost the past few days which is naturally effecting show business.

Despite the handicap the successes are holding up. They include "Plunder," Aldwych; "Many Waters," Ambassador; "Chinese Eungalow," Duke of York; "Lucky Girl," Palladium; "Damsel in Distress," New; "Virginia," Palace; "By Candle Light," Prince of Wales; playing to capacity; "77 Park Lane," Saint Martins; "Journey's End," Savoy; "Scarlet Pimpernel," with Fred Terry, Strand, and "Funny Face" at the Winter Garden.

Paris Weather

Paris, Jan. 29. Weather generally bright and cold.

Sister Act in Dept. Store

London, Jan. 29.

Trix Sisters are appearing daily at noon at Whiteley's department store with Deborah Somers' band. Performance takes place within a glass enclosure which permits the act to be broadcast throughout the entire store.

Girls say they don't enjoy it, as they can't hear the applause.

known in Nice for his outdoor theatre where chiefly Russian pieces are staged. He's a painter of parts and knows one of the best actresses, a cousin of a friend of his. Swedish-born, she has been in his Golden Chatel for both himself and his wife to gaze at. Seductive Sappho was named Viola Ginevra. When he came to it she was equipped with sea strength. Suddenly quiet to grab her off the floor, he said, "You can't be more than 1 or 2 years old now. At present she's stinking sand-dune daddies somewhere in Tunis.



WILL MAHONEY

The Oakland "Tribune" said: "Will Mahoney has been rated as the greatest male single in the business. He is that all right. He is a singer able to hold his own with the best, a dancer far in advance of most, a pianist of great talent and a satirist of keen humor. And so he stops shows."

Direction
RALPH G. FARNUM
1500 Broadway

FLU THREATENS PARIS THEATRE

Paris, Jan. 29.

Foul weather, constantly changing all last week, has brought about a near-epidemic of flu. Unseasonal warmth, bitter cold, rain and snow have alternated, sometimes all in one day.

Theatres have been sorely hit both by patronage discouraged by the weather and by drop-outs due to illness. Hardly a show in town that is not crippled to some extent by absentee flu victims.

Showmen say that unless the epidemic is checked and weather steadies, many houses will have to close for the time being.

Lyman Jams Palladium; Goes to Immediate Hit

London, Jan. 29.

To an audience which was jammed not only in every seat but also in the gangways, Abe Lyman and his band started off at the Palladium (vaudeville) yesterday to heavy acclaim and yells from the mob for favorite numbers made popular by his phonograph records. Occasion marked the biggest audience ever assembled in this house with box-office tilting its prices.

Lyman is also playing at the Kit Kat restaurant where he opened a four weeks' stay to a capacity gathering. He did as well here as at the Palladium.

Joe Jackson returned to the Coliseum (vaudeville) and again slipped over a laughing success. Maslova, back after an eight weeks' layoff due to a broken ligament, is also on the bill.

At the Holborn Empire (vaudeville) Cecelia Weston's debut was courteously received, while Varhorn and Inez, here after their Olympia Circus season, did splendidly.

Ted Trevor and Dinah Harris, reunited professionally, opened nicely at the Alhambra (vaudeville).

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Congress Seeks to Tighten Up On Entry of "Professionals"

Washington, Jan. 29.

June Marrying Lord; Retiring From Stage

Reports in New York are that June, the British ingenue, will not open in "Five o'Clock Girl" in London, because of her prospective marriage to Lord Inverclyde.

Wedding is expected to occur before March, with the English girl to retire from the stage. Engagement is supposed to have been settled last Sunday, the couple shortly returning to England, where the ceremony will be performed.

London, Jan. 29.

Ernest Truex will play the Oscar Shaw role in "The Five o'Clock Girl," with George Grossmith also in the cast.

Show is due to follow Jack Buchanan's present attraction at the Hippodrome, marking Clayton and Waller's return to that house.

Musical is due to open in Southampton March 4 and come in the following week.

Clayton and Waller are now in a predicament for an ingenue. They first had Ivy Tremand, who remains in America, and now June is going to marry and retire.

"Lady With Lamp," Best Of 3 London Premieres

London, Jan. 29.

Three openings, the best of which seems to be "Lady with a Lamp" at the Garrick.

This is the story of Florence Nightingale's battle for recognition for her war nursing role in eight scenes. It is splendidly played by Edith Evans. Originally done at the Arts theatre.

Delysia's first appearance in a straight role occurred at the Shaftsbury in "Her Past." Story concerns a French actress' past which Delysia enacts better than would be expected of a revue artiste.

At the Lyric "Byron," the Stacey adaptation of Byron's life, has Esme Percy in the title role who suits the old fashioned methods of the piece.

Revive "Poor Richard"

Paris, Jan. 29.

Louis Shipman, American author, has announced his intention of presenting March 22 at the Odéon his play "Poor Richard."

Apparently this is the biographical work dealing with Benjamin Franklin in Paris as U. S. envoy, which was produced in Philadelphia in November, 1924, by Charles K. Gordon and Craig Biddle, Jr. It did not reach New York.

Okays Radio Program

London, Jan. 29.

Dora Maughan and Walter Fehi submitted a program for a radio date expecting it to be emasculated but copy was passed without comment. One song was cut because of it being a published number.

Couple will broadcast nightly for an entire week, an exception as most acts are engaged for but one night.

COUNTRESS, MUSIC PUB.

London, Jan. 29.

Earl and Countess Brecknock will be on the "Majestic" sailing from here tomorrow.

Countess is the owner of a London music publishing company.

2 LONDONERS CLOSE

London, Jan. 29.

"Clow" and "Clow" closed at the Alhambra Saturday and Ernest Truex in "Out of the Gaze" quits at the Palace today.

Daily-Nice Split

London, Jan. 29.

May Daly and Lennie Nee have split, former sailing for home on the "Majestic" tomorrow (Wednesday).

Chink Act Disappoints

London, Jan. 29.

Nee Wong, Chinese entertainer, opened yesterday at the Victoria Palace and proved disappointing.

Congress is getting set to plug up a hole in the "immigration" laws which permits professionals, both musicians and actors, to enter this country "for business or pleasure" without a definite establishment that they are professionals.

A special sub-committee of the immigration group of the House is to be named prior to the close of this session to bring in a full statistical report on such entries. This procedure was adopted after the full committee had endeavored to get such information from Joseph M. Weber, president of the musicians' union and that union's general counsel, General Samuel T. Ansell.

Move follows a House Resolution introduced last May by Albert Johnson (R.), of Washington, chairman of the committee, to determine the qualifications that constitute a professional musician. The actor and vaudeville artist places were not incorporated in the proposal. It has lain dormant until, recently when Mr. Weber and General Ansell succeeded in securing a hearing.

Solution that it is indicated will be worked out is outlined in a letter from Secretary of Labor Davis to the committee. The Secretary questioned the original intention of restricting entry because of the international angle.

Engagement Essential

Secretary Davis recommends to the committee that changes be made providing that no professional could enter unless it was definitely shown where he was to play and the length of his contract. If the contract calls for travel the exact route to be required also. This for the individual.

For bands and orchestras—and the committee will carry this to theatres and vaudeville organizations—the unit to stand just as admitted, no individual being permitted to leave the organization during its stay in this country.

All this data is to be established prior to sailing for the U. S. Bonds are to be required when any question arises in the mind of the American official abroad.

This recommendation from the Secretary thus does away with the previous proposal of a retaliatory measure to correct existing conditions.

Over Stay "Visit"

A report from W. W. Hubbard, Assistant Secretary of Labor, has since been obtained by the committee which states that about 60 per cent. of those entering came in to stay for less than a year. Report does not state, though, if that percentage actually left before the year elapsed.

Figures submitted by Mr. Hubbard were as follows: 1923, 616 entered under the "professional" status; 1924, 678; 1925, 755; 1926, 888 and 1927, 899. A total of 3,836. Those departing are given as 371 in 1924; 422 in 1924; 452 in 1925; 462 in 1926, and 701 in 1927, a total of 2,416. Thus it is shown that during that period of five years approximately 1,400 of those entering for temporary stays have made it a permanent "visit."

A bill that may be a help in correcting this condition has just been introduced by Chairman Johnson aiming to deport those aliens thus remaining. This bill, however, has no connection with the House Resolution referred to. There are many provisions in the new measure that could, should it become a law, reach the professions "overstay" and bring about deportation.

Animal Acts Barred

London, Jan. 29.

Ministry of Agriculture has issued an order prohibiting the importation of animal acts from America.

This will bar all animal acts for the time being.

No reason given for the sudden ban.

TAKING OVER GAIETY

London, Jan. 29.

Lynno Rigby and Joy New, producing firm in association with Laddie Cliff, will take over the Gaiety as soon as this house is reconstructed. Company will produce a musical on this site called "Love Lies."

Unreasonable Demands by L. A. Publishers Kill Off Wampas' Frolic

Los Angeles, Jan. 29. — As the result of four local dailies, Examiner and Evening Herald (Hearst), and the Express and Times, independently, demanding a guarantee from the Wampas, the press agents will not hold their annual Frolic to exploit the baby stars.

Wampas has been harassed from all sides during the past several years, the local papers demanding percentages of the gross for their pet charities and Wampas additionally compelled to kick into the Motion Picture Relief Fund and the Los Angeles Community Chest.

Feeling that they cannot meet the publishers' demands, and that without publicity they cannot put their Frolic over, the event scheduled for Feb. 12 has been called off. Wampas accepts a \$3,500 loss on preliminary expenses.

Arithmetic proved to the Wampas boys that their maximum take on the Frolic would be \$33,000 and that the demands of the publishers, Producers' Association and others for money in compensation for their co-operation made a deficit almost a certainty. The publishers at first demanded \$10,000 guarantee, dropped to \$8,000, and finally to \$4,000, but with this angle almost adjusted, the Producers' Association came through with a demand that it must be guaranteed a similar sum for its relief fund.

An impossible situation was solved by the Wampas asking everyone to forget it. They will hold a dinner during March in honor of their baby stars.

5 Record Week-End Gross for Par Houses

Five Greater New York Public houses ran themselves into a record week-end total the past Saturday and Sunday, when \$106,500 slipped past these respective tills.

Paramount, New York, did \$33,000 with "Interference"; Brooklyn Paramount got \$27,000 on the same picture, house record; Rialto did \$24,000 for the opening of "Wall Street"; and a record, Rivoli, nailed \$18,000 with "Sins of the Fathers," and the Criterion, in four performances, elicited at \$4,500 for "Redskin," despite a Saturday night premiere which was almost a complete giveaway.

Weather Forecast

A request from Variety brought the following outlook for the country east of the Mississippi beginning tomorrow, as supplied by the Weather Bureau:

Generally fair and cold Wednesday, followed by snow over the Chicago area by Wednesday night and probably extended eastward to Atlantic coast Thursday or Thursday night (31).

Slowly rising temperature Thursday; mostly fair and cold weather on Saturday.

Sunday (3) doubtful.

ALICE WHITE'S DOUBLE

Belle Mann Given Victor Contract Through "Show Girl" Singing

Belle Mann, who doubled for Alice White in "Show Girl," as the ghost songstress, has received a Victor recording contract as a result. The first National feature was synchronized by Victor in Camden, and Miss Mann contributed the pseudo-vocalization by the screen star.

Miss Mann will now record in solo. She did the vocal refrains of the "Show Girl" theme songs, made in dance by Ben Pollack for Victor.

McCarthy's Suit Settled

J. J. McCarthy's automobile accident suit, which an original verdict of \$100,000 was returned against him, and for which he was cast from the coast, has been settled out of court by his insurance company.

Jury verdict was reversed by the Appellate Court in New York, which granted a new trial. Settlement was reached before the second trial started.

M. P. CLUB HYSTERICAL IN PING-PONG TOURNAMENT

Screaming Players Annoy Everybody—Dietz Out 4 Hrs. from Blow on Wrist

By HARRY REICHENBACH.

Two teams of ping pong specialists faced each other in mortal combat at the Motion Picture Club last Thursday night in what started out to be a tournament. The two teams, appropriately named, Emotional Butterflies and Passionate Moths, were composed of the following players:

EMOTIONAL BUTTERFLIES
Joe Alamo
Bruce Gallup
David Blum
Howard Dietz
Herb Eberstein
Marty Schwartz
Judge: Maudie Cline, May Yoko, Valeska Suratt.

The collection of Balkan huskies gathered about the pink covered table, each athlete quivering with the suspense of the game. The referee called upon Gainsboro-Schwartz as the first two moths.

Midst shouts such as "Oh Mercy," "For goodness sake" and other vicious ejaculations, the match started. Nothing sensational happened and it ended as it began, foolishly.

Bruce Gallup and Dave Loew were next and the feelings of members of opposing teams had reached fever heat. Gallup was apparently nervous and demanded a stimulant. One of his team members brought him a glass stiff drink. Poland water and off they went. Loew had a peculiar underhand stroke that Gallup had difficulty in solving but after four games, during which neither player showed the slightest bit of ability, Gallup got worse, the game finally ending in a draw.

An accident occurred during the match between Howard Dietz and Marty Schwartz. While the two powerful punters were hitting the ball back and forth in frenzied exchange, the ball took a peculiar twist (peculiar for a ball) and struck Dietz on the wrist. Time was called by the referee while the Moths gathered about their stricken player. After four hours Dietz was sufficiently recovered to continue. However, he lost to Schwartz but only after putting up a fight that demonstrated his utter indifference to pain or anguish.

Several bets were laid on the next set, between Eberstein and Moss. The former bet two pairs of gloves against four pair of silk stockings. This wager stirred up the spectators with the result that other bets, though not for such large amounts, were recorded.

The set began with Eberstein in great form but the shrieking of a fire engine outside, evidently on its way to a fire (or the firemen may have been in playful mood) seemed to upset Eberstein and Moss came on, overtook him and when the game drew 50-50—why tell that there are some things that are sacred.

The Big Special

Then the big special. Joe Plunkett versus Billy Brandt and vice versa. What a game. Not if the writer lives to be an even hundred will he forget it. Never in all the history of ping pong has there been so much intensity, so much suspense. Muscles were contracted and canceled. Never have so many startling plays been seen, never have so many weird gyrations of a ping pong ball been seen, never will there be another set as poignant, as heated, as pregnant with fear and trembling. The match between Plunkett and Brandt would stand out in ping pong history, if either of the contestants had shown up.

The night ended with the Passionate Moths one up on the Emotional Butterflies in disposition; also Kennedy may have decided to come back earlier than anticipated in the interests of Pathe, which he directs.

No purpose of Kennedy's unexpected visit came out. It is believed to have some bearing upon the Murdoch-Kennedy list of the stars and their eventual disposition; also Kennedy may have decided to come back earlier than anticipated in the interests of Pathe, which he directs.

The tournament will be continued next month in honor of Mother's Day.

BOW'S "ROSE OF RANCHO"

Los Angeles, Jan. 29. — Clara Bow will be starred by Paramount in "Rose of the Rancho," the David Belasco former stage play. Subject is owned by the company, having been produced by Cecil De Mille with Bessie Barriscale. J. Walter Rubin is doing adaptation.

Stock Selling Talker Cos. Can't Find Houses for Wire Equipment

Efficiency Plan

A new get-acquainted-with-one-another's-job policy is now being tried out in the Warner home office. Credit for it is divided between Abe Warner and general manager Sam Morris.

Under the plan, employees in each department are being shifted around so as to become grounded in the work going on in every corner of their floor.

In the publicity writers are being shifted to advertising desks, while in the sales dept., sellers are being given a crack at contract department work and vice versa.

Fox People Look on Par as Nearest Rival

Until the office building annex to Fox's home office is completed only Movietone newsreels will be made in the east, it is stated.

Local Fox executives say that there is no need for immediate pressure in talker production by the company; that it is far ahead of the others.

In this respect the Fox people point to Paramount, which they consider the nearest rival, getting what they approximate to be a talker production setback of at least two months because of the recent fire on the Par's Hollywood sound lot.

Joan Bennett Goes Bob

Los Angeles, Jan. 29.

When Joan Bennett signed a contract with Sam Goldwyn to appear opposite Ronald Colman in "Bull-Doze Drummond," no mention was made that she would be required to bob her hair for the part. When the young actress appeared at the studio and a few tests were made, the producer ordered her tresses trimmed to conform with the modern-day flapper.

After much reluctance, the gal consented to the tonsorial operation.

Kennedy Drops In

Joe S. Kennedy returned to New York yesterday (Tuesday) alone. His theatrical associates, J. J. Murdoch and Pat Casey, remain in Palm Beach. They may arrive in New York next week.

No purpose of Kennedy's unexpected visit came out. It is believed to have some bearing upon the Murdoch-Kennedy list of the stars and their eventual disposition; also Kennedy may have decided to come back earlier than anticipated in the interests of Pathe, which he directs.

Bank Running Studio

Los Angeles, Jan. 29.

Selig Studio, one of the oldest picture producing plants on the coast, is being operated by one of the local bankers under the name Craftsmen Studios with Harry Campbell as studio manager. The studio is leasing space to independent producers with Excellent and Gloria Swanson productions now occupying space.

8-MINUTE DIVORCE

Wm. A. Wolff Charged Wife With Adultery

Bridgeport, Conn., Jan. 29. — William A. Wolff, 36, New York, short story writer, and movie scenarist, was given a divorce in Superior Court here Friday from his playwright wife, Ruth A. Hawthorne.

Wolff accused his wife of spending the night of Dec. 4, 1927, at Royal St. James hotel, South Norwalk, with Clark Pay, artist-illustrator of New York City. The entire hearing lasted eight minutes and was uninteresting.

Although local indie exhibitors are worrying about the public being misled into any deadhead talker company investments, the States Attorney General's office, while admittedly just as interested, has not yet found a money stock flotation in the indie talker field, it says.

Present and past indie chieftains say that fully 10,000 of America's 20,000 theatres haven't organs because they haven't the price. They calculate that these same houses will never be able to afford talkers unless they can get them, fully interchangeable for around two grand.

As the result of this figuring, into which they throw in about 3,000 of the surviving 10,000 talkers prospects, they predict it's curtains for the majority of the miscellaneous talker companies.

Then they pull the down to the public stuff, that a lot of the companies are just angeling and that on the face of the box office map they can never return the investor's dough, at least with any profit.

W. C. Trial Apr. 16

Los Angeles, Jan. 29.

The government suit against West Coast Theatres, Inc., and a number of producers and distributors charging violation of the anti-trust law has been set for trial by Judge McCormick on April 16.

Postponement was brought about by John Harlan Amon, prosecuting attorney, who said that he is not ready.

Back Salary Claims Against Buck Jones

Los Angeles, Jan. 29.

Suit was filed in Municipal Court by Deputy State Labor Commissioner Chas. F. Lowy against Charles "Buck" Jones, the Buck Jones Corporation, Don McElwaine and Murray W. Garson, to recover \$814 of back salaries of the picture company for back salaries. Complaint was filed by Theo Welner, bookkeeper, for \$244 back wages, and by Loretta Fitzpatrick, employment agent, on behalf of 56 extra people, whose claims totaled \$369.

The wages were earned during filming of "The Big Hop," aerial feature produced on the Universal lot last summer. Investigation revealed the Buck Jones Corporation had never qualified as a corporation with the secretary of state, as provided by law. Trial set for March 13.

Pending the hearing, Commissioner Lowy attached Jones' bank account.

Barthelmess' Doubles

Los Angeles, Jan. 29.

First National doubled Frank Withers for Richard Barthelmess in the singing sequences of "Weary River."

Another double was used for the piano playing.

Corinne Griffith Sailing

Los Angeles, Jan. 29.

Corinne Griffith sails for Europe on the "Berengaria," from New York March 20. She will be accompanied by Walter Morosoff, her husband, and William Goetz, business manager.

Away for three months.

N. Y. to L. A.

Tom Meighan.
Irving Caesar.
Cliff Jones.
George Meyer.
Hiram S. Brown.
Sam Coslow.
Margaret Mann.
Al Johnson.
Lynn Farnol.
Edna Roberts.
Lon Smith.
Arthur Zellner.
William Butterfield.
L. A. Young.

L. A. to N. Y.

Vera Stedman.
Shirley Arden Gilstrum.
Wm. Rowland.
Daggy Hope.
Sidney Kent.

ALTERED PICTURE TASTE

LESS NEW FILMS TELLING STORY

**Changes in Picture Map—
Westerns About Washed
Up—Dim Outlook for
Shooting Galleries—Under
500 Features for 29-30**

1,000 BIG GROSSES

Film production for the season of 29-30 will be less than 50 per cent of what it was only two years ago among the major producing companies. Total output will be in the neighborhood of 410 feature pictures as compared with over 800 two years ago.

Cutting down in production quantity as well as cost has been enforced rigidly. Last season 12 film companies produced less than 600 feature pictures, this estimate not taking into account the states rights, foreign film distributors and miscellaneous minor producer-distributors. For the coming season number of pictures to be produced will be less than 500 including the few independent producers left, the latter probably producing 40 or 50 among them.

With the exception of Universal no company will be making any westerns next year. M-G-M is producing outdoor pictures with Tim McCoy, but trying to evade the typical western style. Paramount may produce three or four more Westerns with Jack Holt, but this is indefinite.

Last year First National had 22 westerns for release, FBO about 11, Pathe 9. Fox was scheduled to make seven, but junked the program after producing one. An attempt to bring Tom Mix into the Pathe fold for more westerns was condemned on sight, owing to the policy against westerns.

Westerns are out and the daily change grinds throughout the country are going out with them. Reduced production programs indicate the changes in the distribution and exhibition of pictures in the country. Where formerly the small towns represented the larger percentage of the revenue for films, the big towns are now counted upon for the heavy returns. The commercial success of a picture at present depends on its success in the larger towns. Small towns and the small houses don't count according to distribution executives. One \$10,000 account in a large city is the equivalent of 1,000 big accounts, with the profit greater in the one account owing to greatly reduced distribution cost.

1,000 Major Accounts

The first thousand major accounts in the country are the accounts which the companies must cater to if attempting to operate at a profit. In these houses audiences are smart enough to appreciate smart pictures. The 2,000 or 3,000 accounts following, next in importance, are also gauged for similar likes and dislikes. The balance of 7,000 or 8,000 accounts open will take what they get.

A change in tastes, the growth of big town grosses and returns for smart pictures, have brought about the end of the westerns and almost universal policy among producers to make specials only next season. The special policy is being forced at Pathe, First National, Warner Bros., FBO, Gotham. It is understood that instead of 18 Warner Winners and 18 specials, Warner Bros. will produce 30 specials and no program pictures during the coming season. Instead of 57 program pictures, 22 westerns and one or two specials First National will make 40 specials only, possibly one or two more if necessary. Instead of 60 features, 11 westerns and 61 miscellaneous, FBO (RKO) will make only 30 specials.

This proposed reduction in production brings about further difficulties for the small independently owned and operated theatres. Of the 800 features produced last season the

2 "Rivers" on Run

Two "Rivers" are running closely together on Broadway currently. First National opened "Weary River" at the Central Thursday night and Saturday, on the next block, at the Gaity, Fox started off "The River" Each at \$2.

full number was needed to cover all territories. In towns where there are four or five second runs changing twice weekly number of pictures available this year will not be sufficient.

The shooting galleries will be hardest hit with the chances that anywhere from 1,500 to 2,000 additional \$2 and \$3 accounts will close during the coming year.

Under the present circumstances, unable to get sound equipment or pay the sound picture prices, these grind houses have been hard hit already and are barely making the grade. Reports from exchange managers and field salesmen, as reported to various head offices in New York, indicate that the wired houses draw business from all over the town and from all over a section, sometimes within a radius of 25 miles, affecting all non-wired houses. With the further reduction in product a stronger pressure will likely ensue.

According to production schedules available at the present time, still subject to change, 410 feature pictures will be released by the major film companies during the coming year. Last year approximately 600 were released.

Figures are as follows:

| Universal | This season | Next season |
|-----------|-------------|---------------------|
| Fox | 60 | 45 |
| FBO | 60 | 40 |
| Gotham | 12 | 18 |
| First N. | 22 | 15 |
| Pathe | 22 | 30 |
| W. B. | 30 | 30 |
| Paramount | 70 | indefinite 30 maybe |
| M-G-M | 74 | indefinite 50 maybe |
| T-S | 20 | 20 |
| Columbia | 20 | 20 |
| U. A. | 17 | 17 |

Of all the producers Paramount and Metro-Goldwyn-Mayer are most indefinite as to their programs, in this particular outbreak by some of the smaller producing organizations which have programs laid out and being made.

3-Cornered Deal

(Continued from page 1)

Publix and David Sarnoff for R. C. A., the parent company of R-K-O. It seems to hinge in the five-year lease operating contract, upon the 500,000 shares of R-K-O given without cost to R. C. A. at the recent closing of the R-K-O take over of the Keith-Albee-Orpheum.

From the account, if Publix as operator of Keith's, with corporate identities to be fully maintained, shall work out Keith's to a \$3 annual earning on R-K-O common, the 500,000 shares are then to be equally divided between R. C. A. and Publix.

Until R-K-O shall have earned and paid a dividend on its common, after paying the preferred stock guarantee, the special issue of the 500,000 shares of R-K-O common, in a separate class, has no market actual value. It is claimed to possess some sort of voting power meanwhile.

"Undertow" Gossip

Nothing is revealed as to the mode or basis under which there may be a get-together of Parloew-U. A. An assumption is of a trust holding company, taking over or operating.

In what is known as "the undertow," the inside gossip of the Wall Street section, a layout of officers and bankers in the reported Parloew deal has been in report for some time.

It is said that Sam Katz will be at the head of all Publix theatre operations. Another report is that Katz already has looked out his departmental heads for the reorganization.

All talk of a Fox-Loew deal has subsided.

SWEEPING BILL IN CONGRESS ON PICTURES

**Restrictive on Interstate
and Imported—"By
Request"**

Washington, Jan. 29.

Introduced by "request," according to Congressman Cannon (D) of Mo., his bill laid before the House yesterday, would prohibit the movement in interstate transit or by importation of a motion picture embodying any scenes of street solicitation, seduction, rape, prostitution or adultery, regardless of how disguised or presented in the film's story.

Mr. Cannon declines to divulge the source of his "response" for the introduction of this measure.

Sike Doc on Job

Los Angeles, Jan. 29.

Dr. William M. Maratan, B.A., LL.B., Ph.D., and psychologist recently engaged by Universal, arrived at the studio. He is now making a mental analysis of his associates before taking over his duties as Universal's director of public service, when he will attempt to psychoanalyze the picture business.

"Desert Song," 12 Reels

Los Angeles, Jan. 29.

Warner Brothers have cut "The Desert Song" to 12 reels. It may not be further shortened.

"Twin Beds" in Dialog

Los Angeles, Jan. 29.

"Twin Beds" will be remade by First National as a talking special. Carter DeHaven made it for the company years ago. Al Santell will direct new version.

How Talkers Stand with Paying Patrons; Mail Ballot in Syracuse

Tabulated returns:

| | THE TRI-C | FANDOM |
|---|----------------|----------------|
| 1. Do you prefer talking pictures? | YES 65% NO 35% | YES 50% NO 50% |
| 2. Do you want silent films eliminated? | 100% | 7% 93% |
| 3. Do you prefer orchestral music to a synchronized score? | 75% 25% | 54% 46% |
| 4. Do you prefer organ accompaniment to a synchronized score? | 35% 65% | 23% 77% |
| 5. Would you limit sound in pictures to effects and music? | 35% 65% | 38% 62% |
| 6. Do you object to part talkies? | 45% 55% | 31% 69% |
| 7. Is your interest increasing in talkies? | 80% 20% | 69% 31% |
| 8. Is your interest waning as the novelty wears off? | 20% 80% | 23% 77% |
| 9. Do you feel that the talkies are a substitute for the legit? | 10% 90% | 100% |

Syracuse, N. Y., Jan. 29.

Film fans of Syracuse are apparently evenly divided on the question, "Do you prefer talking pictures?" judging from the result of an extensive fan canvass made by the dramatic department of the Herald.

Syracuse was the first city in the country to have its deluxe picture houses go sound 100 per cent. It is likewise the first city to have its major repeat and neighborhood theatres adopt a similar policy.

The Herald made two surveys, one restricted to the membership of its Cinema Critics Club, local fan society, and the second embracing the general public. Questionnaires had 11 questions, nine calling for "yes" or "no" answers. The other two questions asked for the names

'Westerns' May Come Back Via Talk, States Clarence Brown, Director

Palm Beach vs. Deals

Palm Beach for the next two months is looked upon as the opposition to deals in the show business.

Unless mergers are made in the Floridian resort, not much is expected to develop in New York.

Nearly all of the exiles are south, or expect to be.

Sills Loss of 60 Lbs. Obliges Lay-Off

Los Angeles, Jan. 29.

Having lost 60 pounds within the last three weeks and weighing at present only 135, Milton Sills, First National star, was declared physically unfit to work on the third day of "Dark Street," formerly called "Pat and Mike." It is believed that Sills has a stomach disorder.

The entire cast of picture was laid off and director Frank Lloyd assigned another production.

Voice Doublers at \$350

Los Angeles, Jan. 29.

A number of the large producing organizations with high-priced foreign players under contract are finding the practice of having English speaking doubles for dialog sequences successful.

They are also finding it very costly, as the doubles possessing good microphonic voices are demanding as high as \$350 a week for this work.

Alma Rubens Serious

Los Angeles, Jan. 29.

Alma Rubens, who ran rampant and stabbed Doctor Ed Meyers in Hollywood last week, is confined to Rosemead Sanitarium. She is in a serious condition.

"After I saw 'Old Arizona' I wanted to go right back to Hollywood and start work on a western," said Clarence Brown, M-G-M director. "I even know the story I want, 'The Virginian'."

"I am not a director of western pictures, but to me they present the greatest talking possibilities. When the microphone is gotten out in the open all sorts of interesting things happen and now that the building of our outdoor equipment is almost completed, I predict a series of western pictures that will put that type of story back into its favored position."

"At present," continued Mr. Brown, "the studios are turning out dialog pictures similar to stage plays, merely to fill the gap and get talking pictures on the market since the success of Jolson's pictures started the craze for talkers. "Such talking plays are the cheapest and easiest method of getting talkers on the market as they can be made in about eight days instead of eight weeks, but they are no index to what the talking picture is coming to."

"As little as I know about talkers (I have never made one) I believe that dialog will be used to intensify the action rather than to develop it. Long stretches of dialog have been proved to be not the thing, but sound will always be utilized. 'The Front Page' should make a great talking picture as all the dialogue is snappy and not used to unfold the story."

Middle-Age Leads

Mr. Brown has been in New York looking for an actor to play the lead in his next picture, taken from the German, originally called "Stephen Stromholtz's Wife," but renamed "Wonder of Women" by M-G-M.

In this picture Mr. Brown has gotten away from the juvenile and ingenu. His hero is 45 and the heroine 35. Mr. Brown has not found his actor in New York and Louis Stone may play the role.

"Wonder of Women" will be Brown's first talker.

"I never had a favorite actress before Greta Garbo came under my direction," said the director, "but I think she is a fine actress and very easy to direct. Her discovery was an accident. She was under contract for \$800 a week and in Hollywood for six months before going in a picture."

Hip Sale Imminent

Sale of Keith's New York Hippodrome is imminent.

A report says the contract is being drawn, with the purchaser's name undisclosed.

One price is named as \$6,000,000 and another as slightly over five.

The Hip is equally owned by Radio-Keith-Orpheum and Black of the U. S. Realty Company. It was purchased by the twain from the U. S. Company and stands them \$4,000,000.

Precious reports stated the Hip might be disposed of. As a vaudeville theatre it was looked upon as a dangerous house, through its location, without much transient draw in the daytime and none at night. Only its national rep has held it up.

Hip's overhead with the vaudeville picture policy is around \$19,000 weekly.

Western Blotie is now sitting the house.

IN "FOX FOLLIES"

Dick Lee, who last week got a five-year Fox Movietone contract for getting highest honors in the test at Lewis gave 79 a. c. is expected to arrive at the Fox studios today.

His first job is the first lead in "The Millionaire Follies."

His second job is to appear in the "Fox Follies" at the Fox studios.

Earaching Hero

Two patrons departing after just watching a talking picture, with girl saying: "That hero gives me an earache."

of favorite talker stars of both sexes.

Persons filling out of the questionnaire were asked to indicate the average number of times they attended picture theatres weekly. The usual reply to this was "twice" with those attending three times for in advance of their going to the once.

British Film Field

By Frank Tilley

London, Jan. 18.

Multicolor Co. floated last week, got around 75 to 80 per cent of the money it asked for, more than the underwriters expected would be subscribed. Louis Blattner, who promoted the company by getting an option from the Koller-Dorian outfit in France to do so, is leaving next week for New York, understood to be coming over in connection with expanding the Eastman Kodak interest in this system further than that they now have in the 16mm. stuff.

For Theatres

There is another theatre flotation in the air, for £425,000. Mainly to acquire a circuit in Scotland known as Greens, one house being the Playhouse, Glasgow, figured to be the biggest seater in Europe and holding over 4,000. Head of an American distributing concern interested in this, is keeping dark all details at the moment.

John Maxwell of British International is also going on with buying houses and sites for the Associated British Cinemas company he controls. Reckons to have around 65 theatres by the end of this month, either bought or in building.

Paramount and Gaumont also building in Manchester, where Gaumont is at the present unrepresented, and where Paramount has been running the Royalty theatre on a high rental as a Manchester shop-window for their product.

Booking Dark

So far the year has opened weakly for distributors. Exhibitors are holding off from booking form any reasons. Doubts as to the future of soundness, this, owing to industrial depression and the King's illness, and need to catch up on release dates so they do not get the same gaps they have not got last are operating to keep business slow. Especially in the mining districts is business bad, South Wales and the other coal areas being at a standstill with no money amongst the public for movies or food.

Plaza Goes Talker

"Interference" into the Plaza this 20th as Paramount's first talking film to be shown here, replacing "The Patriot," which has been doing good business.

Whitehall in Bad

First company to be promoted on the wave of the Films act, Whitehall Co., looking in a bad shape, may not make the grade. Except General Bethune and Adelqui Millar, all the original directors have resigned. Sir Basil Clarke went soon after Charles Lawford and Nathaniel Pogson, and says he resigned because he was not able to give enough time to managing the affairs of the company. The present executive says Sir Basil went through ill health.

Then Sir Nicholas Grafton Doyle quitted, but is not in the country and could not be reached for this writing for an explanation. Last week H. Hill, another director, left the board, and has been replaced by J. W. Pickens, a "finance expert," who is supposed to be finding money for the concern, which appears to need it.

Terms are understood to be putting up from \$200,000 to \$300,000 in debentures secured on all the assets of the company, which include a studio at Elstree worth around \$350,000. These debentures are to be issued at \$450 per \$500 debenture, that is, at 10 per cent discount, and to carry 10 per cent interest. Pickens is to get 5 per cent commission for arranging the issue and a contract for five years at \$10,000 per year to manage the affairs.

Figure it for the stockholders. The company's year ended early last November, but they are postponing the report and annual general meeting till May, to arrange for some new finance and put into the balance sheet results of the two films they have so far trade-shown and of two more they show this month. Meantime they are stuck with the French "Jean d'Acre," which they bought and cannot get past the British Censor Board.

Personal

A. E. Bundy, of British Instructional and Pro Patria companies, has erysipelas.

Harry Lehman and Monty Banks gone to Nice. Making exteriors for "Compulsory Husband" for British International. So they say. Guess Monty has been sent off this side by the ads in the Russian papers, which look like they were memorial cards with his name atop. Have to hold 'em to a mirror to read 'em.

Things are moving in Rome and a few visitors are tending that way

from here. In case Mussolini's film production plans work out, which include theatres having to run 50 per cent national product, with everything let in as "national" which comes in as an exchange from another country for an Italian film to be run there. So some of the Brito-Continental merchants are doing Rome for the winter.

Parties are in fashion right now. P. D. C. threw one at the Kit-Cat following one from Par, and came another from Hearst for Cosmopolitan, with still another from Gaumont. To intend Dita Parlo, "notorious Continental star" being propagated here.

Arthur Findon, film critic of Lord Rothermere's Sunday Dispatch, quits end of this month to take over editorship of a syndicate of sport papers, mostly on racing. No replacement set yet, as film critic is required to double as leg-man and Saturday special story getter.

Another absentee abroad is A. E. Abrahamson. Folk in the movie business think this country seems able to duck the winter more this year than ever before. Must be another of those results of the Films act. Gordon Williams of the N.Y. P. Company has gone to New York to see if, how, where and when—and maybe why—he can get an American release for "White Cargo," which is about to be about to make. Was due to start production first of this month. Is also taking over "The Fake," not sold to American yet.

John Earl St. John, general manager of Par's Plaza theatre, Be away when Par's first talkie goes in, will Earl. Maybe he's as smart a lad as he always seems. Frank Richardson here from Hollywood. Here before and made films in Holland for the Binger Co. Let's forget it.

Talkers in a Seaside Studio

Brighton Corporation granted a lease for 99 years to Herbert Wilcox's British & Dominion Company on ground at Whitehawk Valley, letting 'em have 14 acres for rent at \$2,500 a year. Kinda dirt cheap. Making roads for six, two, and giving them knockout rates for juice and movie supply. Is about to make Movietone and Vitaphone films there, is Herbert, when he gets through with being Marshall Neilan's side-kick out to Hollywood and comes home.

And at Elstree

Now the decision has been taken which was decided would be taken before a decision was taken—which means British International Company will use the R. C. A. Photophone system for making their sound films—rush work on building 'em has started. These are to be finished end March, with no plans set as to what goes into production nor how for sounders will decrease the silent schedule.

Prospects or Prospectuses

Genuine promoters, bluesy peddlers and shoestring optimists are emerging from their cocoons again now the worst of the Stock Exchange speculative slump is over, and draft prospectuses are preparing to put the wind up the sucker public who has rested. They won't get away with as much as they did last year, and on the whole the gypsies don't make it as bad for the on-the-level production and theatre finance as you'd think.

Unfortunately, most of the newspapers—even the financial ones—think more of advertising the prospectuses than they do of analyzing them. Otherwise, there'd be less loot and maybe more libel.

'Informers' for De Putti

Los Angeles, Jan. 29.

British International will star Lya DePutti in "The Informers" by Liam Flaherty. She will be in the Arthur Robinson unit. Sailing from New York on the Majestic Feb. 9. The same company also has Charles Rosher, cameraman, for six months. He will work in I. E. Dupont unit. Rosher for 16 years was cameraman for Mary Pickford. Holmes Walton arranged the engagements.

Foreign Atmosphere Story

Los Angeles, Jan. 29.

First story Berthold Viertel will direct for Fox will have Persian atmosphere, as yet untitled. Adaptation and continuity are being written by Marion Orth and Robert Horwood. Picture will be silent and start Feb. 25.

Vanceni for B. I.

Los Angeles, Jan. 29.

Victor Vanceni, picture actor, is leaving for London to appear in a series of screen epics to be turned out by British International.

Chatter in Nice

By Frank Scully

Nice, Jan. 17.

Lina Cavalieri, who had her boy troubles, too, is trying a racket that flopped at Opinel an Institute of Beato in Hotel de Paris, across the street from the Monte Carlo Casino. Muratore, one of the former opera star's husbands, summers at Menton, next town.

Tennis boys will be flocking down here. Bill Tilden, Junior Coen and Helen Wills due soon. French stars, of course, will shine.

Tennis is one of the Riviera's main industries. Karal Koseluh, Chek, has just won pro championship for third time. Duke of Connaught gave him the cup.

Koseluh, who can make a mug out of any Davis cup player, beat Al Burke of Cannes 6-3, 6-1, 6-3 in final.

Count Zeppelin, nephew of dirigible inventor, is at Menton. So is Monti of Chicago Opera Company.

G. Hall Caine is at Monte Carlo. Famous author's femme with him. He's not writing any more.

Dr. Serge Voronoff, who bumped out Russia, the old, rascally, with a shot of monkey gland elixir, will lecture at the Cannes Sporting Club. So will Mistinguett, Francis de Croisset and Marquis de Breteuil.

At Cannes

Billy Arnold's orchestra is at the Ambassadeurs de Cannes. So are Roland Toutain, Michael Trip-Tune Roper and Jack Kinney, Pat and Terry Kendall, Jan Barry and Dave Fitz-Gibbon, all performers.

Current Pictures

Doing nice business are "En Vitesse" at the Paris-Palace and "Moulin Rouge" at the Impator. "En Vitesse" is Harold Lloyd's "Speedy" and "Moulin Rouge" is A. E. Dupont's picture. Latter not as good as his "Variety." Needs to be slashed about a reel in the last scene, but they're decent spectacle stuff. But even so, it's less tiresome than the actual nude review which supplies the atmosphere.

Sailors

Little Tapales Isang gave us a knockout performance of Puccini's "Madame Butterfly," that sad tale of Dave Belasco's between a tenor in the American Navy and a Japanese lady.

Plenty of Annapolis lieutenants in the audience, too, for the fleet's in. Our Mediterranean warships get here every Christmas and you know what sailors are.

Lots of nice little Nicolae girls are learning about love 'em and leave 'em without going to the opera. Prices were doubled for balcony performance, and fifth balcony palm-stammers got no income, though they begged instead. Much easier on the voice.

George Banfield has just arrived for exteriors on "Power Over Men." Jameson Thomas, English John Gilbert, featured. British International picture.

Ida Rubinstein gave five of her ballets at Monte Carlo.

Maurice Elvey, British director, is at Hotel Bristol, Beaulieu. Femme who was Isabel Elsom, London stage star, is with him.

Emelka Co. Control

May Go to English

London, Jan. 29.

French group under title of Trans-Continental Film Company has lost out in its deal for control of the Emelka Company of Germany. Later is the next largest German firm to Ufa with a big theatre chain.

After offering 185 marks a share for 76 per cent of the Emelka stock, Trans-Continental could not put up the money. Another offer for Emelka, on at the same time by a British group under title of Robertson and Malcolm, and which was shelved by Kraus of Emelka, due to the Trans-Continental bid, is now on again.

English outfit is willing to pay cash, which is what Emelka needs.

Vera Steadman in France

Los Angeles, Jan. 29.

Vera Steadman, former contract player with Christie Bros., will sail for Paris, Feb. 2, to appear in pictures for French independent producers.

Sapene, French Quota Author, Coming to U. S. with Ultimatum "Buy Film or Take Exclusion"

FILM NEWS OVER WORLD

Washington, Jan. 29.

Summary of reports received by the motion picture section of the department of commerce.

"Watching In"

Broadcasting of pictures by the B. E. C. by the Fulbright process will commence shortly at Daventry (Great Britain), it is reported, and will be included in the daily program for a few days. So encouraging have the experimental broadcasts been, it is stated, that the manufacture of "Fulbright" sets is being accelerated: within a fortnight 5,000 complete sets will be on sale. There can be little doubt that "watching in" will soon become a popular hobby, and it is said, the broadcast of moving pictures will inevitably follow. A way has still to be found to overcome outside interference, which blurs a picture in the same way that oscillation and atmospheric conditions mar the perfect reception of the human voice, but steps have already been taken to find a remedy for this, it is claimed.

Swiss Losing Patrons

Several new cinemas are in course of construction in Swiss key towns. Two are to be completed in Lausanne before the end of the year, each seating 2,200. Two cinemas with 2,000 seats each are to be opened shortly in Bienna. Similar activity is going on in Baden, Basel, Zurich and Berne. According to a recent statistical research, however, based on taxation returns, the number of patrons decreased by 20,000 in Berne during the second quarter of this year as compared with the corresponding period of last year. It is expected that the figures for the third trimester will show a still greater falling off of the public.

An expedition has just succeeded in the difficult task of filming Lapps in their daily life in Northern Scandinavia. Story is interwoven in the film.

Austrian Film Congress

A cinema congress in the near future is contemplated by the Austrian Film Association. It will be held under the patronage of the Ministry of Education, and take place in Vienna. Principal topic will be the importance of cinema in education, commerce and industry. The Congress is hoped to give a boost to the Austrian trade.

All Bulgarian Picture

Over 100 cinema have been recently opened in Bulgaria and some Bulgarian films have been produced. "Gay Bulgaria" has an all-Bulgarian cast and deals with life in that country. It was produced by Cine-Film.

It is proposed in Russia to make use of the cinema as a propaganda instrument for the coming elections. Special shorts of 300 to 400 meters are to be produced.

London's Sunday Opening

London, Jan. 29.

Commencing the end of this week the Capitol (pictures) will change its openings to Sundays.

Past method has been to switch on Mondays but the new system is to conform with the Plaza, which inaugurated Sabbath starts last year.

The Empire now sends in its new bills on Saturdays.

Jolson Sound in Paris

Paris, Jan. 29.

Vitaphone equipment having been installed, Al Jolson's "The Jazz Singer" opened Saturday to big returns at the Aubert Palace.

Other new screen bills in Paris include: Paramount, "The Big City" (M-G-M) with stage feature in Madame Damia, French singer of dramatic songs; Gaumont Palace "The Wind."

Gunning Out of F. N.

Los Angeles, Jan. 29.

Wild Gunning is out of First National as production supervisor.

Paris, Jan. 29.

American film industry is in for the hardest fought quota battle so far to hold the European market.

Sapene, who inspired and sponsored the French quota law and enforced cinema export act of last year, has secretly booked passage for the States where he will demand a showdown from American producers.

He will be accompanied by Marcel Knecht, French envoy extraordinary to U.S., which gives the undertaking of particular significance.

Inside dope on the new development is that in the first place the job of handing the American industry the ultimatum was assigned to Charles DeLac who was picked to make diplomatic representations looking to an exchange of product. On second thought it did seem that sending an emissary to demand what American producers would give to get their goods into France was a little raw. At the right moment DeLac fell ill of flu and Sapene was substituted.

Sapene has made a number of worthy films lately. Obviously if he takes his own pictures to the States and offers them for sale, he will be covered from the appearance of a cold holdup, while in the ordinary negotiation of bargain and sale, he can diplomatically reveal the situation that the French industry wants the American trade to understand.

American film men here did their utmost to block the DeLac mission thought at first they had achieved their objective. It was rumored that the emissary's trip had been postponed indefinitely. Their substitution of Sapene became known. French trade papers are full of aggressive suggestions to native producers and distributors on how the restrictions can be more rigidly enforced. They want to see import conditions made so tough that American producers will sell their pictures outright, and retire from the field altogether as distributors.

A real emergency exists and America will have to be quick and smart to checkmate the plans of the French flicker makers.

Fox May Repeat Roxy in London

London, Jan. 29.

Fox is reliably reported to be after a West End parcel upon which he can duplicate the Roxy theatre in conjunction with an office building. Proposed site is the Haymarket stores, in Haymarket directly opposite the Capitol theatre and extending through to Coventry street.

Fox is now negotiating with every likelihood of success.

If closed it makes the plot the largest of any theatre in the West End for which the freehold will cost \$1,250,000, with \$5,000,000 to be spent upon the proposed building, upon the proposed building. Fox was dickering for the Shakespeare house site in Leicester Square last year but found that plot too small and the properties tied up by leases. Later, Jack Buchanan secured this site and is understood to have paid one tenant \$50,000 for the cancellation of the lease.

Hutchinson, managing director for Fox, arrived here yesterday from New York to look over sites throughout the country. He has refused all film houses already built as being too small and will not consider any plot incapable of holding less than a 4,000-seat house.

Par Takes British Film

Los Angeles, Jan. 29.

British Dominion Film Company now making a series of features at the Metropolitan studios has secured an American release through Paramount for its first picture, "Caught in the Fog."

RCA's New Silk Talking Screen Privately Shown with Police Guard

What threatens to revolutionize talker sound equipment is now reported to be demonstrated under heavy police guard in the Strand theatre, Schenectady. RCA has installed in that house its talking screen.

Because it does not intend to market this specialty for another year, the electric, according to picture men who have recently visited the theatre, is safeguarding the screen from examination by keeping a cordon of police around the stage.

The Strand showing, while an experiment, proves the screen method to be far more excellent in reproduction of voice and sound than the present system of horn-and-cone amplification, it is conceded by an executive in a large independent talker company who was sent out by his outfit to get the lowdown on the screen's reaction in the theatre.

Voices are more truthfully reproduced and distortion and ground noises are at a minimum, it is said. The screen is described as a silk affair which vibrates slightly to produce the sound wave effects. Investigators who have seen it claim also that the vibration does not throw the action out of focus.

The Strand, it is stated, also is equipped with two new RCA projectors.

Photos' Charges

Los Angeles, Jan. 29.

The Association of Motion Picture Producers has followed the example established by Paramount and on behalf of its members has set a price on players' photographs wanted by fans.

All players in association companies on receipt of request for photographs will mail in return a card advising they will forward them at a rate of 10 cents for 5 by 7 inches, 25 cents for 8 by 10 and \$1 for 11 by 14 enlargements.

According to the association these prices will account for only part of the photos' cost.

Unlicensed Coast Agents Under Investigation

Los Angeles, Jan. 29.

Deputy State Labor Commissioner James P. Barker is on the trail of picture and vaudeville agents operating here without a license. Barker says to marry some 35 functioning in this manner and he has sent investigators to check them up. If any of these people fail to take out a license before Feb. 1 proceedings will be brought against them in Municipal court under the state law which provides for a minimum fine of \$25 and a maximum fine of \$250 and a maximum of 60 days in jail, or both.

Barker states that particularly he will begin action against people who have been warned for the past six months to get licenses.

Ruth Clifford Returns

Los Angeles, Jan. 29.

Ruth Clifford, former Universal picture player who retired several years ago to marry James Cornwell, Beverly Hills resident, is staging a comeback in a featured role in "The Wildcat," directed by Columbia by John P. McCarthy. Others in cast are Olive Borden, Ralph Graves, John Miljan, Joseph Swickard and Nena Quartero.

BOBBY NORTH PRODUCER

Robert North, formerly assistant to Al Rocco, has been appointed a producer for First National. His first production will be "Broadway Babies," with Alice White starring. This title having been chosen to replace "On the Air."

Fred Kohler and Louis Natheaux have been added to the cast.

STOLOFF ON "SCAREHEAD"

Los Angeles, Jan. 29.

Ben Stollhoff has been assigned by Fox to remake "Scarehead," made originally in silent form by Fred Newmeyer.

Dialog version starts Feb. 11.

Talker "Trust" Talk

J. G. Otterson, Western's talker equipment head, postponed his London sailing until this Friday.

It is said internal matters and worries over accusations of an electric talker monopoly have kept Western executives in a huddle, trying to mull out an understanding before the chief takes his month's leave for promotion work in London.

Wampas' New Members

Los Angeles, Jan. 29.

While the Wampas have been holding back on taking in any new members during the past year on account of waiting for a readjustment to be made on the group life insurance carried for its members, the following were elected at the last meeting: Paul Bates, press agent of the Egyptian theatre; Tom W. Baily, C. E. Carle, Paul A. Snell and William A. Wright of Paramount studios; Joseph C. Shea and Earl Wingard of the Fox studios; William E. Bloecker of Warners; Lance Heath, personal p. a. for Gloria Swanson; Arthur J. Zoellner of the Pickford-Fairbanks company and Arthur B. Freedman of Universal, along with the reinstatement of Ivan St. Johns of the same company.

A number of these men have been waiting from three to six months to get into the organization.

Wallie Reid Memorial

Los Angeles, Jan. 29.

Mrs. Hal Reid, mother of the late Wallie Reid, is in Hollywood endeavoring to raise \$150,000 to provide means for the placement of a bay window in St. John's Cathedral, New York, as a memorial to her son. Mrs. Reid has canvassed a number of producers and stars in her mission. It is understood that her proposal has been passed on to the Academy of Motion Picture Arts and Sciences and the Association of Motion Picture Producers for recommendations as to what action should be taken on the matter.

RENEE ADOREE STICKS

Los Angeles, Jan. 29.

Renee Adoree again is an M-G-M player, having signed a contract on the final day of her employment under the old agreement, Jan. 24. One month prior to that date, as the company had failed to notify her it would exercise its option, she was free to sign elsewhere. The new contract is for a long term.

Fay Wray Switched

Los Angeles, Jan. 29.

Fay Wray, scheduled to play opposite Gary Cooper in "Black Eagles" for Paramount, has been switched to the feminine lead in "Thunderbolt" starring George Bancroft.

Ethel Ralston replaces in the Cooper picture.

Graduate Manager in Toledo

Baltimore, Jan. 29.

Roland K. Stonebrook, house manager of the Stanley Theatre here, has resigned and leaves for a Public berth in Toledo.

Stonebrook is a graduate of the Paramount school. He will be succeeded at the Stanley by David Nolan from Kelt's Palace, Cleveland. This will be Nolan's first position with Loews.

"Cocoanuts" Starts Feb. 4

Paramount's Long Island studio has moved the production date on "Cocoanuts," with the Marx Brothers, ahead a week.

Picture now goes into work Feb. 4 instead of Feb. 11.

J. D. Trop Recovered

J. D. Trop, publicist, is once again attending to business. Trop was badly injured some weeks ago in an auto accident.

COLLEGE ROMANCE

Hollywood Marriage Marks Back to Pittsburgh Schools

Pittsburgh, Jan. 29. A college romance which had its inception here culminated in Hollywood last week with the marriage of William N. Robson, 2nd, scenario writer with Paramount, and Irene Kosinski, former dramatic star at Carnegie Tech. Both live here.

The couple met when young Robson was a student at the University of Pittsburgh and Miss Kosinski was at Tech. Later, Robson went to Yale and took Professor Baker's playwriting course. He was taken to the coast under an optional contract upon his graduation from Yale last June, Paramount exercising its option six months later when Robson was awarded a year's contract.

Miss Kosinski finished her course in drama last June after carrying off several prizes, later leaving for the coast. Robson, here, is connected with a local film exchange, Gertrude Robson, sister, formerly was with the Margaret Severn dancers but is home now.

No Changes Through Fire

Los Angeles, Jan. 29.

Paramount will make no major changes in its specifications for reconstructing its sound proof stage destroyed by fire. Nor will any alterations be ordered by M-G-M or RKO in the stages they are starting to build.

M-G-M four years ago, following the merger installed a sprinkler system costing \$500,000, since which time the studio has had no blaze which got a headway.

2 "BURLESQUE" DIRECTORS

Eddie Sutherland One—Now on Regular Par Staff

Los Angeles, Jan. 29.

Eddie Sutherland, director, is again a permanent member of the Paramount staff. That company, which recently took him back on one picture as an option, has exercised its right to keep him on the payroll for another year.

Sutherland and John Cromwell have been assigned to direct "Burlesque," to have been made by Victor Fleming who directed "Able's Irish Rose."

Another whose option was exercised for another six months is Robert Milton, writer and director, brought from the east a year ago.

GUY SMITH GETS AWAY

Guy Smith, continental representative for United Artists, sailed on the "Paris" last Friday after a delayed start due to illness. Smith was on his way to board the boat the previous week when he suffered an attack of flu and had to return to his hotel. Mrs. Smith also cancelled her plans, the postponed trip with her husband.

SID KENT BACK IN NEW YORK

Los Angeles, Jan. 29.

Sid Kent is on his way back to New York. He's due there tomorrow or Thursday.

Excited Over W.E. Ads

Now that Western Electric is making up its mind to spend some money in the film trade papers it is finding what, to the electric, seems some queer birds.

No sooner did word get out that W.E. has a budget of close to 20 grand lined up for all of the papers for the entire year of 1929 than a couple of the trade writers are reported to have gotten nasty.

One sheet, an enigma as far as a paper goes, devoted only to a couple of pages to films and the rest to dirt, had one of its men unload an earful that advertising rates are all a matter of salesmanship and that no sheet in the field sticks to its rate card.

Another individual did some hot phoning and later socked home a starker about playing favorites.

Western hasn't officially okayed the budget and may not, from reports, if they don't keep up their confusing work.

"Blackface," DeForest Film, Making: Lay People in Warners' Shorts

Ambitious?

Los Angeles, Jan. 29.

Universal needed a bird imitator for three minutes' work in a picture.

After much scouting one was found, who could imitate a parrot.

When salaries were discussed, the smart aleck demanded \$300 and a long term contract.

This was rejected for a substitute who got the job and \$15.

I. A. Operators on Non-Synchronous Device

The operation of non-synchronous musical apparatus in connection with picture projection will continue under direction of the I. A. T. S. E. (stage hands and operators). It was decided at a joint meeting of stage hands, operators and musicians in New York Monday.

The issue was forced to a head following a report that the plums had been awarded the musicians.

Attending the meeting in New York were William Canavan, I. A. T. S. E. president; Joseph A. Weber, A. F. M. president; Tom Maloy, Ralph O'Hare and Tom Reynolds of the Chicago operators; George Brown, of the Chicago stage hands, and James C. Petrillo, Chicago musicians' president.

Petrillo and Maloy have been the opposition leaders in the dispute for some time.

The agreement includes only non-synchronous outfit and excludes Vitaphone, Movietone, Photophone and similar devices operated automatically by or with the projection machine.

F. N.'s Own Sound

Los Angeles, Jan. 29.

First National is now doing its own sound recording. Final installation of equipment and opening of recording building marked by Corinne Griffith starting dialog production of "Prisoners."

The actress smashed a bottle of fizz on the stage door as an opening ceremony.

Heretofore recording has been done through remote control at the Warner studio.

T-S Backer on Coast; May Run Product to 56

Los Angeles, Jan. 29.

A. L. Young, Detroit millionaire backer of Tiffany-Stahl, arrived here Monday to confer with company officials on the forthcoming program.

T-S contemplates raising the number of its specials from six to 26, with 30 features additionally, or 56 productions over the year.

Tiffany-Stahl will make an unusual trade move when simultaneously releasing its special "Zeppelin" with its sequel, "Lost Zeppelin" at same time.

Original completed some while ago, with sequel now in production.

Stahl for "Zeppelin"

Los Angeles, Jan. 29.

John M. Stahl has taken over direction of "Zeppelin" for Tiffany-Stahl. He is aided by Reginald Barker, originally scheduled to direct the picture, James Flood and George Archambault.

Reason is that T-S intends to release this as one of its specials and wants it to be produced on schedule.

TITLE CHANGE

Title of "Pat and Mike," Cosmopolitan story by Richard Connell, bought by First National for Milton Sills, has been changed to "Dark Streets." Cast will include Angie Herring, Tom McGuire, Mickey Moore, Virginia Gray and Mickey McLean.

Activity in the New York sound studios last week included the cancelling at Warners' Flatbush plant of speeches by outsiders. They included Hon. Henry W. Kiel, who in his campaign to become Mayor of St. Louis, an office he formerly held for 12 years.

Numerous laymen attending the annual pow-wow of the National Board of Review were canned at a party staged in their honor.

Warners continues to maintain a schedule of two talking shorts a day. Last week's batch included two from Phil Baker, one including Rosita Moreno and her parents; Stella Mayhew, Frank Crumit, Murray and Burr, Pouti Synco-Pets and a double sequence (two-reel) recorded by Mal Hilditch cameraman.

Norman Spencer, musical director of the Flatbush studio, leaves next week to assume charge of the new popular music department at Warners' west coast studio. Harold Levey will succeed him locally. Arline DeHaas has been appointed studio publicist, coming from Warners' story department. Warren Lewis and James Dwyer, who have been doubling, will stick to the home office henceforth.

DeForest's Feature

DeForest is one week into production on its first feature, "Blackface." FBO is between pictures. At the Paramount studio, "Nothing But the Truth," considerably behind schedule, because of the illness of Richard Dix, director. Vic Scherling, assistant cameraman, E. Cronjager have resumed production with all three repeated.

A group of 12 chorines selected from the choruses of Schwab & Mandel's "Follow Thru" and "New Moon" operas were used in a cabaret scene.

"Gentlemen of the Press" with Millard Webb directing, will be ready for editing in about a week. "Cocoanuts," Paramount's first musical comedy, goes into production next week. Oscar Shaw and Mary Eaton will be in the picture with the four Marx Brothers. Robert Florey will direct.

Too Much Chatter?

M-G-M's New York sound studio, currently in the midst of one of its periods of reticence, with much mystery surrounding its activities, is booked this week to make talking shorts on Yvette Ruget, Keller Sisters and Lynch, Raymond Hitchcock, Craig Campbell and the Gilbert and Sullivan ensemble.

Studio once before went mysterious later throwing wide the doors for the entertainment of the blurb writers. Evidently as a reaction from the multifarious chatters the studio heads clamped down the bars.

Walter Anthony, F. N.

Los Angeles, Jan. 29.

Walter Anthony, long time title editor with Universal, goes with First National, Feb. 6. Anthony was borrowed from Universal to title "The Divine Lady" for FN. De Leon Anthony, a son, is under contract to Warners as title writer and film editor.

FBO FOR NEXT 3 FILMS

Los Angeles, Jan. 29.

Three of the remaining pictures to be produced on FBO's '29-30 program by R-K-O will be released as FBO productions.

The new name, R-K-O, will be used with the beginning of their '29-30 product.

CYRIL HUME AT FOX'S

Los Angeles, Jan. 29.

Cyril Hume, author of "The Golden Dancer" and "Wife of the Centaur," is now in Hollywood, under contract to Fox as a writer.

LEWIS IN AIRPORT POST

Warren Lewis, formerly Vitaphone publicity chief for Warners, and later in the advertising department, has been named for an important post with the Holmes Airport Co., New York.

State and Met, on 6 Days, Do \$26,200 And \$24,500; "Arizona" Up to \$18,500

Los Angeles, Jan. 29.
(Drawing Population, 1,450,000)
Weather: Cold

With a change of opening days from Friday to Thursday starting this week, both Metropolitan and Loew's State had six-day runs of last week's pictures. State, at \$26,200, was in the foreground and about \$2,000 ahead of the Met, in the future to be known as the Paramount. Stage name was really responsible for the State's business, Lina Basquette drawing them. Met had Colleen Moore's "Synthetic Sin," who again demonstrated that her name is a magnet locally.

Surprise of the week was "In Old Arizona." Playing its fourth week at the Criterion the take surpassed that of the second and third weeks and was only \$1,300 behind the first stanza. Final week of "My Man" was on a par with its third week.

Boulevard almost doubled its regular trade with "White Shadows." Hearst papers did the plugging and the mob came in, although the picture had played the State the week before. Egyptian also had a healthy time with "Dream of Love," being only \$150 behind the Boulevard. Third and final week of "The Divine Lady" (F N) at a similar price premiere.

Estimates for Last Week
Boulevard (W. C.)—"White Shadows" (M-G) (2:15); (25-50). Hearst newspapers used a lot of paper telling about this one, and trade jumped to \$9,500; plenty profit.

Carthay Circle (W. C.-Miller)—"The Barker" (F N) (1:30); (25-\$1.50) (7th week). With trade almost gone for this one, house specialized on 25 and 75-cent seats; \$8,800; one more week.

Criterion (W. C.)—"In Old Arizona" (Fox) (1:00); (25-75) (4th week). Biggest money making house at present W. C. has in town; with unusual advertising and exploitation campaign biz jumped to \$18,500; better than \$10,000 profit on week.

Egyptian (W. C. U. A.)—"Dream of Love" (M-G) (2:15); (25-75). Frank Jenks, m. caught on here and trade excellent; \$9,350.

Loew's State (W. C.-Loew)—"Let's Make Whoopee" (sound) (Fox) (2:25); (25-75). Picture names mean something here; Lina Basquette headed F. & M. unit and trade for \$26,200; very big; picture liked, too; \$28,000.

Metropolitan (Par)—"Synthetic Sin" (F N) (3:05); (25-75). Colleen Moore name is big asset locally; excellent for six days at \$24,500.

United Artists (U. A.)—"The Rescue" (sound) (U. A.) (2:00); (25-\$1) (3d week). F. N. fine; everything to get 'em in; \$7,900 the result.

Warner Bros. (W. B.)—"My Man" (dialog) (W. B.) (2:55); (25-75) (4th week). Exit week for Brice upon n. b. at \$20,000.

'Red Dance' Jumps Empire, Syracuse, 5 G's to \$11,000

Syracuse, N. Y., Jan. 29.
(Draw Pop., 220,000)
Weather: Cold

A gross of \$13,000 for the widely hailed "Trail of '98," as against a \$14,000 draw the preceding week by "Alias Jimmy Valentine" gave the Rialto its principal topic of conversation this week. The house was the State (wired).

The most marked business advance was reported by the Empire, which climbed to \$11,000 with Fox's "The Red Dance." This was a jump of \$9,000, the gross done the preceding week by "Prep and Pep" (Fox) and "Touchdown" (local) amateur film produced by the Cinema Critics Club.

"The Barker" in its second week at the Eckel did a nose dive on the second Saturday and Sunday, but came back strong later in the week, grossing \$5,000. The first week the First National feature did \$13,000. Colleen Moore's non-sound "Oh Kay," with a synthetic synchronization via records, was good for about \$7,000 at the State, where it was preceded by Al White in the sound "Naughty Baby" got \$8,500.

Midland, \$13,000, 3d in Mainstreet High, \$17,000

Kansas City, Jan. 29.
A week of the coldest weather of the season with the streets slippery did not help the playhouses much.

All of the theatres offered strong pictures with names but it was of no avail. Greater part of the customers did not come downtown and the radio audience was considerably increased.

After a near record breaking week with "The Barker" and a cut down vaude bill, the Mainstreet swung back to its regular policy of five acts and a picture, "Naughty Baby." The 3,200 seats were too good for the Mainstreet, but the business held up nicely throughout, more consistently than any other house on the street.

Universal's big residential Uptown inaugurated a new policy with two bills a week, changing completely Saturday and Wednesday, with first suburban runs (second city runs). Since the opening the house has had first run Universal pictures, but it is understood that some of the downtown theatres, possibly Pantages, will get them now. "Brotherly Love" and "Some One to Love" are the first new pictures. Many Shure, formerly manager of the Royal, is manager of the Uptown.

The Plaza, another big suburban, which opened with considerable splash on bit fall, with sound and everything, also made a change of policy from two a week to three, with Tom Mix's "Outlawed" as its first picture, and advertised it "Not a sound picture."

These two changes give a line on just what the residents are up against and the fight they are making for their share of the greatly increased business. Just a case of too many seats impossible to fill.

Estimates for Last Week
Loew's Midland—"Trail of '98" (4:00); (25-35-50). Probably greatest picture on street from production standpoint, but no title for female trade, and lacking entertainment. No build in business. Overture, "Gems from Algiers," nicely done by Julius Lieb's gang and the bright star, but no title for female trade. To the dandy picture was added another of the Mainstreet's bills of vaudeville, which are responsible for the consistent business. "The Barker" (F N) (3:05); (25-75). Colleen Moore name is big asset locally; excellent for six days at \$24,500.

Metropolitan (Par)—"Synthetic Sin" (F N) (3:05); (25-75). Colleen Moore name is big asset locally; excellent for six days at \$24,500.

United Artists (U. A.)—"The Rescue" (sound) (U. A.) (2:00); (25-\$1) (3d week). F. N. fine; everything to get 'em in; \$7,900 the result.

Warner Bros. (W. B.)—"My Man" (dialog) (W. B.) (2:55); (25-75) (4th week). Exit week for Brice upon n. b. at \$20,000.

Keith's N. Y. Biggest Week with Par's 'Wings'

Keith's New York theatres (vaude) playing Paramount's "Wings" last week for the full period, did the biggest grosses the Keith metropolitan houses have done in months.

Entire Family for 30c

Syracuse, N. Y., Jan. 29.
On each Tuesday night an entire family, any size, may gain admission to the local Plaza, neighborhood, for 30c. gross.

TOPEKA FREEZES

Last Week Trade Climbed or Dropped with Weather
Topeka, Jan. 29.
(Draw. Pop., 80,000)
Weather: Cold

Business last week followed the mercury first down—and then up. Zero temperature the first half, but nearly ruined things, but moderating Friday and Saturday brought them out. Such weather is unusual in Kansas. Sound and talking bills still have it all over the silent. However, Jayhawk with a silent bill backed by a twelve orchestra got a better break with the fact that "Mother Machree," synchronized at the Grand.

Estimates for Last Week
Grand (1:40); (50) (National)—"Mother Machree" didn't click much, totaling \$2,600.

Jayhawk (1:50); (40) (Jayhawk)—"Two Lovers" expected to pull 'em out for days despite cold, but wasn't hot enough. Best Friday and Saturday with "Silks and Saddles," \$2,700.

Novelty (1:20); (40) (Lawrence)—Medicine store bill first half, with "Ned McCobb's Daughter"; strong bill and "Power" last half increase over last week nearly \$3,300.

Orpheum (1:10); (25) (National). Duncan's players on two-for-one get acquainted proposition and "Dry Martini" on screen first half; "Blindfold" last half, increase also; \$1,300.

"SUBMARINE," \$14,000 AT EARLE IN WASH.

Washington, Jan. 29.
(White Population, 450,000)
Weather: Mild, Cold and Storms

Earle and Fox, which the previous week got the short end, did the business last week. Fox's "The Red Dance" and the latter "The Red Dance." Earle got a \$3,000 increase with the Fox going up over \$5,000.

Earle's break with the German picture is with something that seldom reaches the screen hereabouts. Switching Jennings from the run Columbia break with the German picture, as the previous stanza had the Hearst tie-up for Marion Davies and William Haines.

"Wings" (M-G) (2:15); (25-50). Exceptionally well and is holding over, as does "Able's Irish Rose" at the Met.

Estimates for Last Week
Columbia (Loew)—"Wings," sound (Par) (1:22); (35-50). Went after advance exploitation and got near \$14,000; held over.

Earle (Stanley-Crandall)—"Submarine," sound (Col) (2:24); (35-50). Brought in some extra dough; final count close to \$14,000.

Fox (Fox)—"Red Dance," sound (Fox) (2:25); (35-50). After a stop of previous week came back with a bang; \$23,300.

Met (Stanley-Crandall)—"Able's Irish Rose" (F N) (3:05); (25-75). Doing well and into second week; around \$10,000.

Palace (Loew)—"Sins of the Fathers" (F N) (2:37); (35-50). This time augmented by stage show; around \$20,000 okay.

2 Holdovers in Portland; New Talker, \$18,000, Top

Portland, Ore., Jan. 29.
(Draw. Pop., 50,000)

With two hold-overs doing well and all new picture shows prospering, last week was a good one.

"The Rescue" at United Artists and "My Man" at the Music Box, both in their second week, had nothing to complain of.

Estimates for Last Week
Portland (Public) (3:10); (35-50)—"Doctor's Secret" (F N) (2:15); (25-50). Good business; \$12,000.

Broadway (West Coast) (2:00); (25-50)—"Wolf of Wall Street" (Talker). Stage show; \$12,000.

United Artists (Parker-West Coast) (1:20); (35-50)—"The Rescue." Synchronized. 2d week. Fair business; \$8,500.

Music Box (Hamrick's) (1:50); (35-50)—"My Man." Dialog. 2d week. Good business; \$9,900.

Blue Moose (Hamrick's) (7:00); (25-35)—"Little White Lie." (Talker). Dialog. 2d week. Good business; \$9,900.

Oriental (Tobett's) (2:00); (25-35)—"Dancing Vienna." Vaude. Popular; \$8,400.

Pantages (2:00); (35-50)—Vaude. On screen, "Submarine" 2d week. Draw sustained; \$14,000.

Duffman (Henry Duffy) (1:40); (25-35)—"Gentleman Prefer Blondes." Novelty market; \$5,900.

Hip (Loring) (1:00); (20-30)—Vaude. Silent film, "Stocks and Bonds." Good; \$5,100.

Auditorium (Municipal) (5:00); (20-30)—"Tully (Municipal). Operatic. G. Gilbert and Sullivan operas. Very popular.

New Paramount Leads in Brooklyn, \$56,700; Ash Repeating Loop Trick

'MY MAN' BREAKS LOEW SOUTHERN TOP, \$21,000

New Orleans, Jan. 29.
(Drawing Population, 500,000)
Weather: Warm and cloudy

Fannie Brice in "My Man" proved the sensation of the year at Loew's State last week, not only breaking the record of the theatre by over \$1,000, but handsomely crossing that tops Loew's best for the south for all time. Fannie stepped up next to Johnson at the wicket with this one, and in front of the established feminine film stars. Film went above \$21,000, which means standees for all performances. Manager R. D. Toups can take bows for the way he sold "My Man" to the locals.

Tremendous Brice draw played havoc with Colleen Moore's "Synthetic Sin," across the street at the Saenger. "Sin" barely topped \$14,000, red and the worst week of the winter for the Saenger. Orpheum dropped below \$10,000 for the first time in several months with "The Perfect Crime." "Case of Lena Smith" was pitiful at the Strand, only \$2,300. House has dropped its admission scale to 30 cents. "Naughty Baby" proved a bloomer for the Tudor.

Estimates for Last Week
Loew's State (3:15); (50)—"My Man," dialog (WB). Broke all records for house; \$21,400.

Saenger (3:55); (65)—"Synthetic Sin" (F N). Barely topped \$14,000.

Orpheum (2:40); (50)—"The Perfect Crime" (FB). Dropped house to \$9,200.

Strand (2:00); (30)—"Case of Lena Smith" (Par). Awful at \$2,300.

Tudor (8:00); (50)—"Naughty Baby." Not so hot \$2,500.

'98,' \$15,500, Seattle; Pan, \$8,500; \$16,000 Top

Seattle, Jan. 29.
(Drawing Population, 500,000)
Weather: Cooler and Snow

Local folks like Alaskan stories when they're screened right. "Trail of '98," at the Fifth Avenue, got the sale. Par feels slighted in the service story, for it's the established real gateway to the Klondike, and it was that boom which set Seattle on its way to become a world city. Seattle had a fair week and is plugging heavily for return of Public shows. Trailer at Fifth Avenue says F. & M. are the only successful presentation productions.

Earl Cook-Pantages got "Submarine" back for a second week. Hamrick's two houses are waiting for changes next week, when the gross should hop. President is now closed but the town doesn't look overcast.

Estimates for Last Week
Seattle (Pub.-L.) (3:10); (25-50)—"Some One to Love" (Par). So-so; good stage show again; Lampkin as m. 6 and Ron and Don on organ; \$16,000.

Fifth Ave. (WC) (2:50); (25-50)—"Trail of '98" (M-G). Many liked it so they went twice; fathers who went through it took their sons. Both sides got short galed; great week at \$15,500.

Coliseum (WC) (1:30); (25)—"Riley the Cop" (Fox). Back to two-bit price policy; good at \$5,900.

Columbia (U.) (1:00); (25-35)—"Lion and the Mouse," dialog (WB). Good show and biz not bad; \$3,900.

Blue Moose (Hamrick) (9:50); (50)—"Conquest" (WB) (2d week). Not so heavy; \$5,200.

Music Box (Hamrick) (1:00); (50-75)—"My Man," dialog (WB) (4th week). Gives way to "Redemption" (2:45) means help; \$14,000.

Winter Garden (U Chain) (6:50); (25). Biz fair; Lewis-Sonnenberg wrestling match drew some; Tarzan serial also; \$2,200.

Sanger (1:50); (25-50)—"Last Warning," dialog (U). Good biz; Cook has booked "Submarine" (Col) for return next week; \$5,500.

Orpheum (2:00); (25-50)—"Singapore Mutiny" (F N). Francis White headlined vaude; biz fair; \$11,300.

'CONQUEST' \$5,750 GROSS

Tops Hamrick Houses in Tacoma—
"Able" and Pan \$700 Apart

Tacoma, Jan. 29.
(Drawing Population, 125,000)
Weather: Snow and Cold

New pulpy, weekly change, starting at the Colonial next week with advance publicity for "Sins of the Fathers."

With the Broadway closed by particularly jumped up at the Pantages. Rialto had a great week with

Brooklyn, Jan. 29.

No question now that the new Paramount is pretty well established here and hurting the other picture emporiums. Big Public house has been flinching with \$50,000 weeks sign right. Looks very much as if Paul Ash is repeating his Oriental, Chicago, trick of getting the same flaps in the same seats on the same day. "They're more lenient with the redhead over here than they were on Broadway. Ash is frolicking around with the natives to even string out his final afternoon and night shows.

Remaining quartet of big houses have got to fight the heavy exploitation for the Paramount and Ash with pip pictures. Last week the Strand did pretty well by playing "On Trial" to \$32,400, and is holding it a second week. Albee had "Give and Take" over its vaude, and came in at about \$27,000, not bad. Fox also had a fair week with "Romance of the Underworld," considered a strong picture, for \$33,000, and Loew's Metropolitan was satisfied with \$20,000 for Chaney's "Winter of Zanzibar."

Estimates for Last Week
Albee—"Give and Take," sound (U) (3:25); (35-50-60-75). Picture and vaude combined for around \$27,000; one more week; \$27,000.

Fox—"Romance of Underworld" (Fox) (4:00); (35-50-60-75). Feature well regarded, although house hurt since opening of Paramount. Got \$33,000 with this one.

Metropolitan—"West of Zanzibar," sound (M-G) (3:55); (35-50-50-75). Loew house off of late, but has shown signs of coming back with steady clientele that's sticking; \$26,550 for Chaney brought no complaints.

Paramount—"Able's Irish Rose," dialog (Par) (4:00); (35-50-75). New town demon being heavily concentrated upon by Public exploitation staff; no question now that Paul Ash is doing a factor in business which has consistently approached \$60,000; gals going for Ash as they did in Chicago; with "Able" \$56,700; good feature and date with Paramount; New York.

Strand—"On Trial," dialog (WB) (2:30); (25-35-50-60-75) (2d week). Playing this talker along with sister house in Manhattan; \$32,400 deemed sufficient to hold over.

"ARIZ." WARFIELD'S 1ST ALL-TALKER, \$40,000

San Francisco, Jan. 29.
(Drawing Population, 762,000)
Weather: Cold and Fair

Friday openings now in full swing. Granada was the last to step in-line on Jan. 25.

First all-talking film at the Warfield, in "Old Arizona," established new house record for a regular week. Business ran near \$40,000. This is high, excepting New Year's week, with midnight show. Precedent set by fact was given with the length of the picture and standing crowds, 11 p. m. shows were necessary.

Granada pepped up with Bryant Washburn and co., who also shook hands with crowds in the lobby. Improved stage presentation also helped.

Estimates for Last Week
Warfield (Loew-W. C.)—"In Old Arizona," dialog (Fox) and stage show (2:25); (50-65-90). House's first presentation of all-talker knocked 'em over; could not handle crowds on Saturdays, Sundays and nights; around \$40,000.

Granada (Public)—"Scarlet Seas," sound (F N) and stage show (2:58); (35-50-65-90). For six days, \$21,000.

California (Public)—"Rescue," sound (U. A.) (2:20); (35-50-65-90). Ronald Colman a draw; up to \$15,600.

St. Francis (Public)—"Three Week Ends" (Public) (1:35); (35-50-65-90). Second week of second run brought about \$8,300.

Embassy (Wagon)—"On Trial," dialog (WB) (1:30); (50-65-90). Talker holding well; around \$15,000.

"Able's Irish Rose." Sunday it did \$16,000, the equal of "Wings."

Estimates for Last Week
Pantages (1:00); (25-30)—"Man Who Laughs" (U). Did \$9,000.

Rialto (WC)—"Able's Irish Rose" (1:25); (35-50). New lure seats sell at 75 cents; film big; \$6,500.

Blue Moose (Hamrick) (9:50); (50-75)—"Conquest" (WB) (2d week). Got \$5,750.

Colonial (WC) (8:50); (20)—"The Breakers" (G F); "Tyrant of Red Gulch" (H F); "The Cop" (F N). Back next week to one change a week; \$1,500.

Specially Built Theatres Needed to Derive Very Best In Talker Film Projection

Los Angeles, Jan. 29.

The best reproduction of sound and dialog pictures will not be attained until theatres are specially built, says a sound engineer, who points out that the question of acoustics is far more important in the case of sound pictures than it is in silent. Projection of silent pictures brings one fear, of distortion due to bad placing of seats, while sound is evenly distributed.

The proper distribution of sound, the engineer said, may be aided by scientific designing of theatre interiors. Pointing out that the loud speakers were behind the screen, he said the nearest approach to ideal lines for the side walls would be found by simply prolonging the outlines of the horn through which the sound came. In other words, the auditorium would have generally the shape of a horn, with the projection room at the big end. At the present time engineers are designing longer horns in the efforts to offset some of the handicaps imposed on acoustic factors of theatres by faulty designing.

One of the main troubles is the varying frequencies of the reverberations in an auditorium. An example is provided by the organ lofts at each side of the stage. From the horn in the rear come sounds that are subjected to one width and one frequency between the lofts. As the volume reaches beyond that point and into the full width of the auditorium another frequency is established, which immediately is at odds with that created by the narrower width between the lofts.

"Tubby" Quality

Much may be done to reduce reverberations by dampening down at the back of the theatre, by hanging drapes, thus reducing the "tubby" quality, as the engineers express it. It may be said that the significance of tubby is indicated in the response one gets by shouting into a barrel.

In building a theatre the aim should be to create ideal conditions for an average audience, the engineer suggested, as there is a great difference in reception between an empty and a full house. An empty house will have a "brilliant" or hard effect on sound, whereas one filled with patrons will be non-resonant and highly absorptive. Given a full house and walls of slightly absorptive material—walls with parallel angles—the best receptive condition should be provided, in the opinion of this authority.

On the side of the engineers all recording is done with the idea it is to be reproduced in a theatre where the best conditions prevail. No recognition is given to an "average" theatre, one authority declaring the average theatre, from a sound viewpoint, has not been reduced to a known quantity, that there is no such thing as an average theatre.

Advance in Talkers

The only course for the engineer to pursue, he contended, was to make as perfect a reproduction of a picture as he could, in the hope that it would be reproduced in a theatre possessing an ideal equipment and surroundings. No advance in talking pictures, he continued, would be possible if engineers were to tie themselves down to producing for the dead level of an "average" theatre.

The engineer estimated 90 per cent of the theatres are poor acoustically. In support of this specific statement he cited the continual placing of a projection room so far back so not to cut out any more seats than necessary, ignoring the accompanying keystone on the screen.

In regard to volume it was pointed out the studio aims to establish it in the neighborhood of ear 7 to 8, although the range extended from 1 to 12 and more. Then it would be up to an operator to gauge his volume according to the eccentricities of his own house, among other important factors being its size and the number of patrons within its walls.

Directors Belong on Lot

Los Angeles, Jan. 29.

A recent order going out to writers and directors occupying offices at Warner Brothers' studio, recently renovated, are to the effect that no pictures are to be hung upon any of the walls, as nails would mar the finish of the office.

Writers were also told to keep the doors of their offices shut whether they were in them or not, as it is not high-class way of doing business in leaving office doors wide open.

One of the directors on the lot had made a request for a larger office, Jack Warner sent word to him that directors did not need offices, as they make pictures on the set.

Billing Theatre's Warmth In Minn. at 28 Below

Minneapolis, Jan. 29.

During the present severe cold spell, many of the grind loop movie houses are playing up the warmth inside over their screen attractions.

Among the signs noticed are "Keep Warm for 10c," "Come Inside Out of the Cold," "Escape the Cold for 10c," "It's Warm Inside" and "Bring the Entire Family—Warmer Than Your Own Home—Cheaper Than Keeping the Furnace Going Full Blast."

Picture billing relegated to the background in the lobby and exterior advertising.

Thermometers here have registered as low as 28 below during the past fortnight. There have been several blizzards and heavy snowfall along with the cold.

F. N. Insists on 5-Yr. Deal, Depinet Tells Sales Mgrs.

Convention of eastern and southern sales managers addressed by Ned Depinet, general sales manager of First National. The men were told that the five-year contract tie with exhibitors will be enforced this season. The five-year term for product will be an outright buy for that term, eliminating arbitration.

It was also stated no further changes as low as 28 below during the past fortnight. There have been several blizzards and heavy snowfall along with the cold.

An explanation was made to the effect that no salesman could have anything to do with the sale of Vitaphone records, the exhibitors buying these directly from Vitaphone after the salesmen sold their pictures.

First National will have 50 per cent of the Vitaphone national radio hour, while the million-dollar advertising campaign slogan will be changed to "If it isn't a Warner Bros. or First National picture, it isn't Vitaphone."

Gilda Gray May Appear

Gilda Gray, placing her theatrical affairs under the direction of the William Morris agency, may shortly reappear upon the stage.

It is said that Miss Gray may be joined in the stage appearances by the English made picture, "Piccadilly," she is starred in. The film has not been released over here.

PENN. CENSORS CUT "MAN"

Pittsburgh, Jan. 29.

What the censors didn't do to "My Man" at the Stanley last week was to cut the dialog sequences were stricken out with reckless abandon, but since it wasn't an all-talker, titles bridged the gaps with a certain measure of success, few any the wiser.

However, the slashing with "On Trial" sometime ago wasn't so hot. Trying to get by with titles in an all-dialog film, the censors broke the continuity and almost made it a farce.

Pacent Accepts Limited Liability on Device

Although at the Warner offices official assurance was given exhibitors that Vitaphone sounded product is okay for reproduction on Pacent reproducers, there is nothing in writing in the Pacent printed contract form about this or any other product.

"Under the big electric's contracts with exhibitors, wherein they are given a wordy sermon on the ascertainment of quality before interchangeability, the Pacent form ducks this issue completely. The manufacturer, who, from time to time, has acted as an electric expert for the Warners and who only last week was in conference with George B. Quigley's Vitaphone assistant, on Pacent installation moves, stated before the contract came off the press that it would not mention the product. It was up to the theatre men to do their own looking and get what they can for his device.

In the event of a storm by Western Electric, which has Vitaphone tightly bound and restricted, neither the Warners nor Pacent would be technically liable under the Pacent contract. A show down of the cards, it is reported, would give W. E. two points to make. First quality of the instrument and second the merit of the patents composing it.

To date Western officials maintain a complete ignorance of the Pacent device. They make it clear that they are keeping hands off until they are hurt. As to Pacent's claims that his other electric companies are furnishing the electric with a lot of the material it is using in Vitaphone and Movietone equipment, Western also goes on record that check-up of its vice-presidents reveals that W. E. is buying none of its material from Pacent.

Pacent's Liability

In the Pacent contract exhibitors are promised legal defense against only suits alleging patent infringement. Then they are protected only to the amount of the \$2,500 which they have to have on the line before the present device is sold. Clearly, this clause No. 10, clearly specifies that Pacent will not be liable if the exhibitor attaches parts of other apparatus to his machine.

The only reference to films is made, without qualification, in the first clause.

One clause says:

"The seller shall give to the exhibitor full written instructions regarding the operation and maintenance of said equipment and shall upon request of the exhibitor, arrange for the instruction of any motion picture operator or operators employed by the exhibitor, which instruction, however, shall be at the expense of the exhibitor."

Another phrase is inserted in the protection clause. Where it enumerates what the manufacturer will not be liable for in the case of litigation it includes in parentheses, "other than films or records supplied for reproduction thereon." It is clearly stipulated that Pacent will not go over the selling price on responsibility.

Warners Buy Out McKeon

The Warners are in full control of the Acme agency. Jack McKeon has relinquished to the brothers his 23 per cent interest, the only place remaining outstanding since Fabian and Stanley major shares in the booking agency were taken over.

McKeon, who is said to have accepted over \$50,000 for his interest, is now completely disassociated. Spyros Skouras, head of the agency and guiding hand of the Stanley chain for the brothers, is expected during the next week to install a new agency, some of which had not been put into effect before because of the influence held by McKeon.

Fox's Cleveland Site

Cleveland, Jan. 29.

William Fox first theatre here, to be built this year, will be a super-type picture house. It is estimated it will represent an investment of approximately \$6,000,000.

House will have capacity of from 5,000 to 6,000. Where the theatre will be located has not yet been officially announced, but reported it will be a part of the Van Sweringen's railroad terminal project.

151 Legislative Bills in Different States Affecting Picture Houses

100% Ignorant

Film press agents who tried to talk wise when interchangeability questions were first put to them are now reversing themselves.

They admit that the record has become so confused and complicated that they are happy to plead 100 per cent ignorance.

Hays Office Doesn't Like Advice Re Film Boards

The advice of independent exhibitor leaders to the American Society to turn down or carefully investigate the Pittsburgh Film Board's invitation to name arbitrators in box office trouble in that city, which has hit the courts, has riled the Hays organization, parent and guardian of the Boards. That should the American Society (arbitration) accept it will be lending its cloak to organizations which are but collection agencies for the film producers, yearly garnering for them bills of about 30 million bucks. Some of the advice the Indies handed. They also referred to Abram Meyers, saying that one of his first steps for the Indies will be to take "forced arbitration" methods into court. And Meyers they reminded the American, has the lowdown through having investigated films for seven years in the Federal Trade Commission.

O. K. Women

At the Hays office it was maintained that the Film Boards couldn't go wrong because women are at the helm.

"We have 32 of the finest women as secretaries. Many are college graduates and a lot are mothers. You don't suppose they'd let anything get by that wasn't straight."

That is the angle of Charlie Pettijohn, chief counsel for Hays and the Film Boards.

About the money charges Pettijohn said:

"Why should they have any objection to a man paying his honest bills?"

About the Pittsburgh case Pettijohn said: "They blow up down there periodically. I guess their lawyer doesn't want to quit the courts until he is sure of his fee."

"Well, I'm leaving for Harrisburg and on my way I'll have a talk with Fred Harrington. But let them fight for a while. They're used to it. In a couple of weeks it'll all be forgotten."

Marks' Getting Pictures In Court Settlement

Chicago, Jan. 29.

With Marks Bros. pledged to secrecy concerning settlement of their restraint of trade suit against B. & K.-Public-Paramount and 24 others, details of the peace pact are coming to light slowly.

Present understanding is that Marks will get first run rights outside the loop on 22 features this year from the Fox and Warner lists. It is understood the remaining 20 weeks are also taken care of in the settlement, with product from other of the larger producers.

This betters the situation for the indie operators, as they will have only loop B. & K. houses or Warner's 700-seat Orpheum ahead of them.

No cash exchanged in the settlement. Both sides are said to have arranged for taking care of their own costs.

Marks Bros. operate the Marbro and Grand theatres, both done and in opposition to B. & K. houses. The B. & K. list, including subsidiaries, total 22 in Chicago.

Dixie Gay Recalled

Los Angeles, Jan. 29.

Dixie Gay, in the fourth series of Universal's "Collings," has been recalled to the Fox lot, to which she is under contract.

Edna Marion replaces her at Universal.

A systematic slice of wire pulling, lobbying, and in some cases out in the open battling is planned by film producers against what are tabulated to be 151 pieces of adverse legislation up before state bodies throughout the country.

Admission tax is on the docket in 15 states. Of these the hardest hit box offices should passage be effected, would be Oregon. In that state exhibitors would have to turn over to the government two percent of the gross sales.

Censor trouble is slated for seven states. Of these Ohio is set for an increase in its present worries should the present campaign fail.

Children attendance measures are underway in twelve states.

Sunday closing is reaching a peak. Twenty-one states, the highest yet, are to consider this measure for the statute books. In this group are several states where the measure, in previous legislative terms has been quashed only to rise in 1929 with what is described as menacing forcefulness.

A regulatory measure is up in 35 states. This includes the forbidding of sales after the SRO sign is out, stricter fire regulations, etc.

How B'klyn Affects N. Y. And Vice Versa in Opposish

The Brooklyn element in Times Square picture house patronage is more easily estimated since the advent to downtown Brooklyn of the new Fox and Paramount theatres, both ultra and deluxe. The Paramount of Brooklyn has cut in on the Paramount, New York, through playing pictures day and date, while the Fox, Brooklyn, reversely, suffers through being "second run" to the Roxy.

While the Paramount is doing smash business, indicating that the kick borough can be and is opposition to Manhattan, the Fox has been so off lately that several changes of personnel have resulted. Latter house has a rather vague and unfixed policy, getting fragments of the Roxy's best shows with the following engagements on screen attractions. In this case it appears Manhattan (Roxy) is opposition to Brooklyn.

Mich Indies Vote For Allied States

Toledo, Jan. 29.

M. T. O. A. of Michigan (indie) signified its solidity by casting a mail ballot in favor of the action of its board of directors in voting to affiliate with the Allied States (Myers). Vote was 249 to 101. Of over 400 ballots 52 were not returned.

The board, all present except Butterfield, Johnson and DeLoider, passed a resolution to reimburse Ilcey, Cross and Ritter in their \$10,000 pledge to the Allied for its first year. Trendle did not vote on this.

At the board meeting were Porter, Hall, Ritter, Elsmann, Reynolds, Trendle, Altkerman, Wettsman, Kopplin, Kirohner, Niehes.

Much interest manifested in this membership vote.

Fox, St. Louis, Opens

St. Louis, Jan. 29.

After a year and a half of building, much of the last time being due to labor disputes, the Fox theatre, said to have cost nearly \$5,000,000, opens Thursday night (30). "Street Angel" is picture. Harry Newman, Jr., has resigned his newspaper job to do the press work for the new Fox, in the heart of the uptown theatrical center.

Harry Greenman is the house manager.

GRAINGER'S REST TRIP

Jimmy Grainger, head man of the Fox sales department, took off for Cuba and Florida yesterday.

Trip is a rest cure, as the flu has been slowly gaining on the galloping Fox sales head for the past two months. He will stay away about three weeks.

ANOTHER GREAT TIFFANY-STAL

BELLE BENNETT

in MOLLY



FIRST TIME
Belle Bennett
Has Talked and Sung
For the Screen

TIFFANY-STAL PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY

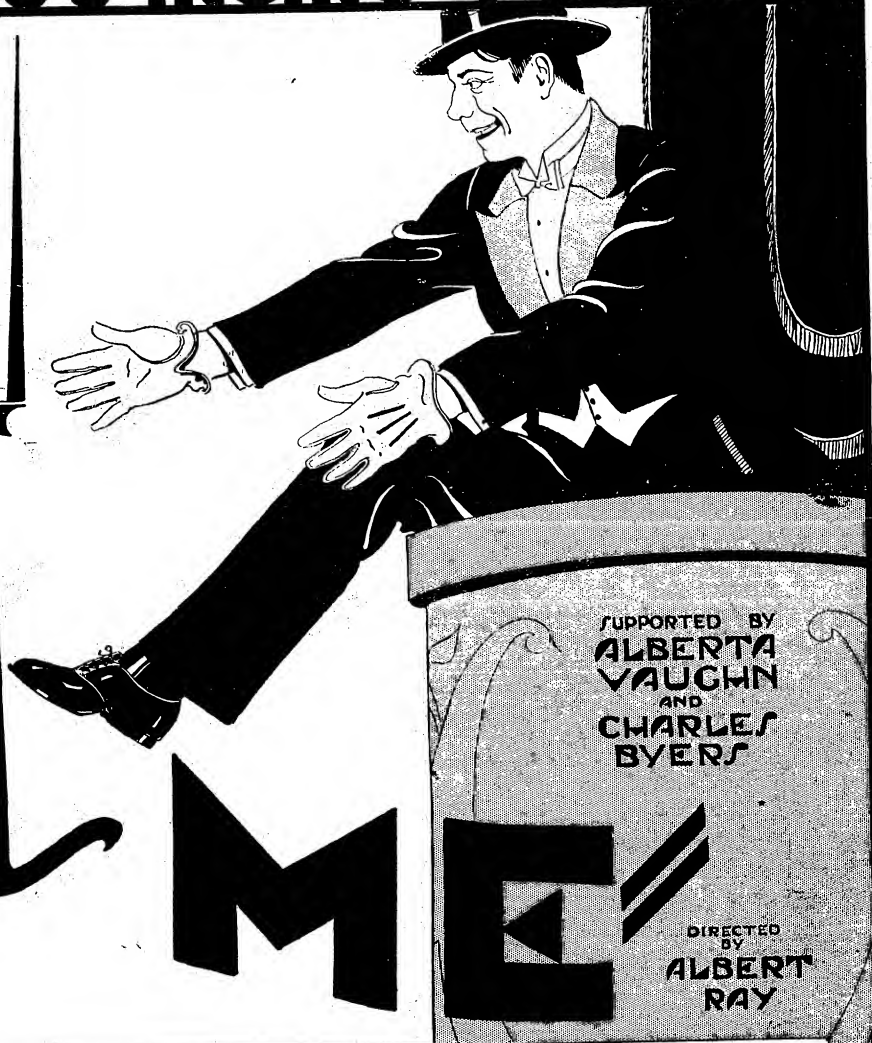
HL TALKING-SINGING PICTURE

The Greatest Team for Rib-Cracking
Laughs and Heart-Breaking Love You
Have Ever Seen—

In a Romance of the Footlights Where
the Sorrows of Real Life Must Never
Strike a False Note in a Gay Song or
Take the Kick Out of a Funny Line.

Two Supreme Artists
AT Their Best
IN Their Best

Theme Song, "In the Land of Make-Believe,"
by L. Wolfe Gilbert and Abel Baer.



and
WITH
**JOE E.
BROWN**

Play These Sound Box-Office Sound Pictures for Prestige and Profits

GEORGE JESSEL in "LUCKY BOY"

His first singing and talking picture. Greatest theme song ever
written—"My Mother's Eyes," by L. Wolfe Gilbert and Abel
Baer.

Booked to play at the Capitol Theatre, New York City.

"MY LADY'S PAST" starring BELLE BENNETT
with JOE E. BROWN

A Special Production with dialogue and sound. Theme
Song, "A Kiss to Remember," by Ben Bernie.

"WHISPERING WINDS" starring EVE SOUTHERN
in her first singing and talking picture with PATSY RUTH
MILLER and MALCOLM MCGREGOR.

"NEW ORLEANS" starring WM. COLLIER, JR.,
RICARDO CORTEZ and ALMA BENNETT
A Reginald Barker Special Production, with dialogue and
synchronization.

"THE RAINBOW" starring DOROTHY SEBASTIAN
and LAWRENCE GRAY

A Reginald Barker Special Production. Theme song, "Song
of Gold." Synchronization and sound effects by Joseph Littau.

"MARRIAGE BY CONTRACT" starring PATSY RUTH
MILLER and LAWRENCE GRAY

A John M. Stahl Special Production. Theme song, "When the
Right One Comes Along."

"THE TOILERS" starring JOBYNA RALSTON and
DOUGLAS FAIRBANKS, JR.

A Reginald Barker Special Production. Synchronization and
sound effects by Hugo Riesenfeld.

"THE CAVALIER" starring RICHARD TALMADGE
and BARBARA BEDFORD

Theme song, "My Cavalier." Synchronization and sound
effects by Hugo Riesenfeld.

Coming—**"ZEPPELIN"**—A Super Dramatic Epic of the Air—
With Conway Tearle, Claire Windsor and Larry Kent.

SYNCHRONIZED BY RCA PHOTOPHONE
TIFFANY-STALH PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY

Talking Shorts

"HIGHLOWBROW"

PARAMOUNT MOVIEPHONE
15 Mins.; Sketch
Criterion, New York

S. Jay Kaufman's sketch, which has been done in revue and vaudeville. Is a flashback conception as literary minded bachelor tries to convince a haphazard boy friend that reading is a better pastime than cards. Conversation is at times with a wagger made that the reader can hold his friendly enemy on the wire while he tells three stories he has read. Rest of the action fades in and out, depicting the narratives.

As in vaude the sketch's strongest incident opens. This is "Regrets," by DeMaupassant. Edie Shannon is the woman, balanced by a player unknown because of a long lead title flash and no names thereafter. Both are excellent, with the microphone work exceptional. Perfect in this house and both quiet and just loud enough to come the closest to a stage reproduction of any short seen to date. May draw possible censor attention in some spots because of the man asking the woman what her answer would have been had he asked her to give herself to him that day long ago. She replies, "Yes," after which both go separate ways.

Neither of the remaining inserts can top this, despite the inclusion of a jewel from O. Henry's writings. The DeMaupassant is crystal clear in its cruelty, besides which it here gets its full worth from Miss Shannon and her associate.

Second item is an English story of a youth committing suicide over an absent woman after ordering dinner in a private dining room and telling the waiter his companion will arrive before dinner is served. Not distinctive enough in playing or script to follow its predecessor and would be to better advantage if moved ahead.

Final is the O. Henry story of the railroad brakeman who receives a watch chain from his wife on Christmas, to reveal that he pawned the watch to buy her a comb, whence she relates that she sold her hair to buy the chain. Nicely played by Horace Braham and a girl, with the direction not fast enough to make this as crisp as it should have been.

On one end of the phone is Leo Donnelly, as the boy-brow, smart cracking between yarns as the men discuss each tale. Donnelly registers and talks well, his experience counting. His material doesn't always sparkle but there are studded leads to balance the cynicism in the selected stories. Principal set is a parlor with a dividing line in front of the lens splitting Donnelly from his worker, unknown to make it appear as two rooms.

Good short which has some power behind it and stands out among the conglomeration currently being released. The Edie Shannon name can stand billing, Miss Shannon being among the best of America's older actresses. Braham, Donnelly and perhaps the other players, are also from legit. Sid.

ALL DOLLED UP
IN GLAD RAGS.
TOMORROW MAY TURN
TO SAD RAGS.
THEY CALL YOU—

Gad Rag Doll

AGER, YELLEN & BORNSTEIN, INC.
745 SEVENTH AVE., NEW YORK.

TRIXIE FRIGANZA
VITAPHONE NO. 2791
10 Mins.; Comedy Songs
Central, New York

Trixie in her less corpulent days a famous soubrette, has pursued her usual carefree style for Vitaphone. She means good humoredly, and always lightly, through a couple of songs that lack punch lines. But it doesn't matter particularly.

Her concluding number, a tug of war between herself and a bass viol is in a rich vein of humor and suggests that more carefully equipped with material she would be a peach for shorts. Anyhow an entertaining number. Land.

PHIL SPITALNY
With his Pennsylvania Hotel
Orchestra, and Al Wohlman, m. c.
Trio and Chester Hale Girls
(8); (23)

MEMO MOVIEPHONE
16 Mins.; Songs and Talk
Embassy, New York

Not a good effort and not result not comparable probably to the asked for by itself, and another, a short looks costly to make. All wrong from the too small bandstand to the inclusion of the eight Hale girls and the Penn Trio, besides the Penn Trio, the latter members of the band.

This short would have been saved had the Spitalny orchestra made one by itself, and another, a single, for Al Wohlman. That's what is in the present short, the band and Wohlman.

Two girls struggling with close harmony meant nothing, while the Penn Trio as three soulful tenors meant less, although they might have been passable if with the band. And the Hale girls, brought on for but one number other than the finale, were a complete bust. Girls were badly handled. If of any value they could have come only through a closeup, not given to them.

This short like other ensemble shorts so far seem appear to be that this sort of act must be wholly taken close up. That may go for all musical comedies made talker as well; anything with an ensemble alone. And the Hale girls, played very well. Nicely modulated, their music is agreeable. Wohlman had some tickling gags, made his work look agreeable walking on and off as frequently as he did, and did a personal bit in singing "Rainbow Round My Shoulder."

Not much to recommend here for tonal quality. Looks as though there is plenty of room for M-G-M to improve its shorts in that respect.

Nor can this short be recommended. Sime.

THE REVELLERS (5)
METRO MOVIEPHONE
10 Mins.; Songs
Embassy, New York

The Revellers here are their usual quartet with male piano player as accompanist only. Singing three numbers, one a spiritual, they do well with each, helping the below par recording of the Metro-Moviephone to date, through their knowledge of disc (phonograph) making.

A good looking set of men, with agreeable voices. The Revellers will or should be sure fire everywhere. Although a male quartet, they provide a pleasing interlude, with some aid furnished by many close-ups. All can stand the close range, two particularly, and one especially. A very good short. Sime.

FREEMAN SISTERS (2)
VITAPHONE NO. 625
Songs; 7 Mins.
Clinton, New York

One of the early Vitaphone numbers, evidently, and doesn't mean a thing.

Opening selection one of the girls accompanies on the piano. For the second number, one plays a lute while the other strums a banjo. Unsatisfactory either or both ways. Mori.

FOX MOVIEPHONE NEWS

VOL. 2, NO. 17
26 Mins.; Reels A, B, C
Projection Room, New York

Cold months are evidently shutting down on the Moviephone trucks. Looks as if the Fox boys are painting for news but haven't any place to go. And we wait to see what breaks this service will soon be cutting loose its fourth weekly sound reel.

Current batch of reels will prove that sound clip on Jack Dempsey. Quick that the fight fans across the country will like, and a demonstration of a lifeboat, a drill about ship timeliness, there's nothing to provoke a hater of excitement. More ice stuff from St. Moritz and another horse race. The galloping gobs have long since been overtaken by time, and it seems a logical period to lay off, inasmuch as it won't be long now before Havre de Grace and Belmont, at which time the new cruise ship, to sit through it all over again or house managers spend a lot of time cutting.

The scarcity of live material is attested to in the minutes of running time for these three reels, which normally consume 30, some times a bit better.

A Brief interview with Dempsey brightens this spot. Former champ is not in awe of the camera, speaks well and makes neat impression. Pergola, camera; Duffy, sound. Laughing in the new cruise ship at Camden. N. J. (Miggins, camera; Powley, sound), is not without interest, but after this clip it's all a matter of variety.

A cardinal celebrating a religious occasion in Rome holds nothing for other than its own disciples, although the climax shots of a couple of lots are good.

Villani, camera; Jordan, sound. Week's shot from the C. P. world touring truck is Algiers and street scenes. Closeup a native artist and musicians, just an ordinary magazine inclusion.

Brutt, camera; Ellis, sound. Second Film of the New Year, the reel has to do with that queer bird, the pelican. Not outstanding, but able to get past as the odd beaks are heard to snap.

Sullivan, camera; Allison, sound. Finish is St. Moritz, again showing a youngster pulled on skis and additional tobogganing.

Fernando, camera; Wentworth, sound—nine minutes.

B Carries an address by Adolph S. Ochs, president of the New York Times, as its punch subject. Ochs knits the news and advertising angles together for public discussion, making the point that without news there is no advertising. A paper, meaning support and independence. Short, a nice plug for the Times, but a question as to how much interest it will attract on the part of the audience.

McNinis, camera; Hicks, sound. Best news shot in this group is of muddy water inundating Williamsville, N. Y., although the title is a bit previous in naming "spring floods." Maybe it's off the shelf from '28. Water isn't as deep as it is active, which makes it more lively.

Tondra, camera; Peden, sound. Again to St. Moritz for some fancy skating, including an aerial dive by a couple. Oddity is a water serving a ringside table on skates. Pretty background and good photography, but now too familiar. Fessenden, camera; and Wentworth, sound, ought to move to another climate or frame something.

Horse race is from Miami plus the usual grand scale on camera. All pony races look much alike, which may explain the added number of golfers each year. Anyway, it's about time the desk gave it a thought.

Pergola, camera; Duffy, sound. Lens and mike go indoors for another basketball game, this time with girls as the contestants. Lively and inclusive of some laughs, one more than plump miss having a tough time navigating to keep up with her sisters.

Brace, camera; Styles, sound; nine minutes.

C Lifboat launching on the "Duchess of Athol" as the ship is tied to a New York dock looks good right now, the papers being full of rescue work and groundings. However, side shot shows 12 boats being lowered.

Four men on this subject; Miggins and Painter, cameras; Fowler and Tice, sound. Entire abandon ship routine is shown, members of the crew both manning the boats and acting as passengers.

Spot inclusion is a professional hockey game, which lent up to snuff due to the lack of a scoring play. Excellent photography, however, when considering the lights in the New York Garden.

Brace, camera; Styles, sound. Girl flyer, Bobbie Trout, says a few words for ferry aviation and takes off in a small plane. Californian contribution from Lehmann, camera; McGrath, sound. Fox hunt in Virginia abruptly cuts at its best part of the release or capture of the fugitive. Other wise horses leap over fences accompanied by the hounds. Keeps moving, at least.

Kassen and Waldron, cameras; Dodge and Hance, sound. Beach antics from Florida has a

SMITH AND DALE

"The False Alarm Fire Company"
PARAMOUNT MOVIEPHONE
9 Mins.; Comedy Sketch
Criterion, New York

Hokey material for this original half of the Avon Comedy Four and a sure laugh getter. Is a revised edition of "London Fire Brigade," which played vaudeville for Percy Williams. Probably new again by this time. Bert Kalmar and Harry Ruby are credited as the authors.

Scene is a fire house, with Joe Smith and Charlie Dale, playing as a house goes up in flames. Ridiculous answers to phone calls for help and the complete ignoring of the alarm as it rings in sets the stage for the most of the laugh dialog. Appearance of irate house owner begging for action as the two firemen continue their game is built up by Harry Short until in the midst of his ravings he suddenly says, "Play your Jacks," which breaks up the game. A howl and a line probed to the hilt by the way Short reads it. Reel could end here if necessary, but carries over for girl's entrance (Mary Williams), who asks the fire fighters for protection from burglars, meaning that they can sleep in the garage. Smith starts to go, with Dale warning he's liable to get shot, punch line being, "If I'm in the garage I deserve to be shot." Also a possible test on just how lenient the censors are going to be in the strict states.

Excellent laugh clip, which figures to particularly tickle out of town, where they don't know the answers. They know 'em here, but even the "play your Jack" tag drew a roar because of the way it's planted. Dale's well-known dial—and the funny Hebe—very much in the background during this one. Technically reproduced okay on camera and in the work. Sid.

LINCOLN'S GETTYSBURG ADDRESS, George Billings
PATHE MOVIEPHONE
8 Mins.; Speech and Song
Projection Room, New York

A special produced by Terry Ramsaye, editor of Pathe Review, for Lincoln's birthday week. Timely short holding two audible sequences, the recitation of Lincoln's immortal "four score and ten years ago" and a quartet of federal soldiers singing "Tenting Tonight."

George Billings, who impersonated Lincoln in the Rockett Brothers production of that name seven years ago, recites the address in the deep baritone you visualize the former President as having possessed. Between the audible part there are assorted views of the Gettysburg battlefield, Lincoln landmarks in Illinois and finally the dedication in 1922 of the Lincoln memorial in Washington with the then-living Robert Lincoln and Uncle Joe Cannon in attendance.

Both human and patriotic interest in this reel and Billings' good performance places it as definitely attractive. Has the structural weaknesses of an assembled exhibit but this will not detract from its general utility. Land.

RECORD BOYS (3)
VITAPHONE NO. 530
10 Mins.; Singing
Clinton, New York

Al Bernard, Frank Kamper and Sammy Sept, all in tuxedos, with one member at piano. Trio warble a brace of songs acceptably but not meaning much after the many releases of similar characters.

One of the early numbers made by Vitaphone and shows it. Land.

tractor pulling some females on a sled. Like the similar footrace that has been spun on other shores. Sid.

CHANG and KUMA
"Two Little Chinese Maids"
PARAMOUNT MOVIEPHONE
7 Mins.; Songs
Criterion, New York

Vocal subject, for which Paramount's Long Island studio has tried to get away from the conventional film presentation of singers. Oriental misses have been given a good-looking set, some standard photography and a thread of an idea. Rates as capable of taking its place among the singing shorts without developing a punch. On a three short lineup figures as an advantageous opening subject.

Initial flash is a Chinatown street scene, with Hatsu Kuma enticing a scant-eyed boy beneath her window as she warbles the theme melody from "East Is West." Camera then swings to the street to pick up Anna Chang, who has been introduced to the audience moments that once by Paul Arno as she darts into a couple of popular numbers. Few lines of dialog here establish that she's trying to win back the boy friend. Doesn't mean anything extra as a much stretched connecting link.

Miss Chang knows her pops and sends them across. Nothing dynamic in her delivery and minus the knack of refreshing well-known melodies. But the novelty of a Chinese girl warbling Yankee tunes, in addition to the background, helps her through the assignment.

Caused no stir before this \$2 opening night mob, but should do better where they're more willing to give in. Reel got a good one both women register well as to voice. Sid.

WEARY RIVER

(DIALOG)

First National picture and release. Starring Richard Barthelmess. Betty Compson featured. Directed by Frank Lloyd. Screenplay by Ryley Genger. Adapted for screen by Bradley King. Photographed by Ernie Haller. Art direction by George Stone. Costume director, Max Kee. Film editor Ed Schroeder. With Vitaphone synchronized score. Theme song, "Weary River," by George Stone. Lyrics by Grant Clarke. At Central, New York, opening at \$2 per. Running time about 90 minutes.

Jerry Larabee.....Richard Barthelmess
Alice.....Betty Compson
Warden.....William Holden
Spaulden.....Louis Natheaux
Blackie.....George Stone
Elevator Boy.....Raymond Turner
Manager.....Gladden James

Measured from any angle "Weary River" is a money picture for First National and a credit to Richard Barthelmess. Frank Lloyd, Betty Compson, and almost every artist associated in bringing it to the screen. A catalog of its merits includes a revelation by Barthelmess of a melodious, vibrant tenor with which he sings the song "Weary River," if he sings it, and which, take odds, will cause heavy chattering among the femme fans.

Barthelmess emerges as possibly the first time the veteran film stars to register a clean-cut wow in the articulate cinema. His voice has a human warmth and he uses it with an unexpected range of effect. Always he is natural, sincere, nicely repressed, conveying by deft suggestion the shades of meaning which speak to the sympathies. His singing is not only a climax to his performance but a new and interesting phase in his career.

The story of "Weary River" is of a gangster who discovers within penitentiary walls a talent for musical composition. Singing over the radio he achieves fame, ultimately winning a governor's pardon. This has a parallel in real life in the case of Harry Snodgrass, pianist, who played in mid-western vaudeville after becoming a "name" by his broadcasting from the Missouri lullaby.

The story fits dialog and sound like the proverbial glove. Director Frank Lloyd proves, too, that the 50-50 method of sandwiching talk (Continued on page 22)

JESSE CRAWFORD
ORGAN CONCERTPARAMOUNT THEATRE
NEW YORK

WEEK OF JANUARY 26TH

"I'LL GET BY"

(Irving Berlin, Inc.)

"ME AND THE MAN IN THE MOON"

(Donaldson, Douglas & Gumble)

JEAN GAYNOR

"SINGING SONGS"

This Week (Jan. 26) COLONY, NEW YORK

Detroit "Press" said: "Kept the house in roars."

HANDERS
AND
MILLS

Now Featured with Publix Unit

Next Week (Feb. 3), Granada, San Francisco

SHE WAS-

NOTHING to the man she loved !
EVERYTHING to all other men !

SHE LIED
SHE STOLE
SHE SINNED

Yet Found Her Greatest Happiness
in Her Deepest, Greatest SIN—

"THE REDEEMING SIN"

| | | |
|--------------|------------------------------|---|
| WHAT | is the lure of | ? |
| WHY | "The Redeeming Sin" | ? |
| WHEN | did she, who knew many sins, | ? |
| WHO | desire "The Redeeming Sin" | ? |
| WHERE | can a woman commit | ? |
| WHICH | "The Redeeming Sin" | ? |
| | will dare refrain to commit | ? |
| | "The Redeeming Sin" | ? |
| | can one find | ? |
| | "The Redeeming Sin" | ? |
| | sins are forgiven because of | ? |
| | "The Redeeming Sin" | ? |

WARNER BROS. **VITAPHONE** TALKING PICTURE

ONE WITH
VITAPHONE
NEGATIVES
ONE WITHOUT
VITAPHONE

SEE AND HEAR

WARNER BROS. present

DOLORÉS COSTELLO

CONRAD NAGEL

"THE REDEEMING SIN"



STORY by
L.V. JEFFERSON
SCENARIO by
HARVEY GATES

NOAH'S ARK
Tops any picture
ever made

What Warner Bros. Promise Warner Bros. Deliver

THE DESERT SONG
Is on it's way!

DIRECTED
by
HOWARD
BRETHERTON

MOVIETONE or SILENT

Your **BOX-OFFICE** Bet is **FOX**

ALL-DIALOG OUTDOOR SENSATION IN OLD ARIZONA

The first all-dialog outdoor feature. An action-packed tale of love, hate and adventure in the West, filmed in the great outdoors.

Now in its second record-breaking week at ROXY Theatre, New York, and sixth sensation-al week at CRITERION Theatre, Los Angeles.

With Edmund Lowe, Warner Baxter, Dorothy Burgess, Farrell Macdonald, Ivan Linow, Tom Santschi and Frank Campeau. Directed by Raoul Walsh and Irving Cummings. Story and dialog by Tom Barry.

ALL-DIALOG, ALL-LAUGHTER COMEDY THE GHOST TALKS

Funny rhymes with money, and this all-dialog comedy talks laughs from beginning to end.

Clever, peppy, youthful, fast-moving, merry entertainment with sure-fire audience appeal.

With the youthful stars of the speaking stage, Helen Twelvetrees and Charles Eaton, and Earle Foxe and Carmel Myers. Lew Seiler production. Story by Max Marcin and Edward Hammond; scenario by Frederick H. Brennan; dialog by Frederick H. Brennan and Harlan Thompson.

ALL-DIALOG HEART-DRAMA THE VALIANT

A heart-tugging drama with an unusual and powerfully emotional story. The contrasting backgrounds include remarkable scenes of prison life.

With Paul Muni, celebrated Broadway character actor, and Marguerite Churchill, another Fox screen find. William K. Howard production. Scenario by Eugene Walter. Based on the play by Robert Middlemass and Holworthy Hall.

ALL-DIALOG MELODRAMA SPEAKEASY

An exciting melodrama of New York and its rackets. Fox Movietone captures the actual sights and sounds of the big city—Times Square, Fifth Avenue, the subways, a newspaper office, the race track and Madison Square Garden during a big fight.

With Paul Page, Lola Lane, Henry B. Walthall, Helen Ware and Sharon Lynn. Benjamin Stoloff production. From the play by Edward Knoblock and George Rosener.

ALL-DIALOG

Full-length
MOVIETONE
X features

Each DISTINCTLY
DIFFERENT in story
and style

ALL-DIALOG SINGING NOVELTY HEARTS IN DIXIE

Fox Movietone takes the heart of drama, the heart of melody, the heart of dancing and from them fashions HEARTS IN DIXIE, an epic of the old South.

With a company of two hundred entertainers, including actors, singers, dancers, specialty performers and the Billbrew chorus of 40 voices.

ALL-DIALOG MYSTERY DRAMA

THRU DIFFERENT EYES

A murder mystery with a novel idea. The story of a man on trial for murder, the evidence being revealed through the eyes of the prosecutor, a defense attorney and a mysterious girl, the three interpretations forming baffling contrasts. The surprising solution is a smashing climax.

With Mary Duncan, Edmund Lowe, Warner Baxter and Sylvia Sidney, supported by Earle Foxe, Donald Gallaher and Florence Lake. From the play by Milton H. Gropper and Edna Sherry. John Blystone production.

Also **GEORGE ADE'S** Corking Comedy with Talking Sequences
MAKING THE GRADE with Edmund Lowe, Lois Moran.

(Silent Prints Also Available)

a Unit of ALL-DIALOG Condensed Features **NAPOLEON'S BARBER**
and **CLARK & McCULLOUGH** in **THE DIPLOMATS**

and **SYNCHRONIZED FEATURES** (Silent Prints Also Available)
Victor McLaglen **TRUE HEAVEN** **THE SIN SISTER**
in **NEW YEAR'S EVE**
6 **CAPTAIN LASH** **FUGITIVES** **GIRLS GONE WILD**

ALL-FOX are **ALL-PROFIT**
Programs your **Programs**

Dramaphone Device Sells Up to \$6,000 With Non-Synchronous at \$1,500

Los Angeles, Jan. 29. Dramaphone, a synchronized apparatus, at present only applicable for records, has been demonstrated on two occasions at the Wilshire theatre, West Coast house, where installation was recently made. Products of all producers using the record synchronization were demonstrated on a test with recording distinct, tone perfect and quality satisfying.

Warner Brothers had their own test made with a number of their pictures this week and an okay was sent to New York on the apparatus. The concern expects to have a film pickup attachment for movietone synchronization of their device within the next two months.

Henry Henigson, former general manager for Universal, has the sales rights for 11 western states. The first machine with a non-synchronous table as well was sold to the Roman theatre in Safford, Ariz., this week.

The non-synchronous equipment sells for \$1,500. It includes magnavox dynamic horns, while the synchronous sells for from \$1,500 to \$6,000, according to size of theatre. This equipment includes non-synchronous in all cases attachable to Simplex and motograph machines and includes a 16-foot ultraphone horn. All of the equipment is leased on a 10-year basis with 110 volts A. C. 60 cycle, 1,000 watts current required.

A service charge of \$10 a week is made for a two-year period only for inspection of the apparatus. If any of the theatres which buy the equipment are not prepared to install a non-synchronous table in a sound proof booth they can put the microphone in the manager's office and have it so arranged that the manager or a special announcer can talk to the audience.

Strands Let Out Orchestras

Orchestras in the New York and Brooklyn Strands (Warner-Stanley-Mark) have received notice. The pit musicians will leave the end of next week.

The orchestra in each theatre has been but sparsely utilized for music, since the Strands went all-sound some time ago.



MUSICALLY SPEAKING

COSCIA

AT
VERDI

R-K-O-ING
NEXT
10 WEEKS

FASHION and MARCO Present

Bopeep Karlin

DANCING SONGSTRESS
IN THEIR IDEAS

**ALFRED
BROWER**

World's Fastest Russian Dancer
Back with Kaban and Maren
This time with WILLIAM MORRIS

Bill Would Stop Prize Tieups of Theatres-Dailies

Washington, Jan. 29.

Time honored tie-up with the daily newspapers, wherein contests for prizes are offered by theatres, is threatened with extinction if a bill before the House becomes a law.

Thomas S. McMillan (D), South Carolina, has introduced such a bill aimed to deny the use of the mails to newspapers and other publications containing matter in respect to lotteries. It is H. R. 16,534.

Roach Studios Reopen

Los Angeles, Jan. 29.

Hal Roach studios having converted one sound stage into two sound chambers reopens for production this week.

Making talking shorts.

2d Run Find Shortage Of Films Due to Talkers

Shortage of product at the present time among the second and subsequent run theatres is reported by exhibitors.

Condition is understood due to the preference and priority being given to talking pictures by the first run houses, with distributors obliged to hold up bookings until after the talkers are shown in order to get the first run showings for their silent product in the key houses.

At the same time independent distributors are getting more play dates than usual because of the ready film for the subsequent runs the independents having little chance in the majority of the first runs.

Commercial Lab's Sound

Los Angeles, Jan. 29.

The first sound reproduction equipment in any commercial laboratory is being installed by the Bennett laboratory.

The system is the Biophone, with cinephone attachment, the latter permitting reproduction of sound on film.

Synchronized Road Show "Western," Star and Acts

Los Angeles, Jan. 29.

Rex Cole, with "The Passing Stranger," five-reel western in which he is starred, is going road-showing. Equipped with a Bush synchronophone, composed of a triple turntable for the control of records played to accompany a picture, Cole will visit the smaller towns.

After showing his picture he will put on 40 minutes of vaudeville, using the players in the film. The entertainment will consist of rope twisting, rope cracking, and cowboy songs and dances.

Cole's paper consists of 500 one-sheets.

LABOR STORMS BREWING

Omaha, Neb., Jan. 29.

Labor troubles loom here since the dismissal of 11 union janitors by downtown theatres. They were discharged after asking for more pay or less hours, according to O. R. Farnsworth of the local.

Unrest in the local labor situation for months and things are set for a blow-off unless some diplomacy is shown.

Amalgamated Theatres Split Apart in Cleveland

Cleveland, Jan. 29.

Universal and Variety theatrical interests in Cleveland are to be divided into two units, as the result of negotiations reported nearly completed now.

It is said Universal will take over control of the Cedar-Lee, Broadway, Oriental, Hillside Square and Detroit houses. The Variety Co. will get the Imperial, Moreland, Klysman and Homestead, New Uptown, although built by Stecher, Fine and Kramer of the U-V company, is not included in the deal. All of the houses concerned are neighborhooders.

The break-up of the two companies is understood to have been caused by their failure to agree on theatre policies. It has resulted in several shake-ups along the whole line. Charles Lowenberg has resigned as local rep of the Universal interests, to be succeeded by Stanley Siegelbaum.

Tom Allen in Birmingham

Birmingham, Jan. 29.
Tom Allen is now manager of the Empire.

Service to the ENTIRE INDUSTRY

Spontaneous Response to the Announcement of the New Model
Western Electric Sound Equipment for Small Theatres

"Electrical Research Products, Inc., takes pleasure in announcing the development of a standard Western Electric Sound equipment specially adapted for small theatres.

"We are prepared to accept orders now for these equipments for installation after June 1, 1929 for either Vitaphone or Movietone productions only, at a price of \$5,500 including installation, and for dual equipment for both Vitaphone and Movietone at a price of \$7,000 including installation."

The foregoing announcement was made through the trade press on Jan. 10. Within the few days which have elapsed a substantial number of orders have been placed with us both by chain operators and by individual theatre owners.

This spontaneous response confirms our conviction that discriminating small theatre owners have been awaiting moderately priced sound equipment of the same reliable quality as that now rendering service in the large first run houses.

In developing the new apparatus Western Electric engineers have built on the successful experience in designing, making, installing and servicing equipment now in use in more than a thousand theatres. The result is a sound reproducing system of equal electrical quality and mechanical durability. In a word, it is Western Electric.

This organization pledges its continued co-operation with producers and exhibitors alike. It will maintain the present high quality of its apparatus, and its nationwide technical staff is at the service of the entire industry.

Electrical Research Products Inc.

250 West 57th Street, New York, N. Y.

Representing

Western Electric
SYSTEM OF SOUND PICTURES

A TALK THAT WILL



IN the veil of night at sea, the flickering lights, the sputtering aerial and the fluctuating compass portend strange deeds—and then, like a meteor from nowhere, comes the phantom murderer—startling—actionful—swift-moving—baffling in its solution—and nerve tingling even days after the climax is unfolded.



PATHE'S ALL TALKI

ING PICTURE

BE THE TALK OF THE TOWN

ge Calgo

Masterfully supervised and directed by Benjamin Glazer—Horace Jackson's brilliant adaptation of Benjamin Glazer and Melchior Lengyel's original—produced on a magnificent scale—enacted by dramatic players tested in the most famous plays of the century—a revelation as to what can be done with the new wonder of the screen, dialogue

14 DISTINGUISHED STAGE PLAYERS

Lee Patrick, June Nash, George Barraud, Kyrle Bellew, Russell Gleason, Frank Reicher, Claude King, Josephine Brown, Ned Sparks, Charles Hamilton, Otto Matiesen, Andre Beranger, Harry Allen, Warner Richmond

NG SUPER SPECIAL



Announcing PACENT REPRODUCER SYSTEMS

The Pacent Reproducer Corporation takes this opportunity to make formal announcement of its two complete Reproducer Systems for theatres. We believe that this equipment, backed by long experience in the field of sound reproduction, will be of unusual interest to exhibitors throughout the country.



LOUIS GERARD PACENT
President
Pacent Reproducer Corporation

Mr. Pacent is a graduate engineer, a Fellow of the Institute of Radio Engineers, a Fellow of the Radio Club of America, member of the American Institute of Electrical Engineers, Fellow National Geographic Society, Chairman of the American Engineering Standards Committee on Parts and Wiring, and the author of several books and a number of radio papers.

He is known as the inventor of many radio devices and is recognized as an authority on sound.

Naturally anyone investing money in sound reproducing apparatus is interested in two things: the product and the company behind it.

Pacent Reproducer Systems are the result of long research and development work by Louis Gerard Pacent, a leading figure in engineering and scientific circles, and a group of engineers working under his direction. For months before being placed on the market, Pacent Reproducer Systems have been put through the most severe tests. They have been tested, retested, checked and compared with similar apparatus. The merits of and advantages of Pacent Reproducer Systems are definitely established.

Two systems are now being manufactured, and installations are actually in and working in leading houses in various parts of the country. Exhibitors using Pacent Reproducer Systems send in the most enthusiastic reports of big business done, and favorable comments from patrons.

A few of the important features of Pacent Reproducer Systems

NO BATTERIES: Both Pacent Reproducer Systems operate directly from any 110 volt 60 cycle alternating current outlet without batteries of any kind.

DOUBLE CHANNEL AMPLIFICATION: One reserve amplifier for each amplifier used to run a show. Interruptions and breakdowns in sound program minimized by this feature. Pacent Reproducer Systems are the only systems having complete, double channel amplification throughout.

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\$3,500 for complete system for theatres of from 2,000 to 4,000.

Full Details Will Be Advertised in
the Next Issue of Variety

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HARRY JOLSON

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BY

UNIVERSAL PICTURES CORP.

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Series of
Super-Special
Talking
Pictures



*A Tribute to
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Mr. WILLIAM STEPHENS
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THANKS TO

All Other Producers for Their Many Offers; Mr. M. S. BENTHAM and Other Loyal Champions and Well-Wishers. Also Mr. S. J. DOWNING for Submitting Sir OSWALD STOLL Contracts

The GREATEST SHOW MAN SINCE BARNUM

RUBE WOLF



A MUSICAL PERSONALITY WITHOUT A RIVAL

MUSICIAN CLOWN DANCER ACTOR
Rube Wolf is supreme

and
RUBE WOLF IS FANCHON & MARCO'S GREATEST "IDEA"

DIRECTION
WEST COAST-
LOEWS

LOS ANGELES

WEARY RIVER

(Continued from page 14)
between periods of silent relaxation is the best way of circumventing the nervous exhaustion which some of the all-talkers have occasioned. "Weary River" captures again that much-banded "visual flow," allegedly assassinated by conversation. It moves with well-lubricated serenity, technically okay.

The theme song by Louis Sliver and Grant Clarke listens like royalties which will help the picture as the picture will make the song.

The advantage of "Weary River" considered from the cold cash attitude is that it is artistic without being hard to "get." Its problem is definite, simple; its telling intelligently aimed at those old heart strings and that sentimental barometer, the adam's apple.

The morality angle with its "lesson" in straight living coupled with some good, solid romance between Bertheaume and Betty Compo will hit Americans where they bruise easiest. Miss Compo incidentally is almost as much of a revelation in talkers as the star. There is a feminine cuteness about her voice although she never descends to baby talk.

She looks great throughout and gets her full share of closeups, a type of photography to which Mr. Lloyd is strongly and justifiably devoted. Besides which, Miss Compo's playing is commendable.

Of the remaining players all are in minor roles, excellent with a number of neat touches, viz., elevator bit by a colored thespian named Raymond Turner who gets screen credit although in hardly 50 feet of film. William Holden was a believable warden of the human Lawes type. Gladden James, infrequent player for the past several years, has a small speaking part as a vaudeville promoter.

"Weary River" is one of the thoroughly fine films of the current season.

But a better title wouldn't have hurt, although titles seldom affect either way, much. *Land.*

THE BELLAMY TRIAL

(DIALOG)

M-G-M production and release. Directed by Monte Bell, from adaptation of Frances Noyes Hart's novel. Leatrice Joy and Betty Bronson featured. Joe Barnham captions. At Embassy, New York, opening Jan. 23 on run. \$2 top. Running time, 88 minutes. Leatrice Joy Girl Reporter..... Betty Bronson Boy Reporter..... Edward Nugent Pat Ives..... George Barraud Mimi Bellamy..... Margaret Livingston Stephen Bellamy..... Kenneth Thomson Mother Ives..... Margaret Seldon District Attorney..... Charles B. Middleton Defense Attorney..... Charles Hill Mailes

All right as a regular program release to those viewing mystery and seeing it on display.

"The Bellamy Trial" has a couple of novelties. It's one long court scene, with interruptions by switch backs.

Opening is through series of M-G-M news clip leading up the court

WHEN YOU SEE

The Name

ALFRED E. GREEN

On a Picture

YOU KNOW

IT IS BOX OFFICE

NUFF SED



IRVING ROSE

BACK FROM AUSTRALIA

Now Featured In
FANCHON & MARCO'S
HOTTER 'N' HOT IDEA

house and start of the trial. Informative slides follow ending of picture.

Whatever the picture does, and in spots it is going to do very well, even if not at the Embassy at \$2, for it's nowhere near a \$2 picture, the credit should go to Monte Bell, its director. His direction, aided by skillful cutting, seems to be the entire picture, other than the vague value of the dialog.

Dialog is so placed here, toward the end of the court scene, that the picture, held tense by the direction until that time, could continue, could also continue under the same tension, silent. That's quite a feat. It must bounce back upon the director, as so must his faculty of holding an audience despite what looks to be an ordinary court room trial.

A prolog, following the acquittal of the two defendants on trial for murder, reveals the actual murder, in a confession made after the trial to the presiding justice. A sentimental bit is pushed in here, but if the entire prolog had been left off, this picture might have started the discussion Metro appeared to want: who did kill Mimi Bellamy? A slide note at the finish requests the audience not to divulge the identity of the murderer who is entirely foreign to everyone's minds while the trial is proceeding.

As the judge is summing up, a new character, unnamed, walks into the picture and the witness chair. He almost steals the entire thing for himself in his few moments. He's a married high school teacher who been taking a chance with one of his pupils the night the murder was committed. She insisted he tell all, and the witness corroborates both defendants, aiding in their acquittal.

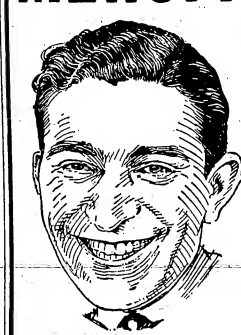
Story based on a triangle, with rather a gruesome touch when a model of the murdered woman's bust is displayed in court and a knife thrust into the open wound as in the body when found. Not a pleasing sight for the matinee goers or children. Yet the censors passed it; those obliging censors at times. They always seem near-sighted somehow in preferred spots.

Quite a deal of dialog, once commencing. Outstanding of the verbal readers is Charles B. Middleton, (Continued on page 26)

ED LOWRY
Master of Ceremonies



BENNY
MEROFF



Breaking All Records
Marks Bros. Granada
and
Marbro Theatres,
Chicago, Ill., Indefinitely



BIG STARS in BIG PICTURES!

They get the dough, these merry M-G-M stars — John Gilbert and Greta Garbo in "A Woman of Affairs" — Lon Chaney in "West of Zanzibar" — Ramon Novarro in "The Flying Fleet" — Norma Shearer, Marion Davies, Buster Keaton, Joan Crawford and the rest in hits! hits! This year as never before it's been proven that, come what may, an M-G-M contract for Big Stars in Big Pictures is the best theatre insurance on earth.

TRADE NEWS!

"THE BELLAMY TRIAL" is sensational hit at Embassy, N. Y. at \$2. Biggest advance sale in history of house.

"THE TRAIL OF '98" beating "Big Parade" and "Ben-Hur" figures in Butte, Montana.

"ALIAS JIMMY VALENTINE" in 3rd month at Astor is best \$2 bet of Broadway's Road-Shows.

METRO-GOLDWYN-MAYER

Get the Hit Habit with Leo!



Note: This photograph showing M-G-M's great stars appears in all the April fan magazines

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E V E R Y S T A R 2 S T A R S I

Here's the Latest
and Greatest **THEME SONG**
Ever Written —

**"I CAN'T GIVE YOU ANY-
THING BUT DOUGH-BAY-**

Played by

FIRST

on the

VITAPHONE

*With this Crashing Chorus of **VITAPHONE Hits!***

John McCormick presents

**COLLEEN MOORE — LOOK WHAT SHE'S
DOING IN "SYNTHETIC SIN"!**

Screen's greatest femme star in her first VITAPHONE comedy!
No wonder it led the Loop in Chicago—drew triumphant tributes
at Paramount, New York—goaled them at the Granada, Frisco,
and a dozen other stands. "Sure box-office pleaser—a great

Colleen Moore feature—triumph in comedy technique—continued
torso-vibrating infectious laughs—stands out like a good fire—
inspired performance—a hundred delightful touches"... did
you ever hear any higher praise than this, from *Variety*?



**Button, Button,
Right on the Button!**

That's where they're taking it—and liking it—if they
don't have VITAPHONE. In city after city Vitaphone
is taking the big money—while the other fellow takes
the overflow.—DON'T GET CAUGHT! The only way
you can insure a steady flow of VITAPHONE shows
is to grab First National's new and coming hits before
the other fellow beats you to it. ONLY with First
National can you fill EVERY play-date with a Vita-
phone attraction without interruption!

**SCORES OF CALLS
FOR RETURN
DATES OF
COLLEEN MOORE
IN "LILAC TIME"**

Play it again. It will make you more
money than many a new release. Syracuse
return engagement sensational all week.
Bring back the crowds you turned away
on the first engagement.

**CORINNE GRIFFITH
IN "OUTCAST"
LEADS PHILLY BY
BOX-OFFICE MILE**

Getting the big money at the Stanley and
all over. Great reviews everywhere. *New
York Mirror* said—"A delight. Fans are
going to love it." Edmund Lowe another
marquee name.

E A R D



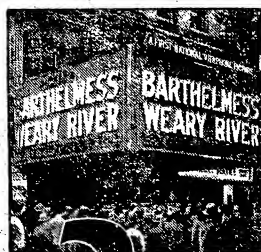
N O N E



"WEARY RIVER" OVERFLOWS!

Sensational Roadshow Premiere, Ritzed
and Radioed as Never Before, Spills
Standout Lines far down Broadway to hear

BARTHELMESS TALKING FOR FIRST TIME



\$2 HIT!

Here's the Answer to "Is It a Hit?"

"Weary River" is a rave movie. If
you're looking for real movie enter-
tainment, here it is.—*Mirror*

"Weary River" fine underworld film.
Will enjoy successful run.
—*N.Y. American*

"A story just filled with ecstasy—the
kind of a yarn which brings a lump in
your throat and a burning sensation
in your eyes."—*Eve. World*

"Most intelligent use of the talking
film that it has been our fortune to
see."—*Telegraph*

"Add it to the list of to-be-seen attrac-
tions."—*Film Daily*

"Popularity is hereby predicted for
'Weary River.'"—*Herald-Tribune*

"Should do big box-office business."
—*Daily News*

"Will undoubtedly remain for some
time in its present house."
—*Graphic*

"Barthelmess aroused wholehearted
enthusiasm when he burst into song.
Ballad attracts you enormously."
—*Sun*

SUNDAY GROSS BEAT HOUSE RECORD BY \$1,000!

ATIONAL

"THE BARKER' (TALKING) WILD IN K. C.; RECORDS SMASHED AT MAINSTREET" — *Variety*

—and that's not the half of it... Look!—

Same issue of *Variety* reports—"The Barker" took town by storm
and made sensational showing in second week at State, Minnea-
polis." And previous issue said—"The Barker's a scintillating
talker runaway. Looks good for long stay at Grand Central, St.

Louis," and "Twenty below and legit opposish can't stop 'The
Barker' at State, Minneapolis. Had customers coming in droves.
Biggest week in months." This makes 100% sensational record
for all engagements to date!

BILLIE DOVE BEATS MONTREAL COLD IN 'ADORATION,' CRITICS' DELIGHT

And just as strong at Strand, Broadway and Century, Baltimore.
All critics give Billie the palm in this one. "Synchronization ex-

tremely well done—stunning sets—one of the most artfully staged
productions I have ever seen" are just a few of the raves.

CRITICS SAY RICHARD BARTHELMESS IN "SCARLET SEAS" HAS EVERYTHING

And what money at Broadway Strand
premiere! Cheers from critics included:
"All sure-fire stuff"—"the Strand is the
place for you this week"—"not a dull
moment"—"Simply dizzy with action"—
"enormously helpful and charmingly
recorded score."

Now Right

Right now First National is the ONLY company set to
supply you, and keep you supplied, with really big
stars in highest quality Vitaphone shows Week after
Week. No other company, nor all of them combined,
can deliver enough class productions to keep wired
theatres constantly supplied—BUT FIRST NATIONAL
CAN! Marvelous resources give us a mile-wide edge.
The best in the field—and plenty of them. 9 new ones
ready for IMMEDIATE DELIVERY, and 6 more to
follow right on their heels... If you wait you may have
to Suffer in Silence.—Protect yourself!

F & R SWITCH 'NAUGHTY BABY' FROM B TO A HOUSE AFTER PREVIEW

Famous showmen grab Alice White-Jack
Mulhall ritzy, speedy Vitaphone comedy for
the Minnesota, Minneapolis de luxe house
on strength of great week at Orpheum,
Seattle, and top-of-town business at Hippo-
drome, Toronto.



Musical Scores and Sound Effects by
the Vitaphone Music Masters. Pro-
duced by Western Electric Apparatus.

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

THE BELLAMY TRIAL

(Continued from page 22)

an old-time vaude sketch player. He did the prosecuting attorney and did it pretty. Leatrice Joy, as one of the defendants, Sue Ives, carries rather a good film voice and did nicely on the stand.

There were no exclamations, no highly tensioned dialog to cap a situation, and the only vocal explosion was from that flirtatious high schooler. Sound incidentals, but without notable effect.

Kenneth Thomson did a nice bit in talk and work as Stephen Bellamy. Betty Bronson as a journalistic school reporter and Edward Nugent opposite, were used for slight comedy purposes. Some of their court room whispering was new to the talkers. Margaret Seddon, as the mother, and the unprogrammed judge were distinct in pleasant voice in their special scene. Some other and good comedy is secured from captions by Joe Farnham. But when will Farnham and the others out there allow that eraser on the lead pencil to lie still in its grave?

Reproduction had its ins and outs. Sometimes wholly clear, at others, blurred; and again, unplaced. But on the whole, rather well. Cutting throughout the court room scene of decided help to

action, with the imagination left to grasp a few things.

With no punch or kick other than the trial scene itself, "The Bellamy Trial" stands up, and when that occurs, as it seldom does, there must have been some one person responsible: either the author of the tale or the director of the picture. Here it looks like the director. *Time.*

WOLF OF WALL ST.

(DIALOG)

Paramount production and release. All-talker by Western Electric Movietone system. George Bancroft starred. Story, screen play and dialog credited to Doris Anderson. Directed by Rowland V. Lee. Victor Milner, cameraman. In cast: Bacalanova, Nancy Carroll, Paul Lukas, Arthur Rankin. At the Rialto, N. Y. beginning Jan. 26. Running time, about 74 mins.

Undoubtedly George Bancroft's greatest job for the screen. While the theme is essentially an old one it is handled from the lowdown angle. Some sparkling dialog and tense sex situations make it a sure bet for the sophisticates and higher class first runs.

An unusually convincing cast for the theme, which easily could have been overdone and relegated to the meller class, makes a perfect background for Bancroft. Picture rates

German-Made Films

Variety panned "Forbidden Love," which it designated as British made. Comes protest from a West Coast authority, identified with the British industry, saying the film was made in Germany under an English director.

His contention is that British films deserve and get plenty of raps without having to shoulder responsibility for bad German product.

Variety was misled by main title, which gave Gaisborough Pictures as producer and Graham Cutts as director.

the heavy applause a usually not too soft Rialto audience gave it on the first matinee.

Probably a lot in this production that the sticks will not get. But if properly exploited in such parts as an expose of what is supposed to go on behind the Wall Street curtain they should like the wisest. Old story is of pushing up a stock, taking off the cream and then driving it down for a second killing. Calls

for tickers, stock paraphernalia and a glimpse of the market. In the meantime the major action prevails behind the scene in the pool operator's office and his wife's bedroom.

Sold on his strength and ability never to fall, Bancroft, as the wolf, convincingly juggles stock. His blond wife, with social aspirations, although of Russian steeple antecedents, deceives him for a playboy in his own office. While the audience is let in on the deception, Bancroft's complete ignorance until the last reel gives it a good climax.

As the wife, Bacalanova is given great latitude and makes good. Nancy Carroll, as the maid who approaches the "wolf" when her boy friend falls for her boss' manipulation, does some tramping, too. Intonation of her voice and its changes, as she notices the effect her domestic expose is having upon the operator, are stirring. Bancroft's registration of mind working against impulse when he enters the room, after giving the couple time to regain their composure, is one of the situations that make the picture. Action also has comedy.

Dialog as a whole is okay except for a few whisperings which are blurred and an occasional lapse into a foreign tongue by Bacalanova, meaningless for the first few feet. *Waly.*

SINS OF THE FATHERS

(SOUND)

Paramount production and release. Starring Emil Jannings. Directed by Ludwig Berger. Story by Norman Burnstine, adapted by E. Lloyd Bostock. Cameraman, Victor Milner. Titles by Julian Johnson. At Rialto, New York, opening Jan. 26 on grand run. Running time, 73 mins. Wilhelm Spengler.....Emil Jannings
Mama Spengler.....Zsuzi Pitta
Mary Spengler.....Jean Arthur
Tom Spengler.....Harry Norton
Oscar.....Jack Julien
Greta.....Ruth Chatterton
Bartender.....Matthew Betz

Good program feature with the important name and constantly interesting performance of Emil Jannings to sustain it commercially. At several points it comes close to the human heart and greatness.

Many moist eyes during a touching sequence just before the final fade-out. Elsewhere tender and poignant scenes struck body blows at the sympathies. The tall timber and the minor metropolises of the provinces will probably endorse the note of sermonizing that robs the production of some of its artistic sincerity by converting the story and bending the moral to vindicate everything the blue noses stand for, on the subject of booze, poisoned alcohol saloons, hip flasks and bootleggers.

The gist of the irony here is that the beloved son of an ex-saloon keeper goes blind through drinking poison hooch manufactured by his father. In general the story is familiar beer garden atmosphere with a genial but blundering German making pretty much of a mess of his life. Jannings' characterization belongs to his gallery of slow-thinking old Teutons, of which "The Last Laugh" remains the classic example.

Ruth Chatterton takes second honors as an east side trollop, who insinuates herself into the dignity of the second Mrs. Spengler. As such she queens over a pre-Volstead grog shop and later a bootlegger's gaudy mansion. Miss Chatterton registered a wealth of conviction, perfectly assuming the free-and-easy manner—
(Continued on page 34)



"What you need, Mister Motion Picture Industry, is to make some Whoopee!"

Wake up Industry! Let's all forget our troubles and join in the Party of Parties! Music! Gayety! Fun!

Tickets \$10.00 each available at all Trade Papers, Motion Picture Club, Ticket Committee: Jim Beecroft, Chairman, Al Selig, P. A. Parsons, Bert Adler, Harry Blair, Herbert S. Berg, John Level, Jim Milligan

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Original Stories

Current Release, "Flying Fleet"

GEORGE SCARBOROUGH

Consulting Dramatist

United Artists

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Writing Feature Comedies

A BOX-OFFICE RECORD BREAKER

says Variety

"This is a story of mighty conflict between passion and honor. Passion, or box-office, wins.

"Joseph Conrad's great heart-gripping novel furnishes the base upon which Herbert Brenon has erected a pictorial construction radiating almost every known variety of human emotion with a burning force that satisfies every desire in picture entertainment.

"Should be a Box-Office Record Breaker."

Samuel Goldwyn
PRESENTS
**RONALD
COLMAN**

IN **THE
Rescue**
BY Joseph Conrad
with

LILY DAMITA
& HERBERT BRENON
PRODUCTION



"SUSPENSE GRIPS"

"Colman's first solo picture scores. Suspenseful in its construction and gripping in its tempo. Colman splendid. Earns his new position in the star constellation of the industry. Suspense grips you."—*Film Daily*.

"COLORFUL AND GRIPPING"

"Well acted, ably directed and beautifully photographed. Filled a long felt want for out and out melodrama of the better sort. Colorful and gripping yarn of adventure. Colman and Lily Damita (another Goldwyn 'find' or I miss my bet) are excellent."—*Daily Review*.

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You will sing it
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YOU
WILL
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REDSKIN theme song of the Paramount picture REDSKIN

scored a hit at the World Premiere, Criterion Theatre, N. Y. The tuneful melody is beautifully interwoven in Zamecnik's remarkable picture score, revealing a new color technique in music. Exhibitors will benefit by tying up with the theme song. See special supplement in Paramount press book for all information.

A PUNCH SONG that will put your act across. Special duet, trio and quartet arrangements—Zamecnik's marvelous symphonic dance and hotel orchestrations ready. Special organ slides.

REDSKIN can be had on all leading records.

REDSKIN

Words by
 HARRY D. KERR

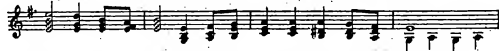
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Music by
 J. S. ZAMECNIK

INTRO
 Moderato



VERSE



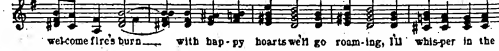
Night falls on the lone hills with the camp-fires light-ing the blue;
 Dawn steals thru the val-ley as the lone stars fade and de-part;
 With birds cease their call-ing and the sil-ent hours bring you
 Day brings on - ly mem-ries of the dreams that fill my heart.



CHORUS—
 Redskin, Redskin, boy of my dreams. Take me back to
 all-ver-y streams. Where thru the wild-wood, in child-hood we wan-dered—
 Song-birds winging and sing-ing to you and me love's mel-o-dy



Redskin, Redskin let us re-turn— Where bright twi-ght
 wel-come fire's burn— with hap-py hearts we'll go roam-ing, in the
 gloam-ing, I love you. Redskin, love you. love you.



gloom-ing, I love you. Redskin, love you. love you.

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GEORGE BANCROFT
in
"THE WOLF OF
WALL STREET"



Greatest of ALL-
TALKING hits
smashes all
week-end rec-
ords!

With Baclanova, Nancy
Carroll and Paul
Lukas. Rowland V.
Lee Production.

RIALTO

RICHARD DIX
in
"REDSKIN"



S.R.O. opening
two days as \$2
road show in
New York!

"Redskin has
every element of
perfection."

—N.Y. Mirror

Victor Schertzinger
Production.

CRITERION

EMIL JANNINGS
in
"SINS of the FATHERS"



Starts long run on
Broadway with
capacity plus!

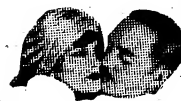
"What a picture!
What a star!"

—N.Y. World

With Ruth Chatterton
and Barry Norton.
Ludvig Berger Prod.

RIVOLI

"INTERFERENCE"



Smashes week-
end record at
popular prices
after 9 weeks
\$2 run!

With Evelyn Brent,
William Powell, Clive
Brook and Doris
Kenyon. Directed by
Roy J. Pomeroy.

PARAMOUNT



Think of these S. R. O. hits dom-
inating the world's greatest
amusement street—think of
"Close Harmony," "Canary
Murder Case," "Wolf Song,"
"The Letter" and 15 other talk-
ing super-specials coming—
WHEN YOU THINK OF 1929's
BIG PICTURES, YOU'RE
THINKING PARAMOUNT!

PARAMOUNT

Literati

Chas. J. O'Brien

Charles J. O'Brien the printer, died Jan. 25 of heart disease at his home in Brooklyn, N. Y. He was the founder of what is now the acknowledged best and greatest flat bed job print plant in the world, at Lafayette and 4th street, New York City.

If there is any one this Variety owes its existence to, that one person is Charlie O'Brien, the printer. In 1913 Variety, then in the midst of a desperate fight with the Keith Circuit, owed the O'Brien shop \$14,000. Variety's print bills at that period ran between \$600 and \$700 weekly. The paper's publishers had borrowed from family and friends, all outside of the show business, all the money he thought possible.

The O'Brien account with Variety was a big one for O'Brien's and bigger for Variety. This paper's

publisher on one of his many calls upon Mr. O'Brien, to stall the account was asked by the printer how things were. "Not so good," said the publisher. "How about the outlook?" Mr. O'Brien asked, and he was informed nothing could be predicted. And how about cash on hand, asked Mr. O'Brien, the printer. "Worse than ever was the answer. And how would the publisher of Variety like O'Brien's to discount a note for it of \$5,000? And this O'Brien did on the spot, on top of that \$14,000 account for actual work performed.

It later came out that previous to that discount the heads of the O'Brien shop, somewhat cooperative at the time, had conferred over Variety's account. The consensus was to cut it off, whereupon Mr. O'Brien, standing alone, stated he would personally assume the Variety account and any loss on it.

Mr. O'Brien, then on William street, ran his shop much as a banker does, on the credit end. He knew every publisher and read every paper his shop printed. Often he read proof. He was aware of Variety's battle of its uncertain position. When Variety finally paid off O'Brien's, Mr. O'Brien said the reason he had gone so far with it was that he was convinced the paper was right in its fight.

O'Brien's in its Lafayette street corner, a large building occupying almost half a block front, owns the property, worth about a million dollars at present. Mr. O'Brien bought the property sometime ago for \$250,000 when it was worth double that amount. It was virtually a present for good will from a church, for which O'Brien's had

printed a monthly pamphlet for 30 years.

During that printing, a small job, Mr. O'Brien lent his personal assistance to the church committee getting out the little sheet. The church held the property at Lafayette and 4th streets. It decided to sell. A meeting of the church people was held. During that meeting it was proposed that O'Brien's be given the preference to buy. When Mr. O'Brien asked the church people the price, he was informed it had been decided to sell him the property at the exact price it represented to the church, as a token of the church's esteem and appreciation of his services throughout the years.

At a time when a very serious printers' strike was underway in New York, affecting all flat bed shops, the office staff of O'Brien's, behind locked doors, printed and bound Variety for two successive weeks. The shop had to be guarded during this work. This incident and the other things here recounted tell why the Variety staff regretted even more so than O'Brien's when it became necessary to leave the O'Brien shop, as Mr. O'Brien would not install a rotary press.

That rotary press, along with William street, was a superstition with Mr. O'Brien. He came up in William street with flat beds and he would stay on William street with flat beds, he often declared. While he wavered in the location, he stuck to the flatbeds.

Variety since leaving O'Brien's has been printed in the Rogowski shop. Rogowski's is as famed as a speed job shop (web presses) as O'Brien's is as a flat bed. The difference during Mr. O'Brien's life and when Henri Rogowski was at the head of the shop, now bearing his name, but out of his control, was in the men.

Variety's first issue was printed by Rogowski's. Mr. Rogowski took in any new publication and operated on the theory each would go on before sooner or later. O'Brien's only accepted for printing those publications Mr. O'Brien believed sound or had a chance. Mr. Rogowski's theory had been built up through experience and especially with any sort of a periodical coming to his place from the Times Square district.

The indifference of the Rogowski shop in the early days of the life of this paper obliged it to move to another shop, the Technical Press, that some time after made a false affidavit in order to obtain an attachment against Variety. Two deputy sheriffs hung out in Variety's office at Broadway and 45th street for 60 days before the attachment was dissolved on appeal, all offers of settlement by the Technical having been refused.

Variety then went into O'Brien's, without comment by Mr. O'Brien, although he well knew, as did the remainder of the printing trade, about the sworn accusation of attempted fraud made against Variety's publisher by officers of the Technical Press.

A long time afterward Variety returned to the Rogowski shop and Mr. Rogowski, then in charge, was asked about the indifference earlier that cost his shop the printing of Variety. He explained his theory, but said that if an error now and then was made in judgment, the

general result amounted to the same thing. Under its new management, the Rogowski shop is rebuilding its reputation by proper and prompt attention; and Rogowski's is now in a stronger financial position than it ever was under Henri's administration.

This story, interesting at least to the Variety bunch, to whom Mr. O'Brien meant so much, had been held back, possibly for Variety's 25th Anniversary, if that ever comes around. But with Mr. O'Brien's passing, it is felt that it should be told and here, in acknowledgment of an old but well remembered obligation.

Theme Songs for Books

They're getting out theme songs for books now. Nathaniel Shilkret has composed "Believe It or Not," founded on Robert Ripley's "Believe It or Not," somewhat of a mild sensation for a new publication (Simon & Schuster).

Spent "Plenty of Mo.ey"

Two reporters were instructed by the m. e. of a New York tab to go to Boston to "get" a story on the Mrs. Babe Ruth matter.

"Spent plenty of money, boys," said the m. e. The first thing the boys spent was money to get soured in New York before taking the train. In Boston there was nothing to "get" or "make."

Upon returning the m. e. refused to okay their expense account.

Ennis Guild Editor

Bert Ennis has been appointed chairman of the Catholic Motion Picture Guild of America in Hollywood, and editor of The Guild News, the organization's publication. Ennis is free lancing in the film capital,

HORACE HEIDT and His Caroling Californians

Now Playing

Most Popular Theatre in the West

LOEW'S WARFIELD San Francisco

With Fanchon and Marco "Ideas"

Thanks to Mr. Bowles, Mr. Marco and Mr. Whitbeck

FRANK JENKS

M. C. and Orchestra Leader

NOW IN SIXTH WEEK

Appearing with

FANCHON and MARCO IDEAS EGYPTIAN, HOLLYWOOD, CAL.

Henry Aguirre

Featured in

Fanchon and Marco Ideas

being a frequent contributor to the fan magazines and national publications as well as doing titling; He is now engaged on titling for the Turpin, "Foodies" Hanneford and Snub Pollard comedies.

DeRohan's "Broadway"

"So This Is Broadway" is the title of a column Pierre deRohan is doing for King Features (Hearst). It will cover all of the theatrical field, in reviews and comment. Ward Greene, exec. ed. of King's, made the announcement. Previously deRohan had been dramatic reviewer of Hearst's New York American.

Off Telegraph

Olive Johnson, art critic; Jim Coligan, night city editor, and Perry Claxton, all of the Morning Telegraph, washed up. Claxton doing publicity now for new air line to coast. Jack Montgomery and J. Hurd added to staff. Hurd goes in as night city ed.

The Beau Monde Club 519 Diversey

CHICAGO ILL.

FEATURES



MARY JAYNE

The Syncopated Sunshine Girl

Formerly with Geo. F. Moore and Neville Flesson

'N Everything Pleasing!

THE ORIGINAL

of the Now Famous Lobby Party Idea

SAMMY CARR

Banjo Soloist, Singer and Comedian BROOKLYN PARAMOUNT

A PANIC--- ON MARKET STREET

WARFIELD (Wired)

San Francisco, Jan. 12.

They've got something new in the way of stage entertainment so far as Market street is concerned. It's the stage band unit, and it got away today to a whale of a start at the Loew's Warfield. For two years Horace Heidt's Californians, musical organization of 16 U. of Cal. students, has been groomed in Berkeley and Oakland in anticipation of the time when they would be ready to hit the big burg. That time arrived today. If opening day enthusiasm is any criterion, this outfit is out to cop many records.

The Heidt band is unique. Its entire personnel possesses youth, ambition, personality and talent. Every member has a trained singing voice. The boys play a combined total of over 100 instruments. It's probably the only band with a trained dog as a mascot, the dog participating in the performance and getting as much applause as do the boys.

Band first sings a greeting song behind the drapes, which, when flown, reveal the boys, who sing a few introductory words to introduce Horace Heidt, the leader. Opening selection is a hot number, introducing the boys in turn. "Lobo," the band dog mascot (owned by Clarence Moore of the outfit), shows his knowledge of music in the first punier by mournful howls when one of the boys purposely blows a few off-color notes.

Band next revealed as a glee club, with the 16 boys singing the old Heidelberg song and then going into "I Love You, California."

Lee Fleming of the band stepped from the rostrum to do some fancy steps.

THE HEIDT BAND, IF IT EVER HITS BROADWAY, WILL KNOCK THAT LANE FOR A GOAL.

Edwards.

'And...Don't Forget--They're Following Rube Wolf...and That's Tough!

FOSTER GIRLS ★ FOSTER GIRLS

"THE ALLAN K. FOSTER GIRLS ARE QUITE THE BEST THAT HAVE COME HERE RECENTLY. THEY MIX ACROBATICS ON THE FLYING RINGS WITH DANCE PRECISION AND NICELY ATTUNED RHYTHM, AND THEY ARE MOST PRESENTABLE IN FIGURE."

NEW ORLEANS "ITEM."

Every Foster Act Has a New Idea

Booked by JERRY CARGILL

JULES KENDLER Attorney

CLINTON E. LAKE General Manager

Experienced Dancing Girls always wanted. Apply at 244 West 12nd St., New York City

COMING EAST—ATTENTION, MANAGERS!

THE RANGERS

PLAYING RADIO-KEITH-ORPHEUM

Thanks to HARRY WEBER

PROOF!

"Phenomenal Success!"

—Palace, Princess and Hoyt's Theatres, Ft. Smith, Ark.

"Breaking All Records!"

—Plaza Theatre, Ft. Dodge, Iowa.

"1,000 Turned Away!"

—Oriental Theatre, Portland, Ore.

"Biggest B. O. of All!"

—Keith Theatre, North Platte, Neb.

"Capacity!"

—Pastime Theatre, Hickory, N. C.

"Best Business!"

—Princess Theatre, Chatham, Ont.

"Broke All Records!"

—Aztec Theatre, Enid, Okla.

"100 Per Cent!"

—Princess Theatre, Lincoln, Kans.

"U' Has the Big Ones!"

—New Square Theatre, Ottumwa, Iowa.

"Biggest Days!"

—Skateless Theatre, Buffalo, N. Y.

"Best Picture!"

—Silver Family Theatre, Greenville, Mich.

"Big Profits!"

—Plaza Theatre, N. Stroudsburg, Pa.

"Five Times Average!"

—Capitol Theatre, Dallas, Tex.

"Held Over!"

—Liberty Theatre, Oklahoma City, Okla.

"Will Pack Any House!"

—Ironwood Amusement Corp., Ironwood, Mich.

"Biggest Business!"

—Granada Theatre, Norfolk, Neb.

"Thrill of Big Business!"

—Criterion Theatre, Tonkawa, Okla.

"New Record!"

—Barney's Theatre, Port Marion, Pa.

"All Records Smashed!"

—Uplown Theatre, Wichita, Kans.

"100% Box Office!"

—Disbury Theatre, Walden, N. Y.

"Year's Greatest!"

—Woodward Theatre Co., Detroit.

"Broke Our Records!"

—Strand Theatre, Bridgewater, S. D.

"Greatest Picture!"

—Bornham Theatre, Fairbury, Neb.

"One of the Best!"

—Empress Theatre, Fremont, Neb.

"Surprising!"

—Princess Theatre, Chelsea, Mich.

—and hundreds more. . . .

UNCLE TOM'S CABIN

Carl Laemmle's \$2,000,000

Production. With Marguerita Fischer, Arthur Edmund Carewe, Lucien Littlefield, James Lowe, Virginia Grey, Adolph Milar, Vivian Oakland, Lassic Lou Ahearn, Mona Ray, Aileen Manning.

Two negatives; 1 SILENT; 1 with SOUND.

A Harry Pollard Production



\$2,000,000 WORTH OF BOX-OFFICE!

-- Silent or Sound - Carl Laemmle Leads the Way!!!



Announ
SIX
MA
ON
UCC

"I LOVE YOU - I LOVE
SWEETHEART OF

SWEEPING THE COUNTRY

By Art Fitch - Kay Fitch and

HELEN KANE'S
SENSATIONAL HIT in
ARTHUR HAMMERSTEIN'S Production
"GOOD BOY"

DON'T BE

WESTERN
CYCLONIC
HIT

MIA BELLA

HELEN KANE'S
"IS THERE ANYTHING

Words by HERB. MAGIDSON

"WE OUTBID ALL PUBLISHERS FOR THIS
WHO WOULDN'T BE

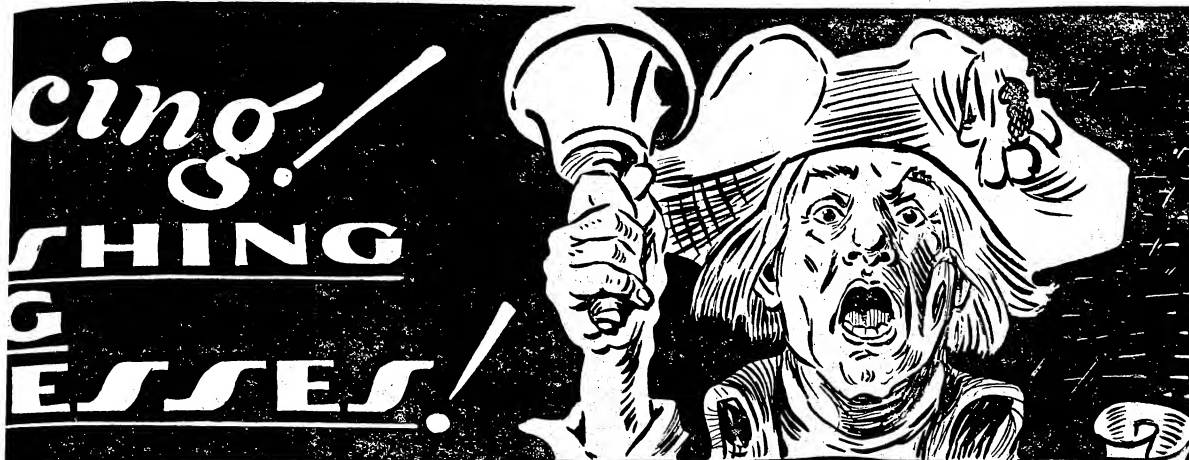
Words and Music by LARRY SHAY, HAV

GREAT FOR
HARMONY
ACTS

ANOTHER "BA
O U T S
EXTRA CHORU

Shapiro, Bernstein & Co. Inc.

GEORGE PIANTADOSI Gen. Mgr. LOUIS B



WE YOU - I LOVE YOU ALL MY DREAMS"

Bert Lowe

POSITIVE STAGE DYNAMITE

LIKE THAT" by ARCHIE GOTTLER CHARLES TOBIAS and MACEO PINKARD

ROSA (MY BEAUTIFUL ROSE)" by TED KOEHLER and FRANK MAGINE

Sensational Comedy Song Hit!

WRONG IN THAT?"

Music by MICHAEL H. CLEARY

ONE — A Positive Knockout!! JEALOUS OF YOU?"

LEN GILLESPIE and GEORGE FROMMEL

CK PORCH"!!

SIDE" by FRANK FLYNN

SES GALORE

CORNER
Broadway & 47th St., New York City.

ERNSTEIN Pres. ARTHUR PIANTADOSI Prof. Mgr.

SINS OF THE FATHERS

(Continued from page 26)

lems of a readily identified type of female.

Barry Norton extremely young-looking juvenile acting like a full-sized leading man left something to be desired as the ex-waiter's son. Jack Lunden stood out in a small role and the always insidious Mathew Betz sneered contemptuously in the background. He remarks to the newly married Greta: "He (Jannings) is so dumb we don't even have to be careful."

While qualifying as a good programmer "Sins of the Fathers" represents mediocre stuff for the giant reputation of Emil Jannings. It is an uncynical union between the German film methods of the heyday of Ufa and the venerable stencils of Hollywood. The result inspires regret that the production does not achieve equality with the star.

Picture is synchronized but without dialog. During one sequence Jannings is supposed to be singing

German opera. Photographed from a semi-long shot this impressed as being ghost sung.

REDSKIN

(SOUND)

Paramount production and release. Starring Richard Dix. Directed by Victor Schertzinger from Elizabeth Skeeter's story. Color photography by H. Ramann and R. Steinhilber. Regular camera work, E. C. Claxson. Titled by Julian Johnson and J. Zanevick. Western Electric disk synchronization. At the Criterion, New York, for limited run, starting Jan. 26, at \$2. Running time, 81 minutes. Cast: Richard Dix, Gladys Belmont, John Blanton, Larry Steers, John Walton, June Novak, Nevada James, Bernard Siegel, Chief Nohani, George Hagan, Yma, Augustus Lewis, Pueblo Jim, Noble Johnson, Camille Omer, Joseph W. Girard, Vince Root, Philip Anderson, Corn Hesse in (age 6), Loraine Rivera, Pueblo Jim (age 13), George Walker.

Natural color picture, with the color saving it for the picture houses. Story is ordinary and lightweight. So much so it's doubtful if the film would make the first runs without its various hues; and, despite the Dix name, as it stands, it's a beautiful piece of camera work. Won't mean anything for \$2 at the Criterion, but the cinemas should gather between the eye-filling print and Richard.

Presentation here is using Paramount's Magnascope (big screen) to help it along on its final six minutes. Picture needs it and wouldn't be bad to go to the wide angle lens earlier in the climax sequence. Finish is a double race, one angle being Dix's marathon to file an oil claim, and the other his Pueblo sweetheart fleeing from her tribe, both, unknowingly, making for the same settlement.

Yarn is of a Navajo boy forced into an Indian school and thence to college, where he gains prominence as a runner, but learns his school standing upon being snubbed at a dance. Lincoln Stedman and Pauline Garon are prominent in this passage, though neither is given program notation. Unnecessary rebuke sends Dix back to his tribe, where his father, the chief, refuses to except him because of his clothes. With the change back to native apparel, it's Dix's turn to refute, scorn to become medicine man because he can't accept his people's superstitions. Meanwhile his boyhood sweetheart, Pueblo girl, who has followed him to college as a stenographer, has been tricked into returning to cliff dwelling and is slated to marry the medicine.

Becoming an outcast, after trying to steal away with the girl, Dix stumbles on oil at about the same time the Indian maid is preparing for her wedding. Double-crossed by claim jumpers, Dix starts running to beat them to the fling office, while the girl also makes her escape and is picked up in an auto by an Indian agent and her former school teacher. Finale is the shooting of the heavy, the wedding of Dix and the girl, despite tribal differences, and Dix splitting the oil between his own and his wife's people.

Early footage uncovers a couple of coring kids playing Dix and the girl as youngsters. Dix is a particularly cute youngster and the boy troups exceedingly well. Secondary love theme is unnecessary and ridiculous in having the school teacher and agent split because the latter whips the boy. Years later they are shown reconciling, because the agent has finally apologized to Dix. Got a well-deserved snicker from this audience and will repeat from others.

Picture is at least 80 per cent. color, the Indian school footage being normal, with these frames tinted solidly. Mountains, mesas, sky, clouds and shades in the Indian regalia are impressively picturesque, which this is what will sell the picture. Dix is okay in again playing an Indian. Performance highlight comes from the woman cast as the star's grandmother. Tully Marshall does what he can to relieve in a comedy vein.

Film isn't overboard with action, has not been especially well held together, and there's not much suspense after Dix discovers oil. But it's an unusually good looking picture, serving to cover up a lot of faults. Has been nicely scored, plus a theme song portending no great demand.

SAL OF SINGAPORE

(DIALOG)

Pathe production and release, synchronized by RCA. Featuring Phyllis Haver with Allan Hale and Fred Kohler underlined. Directed by Howard Higgins from E. C. Claxson's story. Titled by E. J. Mayer. J. J. Mesall, photographer. Scored by J. M. Cole. New York, week of Jan. 28. Running time, 70 minutes.

Good program picture which may not jump receipts to records but should send totals somewhere above average. They may not rave but they won't squawk.

Story doesn't make any pretense to become what it's not in telling of a waterfront dive queen shingled by a rough and tough skipper

to mind a baby he finds in one of his life boats. Yarn is in the same channel as Barthelmess's "Scarlet Seas," but Hollywood has long been pecking across the aisle to see what the other fellow's doing.

This feature doesn't start talking until its final 15 minutes, at which time it opens up in spurts of one and two minutes and then is almost vocally solid throughout the final 10. No screen credit for the dialog but it's okay if for nothing else than when Sal starts to converse she doesn't talk as if in a drawing room. There's a couple of "aints" and a "lousy" mixed up in the wording.

Action doesn't get around much for three quarters of the way. Finish is a modern version of a ship to ship boarding for a free-for-all. Hale chasing Fred Kohler's ship to bring back Sal to take care of the kid.

Previously, Higgins, the director, has slipped in some nice pathos as Hale and Sal (Miss Haver) watch over the ailing child. Miss Haver does some good work, ably assisted by intelligent acting. Orchestration stands up all the way and is surprisingly free from ground noises. Not so the dialog passages which are all heralded by a distinct scatch. Last two reels are pock marked with synchronized sound and dialog sections which constantly exchange places.

Film is sustained until the late footage by Hale and his reactions to the fiery Sal, who goes for the tot 100 per cent and starts chasing the rough and tough cap around for safety pins, etc. Undercurrent is a lustful first mate whom Hale heaves overboard by title to protect the girl.

Picture is free from mush and clinches between the main couple, the story being carried through to a local climax in Sal figuring that Hale is at least giving her an even break; she'd rather trail with him and the kid than go back to the joints. Finale is introduced by Sal deeming the baby better off with the captain, whence she leaves the boat in 'Frisco to join Kohler on his tramp. Chase and boarding of the latter vessel follows with Hale ordering Kohler to marry him to Sal as the finish.

Higgins has done a white while job in making this tale believable while dotting it with a few snickers and a tear. It also speaks well for Miss Haver that she can arouse this sympathy despite a role which is basically thick with river front veneer. Also noticeable is that the pathos hits before the dialog al-

though Sal later talks to the babe. Hale doesn't look like a hard swinging mariner but rates a vote for overcoming the handicap. Kohler ably plays his limited assignment as the rival captain, speaking naturally and fast when called upon. Dialog has been especially well directed in the case of Kohler and Hale's reading of the letter Sal left behind her.

Due to the way this effort has been handled, without trying to give it any unnecessary frills, "Sal" can play 'em big and small, silent or wired, and mean something. It's first run material, and for Pathe a nip.

Diane Ellis, femme lead in "Leathernecks," signed by Pathe on term contract.

Bucanova added "The Studio Murder Mystery" (Par). Patsy Ruth Miller opposite E. E. Horton in "The Sap" (WB), all talker, starting Feb. 11 under Archie Mayo.

Summer Attraction
Film Road ShowUNWED
MOTHERS

Percentage

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SAMUEL CUMMINS

Publix Welfare Pictures Corp.

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Booking the most extensive circuit of vaudeville and presentation theatre between New York and Chicago

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DETROIT

Standard Act, Write or Wire

ROYE A. CHANEY

With "Bars and Stripes"

A PUBLIX UNIT

Dir.: LYONS & LYONS

A NEW ERA OF STAGE PRESENTATION

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PAUL OSCARD

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"PARAMOUNT INAUGURAL BANQUET"

Wishes the New Paramount a World of Success

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SAM KATZ
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BROUGHT FROM THE CHICAGO THEATRE, CHICAGO

ESPECIALLY TO OPEN NEW PARAMOUNT THEATRE ORGAN

EXCLUSIVE COLUMBIA RECORDING ARTIST

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MASTER OF CEREMONIES with "PARAMOUNT INAUGURAL BANQUET"

GEORGIE
RAFT

Thanks to PAUL OSCARD

RAYMOND PAIGE

MUSICAL DIRECTOR

NEW PARAMOUNT THEATRE ORCHESTRA

KEITH'S NEW BOOKING HEAD

GEO. GODFREY IN; TED LAUDER OUT

Godfrey in Sole Charge—Lauder Resigns and Leaves—All Keith Bookings Subject to New York

BROWN'S APPOINTMENT

George Godfrey is the newly appointed head of the Keith booking office. He succeeds E. G. (Ted) Lauder, who has resigned as an executive of Radio-Keith-Orpheum.

The appointment was made by Hiram S. Brown, president of RKO.

In the matter of the bookers and routing books of all Keith agencies Godfrey will be in sole charge. This includes the Keith bookers in the branch offices at Chicago and Boston, but not the direction of the branch offices otherwise.

Earl Saunders has been placed in charge of the former Orpheum Circuit houses for bookings, from Chicago to the coast. It is a post he is familiar with, as Saunders was on the same books when previously with the Orpheum.

Danny Simmons, as at present, will continue to book vaudeville into all of the Keith New York houses excepting the Palace, with the latter to be continued in its bookings by William McCaffrey. Keith bookers, will place the bills for the Keith houses of the intermediate class elsewhere. Future adjustments in the Keith vaude booking system may somewhat alter the present line up.

In Chicago Ben Piazza is in charge of the Keith office, with bookers under him; in Boston, the branch manager is Wesley K. Fraser, and the Keith fifth floor or press time booking department with its own bookers in New York is under Claude (Tink) Humphries, also now subject in its booking end to the head of the booking office.

Lauder, son-in-law of E. F. Albee, the former despot of the Keith Circuit, received a request to handle the broadcasting division and work with George Engels, of the National Broadcasting Company, N. B. C. as an affiliated company with RKO, through the Radio Corporation of America. RKO is now broadcasting through WEAF and other N. B. C. stations each Tuesday night. Lauder chose to devote his full time to other interests.

Godfrey assumed direction of the booking office upon his appointment yesterday, calling a meeting of the bookers in the afternoon.

Godfrey

Godfrey, reported accepting the leadership of the Keith bookers at \$25,000 annually and without a contract, was formerly the crack Orpheum Circuit booker before and after the Orpheum merged with Keith's. Godfrey, like other good men with Keith-Orpheum, didn't please the Albee-Heiman clique. He had his duties, besides authority, chopped under that reign. Last summer when the Murdoch-Kennedy faction stepped into the Keith operation, Godfrey refused to cut his salary and left Keith's, to enter the agency business with Edw. S. S. He was recalled by Hiram Brown after Brown had thoroughly looked into Godfrey's record, finding it faultless.

Saunders left the Keith-Orpheum offices to go with Publix as that chain's booker. He returned to Keith's during the Murdoch-Kennedy administration. Presumed to be in charge of the bookings, somehow Lauder kept horning in, and with another change to R-K-O in control, Lauder seemed to assume the charge of the Keith booking department.

Lauder, personally popular with the Keith staff and others, somehow did not appear able to grasp the many intricacies of the booking of-

nice. Under Albee, his directions and decisions received less critical attention but as much outside comment than later, when without that support Lauder's manipulations of the booking office had to stand by itself.

Heart of Vaudeville

A booking office, always called the heart of a vaudeville circuit, is largely responsible for the box office grosses, particularly on a two-day circuit, and almost as much so in a chain of vaudeville theatres.

With Joe Plunkett as theatre operator of Keith's and Godfrey as chief booker, Brown has eliminated in those two most important departments any vestige remaining in principal authority or influence of either the Albee-Heiman or Murdoch-Kennedy administrations.

Reaction to the long expected change in the Keith booking head will be extremely favorable among actors and agents.

A standing expression in vaudeville circles has been that Keith's didn't have a chance to come back without straightening out its booking department.

ACTORS' UNION NOW HAS OFFICES IN CHICAGO

Chicago, Jan. 29.

Actors' Union of America, Inc., affiliated with the American Artists' Federation in New York, and thereby securing benefits of the latter's old American Federation of Labor charter originally given to the White Rats, has established offices.

This is the vaudeville actors' union recently incorporated in Illinois. Jack Atkins, secretary and treasurer, admits he is the only officer declaring himself openly at present.

Atkins was willing to talk about everything but the other officers. Asked if the complete list of officers published in Variety several weeks ago was incorrect, the secretary-treasurer said, "Let it stand."

"Restore Vaude to Normalcy" When requested to give the purpose of the newly formed union in one sentence, he said: "To create better working conditions, to eliminate theft of material by one actor from another, and to restore vaudeville to normalcy." Members are for those performers not under Equity jurisdiction. Fees at present are \$5 entry and \$1 monthly, to be paid annually or in smaller installments.

Candy Beats "Apples," Dancer Quits Show Biz

Adelaide Hughes, the dancer, whose last appearance in vaude was at the Palace, New York, last spring, at which time the Keith bookers offered her the then w. k. "apples," has quit show business.

For the past several months Miss Hughes has been conducting a retail candy business on Long Island, attending a candy school to learn her new profession. With her late husband, Johnny Hughes, the former headliner owned considerable property on L. I.

Duncans Doubling

Duncan Sisters will open at the New Amsterdam Roof, Ziegfeld's class night club, next week, doubling there from vaudeville and booked by William Morris.

The sisters picked the Roof out of several offers, including one from the Club Tichman. The Duncans opened in vaude for Keith's this week at the Albee, Brooklyn, at \$3,500, following a week for Publix at the Paramount, New York, at \$5,000. The Keith bookings are direct.

McIntyre-Heath, Fox Talker

Jim McIntyre, in Hot Springs, and Tom Heath, in Miami, meet in New York Feb. 16. They will proceed to the Fox lot on the west coast to make talkers.



CLARA HOWARD

En route Orpheum Circuit, NOW VANCOUVER, B. C. February 3, Seattle, Wash. Direction: WM. JACOBS

Horlick Gets Off with \$25 Wkly. and Separation

The \$25 weekly alimony award, in addition to a decree of separation, to Mrs. Olga Horlick is considered a victory for William Horlick, vaudeville producer. The wife asked \$150 weekly alimony and \$1,500 counsel fees. Despite the husband's extraordinarily poor testimony on the witness stand, Julius Kendler, his attorney, got Horlick away with a \$25 rate, and no counsel fees.

The wife, former vaudeville singer, is now one of the pupils of Leota Lucey, ex-prima and a vocal instructor, resides at 345 Central Park West. Her husband resides at 14 West 74th street. The wife gave her age at 37; his at 40.

Horlick contended that his wife's unusual attachment for Miss Lucey broke up their home. He attempted also to insinuate a man and a man's picture into the proceedings, but failed. The episode dated back three years and was not relevant to the wife's suit for separation.

The Horlicks have been married 10 years and have no children. The wife alleged that her husband, as Pavlova's dance partner, some years ago, earned \$1,400 a week. Horlick finally dug up his contract with the great Russian danseuse which called for \$425 a month for himself and his brother, who was also in the flash dance revue.

Fly Mishap Lays Two Actors Cold in Oshkosh

Chicago, Jan. 29.

Iron piping batten, dropping from the flies at the Oshkosh theatre, Oshkosh, Wis., struck Brady (Brady and Mahoney) and Ed Phillips (Ed and Jean Phillips) sending both to the hospital.

Phillips was knocked unconscious by the blow, while Brady suffered a deep gash in his forehead.

Ford Leaving

John J. Ford, who resigned as general manager of Keith's, retires from office this coming Saturday.

Prior to a vacation before taking up further duties, Ford will devote his time to the opening of the Maine and New Hampshire Theatre Company's new Pittsburgh, Mass., house, in which he is interested.

CHEVALIER ON ROOF

Maure Chevalier, the French juvenile, is coming to New York from Hollywood, where he is under contract to Paramount.

Chevalier is a possibility between pictures from report for the new show on the Ziegfeld Roof when it reopens. Chevalier is slated to start Feb. 11.

HOUSE MANAGER'S TRIAL

New P. A. Insists on Trial Despite Restitution

St. Louis, Jan. 29.

James Brennan, former manager of the Grand (R-K-O), must stand trial on charges of embezzlement. Brennan was arrested several weeks ago when found short in his accounts.

Attempt made to hush it up after Brennan paid the shortage and both the insurance company and R-K-O agreed to lay off. But with a new city administration the city prosecutor insists on trying Brennan to the full limit of the law. R-K-O officials will have to testify at the trial.

FRED CURTIS, AGENT, GIVEN 1 TO 5 YEARS

Fred C. Curtis, former New York vaude agent, arrested in Goshen, N. Y., some weeks ago on a charge of forgery, brought by one of his part-ners in a Greenwood Lake realty developments scheme and found guilty, was given a new trial Jan. 14 in that city. Curtis was again adjudged guilty and sentenced to Sing Sing prison from one to five years. Curtis got into a jam over a note given the Greenwood Co. and was unable to bring sufficient testimony to clarify his intent in the matter. Curtis believed he had a personal right to collect on the note, which he maintained was his personal property.

Curtis, now in the Ossining institution, expects to apply for a parole after eight months, when he is eligible for such consideration.

Many New York agents and bookers from the different vaude circuits sent letters to the Goshen authorities, all in Curtis's behalf.

Grabbed Ben Bard's Effects; Allege Furn. Co. Mortgage

A couple of years ago before Ben Bard went to Hollywood into pictures, the straight man maintained an apartment in the Adlon on 54th street, corner 7th avenue, outfitted with some \$4,400 worth of furnishings purchased from the Greater New York Furniture Co. Of this, \$3,000 was paid cash down with a \$1,400 balance outstanding.

After Bard left for the coast (he is now known as Barlow Bard in the flickers) he left his apartment in charge of a caretaker. It was in his absence that the furniture company allegedly seized the furniture, alleging a chattel mortgage as its legal privilege.

Bard's attorney, Julius Kendler, denies it was a conditional bill of sale and opposes the furniture company's claim for the \$1,400 balance, with a counter-suit for \$3,000 for alleged conversion of the properties.

Bard has since become divorced from Martha Pryor and is linked in possible marriage with a screen satellite. Miss Pryor now conducts an east side tea room.

Van Hoven's Urn Arrives

The ashes of the late Frank Van Hoven, vaude comic, who died of pneumonia in Birmingham, Eng., were brought back to New York yesterday afternoon when the "Aquitania" docked. The urn was in charge of Thomas Kettle, an American boy who had been appearing in England with Van Hoven. A number of friends with Harry Van Hoven, Frank's mother, and his former wife, Annie Kent, went to the boat to receive the urn, which will be taken later to interment by the brother and placed in a vault.

CONLIN-GLASS COMEDIES

Los Angeles, Jan. 29.

Jimmy Conlin and Myrtle Glass, standard vaude team now appearing with Funchon and Mirene's "Whoo" unit, have been signed to do a series of two-act comedies by Educational.

CHI. DIVORCES SLOW UP; BILLIE RHODES' \$12.50

Chicago, Jan. 29.

Sue Carol, Fox's new "It" girl, has been divorced here by Allan H. Keefe, livestock commission man, on desertion grounds. Divorce was granted by Judge Connelley in Superior Court.

In his testimony Keefe made no effort to disclose that he is the neglected hubby of a picture actress. He simply stated that his wife, Evelyn J. Keefe, left for Biloxi, Miss., in 1927, with her mother, then went to California, where she refused to return to him. Keefe seems to be a very quiet and unassuming sort of guy. Marriage was in January, 1925.

Divorce, suit brought by Annyta Heine Rabinoff, former German comic opera star, against Samuel Rabinoff, lawyer and capitalist, was continued last week until Feb. 5.

Rabinoff's attorney said his client was ill with pleurisy. Attorney Harry N. Cole, representing Mrs. Rabinoff, said what a pity, but how about some temporary alimony? "How about \$25?" asked the capitalist's lawyer. Attorney Cole almost screeched in indignation, claiming a capitalist was worth at least \$500. Judge Sabath compromised on \$100.

Rabinoff married the singer five years ago and brought her here from Germany. She claims he has kept her in constant confinement and later deserted her.

Lillian Kennedy, show girl, has started suit against Edward Kennedy, non-pro, on charge of desertion through Attorney Phil R. Davis. Marriage was in 1924 and separation three years later. Mrs. Arch L. Bell, formerly in pictures as Billie Rhodes, was awarded \$12.50 weekly temporary alimony on informing the court that she opened one of her husband's letters and found another gal. Hubby is a dentist.

Court to Wedding

Kansas City, Jan. 29.

Ethel Chapman and Ray Bush, professionals, attended together the court house where Mrs. Chapman was awarded a divorce from Ben L. Chapman of Los Angeles.

Immediately after, the couple sought a justice of the peace. They were married within an hour after the divorce grant.

Schultz's Break

John Schultz, of Keith's, was taken seriously ill with influenza upon returning to New York last week after a month at Phoenix, Ariz. He was stricken while on the train.

Suffering an abscess of the lung, the result of being gassed in the war, Schultz was granted a leave of absence a month ago. His health showed considerable improvement until the flu set him back.

CHORISTER DIVORCED

Cleveland, Jan. 29.

"I'm absolutely through with married life," promised Opal Gordon, former chorus girl, when a local judge hesitated about granting her a divorce from Frank Stauber of Buffalo.

Miss Gordon, 28, had been married twice, but said her second matrimonial attempt, of six months' duration, was a bust. Her divorce was granted. Her husband did not contest.

1500 BROADWAY, NEW YORK

William Morris
CALL BOARD

DUNCAN
SISTERS

CHICAGO: 1111 BUTLER BLDG.

Keith Heads Start First Tours; Brown to Coast; Plunkett Visiting

Hiram S. Brown, president of Radio-Keith-Orpheum, may leave New York this week, to go direct to the coast for his first inspection of the R-K-O (former PEO) picture studios and plant in Hollywood.

Jos. Plunkett, Keith's general theatre operator, started yesterday (Tuesday) on a swift partial inspection tour of the Keith houses. His first stop is Chicago. From that point Plunkett will visit around for about two weeks.

During the trip he will stop, without order of itinerary arranged when leaving New York, at St. Louis, Omaha, Sioux City, Milwaukee, Minneapolis, St. Paul, South Bend, Springfield, Ill., Kansas City and Detroit. Later it is expected that Plunkett will take other trips until he will have covered all of the Keith Circuit, to familiarize himself with the theatres, locations, etc.

It is indefinite how long Brown will remain on the coast, or if he will particularly interest himself in the picture producing end of R-K-O.

Up to his departure, Plunkett had announced no appointments. From accounts he will make no theatre changes before his return to New York and then possibly not immediately. It is reported Plunkett has worked out a zoning plan for Keith's, more extensive in scope than has heretofore prevailed on that chain.

Last week Harry Singer, a Pacific Slope director and Jack Royal, occupying a similar post in the middle west for Keith's, were in New York conferring with Plunkett. Rumors are strongly bandied about of an impending reorganization of the Keith booking office in New York. No reliable information.

Vaude Restored to Proctor's Sound Bills

Proctor's 125th Street and Fifth Avenue, both in straight pictures for the past two months, returned to vaudeville this week with three acts each.

The acts appeared with organ and piano accompaniment Sunday, no orchestra, having been reinstated in either house. According to Proctor's, the return of orchestras is not contemplated.

Straight sound film policy has been a bust at both theatres. The 125th Street and the Fifth Avenue are completely wired and will continue with sound films in addition to the vaude.

Proctor's Mt. Vernon, Proctor's third house to drop vaude for straight sound films recently, will also return to vaude with three acts and organ accompaniment.

Mortuary Gag

St. Paul, Jan. 29.

It took a motor hearse, a regular undertaker staff and full company of mourners, to work up an entrance for Olsen and Johnson at a party given by local newspaper men. Stunt with its publicity angle was framed by Frank Burke, R-K-O publicity man.

After their performance at the Hennepin-Orpheum the comics went to a real undertaker's in St. Paul where the funeral party was made up and Ole Olsen was actually laid in a casket. In that formation they made their entrance into the home of George Bradley, city editor of the St. Paul News, where the party was in progress.

When the gathering had had their introductory shivers, "Chic" Johnson opened the casket and bade his partner come to life. Last time they were here Burke got the team plenty of attention by having them try to throw a flivver into the Mississippi.

DENIES ENGAGEMENT

U. S. (Sloe Kid) Thompson, back from abroad, denies the report he is to marry Florence Emory Jones, widow of Palmer Jones, who died suddenly in Paris of acute indigestion. Thompson was Florence Mills' husband.

Tumor gained credence through Thompson and Mrs. Jones being on the same boat returning to New York.

Agents' 25% Contract Disapproved by Court

Los Angeles, Jan. 29. Despite the California employment and labor law does not permit more than 10 per cent. commission to be charged by agents, Harry Wurtzel, artists' representative, tried to get Superior Court Judge Arthur Keetch to approve a contract he entered into with Helen Ruth Mann, 16-year-old screen actress.

Wurtzel's contract provided for 25 per cent. of the salary to come to him until her earnings were over \$750 a week, after which he was to collect 15 per cent.

The court refused to approve on the ground that the girl had not obtained the consent of her father to the agreement. The latter lives in Texas.

WED. SPLITS WEST

Ass'n and Junior Orpheum Starting Halves Sunday and Wednesday

Association and Junior Orpheum (Keith's) split-week houses in the middle west will change to Sunday and Wednesday openings, instead of Sun-Thurs. as at present. New split effective Feb. 3.

First half shows will continue to open Sunday.

General decline in business during the last two days of the present four-day first half caused switch. Keith's figuring on renewed interest in the Wednesday change, together with the natural week-end attendance.

All Keith split-week stands in the west but Madison, Wis., and Rockford, Ill., now split on Thursdays.

L. A. After Club Functions For Non-Payment of Acts

Los Angeles, Jan. 29.

Campaign to put a stop to the practice hereabouts of individual members of club organizations engaging talent for club functions, and then sidestepping payment for services, has been launched by Chas. F. Lowy, deputy state labor commissioner.

Lowy's action was brought about following complaint against A. B. Waterman, Santa Monica, for alleged failure to pay Peggy LaSource, singer and pianist, and Jean Winslow, singer, for an appearance at a club function at the Hotel Miramar.

Waterman disclaimed liability when brought before Lowy. When threatened with legal action he settled in full. Miss Winslow's claim was for \$12.50; that of Miss LaSource for \$10. Lowy states the state labor law is spe. tie in holding all parties to such a transaction liable.

Agency Bankrupt

Johnson & Lowenstein, Inc., theatrical agency in the Bond Building, New York, has gone into voluntary bankruptcy with liabilities totaling \$8,134 and no assets. Petition is a move to offset a \$7,954 claim by Anna Duncan, the principal creditor, on a breach of contract suit guaranteeing her seven weeks at \$1,000 a week. Miss Duncan secured a default judgment against the agency which was later reopened.

Anton Johnson and Max Lowenstein have since split their partnership and are going it alone as artists' representatives.

FASHION ACT OFF

Failure on the part of the Retail Furriers' Association to loosen up with a little mazurka in keeping the fashion display up to date has put the act under much fire.

An effort to interest the R.F.A. in putting some money behind it for an out-of-town tour proved fruitless.

Hitchy with B & K

Raymond Hitchcock, who has been making some talker shorts for Paramount in its Long Island studios, goes to Chicago Feb. 15 to play some 10 to 15 weeks of special duties in the Babban & Katz houses.

MUSICIANS WARN CHI AGENTS AT MEETING

Too Many Acts Booked to
Non-Union Accompaniment
—Petrillo's Unfair List

Chicago, Jan. 29.

Acts playing any sort of engagement in Chicago are requiring musical accompaniment must work with union musicians. A meeting of agents in the Musicians' building was told this last Friday by James C. Petrillo, president of the Chicago Federation of Musicians. Any agent refusing to co-operate by booking acts with non-union musicians will be placed on the unfair list, Petrillo stated.

Meeting was brought about by constantly increasing incidents of this sort. In the past, Petrillo said, he has been lenient with the agents, but he also believes agents have been taking advantage of this leniency.

Practically all offending cases occur in club bookings, according to Petrillo. He mentioned instances where agents themselves have played piano for acts. One musical agent was instructed to secure membership in the Chicago union.

About half the agents called were present. Other agents will be notified once more. An agent placed on the union's unfair list would be hindered in booking acts into theatres, as the union pit musicians would be instructed not to accompany the agent's acts.

Petrillo suggested that a clause be inserted in all club contracts covering his point.

He has already unionized every pianist working in music publishing office. This is the only local in the country to rate 100 per cent in such membership.

Included in the first meeting were representatives of the William Morris office, W. V. M. A., Robinson Attraction, Mill Schuster, Sun-Diamond office, Barnes & Carruthers, Sadie Morris, Eddie Gittleton, Joe Bren, Vic Brown, Al Borthwick, Temple Amusement, William Zimmerman, Associated Booking Offices and Brown's Booking Bureau.

DANCERS FROM COLLEGE

Gus and Will Went Looking for
Dough—Found It

Gus and Will, acrobatic dancers from Hammerstein's top musical, "Polly" play the Palace, New York, next week. It is their second appearance in the east.

Boys graduated from Ypsilanti College, Michigan, in June, 1927, intending to teach physical education as a livelihood. Finding the dough not so impressive, they became actors, playing around Detroit and Chicago before coming east and registering in "Polly."

Demarest Blameless

Los Angeles, Jan. 29.

A jury before Judge McLucas in superior court held William Demarest of Demarest and Collette, now appearing on the Orpheum Circuit, blameless for the death of Helene Howard in his automobile, struck by a wagon operated by the Kellogg Newspapers on March 13, 1927.

Mrs. Mattie Renner, mother of the girl, brought suit against Demarest and the Kellogg Newspaper publications for \$40,555. The court held that Demarest was not responsible for the girl's death as it was neglect on the part of the driver of the wagon in running into the car. A verdict of \$1,500 was found against the newspaper corporation.

Demarest was slightly injured in the accident.

SMITH AND KEMP RETURN

Whispering Jack Smith sails from London, Jan. 30, to open an Interstate Circuit tour Feb. 16. Smith has been in Europe, where he met with some success for almost two years. He will do some intensive recording for Victor and immediately upon his return and is slated for a feature-length talker in May.

Smith's manager, T. D. Kemp, Jr., sailed from Paris on the "Le de France" Jan. 23. Kemp managed several American artists while abroad and handled the sales of a number of American musicals to producers in Holland and Scandinavia.

Contract Clause Stops Keith Acts From Other Than N. B. C. Radio

Lifeboat's Crew May
Do Stage Appearances

By permission of Captain Fried of the "America" the boat's crew, saviors of the seamen on the sinking "Florida," can go on the stage to earn what money may be in sight theatrically.

Capt. Fried excepted Chief Officer Harry Manning, in command of the life boat. The Captain stated to Sam Downing on the "America" coming over he would permit the crew, excepting Manning, to remain here over a trip, but that he wanted Manning to sail with the "America" today (Wednesday).

The William Morris office offered to attempt to place the crew without charge, but seemed in doubt with Manning absent. For last night the Morris agency was arranging for Manning to go on the radio.

Capt. Fried, complimenting the show business in general as ready volunteers always on boats he has commanded, added that he thought the boat's crew would be appreciative of something more tangible than glory. For that purpose the Captain endorsed the stage proposal in writing.

Nat Burns Charges Dixon, Then on Stage

As Harland Dixon was on the stage of Loew's State, New York, doing his act Monday afternoon, a man arose in the audience and accused Dixon of using Nat Burns' material.

It threw the house in an uproar and the house management caused the person to be arrested. In the police station it was discovered the accuser was Burns. He was placed under \$500 bail for disorderly conduct charge and his hearing set for the West 64th Street court yesterday. When arraigned Burns was found guilty but given a suspended sentence.

This Burns-Dixon fight over the same material isn't a new score as Burns charged Dixon with pilfering his act when he (Dixon) played the Palace, New York, last year. Burns claimed at the time that Dixon promised to eliminate the material under protest.

With Dixon devoting more time to production than vaude, the incident seemed closed. With Dixon back in vaude the fight broke anew with Burns' abrupt accusation in the State.

Max Oberndorf in Ariz.

Max Oberndorf, veteran booker of the Loew offices, left Saturday for Tucson, Ariz., to benefit his health.

Not long ago he had a nervous breakdown. A stay in dry climate is expected to restore him to health.

During his absence his office will be looked after by Nathan Newman, associated with Max for 19 years.

WILBUR MACK'S TALKERS

Los Angeles, Jan. 29.

Wilbur Mack has forsaken vaudeville and is now active in the talker branch of pictures.

Mack has been working on the scripts for Warners besides being assigned to parts in "Gamblers" and "Tonky Tonk" by that company.

LUBINS IN HAVANA

Mr. and Mrs. J. H. Lublin left New York Saturday for a stay of three or four weeks in Havana.

Mrs. Marcus Loew is with the Lublins.

Jolson Week Starts 1st

Los Angeles, Jan. 29.

Al Jolson will open at the Loew's Warfield in San Francisco Feb. 1, instead of Feb. 16.

Feb. 11 is to start production on "Sonny Boy" at Warner Brothers studio here.

The restriction proviso (clause 7) in Keith's artists' contract prohibits all future outside broadcasting by acts under contract to the circuit.

Clause, in full, reads:

"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 herof 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 which is booked by Exchange (Keith's) 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 a violation herof the agreement may be cancelled forthwith."

Clause 7 has been in existence for some time but never rigidly enforced until now. With the weekly broadcast of vaude by Keith's for exploitation purposes, the restriction against outside radio work becomes a reality.

In addition to eliminating possible income through radio for acts playing for Keith's, it is apt to prove particularly disconcerting to those acts known and reaping considerable harvest in the broadcasting studios.

There are acts now in vaude whose radio salary is comparatively higher than that received in vaude, and with less time required.

How Keith's will get around restricting the names, who receive healthy salaries for an hour over the air, from going over the air for outside interests, is not yet settled.

To lesser known acts, without either value and with a chance to increase their status through possible radio popularity, the weekly R-K-O broadcasts may mean something. Whatever it will mean, Keith's considers it sufficient to cover the lack of compensation for radio appearance in addition to vaude playing.

Meanwhile Keith's will continue with the weekly programs as planned.

Last (Tuesday) night's broadcast, direct from WEAH (N. B. C.), with all participants in the studio in contrast to the previous Tuesday's remote control program, included 10 acts, running the usual hour from 11 to 12.

Four of the 10 were contributed by the station and the rest drawn by Keith's from its New York houses. Keith acts were the 14 Bricktops, Duncan Sisters and Evans and Mayer, all at the Albee this week; Avon Comedy Four, New Rochelle; George Price, Riverside, and Joseph Regan.

N. B. C.'s staff members included the Happiness Boys (Jones and Hare), Gladys Rice, soprano; Muriel Pollak and Constance Mering, piano duo, and Morton Downey, tenor.

Beile Baker, who dropped out of last week's bill, claiming a cold, later repeated a cold was the cause, after it had been intimated she withdrew because of Keith's non-compensation policy.

Herb Williams' 60-Week Route on Keith Time

Herb Williams will open a 60-week route for Keith's at the 81st St. Feb. 24, following his return from Europe.

Williams, vaude name here and abroad, is due in New York Feb. 7, after eight months on the Continent.

DARLING SAILING

Eddie Darling, former chet booker for Keith, sails on the "Aquitania" Friday night for London and points east.

Darling's plans are unknown and also the length of his stay.

Jenle Jacobs and Pauline Cooke, agents, will be on the same boat.

Fay and Wife in 2-Act

Frank Fay will return to Keith's next week at the Palace as a single act hold over for a second week (Feb. 19) in a two-act with Barbara Stanwyck (Mrs. Fay).

"JEST FOR A LAUGH"

LOU

EDDIE

JIMMY

CLAYTON JACKSON DURANTE

With JIMMY DURANTE'S ORCHESTRA

NOW AT THE
CLUB RENDEZVOUS

OVER THE

WINTER GARDEN

BROADWAY AT FIFTIETH STREET

THIS WEEK AT THE

KEITH'S PALACE

NOT BROOKLYN—NOT YONKERS—NOT WESTCHESTER

BUT

NEW YORK

JUST AN ENGAGEMENT SO WE CAN SEE WHAT THE DAYLIGHT REALLY LOOKS LIKE

— READ WHAT THE CRITICS SAY ABOUT US —

"Sime" in "VARIETY"

"Wish Those Mugs Would Pay That Bill They Owe Me"

St. John Ervine in "THE WORLD"

"I've Never Seen Them"

WE FORGOT TO WISH YOU

A MERRY XMAS AND A HAPPY NEW YEAR

SO HERE GOES

Our One and Only Personal Representative
JACK CURTISS

Thanx to Sid ("Variety") for the golf balls. And if you don't
think we can play just dare make it a foursome

Theatrical Hauling Prices Fixed By Union—Two Sides to Argument

Squawks heavy in theatrical channels as to the way baggage-men have been handling the personal baggage delivered at different theatres.

Some of the acts claim their trunks have gone through some tough hauling, others assert that they must pay tips of the stagehands around the houses for putting them in the dressing rooms; others claim their baggage is delayed in hauling or theatre delivery for no good reason, with the han-

dlers dumping them on the sidewalks or alleyways leading to the stage door.

Others claim that the price for baggage hauls is exorbitant; that there has been a noticeable increase over former charges; that most of the baggage men seemed bent on one thing only, delivery and quick payment for the work plus a tip where the tipping looks good.

A Variety reporter interviewing transfer men, individual baggage handlers, union heads, theatre men and producers of all branches affected, found in the general check-up, the baggage men are not as bad as painted.

For hauling legit baggage and vaudeville which involves the delivery of the personal trunks from train to hotel or to theatre, the haulers who all belong to the Theatrical Transfer Owners' Association and the Allied Theatrical Transfer have a set price for each phase of three amusement branches. None of the theatrical interests or the individuals having baggage properties to be transferred do any business with the baggage handlers directly. It is through the owners, the men who own the storehouse and transfer depots and who pay the men handling the trunks, etc., at all times. All the latter are union men

Swanky Loew's

The Loew booking offices are swanky. Decorators have done it. New office furniture has replaced that about falling apart.

and they are all paid union wages by the owners or there is no hauling.

The men who take care of the legit and burlesque are associated with the Allied Theatrical Transfer while the vaudeville comes solely under the direction of the Theatrical Transfer Owners' Association. Each is separately offered, yet each must deal with the A. T. T. which also has jurisdiction over the picture studio hauling.

Legit Charges

On the legit charging the average is, \$25 a load with \$12 paid by the owners to any single handler, with the average single trunk charge for legit, \$1.25. At night the charge for a load is \$35 with two men usually assigned the truck where the call means at least two loads in addition to the driver. The helper draws \$10 during daylight and \$20 at night. This \$1.25 trunk charge takes in a haul to Newark as well as a local haul.

The haul for legit goes as far as Stamford, Conn., which averages a cost of about \$50 a load as the owner must pay the hotel bill for the driver. According to the claim of a prominent theatrical transfer man the United States Trucking Co., one of the busiest in NYC, charges \$1 a mile for its hauls.

Legit haul to New Rochelle, Yonkers, Mt. Vernon, Newark, Jamaica, Jackson Heights, Valley Stream, Long Branch, Rockville Center, Freeport, Mamaroneck, Springdale, Paterson, Great Neck, Passaic, etc., is under \$40. From N. Y. to Great Neck, \$40, while out G. N. is a \$5 difference, the charge being \$35. Much of the legit haul classification comes from the railroad yards in the different NYC sections.

Burlesque

For burlesque the average charge is \$140 a show, the Bedford Transfer Co. having this contract with

the Mutual circuit. It covers the transportation of baggage and scenery by the company show and not by the individual load.

Now and then an individual complaint is placed against the express company for alleged damage to the individual trunk. Where the owners fail individually to effect settlements, the matter lands for consideration by the association to which the company belongs.

Vaudeville

Vaudeville hauls more of a varying scale than either legit or burlesque. Below is the regulation standard price list now in effect for the baggage transporters, under the organization head of the Theatrical Transfer Owners' Association:

| | Piece. | Load. |
|--|--------|---------|
| To 125th St., East and West. | 1.50 | 80.00 |
| Above 125th St., Theatre to Theatre. | 2.25 | 30.00 |
| Above 125th St., to Hoboken. | 3.00 | 37.50 |
| Union City and Jersey City. | 3.75 | 45.00 |
| Above 125th St., to Newark. | 4.50 | 52.50 |
| Above 125th St., to Astoria. | 5.25 | 60.00 |
| Above 125th St., to Mount Pleasant. | 6.00 | 67.50 |
| Above 125th St., to Staten Island. | 6.75 | 75.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 7.50 | 82.50 |
| Above 125th St., to Jamaica. | 8.25 | 90.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 9.00 | 97.50 |
| Above 125th St., to Hoboken. | 9.75 | 105.00 |
| Union City and Jersey City. | 10.50 | 112.50 |
| Above 125th St., to Newark. | 11.25 | 120.00 |
| Above 125th St., to Astoria. | 12.00 | 127.50 |
| Above 125th St., to Mount Pleasant. | 12.75 | 135.00 |
| Above 125th St., to Staten Island. | 13.50 | 142.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 14.25 | 150.00 |
| Above 125th St., to Jamaica. | 15.00 | 157.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 15.75 | 165.00 |
| Above 125th St., to Hoboken. | 16.50 | 172.50 |
| Union City and Jersey City. | 17.25 | 180.00 |
| Above 125th St., to Newark. | 18.00 | 187.50 |
| Above 125th St., to Astoria. | 18.75 | 195.00 |
| Above 125th St., to Mount Pleasant. | 19.50 | 202.50 |
| Above 125th St., to Staten Island. | 20.25 | 210.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 21.00 | 217.50 |
| Above 125th St., to Jamaica. | 21.75 | 225.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 22.50 | 232.50 |
| Above 125th St., to Hoboken. | 23.25 | 240.00 |
| Union City and Jersey City. | 24.00 | 247.50 |
| Above 125th St., to Newark. | 24.75 | 255.00 |
| Above 125th St., to Astoria. | 25.50 | 262.50 |
| Above 125th St., to Mount Pleasant. | 26.25 | 270.00 |
| Above 125th St., to Staten Island. | 27.00 | 277.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 27.75 | 285.00 |
| Above 125th St., to Jamaica. | 28.50 | 292.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 29.25 | 300.00 |
| Above 125th St., to Hoboken. | 30.00 | 307.50 |
| Union City and Jersey City. | 30.75 | 315.00 |
| Above 125th St., to Newark. | 31.50 | 322.50 |
| Above 125th St., to Astoria. | 32.25 | 330.00 |
| Above 125th St., to Mount Pleasant. | 33.00 | 337.50 |
| Above 125th St., to Staten Island. | 33.75 | 345.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 34.50 | 352.50 |
| Above 125th St., to Jamaica. | 35.25 | 360.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 36.00 | 367.50 |
| Above 125th St., to Hoboken. | 36.75 | 375.00 |
| Union City and Jersey City. | 37.50 | 382.50 |
| Above 125th St., to Newark. | 38.25 | 390.00 |
| Above 125th St., to Astoria. | 39.00 | 397.50 |
| Above 125th St., to Mount Pleasant. | 39.75 | 405.00 |
| Above 125th St., to Staten Island. | 40.50 | 412.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 41.25 | 420.00 |
| Above 125th St., to Jamaica. | 42.00 | 427.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 42.75 | 435.00 |
| Above 125th St., to Hoboken. | 43.50 | 442.50 |
| Union City and Jersey City. | 44.25 | 450.00 |
| Above 125th St., to Newark. | 45.00 | 457.50 |
| Above 125th St., to Astoria. | 45.75 | 465.00 |
| Above 125th St., to Mount Pleasant. | 46.50 | 472.50 |
| Above 125th St., to Staten Island. | 47.25 | 480.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 48.00 | 487.50 |
| Above 125th St., to Jamaica. | 48.75 | 495.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 49.50 | 502.50 |
| Above 125th St., to Hoboken. | 50.25 | 510.00 |
| Union City and Jersey City. | 51.00 | 517.50 |
| Above 125th St., to Newark. | 51.75 | 525.00 |
| Above 125th St., to Astoria. | 52.50 | 532.50 |
| Above 125th St., to Mount Pleasant. | 53.25 | 540.00 |
| Above 125th St., to Staten Island. | 54.00 | 547.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 54.75 | 555.00 |
| Above 125th St., to Jamaica. | 55.50 | 562.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 56.25 | 570.00 |
| Above 125th St., to Hoboken. | 57.00 | 577.50 |
| Union City and Jersey City. | 57.75 | 585.00 |
| Above 125th St., to Newark. | 58.50 | 592.50 |
| Above 125th St., to Astoria. | 59.25 | 600.00 |
| Above 125th St., to Mount Pleasant. | 60.00 | 607.50 |
| Above 125th St., to Staten Island. | 60.75 | 615.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 61.50 | 622.50 |
| Above 125th St., to Jamaica. | 62.25 | 630.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 63.00 | 637.50 |
| Above 125th St., to Hoboken. | 63.75 | 645.00 |
| Union City and Jersey City. | 64.50 | 652.50 |
| Above 125th St., to Newark. | 65.25 | 660.00 |
| Above 125th St., to Astoria. | 66.00 | 667.50 |
| Above 125th St., to Mount Pleasant. | 66.75 | 675.00 |
| Above 125th St., to Staten Island. | 67.50 | 682.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 68.25 | 690.00 |
| Above 125th St., to Jamaica. | 69.00 | 697.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 69.75 | 705.00 |
| Above 125th St., to Hoboken. | 70.50 | 712.50 |
| Union City and Jersey City. | 71.25 | 720.00 |
| Above 125th St., to Newark. | 72.00 | 727.50 |
| Above 125th St., to Astoria. | 72.75 | 735.00 |
| Above 125th St., to Mount Pleasant. | 73.50 | 742.50 |
| Above 125th St., to Staten Island. | 74.25 | 750.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 75.00 | 757.50 |
| Above 125th St., to Jamaica. | 75.75 | 765.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 76.50 | 772.50 |
| Above 125th St., to Hoboken. | 77.25 | 780.00 |
| Union City and Jersey City. | 78.00 | 787.50 |
| Above 125th St., to Newark. | 78.75 | 795.00 |
| Above 125th St., to Astoria. | 79.50 | 802.50 |
| Above 125th St., to Mount Pleasant. | 80.25 | 810.00 |
| Above 125th St., to Staten Island. | 81.00 | 817.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 81.75 | 825.00 |
| Above 125th St., to Jamaica. | 82.50 | 832.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 83.25 | 840.00 |
| Above 125th St., to Hoboken. | 84.00 | 847.50 |
| Union City and Jersey City. | 84.75 | 855.00 |
| Above 125th St., to Newark. | 85.50 | 862.50 |
| Above 125th St., to Astoria. | 86.25 | 870.00 |
| Above 125th St., to Mount Pleasant. | 87.00 | 877.50 |
| Above 125th St., to Staten Island. | 87.75 | 885.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 88.50 | 892.50 |
| Above 125th St., to Jamaica. | 89.25 | 900.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 90.00 | 907.50 |
| Above 125th St., to Hoboken. | 90.75 | 915.00 |
| Union City and Jersey City. | 91.50 | 922.50 |
| Above 125th St., to Newark. | 92.25 | 930.00 |
| Above 125th St., to Astoria. | 93.00 | 937.50 |
| Above 125th St., to Mount Pleasant. | 93.75 | 945.00 |
| Above 125th St., to Staten Island. | 94.50 | 952.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 95.25 | 960.00 |
| Above 125th St., to Jamaica. | 96.00 | 967.50 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 96.75 | 975.00 |
| Above 125th St., to Hoboken. | 97.50 | 982.50 |
| Union City and Jersey City. | 98.25 | 990.00 |
| Above 125th St., to Newark. | 99.00 | 997.50 |
| Above 125th St., to Astoria. | 99.75 | 1005.00 |
| Above 125th St., to Mount Pleasant. | 100.50 | 1012.50 |
| Above 125th St., to Staten Island. | 101.25 | 1020.00 |
| Island City, Bay Ridge, Staten Island and Bayonne. | 102.00 | 1027.50 |
| Above 125th St., to Jamaica. | 102.75 | 1035.00 |
| Island City, Bay Ridge, Staten Island and Bay | | |

Mae Murray Objects to Paying Comm. To Keith's—But Agent's Charge O. K.

Commission of \$500 due Keith's and Charles Morrison from Mae Murray's two weeks at \$5,000 weekly is in escrow, pending settlement of the film star's complaint over the deduction of 10 per cent. from her weekly salary.

Upon concluding her first week for Keith's at Proctor's 86th St., Miss Murray refused to permit Keith's collection agency to deduct the customary 10 per cent. from her salary, demanding that no more than five per cent. be taken, as per her contract.

After last week at the Hippodrome, marked by futile attempts to settle, Keith's deducted the agent's share from Miss Murray's \$5,000, to be placed in escrow, the additional five per cent. covering the previous week when only five was deducted.

Miss Murray's squawk appears to be a protest against five per cent. of her salary being turned over to Keith's booking exchange, and not against the five due Morrison as her agent. Morrison is now south, due to return Monday, when an adjustment may be made.

From accounts, Miss Murray cannot understand why Keith's, for whom she is playing, should be paid

a commission by her for playing her act.

Mae Murray's complaint is the first of its nature against Keith's booking office in many years. In the past when the booking office has not received commission from an act, it was by mutual agreement. Keith's claims the commission is necessary to cover costs of running the agency. It is also a common custom for all circuits booking its own acts.

Under the old method, now passed, of Keith's taking 7½ per cent. instead of 5 and giving the agent only 2½, Miss Murray's squawk may have been much louder.

The Keith artists' contract stipulates a commission of 5 per cent. is due Keith's on all bookings. There is no provision for agent's commission, although the agent is protected at the rate of 5 per cent. by the Collection Agency.

At \$5,000 Mae Murray is one of the highest salaried acts in vaude at the present time.

LEATRICE JOY'S ACT

Leatrice Joy is breaking in an act by Billy Rose and Bruce Fletcher on the Coast.

Picture actress will be routed east by Keith's.

Stanley Agency Divides Bookings With Keith's

Question of the Stanley (Warner)

Keith-booked houses withdrawing from Keith's remains unsettled. Latest possibility is that eight or more Stanley houses under booking contracts with Keith's running until next year will remain in Keith's with the Warner's own agency taking and booking the balance.

Jack McKeon's sale of his 25 per cent interest in the Acme (Warner-Stanley) agency during the week gives Warner a full ownership of the agency. Withdrawal of the Stanley and Fabian people previously left McKeon as the only minority shareholder.

Steve Trilling, formerly with Keith's as assistant to Danny Simmons, and lately with the Ralph Farnum agency, will be vaude booker in the Warner-Stanley office under Harold Kemp.

Kemp is still with Keith's (fifth floor) as Stanley's direct booker. Three Keith-owned houses formerly booked by Kemp have been transferred to another booking, with only the Stanley group remaining under Kemp at present. Keith's three were Trenton, New Brunswick and the Grand opera house, Philadelphia.

Lew Golder, active head of the Warner-Stanley office, is booking the talker picture talent in addition to supervising other bookings. It is likely Golder will continue as sound film booker until the position is filled.

Bryan Foy, Warner's supervising director of talking shorts, occupies an adjoining office.

Warner-Stanley's ace house probably will be the Davis, Pittsburgh, now the only two-day straight vaude theatre between New York and Chicago and building steadily since dropping films.

Open door policy for all bonafide agents is set.

Cast of "The Pilgrim's Papas," first of a series of Movietone shorts in which Benny Rubin is being starred by U. includes Edna Aristi, Vivian Ray and Eddie Kane.

EMBEZZLEMENT SETTLED

Brennan and Stuever's Charges Dismissed in St. Louis

St. Louis, Jan. 29.

Embezzlement charges against James P. Brennan, deposed manager, and Lawrence C. Stuever, deposed treasurer of the Grand opera house here, have been dismissed, the circuit attorney's office announces.

They were arrested two weeks ago charged with embezzlement of about \$7,000 of the funds of the theatre. Restitution has been made and the circuit attorney's office notified. Radio-Keith-Orpheum does not care to push the prosecution.

The men were said to have confessed, blaming the ponies for their losses.

Cargill-Tyrrell Agency

Jerry Cargill and Phil Tyrrell ally as a picture booking combination within the month. Tyrrell, under contract to Lyons & Lyons, has secured a release. Cargill formerly handled the picture department for the Lyons agency, succeeded by Tyrrell when he (Cargill) stepped out independently.

Paul Ross remains in charge of the Lyons' picture booking department.

Charles Wagner and C. Mischel Picard are new Lyons staff additions, handling clubs and society bookings.

Shafter Leaving Markus

Hymen Shafter, indie vaude booker, is leaving Fally Markus to join Arthur Fisher's office in the same capacity.

Filling Two Half Weeks

Two half weeks now open on the Keith (fifth floor) books will be filled through changes at Chattanooga, Tenn., and Winston-Salem, N. C.

Burl towns, playing first half vaude at present, will become last half stands to dovetail with Knoxville, Tenn., and Charlotte, N. C., respectively. Acts were formerly compelled to lay over in Chattanooga before playing Knoxville, and the same at Winston-Salem and Charlotte, will henceforth play straight through.

Dates set for the change are Feb. 4, Chattanooga, and Feb. 11, Winston-Salem. All four towns are on Arthur Denham's book.

L. & L. Departure

Matty Rosen, vaude agent with Lyons and Lyons, has gone with Irving Cooper.

YOU'RE JUST A PRETTY TOY THEY LIKE TO PLAY WITH. YOU'RE NOT KIND THEY CHOOSE TO GROW OLD AND GRAY WITH.



AGER VILLEN K. BORNSTEIN, 745 SEVENTH AVE. NEW YORK

Lathrop Brothers

Four Feet with a Single Thought

(While at the Palace, N. Y.)

"Sure-fire dancing act. Ideal for the better class vaudeville and picture houses."

"Billboard."

Direction MILT LEWIS



EVERETT SANDERSON

AMERICA'S MOST VERSATILE ENTERTAINER

NOW PLAYING ORPHEUM CIRCUIT

BEST WISHES TO ALL MY FRIENDS

JANETTE HACKETT

IN A SENSATIONAL ULTRA-MODERN DANCE NOVELTY

"MOMENTS VITAE"

WITH A SPLENDID SUPPORTING COMPANY

PLAYING R-K-O CIRCUIT

THIS WEEK (Jan. 27-30) HAMILTON, (Jan. 31-Feb. 2) FRANKLIN, NEW YORK

NEXT WEEK (Feb. 3-6) 81st STREET, (Feb. 7-9) FORDHAM, NEW YORK

Personal Direction

EDWARD S. KELLER

1564 Broadway, New York

Theatres Proposed

Appleton, Wis.—(And stores.) \$500,000. Owners, Appleton Realty Co., 14 W. Lake street, Chicago. Architect, United Studios, same address. Policy, pictures.
 Baltimore—(Dunbar.) Owners, Dunbar Amusement Co. local. Architect and engineer, J. F. Duman, same. Policy, pictures.
 Brooklyn, N. Y.—\$120,000. Owners, A. L. M. Dev. Corp. local. Architect, C. A. Sanblum, New York City. Policy not given.
 Dodge City, Kans.—(And store.) \$100,000. Owner, Otto Thies, local. Architect, Ellis Charles, Wichita, Kans. Policy not given.
 Erie, Pa.—Owners, Columbia Amusement Co., 17 W. 8th street. Architect not selected. Policy, pictures.
 Grantwood, N. J.—(Stores and offices.) \$150,000. Owner, P. Frankel Thau, 2525 Bronx Park. Architect not selected. Policy not given.
 Jackson, Mich.—\$500,000. Owners, Butterfield Theatres, Detroit. Architect, M. H. Finkol, same. Policy, vaude-pictures.
 Lancaster, Pa.—(And stores.) Owners, Royd Motion Picture Co., Philadelphia. Architects, Hoffman-Henson Co., same. Policy not given.
 Madison, Wis.—(And stores.) \$125,000. Owners, East Side Theatre Co. local. Architect, F. Klein, Rockford, Ill. Policy not given.
 Marinette, Wis.—(Alterations.) Owners, Madigan & Lauerman, local. Architects, Hooper & Januvel, Chicago. Policy not given.
 Norristown, Pa.—(Ritz.) \$700,000. Owners, A. & L. Sablosky, Philadelphia. Architect withheld. Policy not given.
 Philadelphia—(Barrimore) (bank, stores and apartments.) \$1,500,000. Owner, F. J. Pelt, local. Architect, Wm. H. Lee, same. Policy not given.
 Plainfield, Ill.—(And store.) \$75,000. Owner, corporation in charge of J. Gould, local. Architect, E. F. Behna, Chicago. Policy not given.
 Port Jefferson, N. J.—(Stores and apartment building.) \$150,000. Owners, Alton Theatre Co., East Setauket, N. Y. Architect, Hyman Rosenzohn, Newark, N. J. Policy not given.
 Rochelle, Ill.—(And stores.) \$125,000. Owners, Rochelle Theatre Corp. Architect, E. F. Behna, Chicago. Policy not given.
 Saginaw, Mich.—(And stores.) \$50,000. Owners, R. J. Brown and F. H. Witters, local. Architects, Cowles & Mutcheller, same. Policy not given.
 West Aills, Wis.—(Stores and offices.) \$200,000. Owners, F. Point Realty Co. local. Architect, U. F. Peacock, Milwaukee. Policy not given.
 West Englewood, N. J.—(Stores and apartment.) \$250,000. Owners, Leulin Co., Ridgeland Park. Architect, B. S. Newman, Hackensack, N. J. Policy not given.

Fanny Flapping Again

Fanny Ward, the everlasting flap, for vaude again.
 Fanny is booked to open for Keith's in Newark, Feb. 10.



Murray Gordon and Jimmy Walker

FRANCINE

Presenting Their Hilarious Laughing Hit

"Go Ahead and Shoot"

Earle, Phila., This (Jan. 28)
 Booked by MAX E. HAYES
 A Tip to Managers: Catch Fanny Reed & Gould, Pan., Newark (Jan. 28)

R-K-O Radio Hour West

Toledo, Jan. 29.

Initial broadcast of the R-K-O found favor here with Ralph Phelps, radio editor of the Blade. His reviews reflect pretty accurately the sentiment in northwestern Ohio and southeastern Michigan. Phelps has been at it five years, and ought to know. He said:
 "The first of the Radio-Keith-Orpheum broadcasts Tuesday night wins this reviewer's applause. Not only was it a tough engineering assignment, handled well, but the program itself was meritorious. Variety truly was offered and variety is the basis of vaudeville."
 "From a publicity standpoint these broadcasts are certain to be worth while. From the viewpoint of the listener they will be welcome as he or she is able to get a headline vaudeville show in the comfort of one's home."

NEW KEITH AUDITOR

Herman Zohbel is the new chief auditor in the Keith office, brought to Keith's from the U. S. Leather company by Hiram S. Brown, R-K-O president. Zohbel was associated with Brown in the leather organization.
 Arthur Poole, replaced by Zohbel as Keith's controller, remains as the latter's assistant.

Publix After Names

Los Angeles, Jan. 29.

Publix is making a drive for names here and in San Francisco. They are to be used in conjunction with units at the Paramount, formerly the Metropolitan here, and the Granada.

George Dewey Washington, negro baritone, at the Granada for more than a month, has been brought to the Paramount and his place was taken for nine days by Maurice Ginsky, concert singer, Jan. 22. In addition to the regular Publix show, Julian Eltinge has been booked starting Jan. 31. Henry Busse, who functioned as m. c. during the past two weeks at the Par, was sent to Frisco for a week, but will return to the Paramount.

Keller & Godfrey Split

Following the appointment yesterday (Tuesday) of George Godfrey as Keith's chief booker, the agency firm of Keller & Godfrey dissolved. Edw. S. Keller was the senior member. Keller will continue the business under his own name, as he had done for many years before Godfrey became his partner last summer.

WM. ROWLAND EAST

Los Angeles, Jan. 29.

William Rowland who opened a local office for Lyons and Lyons more than a year ago, has given it up and is now enroute to New York to become an agent.
 Rowland will operate his New York office in conjunction with Rebecca and Sifton, Hollywood picture representatives. George Sackett, former manager of the Orpheum here and assistant to Rowland, has been placed in charge of the L. & L. office.

Reiners' Publicity on Shorts

With all the Loew houses in New York now playing sound films, talker features and shorts, there has been a readjustment of the work in the Loew publicity offices to handle them.

Harry Reiners, assisting Terry Turner on special expedition, now has charge of the sound film department in the Turner sanctum. Terry continues his former press duties.

Hoey With Small

Herbert Hoey has joined the Ed Small Co. (agency) to handle musical comedy and picture shorts.
 This office is also now booking the talent for the Majestic radio hour over WABC.

MICHAELS SUES

Agent After Split of Commish from Tom Rooney

Joe Michaels, vaude agent, is suing Tom Rooney, Earl Carroll's agent who collects commission on all acts placed with Carroll. Michaels wants a 50-50 split on the commissions from Barto and Mann. This team, now in "Varieties," was formerly handled by Michaels who booked them into the revue through Rooney under an alleged understanding of an equal split of the 10 per cent commish.

Barto and Mann are contracted at \$1,000 a week and for the 18 weeks since the show opened July 30 last, Rooney collected \$1,800. Michaels wants \$900 and is suing through Julius Kandler in the Third District Municipal Court.
 Rooney denies generally.

Acts in Units

Chicago, Jan. 29.

While Max Turner, of the local William Morris office, was in New York he placed the following acts in new Publix units, opening in the east: Ed and Morton Beck, Allen and Canfield, Walzer and Dyer, Tommy Atkins Sextet, Varsity Four, Harry Downing, McCune Sisters, Doris Roche, Fink and Ayres, Stadler and Rose, Jean Boydell, Quayle and Kelly, Aubrey Sisters, Bobbie Pincus, Wally and Zella, Chilton and Thomas, Vera Van and Carroll and Gorman.

UTICA'S SUNDAY VAUDE

Utica, N. Y., Jan. 29.

Sunday vaudeville, by that name, was inaugurated this week at Goldstein Brothers' State, heretofore playing pictures. Schines Gaiety and the Stanley have been running acts on Sunday under the title of presentations, the Gaiety cutting acrobatic and similar acts.

A new policy for the State and will be continued with six acts and pictures. Jack Bayle of New York, coming in to run the vaude.

HARRY PINCUS AGENTING

Sydney Piermont has taken over the bookings of Loew's, White Plains, N. Y.

House was formerly booked by Harry Pincus, who resigned as Loew booker last week to return to agenting. He has been awarded a Loew agent franchise.

"Relations" With Clarke

Condensed version of Edward Clark's "Relations," with Clarke in the act, has been accepted for vaude by Keith's through Milt Lewis.

Infield's R-K-O Grant

Chicago, Jan. 29.

Mort Infield, one of the best known independent agents in town, becomes a franchised R-K-O agent Feb. 1. Infield, at one time associated with the late Will Cunningham in the agency biz, formerly held a W. V. M. A. franchise but turned it back some time ago and entered the outside field.

Infield's R-K-O franchise was given him together with Emory Etelson, formerly of the Itaherin, Shapiro and Etelson agency.

MET. B. O. AGAIN ACTIVE

The internal squabbles within the Metropolitan Booking Offices have been adjusted with the sale by Charles Solomon, Boston outsider, to the corporation of his 50 per cent. holdings.

The staff, which walked out, headed by Louis Walter, has returned, the commercial letterer has changed the signs on the door back to the original billing, and the Boston outfit is functioning as formerly.

Max Gordon's Trip

Max Gordon (Keith's) left New York last week for a four weeks tour of the circuit.
 His initial destination is Los Angeles.



RAJAH RABOID

The Lowell (Mass.), "Courier-Citizen" said:

"The big attraction at B. F. Keith's Theatre this week is Rajah Raboid, the noted mentalist. He is quite in a class by himself. There have been many so-called mentalists, telepathists, thaumaturgists, etc., here in the past, but none of them has succeeded to the work in hand with the dispatch that characterizes RAJAH RABOID."

Direction, MARTY FORJINS
 Palace Theatre Bldg.
 JACK WEINER, Associate, N. Y. C.

At Keith's Palace N. Y. This Week [Jan. 27]

HARRY **LANG AND HALEY** BERNICE

"WHO IS YOUR BOSS?"

Management
 M. S. BENTHAM

BOOKED
 SOLID

Personal Direction
 CHAS. H. ALLEN

FIRST BROADWAY APPEARANCE

PAM and PEGGY GARVIN

"THE TWO RAG DOLLS"

Loew's State, New York, Next Week [Feb. 3]

FEATURES OF "DAVE HARRIS AND GIRLS"

MANAGERS, TAKE NOTICE!

Harry Carey's Show In Person and Film

Harry Carey, film star, with a vaude company of four persons, has started playing dates through mining towns, booked by Dave Rafael in New York.

With Carey will also be shown a six-reel picture, "Good Men and True," in which Carey starred.

Carey and film are the whole show.

Plunkett's Asst., Zeifel

Frank Zeifel has been selected by Joe Plunkett, Keith theatre operator, as his assistant.

Zeifel has been manager of the Strand, Brooklyn.

TOLEDO'S LINEUP

Lineup for the new Paramount, Toledo, opening Feb. 3 includes Paul Spor, as m. c.; Willie Stahl, pit maestro; Dwight Brown, organist. Sidney Danenberg will manage the house.

"Merry, Merry" as Tab

"Merry, Merry," former legit musical, is being tabloidized for vaude by Arthur Somers.

It will carry seven principals and eight girls.

Twenty-five Extra Service to Theatre Managers

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

Ziegfeld's Vaude Squawk

Chicago, Jan. 29.

Ziegfeld has served notice on the radio company, now in vaude as the WLS Show Boat, to stop using "Show Boat" in its title.

Ziegfeld also served notice on the local Orpheum circuit office that he held it responsible with the act.

GOULD'S FIRST UNIT

First unit produced by Dave Gould, new Publix producer, will be "Varieties," opening next week at the Paramount, New York.

Unit will include Johnny Perkins, Six Lucky Boys, Cunningham and Evans, Catherine Lewis and the Gould Ballet.

LOEW'S DRAWS 'EM BACK

Two acts who have not played for Loew's in over a decade and now returning are Oscar Lorraine and Edith Clifford.

The latter, for years standard with Keith's, has not played for Loew for 15 years. Lorraine is also slated for a Loew tour after many years' absence.

NATIONAL HOTEL BURNED

Minneapolis, Jan. 29.

The National Hotel, with its famous "Dutch Room," nationally famous for many years as a gathering place for theatrical and sporting people and one of the city's most colorful spots, was destroyed by fire last week. Four guests, none theatrical, lost their lives.

Tearing Down in South Bend

South Bend, Ind., Jan. 29.

Orpheum, the former Orpheum circuit house, is to be torn down. It opened in 1910.

Palace is playing Keith vaude.

ILL AND INJURED

Joe Mandel (William and Joe Mandel) was painfully injured last week while playing the Loew house in Houston; a strained arm forcing him off the bill. The Mandels will rejoin the Loew road show Feb. 18 in Toronto.

Percy Wenrich, down with pneumonia at the Park Central. Dolly Connelly, his wife, attending him.

Abe Meyers, at the Astor, down with flu.

Carol Pierce, Keith office, laryngitis.

Warren Nolan, United Artists, flu.

Pat Donahue, script girl Paramount, L. I. studio, influenza.

Arthur Spizzi, struck with flu, is expected to be out this week.

Morton and Stouth out of Academy, New York, bill Sunday night through Paul Morton ill with pleurisy. Harn and Nee substituted.

Clara Barry and Orval Whiteledge out of Palace, New York, Saturday, owing to illness with Evans and Mayer replacing.

Georgia Adams (Mrs. James Francis-Robertson) has been returned to memorial Hospital, New York City. Although in precarious condition she is permitted to have visitors.

Harry Grant, member of Keith's auditing department for the past 16 years, is seriously ill at his home, 470 West 159th street, New York, following a paralytic stroke. Grant was stricken at the dinner table Saturday.

Walter Kingsley, who was critically ill of pneumonia, returned to work Monday.

Paul Gerard Smith, on the west coast, convalescent from two flu attacks.

George Belfrage, in Brunswick Home, Amityville, L. I., showing slow improvement.

John Dacey, who suffered a leg amputation in French Hospital, New York, expects to leave the institution shortly.

Platz Brothers and Sister, forced to close their Newark Pan date Jan. 25 by an accident on the stage, will take up their Pan route at Niagara Falls Sunday. The woman sprained her wrist doing a 20-foot drop from the flies to a handstand.

Charlie Bierbauer, Keith agent, back after 10-day absence with sore throat.

Charles Cayten, electrician, who was almost killed by contact with live wires outside the Criterion, New York, some months ago, has left Polytechnic Hospital for his home on Long Island.

Write to the Ill and Injured.

Arthur Prince Returns

Arthur Prince, ventriloquist, and his dummy, last in the States in 1926, sailed from England Jan. 23 to play American dates, starting Feb. 18 in Wilkes-Barre and Scranton.

Prince starts a Pantages tour via Canada April 28. Upon his arrival here he will spend a week as the guest of his son in the New York City office.

JUDGMENTS

Park-Lex Holding Corp. and Murray W. Garsson; Resource Holding Corp.; \$10,030.

Fred Berrens; P. D. Ackerman; \$1,041.

Olga Ivanova Pirojnikoff; Nat. City Bank of N. Y.; costs, \$110.

Chas. Doris; Conde Nast Pub. Inc.; \$175.

Cove Theatre, Inc.; Careful Carpet Cleaning Co., Inc.; \$334.

Lyons & Lyons, Inc.; E. Healy, et al.; \$23.

Solomon Hurak; Equitable Surety Co.; \$2,000.

Jos. Hurtig and Harry J. Seamon; Elpeco Trading Co., Inc.; \$1,531.

Same, and David C. Myers; B. Aronson, et al.; \$1,552.

Moe Mark; Indus. Nat. Bank of N. Y.; \$1,299.

L. A. Thompson Scenic R'way. Co. and ano.; Barclay Arrow Holding Corp.; \$23,426.

Mamie Mark; Indus. Nat. Bank of N. Y.; \$1,299.

Louis Mark; same; same.

Moe Mark; same; same.

Maude Fealy; Jules Leventhal; costs, \$17.

Al B. White; Louis Schwartz; \$2,105.

Joelson-Suchman Enterprises, Inc.; Royal Indem. Co.; \$367.

Edna Fields; Dr. M. S. Rohde; costs, \$121.

Raoul Dancing Studio, Inc.; Publicity Clock Co., Inc.; \$86.

Satisfied Judgments

Alice Brady; State Tax Com.; \$616; Nov. 28, 1928.

Same; Lion Brewery of N. Y. C.; \$2,569; Dec. 20, 1928.

Houses Opening

Five acts on a split week, booked by Paramount, added to the Rialto, Poughkeepsie, N. Y. R. G. Strathern now manager.

Casino, Brooklyn, goes vaude next week, playing eight acts on split week, booked through Sydney Rhein-gold.

Palace, Norwich, Conn., switched this week from Filly Markus to A. & B. Dow. Five acts on a split.

2-a-Day at Empire, B'klyn

Empire, formerly burlesque house in the Bushwick section of Brooklyn, N. Y., started a two-a-day split all-vaude show this week.

Top is 5:30. Independently booked.

"Teaches" Browning first headline.

LYONS' SECOND FLASH

Lyons & Lyons' Nautical Revue of 20, the agency's second flash act production, opens this week in Loew's Ridgewood, Brooklyn, N. Y., on a break-in. Cast includes Leo Henning, Duke Yellman's Orchestra, Gomez and Winona, Morika Rokk, Louisa Meill, O'Reilly Sisters, Winnie Shaw, Flo Perry and Bennett Brothers. Act carries two carpenters.

The Lyons' first flash production is Al B. White's night club revue, opening for Keith's in Winnipeg on Sunday for a 25-week tour.



A Master Showman

MERCEDES

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FEB. 3, 4, 5, 6—PROCTOR'S 86TH ST., NEW YORK
FEB. 7, 8, 9—PROCTOR'S, NEW ROCHELLE

A WOW COMEDY-SINGING ACT
CAN THEY SING?—AND HOW!

Direction: MORRIS & FEIL
Bond Building, New York

ROCK and BLOSSOM

CLARENCE EDYTHE

THOSE TWO YOUTHFUL SINGING AND DANCING COMEDIANS

OPEN FOR PRODUCTION AND TALKING PICTURE OFFERS AS INDIVIDUALS

NEXT TO CLOSING PROCTOR'S 86TH ST. (FEB. 3-6)

Wildcat Burlesque in Sticks Go Bust; Vanishing Mgrs. and Hungry Actors

Wildcat burlesque is not clicking in the sticks. Two recent strandings about prove they don't want the unaffiliated shows.

"Broadway Scandals" folded in Hornell, N. Y., owing the troupe two weeks' salary and leaving the 29 players, principals and chorus to get out as best they could.

The show had been booked into the Casino, Hornell, on percentage. It is reported as having grossed under \$300 on six performances. In on a 50-50 split the house grabbed half and Hugo Sommon the other half, the latter yamping without even a goodbye to the mob who gambled with him on cakes or less. At last reports some got out of Hornell with others still there.

Another similar bust was the stock at the Central, Rochester, N. Y. It folded after the cast refused to be further kidded on possible salary collection. They had received but a percentage of their salaries for the three weeks the stock policy was in. Al Payne operated the stock and went into the Central on a percentage, first money guarantee, which seldom bettered the house take of first \$500, which included rental, stage hands, musicians and house attaches salaries.

Some of the troupers attempted to attach scenery and other effects for salary due, but was beaten to the plaster by the Acme Studios, New York, which had loaned scenery on rental.

"Beeftrust" Tires Again

Billy (Beeftrust) Watson, who came out of retirement several weeks ago to head his "Chicken Trust" for a Mutual tour dropped out last week with another comic substitution.

Watson hopped into the show four weeks ago for purpose of playing the high spot stands on a percentage arrangement, in addition to usual Mutual guarantees. He blew the percentage, straight rental figure Mutual stands.

Bill was called as a witness in the recent trial of Anne Nichols vs. Universal in the damage action over U's alleged pilfering of "Able's Irish Roe" for U's "Cohens and Kellys" picture. Asked if he was a money lover, he said he was not along similar lines to "Able," Bill wasn't certain, but said he had made nearly a million in burlesque. When the Beeftrust operator was asked to name the exact sum he had cleaned, Bill replied:

"I'm a showman and it's nearly a million."

Can't Kid Cops

Cleveland, Jan. 29. In spite of the management's efforts to keep the fact quiet, the Empress and its burlesque shows are being censored every week by local police.

One of the leading items on the latest sheet issued by them is this order:

"Burlesque comedians must not impersonate nor ridicule policemen on the stage."

This ukase came out after a local minister bawled the cops out in the dailies for not cleaning up the speakies.

MORE ROCHESTER STOCK

Rochester, N. Y., Jan. 29. Gayety theatre, dark two months after hectic season of stock burlesque, reopened Monday with continuous stock burlesque and films. First week, Tom Phillips in charge. Leaving chorus girls flat. Then O. A. Morgan, Syracuse truck driver, took over the house and at the end of a week was arrested and sent away for passing rubber checks.

TAB IN FLORIDA

St. Petersburg, Fla., Jan. 29. Jimmy Evanston's musical tab leaves the Rich to Ambushburg, West Va., for a longer engagement at the Plaza here. Evanston replaces the Plaza Players here six weeks.

Harry Jones, who has the Plaza under lease, has booked the company for a run to extend until May 1. Company will have 32 people.

SPORTY WIDOWS

(MUTUAL)

What would be a passable burlesque under standards of another day is here a notable entertainment. Comparison with the Mutual average makes it stand out. Show has a comedian who has something like real humor and gets results occasionally, strictly on his own and without much to help him in material. He is Billy Fields, one of the few holdovers from the Columbia wheel.

Show has three principal women who are easy to look at and work with ginger. They don't grind from start to finish in the usual mechanical way and they do occasionally wear some clothes that are not the occasional use of something more than a ribbon and a girdle is a relief.

It may be worth noting that the only applause of the entire evening that had any spontaneous quality about it came for a straight song and dance number by Miss Arnold, who were enough clothes to walk down Broadway during the bit "Miss Arnold" is all the program gives, burlesque having gotten to the state where they economize on printer's ink. This girl earned the applause, which seldom bettered the house take of first \$500, which included rental, stage hands, musicians and house attaches salaries.

Miss Lang was another who put an abundance of effort into her work and she prospered with the crowd. Broadway during the bit "Miss Arnold" is all the program gives, burlesque having gotten to the state where they economize on printer's ink. This girl earned the applause, which seldom bettered the house take of first \$500, which included rental, stage hands, musicians and house attaches salaries.

Both the girls and the house seem to realize it can be pushed too far. Now the audience has to demand the climax with great insistence or it is deleted. During the several times at this performance, particularly as handled by Virginia Jones, newcomer from a Chicago stock. She is a capital worker and makes the best since the late Isabelle Van, but this audience let her slide on the finale of a strip.

Of the other principals, Mr. Sydney, straight, did good service. A. K. Hutton, who is a fairly looking youngster and owner of a voice that falls agreeably on the ear. Second comic is one Left, doing Hebe and making a mess of it. No sense of emphasis and no knack for handling gags. Just a mechanical routine worker. Mr. Montford was the fourth man, another straight and good feeder.

The production—it belongs to John J. Jermon—is as shabby, or maybe a little shabbier, than the run of W. F. units, but it does sometimes makes you forget the dingy surroundings. He has a cafe drunk bit that has genuine fun and a few of his bits were excellent. As many were dropped, principally because they were stretched out too long and didn't build to a finishing punch.

The four men make up a quartet of endurance in harmony, thanks mostly to the agreeable voice of Sydney's. The last named and Miss Lang did a fair singing specialty, even if they did go a long way back for their numbers, such as the wop number "Luckawan."

Number of blackouts have little punch, but cleaner than the familiar bits in burlesque. The last is an exception, with Fields luring one of the girls to a bed room for one of those dressing and undressing things, ending with a dive into bed. Whole show has as though it might be under wraps on the spice, and that goes likewise for the runway bits this week. Girls are all doing Charleston routines out over the stage, and the wiggle stuff seems to be out. Maybe there's a reason. Anyhow, they are going easier this week.

LAHR'S NEW CONTRACT

Bert Lahr who clocked in "Hold Everything" signed for another two years—with Arons and Freedley who produced the show. Getting a grand now. Next year it will be \$1,500 a week and after that \$1,750.

Stock Bur. in N. O.

Chicago, Jan. 29. Palace in New Orleans, leased by Harry Rogers of Chicago, will try stock burlesque in another effort to find profit. Musical comedy stock flopped.

Cooper's Sale and Buy

Jimmie Cooper, the producer of the black and whites on the burlesque wheels for some years, now has "Zeppelin," the legit play at the National. New York. It has a mild chance of landing. The piece was first called "One Mile Up." To produce "Zeppelin," Cooper is said to have sold a one-third interest in "Courage," current Broadway hit that probably will live out the rest of the season in its present stand. "Courage" is reputed not to be making less than \$5,000 weekly.

Lou Cantor produced "Courage," with Cooper buying his one-third from Cantor. Cooper is reported to have secured a good figure for the "Courage" piece, purchased by a New York theatrical agent, who sold parts of the third to others.

Mutual May "Blacklist" Waltzing Choristers

Mutual wheel is checking up on chorister dropouts from wheel shows. It may establish a "blacklist" for choristers feigning illness and enforced retirement but located later in stocks or elsewhere.

The dropped percentage recently has awarded Mutual officials to the idea that most vamping excuses are phoney and the gals are working the "home defender" racket along same fashion as had been prevalent for several seasons on the former Columbia wheel.

From inside reports, chorister replacements are tougher to make than those of principals. They generally cripple a show for weeks until new candidates for the vacant jobs can be rehearsed.

Burlesque Routes

Weeks of Jan. 28 and Feb. 4

Bare Faced Gayety, Milwaukee; 4, Empress, Chicago. Best Show in Town—State, Springfield; 4, Bohemians—Piazza, Worcester; 4, State, Springfield. Soverly Burlesquers—Crystal, St. Joe; 4, Gayety, Milwaukee. Burlesque Review, Hudson, N. Y. Chicken Trust—Gayety, Boston; 4, Plaza, Worcester. Dainty Dicks—Maestri, Albany; 4, Colonial, Utica. Dimpled Darlings—Gayety, Louisville; 4, Mutual, Indianapolis. The Big Revue—Temple, Syracuse; 4, Geneva; 7-9, Schenectady. Flapper Follies—Trocadore, Philadelphia; 4, Gayety, Philadelphia. French Models—Gayety, Montreal; 4, Hayward, Boston. Follies—O. & S. Trocadore, Philadelphia. Ginger Girls—H. & A. Apollo, N. Y. C.; 4, L. O. Girls from Happyland—Columbia, Cleveland; 4, L. O. Girls from the Follies—Lycium, Columbus; 4, L. O. Girls in Blue—Gayety, Scranton; 4, Gayety, Wilkes-Barre. Girls of the Night—Cadillac, Detroit; 4, Empire, Toledo. Hello Fairs—Colonial, Utica; 4, Gayety, Montreal. High Flyers—L. O., 4, Grand, Akron. Hired Help—Gayety, Wilkes-Barre; 4-9, Lyric, Allentown; 7-9, Palace, Trenton. Jazztime Revue—Gayety, Baltimore; 4, Strand, Washington. Kudding Kuddies—Empress, Chicago; 4, Gayety, Philadelphia. Laffin' Thru—Lyric, Bridgeport; 4, H. & S. Apollo, N. Y. C. Merry—Empire, Newark; 4, Star, Brooklyn. Mackerel Makers—Carrick, St. Louis; 4, Gayety, Kansas City. Moonlight Mads—Star, Brooklyn; 4, Orpheum, Cincinnati. Moulton Rouge—Gayety, Buffalo; 4, Temple, Syracuse. Naughty Nites—Gayety, Brooklyn; 4, Gayety, Scranton. Nite Life in Paris—Empire, Providence; 4, Gayety, Boston. Parisian Flappers—Empress, Cincinnati; 4, Gayety, Louisville. Plus Follies—Hartford; 4, L. O. Radium Queens—Hudson, Union City; 4, Irving, Brooklyn. Record Breakers—Mutual, Indianapolis; 4, Garrick, St. Louis. Red Hot Revue—Pl. N. Y. C.; 4, Empire, Providence. Round the Town—Grand, Akron; 4, Gayety, Buffalo. Social Mads—Empire, Toledo; 4, Columbia, Cleveland. Speed Girls—L. O., 4, Lyric, Bridgeport. Sporty Strips—Columbia, N. Y. C.; 4, Gayety, Brooklyn. Step Along—Lyric, Dayton; 4, Empress, Cleveland. Step Lively—Girls—28-30, Lyric, Allentown; 31-2, Palace, Trenton; 4, Empire, Newark. Step On It—Howard, Boston; 4, Columbia, N. Y. C. Sweets—Academy, Pittsburgh; 4, Lyceum, Columbus. Sugar Babies—30, Geneva; 31-Feb. 2, Schenectady; 4, Maestri, Albany. Wine, Woman and Song—Strand, Washington; 4, Academy, Pittsburgh.

Burlesque Changes

Johnny Goodman replaced George Setton in "Nite Life in Paris," Mutual wheel show, last week.

Bashful Beaut Winners Balk at Strip-Runway

Stock burlesque was restored this week to the Liberty, Brooklyn. "Belles of Brownsville" inaugurated the change. The regular runway grinders are augmented by local candidates for placements in the regular ensemble with the additional picked from winners in a voting contest held by the Brownsville News.

Some of the successful candidates balked on the semi-strip costuming outfits, claiming the display would be okay in some spots but not this one. The neighbor's children might crowd in for a look at the gams and other symmetricals of the voluntary runwayers, which made it an out for the bashful winners.

St. Petersburg Dogs Due To Start Romping Jan. 31

St. Petersburg, Fla., Jan. 29.

After being closed for a year, dog racing will again get under way here Jan. 31 when the St. Petersburg Kennel Club opens its track. Four hundred dogs have been assembled.

Pari-mutuel machines, closed a year ago by the governor, will be the only form of betting. Opening of the track is a distinct victory for the legit men on the west coast with St. Petersburg the second town in the state to defy the law which the hotel claims is not legal.

It is expected that ministers and others not in favor of the races will try to prevent the opening.

Stock as Last Resort

Stock burlesque goes in again at the Myrtle, Brooklyn, Feb. 4, with company installed by Abe Barkas. House previously tried tab stock burlesque, but dropped it for vaudeville several weeks ago. Now they are passing up vaudeville through being unable to stand all around opposit of Fox's, Ridgewood and Keith's Madison.

BUY THISTLEDOWN TRACK

Cleveland, Jan. 29.

Thistledown race track, in the hands of receivers for four months, has been sold to H. F. Neighbors and H. L. Allshouse by a private deal, instead of a public auction as originally suggested. No price was set, but it is known that fees for attorneys and receivers reached \$41,000.

It is believed the buyers are agents for sporting interests who plan to place the track on a working basis. It has been closed since 1925.

DIVERSEY GOES DARK

Chicago, Jan. 29.

With Jones, Linick & Schaefer pulling out of the Diversey, house definitely goes dark this week. Several prospective negotiators for the house but no deals were made.

AMERICANS ABROAD

Paris, Jan. 16.

In Paris: Carol Robinson (pianist), Lawrence Sommers (violinist), Mary McCormick, Martin Beck, Thor R. Zbarra, writer; Sydney C. Ansell, Roy A. Mack, Edwin Schneider (pianist), Fred N. Merlinger, Louis Greenberg, A. L. Erlanger.

Opal Oakley Retires

Opal Oakley closed with "The Bohemians" last week, Dolly Lewis replacing. Mrs. Oakley has temporarily retired from show business at bequest of her newly acquired husband, non-professional.

Fox Trims Chaplin on Court

Los Angeles, Jan. 29.

Fox studios defeated the Chaplin studios at basketball last week by score of 46 to 28.

Fighter as Gangster

Los Angeles, Jan. 29.

Bob Roper, former prizefighter, has been cast for a gangster part in Universal's production of "Broadway."

Supporting Edward Everett Horton in "The Eligible Mr. Bungs," produced by S. J. Treuhecker for Educational, are Johnny Arthur, Florence Eldridge and Mabel Forrest. Short talker directed by Hugh Faulcon.

CHRISTNER GIVES GOB BUSY NITE AT GARDEN

Sharkey Gets Decision, but New Heavy Is Real Battler—Bad Semi-Final

By JACK PULASKI

Before another capacity crowd at the Garden, last Friday, they introduced K. O. Christner, of Akron, O., to the New York fans and he made good by going 10 rounds with Jack Sharkey. The raspberry sounded after the award, which seemed about right, though there were many who disagreed and wanted a draw. Perhaps a percentage of that mob were on the short end of the five-to-one betting.

No disputing that Sharkey was a busy evening. At times he was worried, but he certainly is a better boxer and apparently a harder hitter than Christner. Fans had in mind the \$100,000 purse Jack is to get for meeting Young Stribling in Miami next month and booed, thinking the judges favored the gob.

About Christner, it is a rubber factory and played nights in the beer spots and speaks. Got in many an argument in the joints and always knocked out his man. So they put him in the ring about a year and a half ago. Suddenly he sprang into the limelight by knocking Knute Hansen cold, and the Scandinavian in no pushover. The feat earned him a fight here and they picked the toughest bird they could and in Sharkey. Had Christner started fighting 10 years ago he might have been a champion now.

People from his part of the land didn't figure Chris could do much boxing, just a tough nut. He surprised the customers, also the cocksure Sharkey. He started musing up the talkative one right off, slamming him to the map at close quarters. Crowd got excited, but the ringside figured it was just a matter of time when Jackie would stiffen the invader.

Christner's Edge But the first half of the scrap was certainly in favor of the Swede. In the fifth round he had the customers on the seat edge with a furious attack. Somehow the many shots at Sharkey's jaw did not do much damage. Perhaps the blows landed too high. Once or twice, however, Sharkey's Bostonian and he began to trade in. The sixth round saw the turn. Jack connected with both hands. An uppeckled landed flush on Christner's chin. Chris rushed into a clinch and his corner. After the bell his handlers let him sniff the anionia.

Balances of the fight was nearly as exciting. Christner had been slowed up, yet he came out of the final three minutes quite fresh. He has a way of feinting with both hands and when the right shoots out it goes like a dart. That is why Sharkey couldn't duck 'em. Both men were in the pile at 195 pounds. Many looked to the body really earned the edge for Jack. He probably figured Chris' age. Chris did squawk plenty and the referee kept jawing at Sharkey. All referees seem to pick on that egg. Christner has color and is in for real coin.

Semi-final was terrible. Jack Gross, the only living southpaw heavy, was matched against Emmett Rocco, 132 pound Italian. Gross is a Boo Boo Hoff product and his showing was not the McCoy. Fact is the crowd yelled to throw 'em out. Gross should have won by a mile, but he just did manage to get the decision. A lazy guy.

First 10-rounder had a frail water in Billy Murphy's foot against Canada's clever colored boy. Murphy is a left-hander and showed considerable skill in picking his spots. He dazed Lee several times, but the brown skin was too strong for Murphy, who tired badly at the close. Gave the match to Murphy as the crowd booed.

MARYLAND'S BETTING

Baltimore, Jan. 29.

Wagers at the four major Maryland tracks amounted to \$5,450,155 last year. Report of the annual report of the State Racing Commission. This is despite the rainy season at Havre de Grace which resulted in a deficit at that track. Pimlico leads the list, pari-mutuels at that track receiving 17,825,294 during the 23 day season. Bowie was second with over \$1,000,000.

RIVERSIDE

(Vaudfilm)

Renie Klano, eccentric da
comedian, whammed them
(Continued on page 44)

MAE MURRAY (7)
Song, Dance, Talk
13 Mins.; Full and One
Hippodrome (V-P)

Here's a name for personal appearances. Mae Murray as a picture star is one celluloid celeb who can't disappoint in the flesh because the trig little personality's professional card dates back originally to the stage. She went from Ziegfeldian glorification in the "Follies" into the flickers, where she scored signally.

One of her best known screen successes was "The Merry Widow," hence "The Merry Widow Walks" as the musical theme of her stage act. She opens in solo, going into the waltz double with William Moffa, dance partner. The Royal Marimba Band of six backs them up. Miss Murray intelligently explains the significance of the tango as a dance creation, stating that, unlike any other dance which personifies the spirit of insouciance, the tango—Miss Murray pronounces it "tong-go"—is a turscheporean paradox, illustrating the moroseness and despondency of the South American gaucho cowboy. This leads into her tango following which Miss Murray ballyhooes a popularly appealing little Polyantha spic, her fan mail, etc. It's done in so naive a manner that it is forgiven.

Miss Murray is not particularly new as a variety presentation. She has been around before, before and after her extended career in Hollywood, but without the marimbas. Under her present Keith tour an unusual booking arrangement guarantees the star what is, in effect, a record high individual salary, since the office pays for everything else, including the dance partner, band, transportation, etc.

Miss Murray is a proven drawing card. **Abel.**

ALLEN PRIOR CO. (2)
Songs
14 Mins.; One
Riverside (V-P)

Allen Prior, Australian tenor, has been dividing his time between picture houses and production. For vaude he makes the grade nicely, assisted by Dorothy Janice at the piano.

Several things in Prior's favor beset his voice. He permits Miss Janice to sing with him, and she sings. Numbers rendered proved most acceptable.

On a short act bill at the Riverside Prior and Miss Janice proved a strong asset. **Mark.**

GUS AND WILL
Dancing
9 Mins.; One
Palace (St. V.)

Two boys lately with the musical "Polly" which has closed. For the early spot as here assigned, perfect. They have an unusual stepping style, mixing acrobatics, taps and fast eccentric routines with plenty of speed.

They do only nine minutes but work all the way, and the turn is done without a spoken word or a note of song. That alone commands attention. Fair have an odd knack of getting comedy pantomime into their stepping, done in an artless way that gives it point.

Open in acrobatic union routine, wearing collegiate sweaters and trousers in broad black and white stripes. Go then into comedy bit, comedy burlesque on "Toy Soldier," the comedies go doing grotesque knockabout and ending with sliding stick making sound like a motor cop's siren. Back for fastest kind of acrobatic stepping for hot finish.

No. 2 here and gave the spot something it doesn't often get. Could have made a speech on the returns but didn't, another favorable count at the Palace. **Rush.**

RUSH AND JERRY
Rope Spinning, Comedy
10 Mins.; One
Lincoln Sq. (V-P)

Nifty gams give this mixed duo sex appeal and booking value. Dame doesn't do anything worth mentioning but on figure and a nice smile adds the icing to otherwise plain cake.

Man doesn't develop either his rope spinning or his incident. Rope spinning to a degree where he can be classified at either. He could stand some brighter chatter. Act moves fast, holds the interest and should find employment, if not nicely second. **Land.**

MURPHY AND WILSON
Comedy
16 Mins.; One
Lincoln Sq. (V-P)

Man and woman-on-likeable personalities. Man gets a lot out of his gams, some far from new. Woman has a high range soprano voice and takes a high without making a speech. She dresses quite smartly in black velvet with rhinestones doo-doo.

Turn is able to please the proletariat while showing and maintaining a certain atmosphere and demeanor of refinement and class. They should get substitutions for bigger and better things.

Cleaned up next to shut. **Land.**

Kenneth McKenna & Catherine Wilson (3)
Sketch
15 Mins.; Three and One (Special)
81st St. (V-P)

Featured duo in this one are from legit. Their vaude appearance is sponsored by Rosalie Stewart who has equipped them with a likable sketch that fits.

Usual domestic row with backstage setting and principals murdered leads of small town stock company. They have gone hooked up and effective for laughs through the couple carrying along their former combat when opportunity presents and this getting the laughs.

Back to the dressing room for some more wrangling and presentation by the mayor of a loving cup describing them the most devoted married couple in the town with the dame socking the guy on the butt for it.

McKenna is perfect as the small town ham with Miss Wilson rendering adequate support. Unbilled male capably handles the remaining bit.

Liked No. 3 here on Sunday. **Eds.**

HADJI ALI CO. (2)
Freak Act
12 Mins.; Full (Drapes)
86th St. (V-P)

A freak show display, dressed up and transplanted from the dime museum. Its value for anything but the least pretentious small timers is highly problematical. Nothing but testing will prove whether it has any merit away from the carnival lot. Lecturer appears in one with a ball for Oriental Miracle Man. Opening is couched in crude language and lecturer is distinctly gas.

Drop lies revealing full stage prettily draped. Olive-skinned woman is dipping water out of a three-gallon glass fish globe into a flock of drinking fountains. Hadji Ali, a man in regal Hindu satins, appears and proceeds to drink scores of glasses of water. Lecturer says he gets away with two gallons. Hadji stands about four feet away from a basin and makes himself a human fountain, a stream of water gushing from his mouth into the container.

He then goes through the motions of swallowing 30 hazel nuts and on top of that one almond. With aid of lecturer he engages to restore any number of hazel nuts and then the audience, ending the performance with crinkling more water and a flagon of kerosene as a chaser. He spouts the kerosene into a sort of furnace, which thereupon bursts into flames and then puts out the fire with the water.

Performance may intrigue the wide-eyed boob, but will only revolt any intelligent crowd. **Rush.**

ROCK AND BLOSSOM
Songs and Dances
14 Mins.; One (Special)
58th St. (V-P)

Clarence Rock and Edith Blossom's skit is tick and toad with a little prop airplane on an aviation field olio as the scenic background. The pseudo-plane has a practical entrance, permitting for a flight routine. Right result in the stereoscopic effect of a take-off and the subsequent smash.

Rock is the correspondence school aviator yet to make his maiden voyage and does so with his partner for company.

Against this the team dispenses song and dance specialties, including some effective comedy business. Both are seasoned performers, with the girl possessed of obvious physical assets.

Deuced nicely at the 58th. **Abel.**

O'NEIL AND MANNERS
Comedy Skit
14 Mins.; Full (Special)
American (V-P)

Corking frameup by Bobby O'Neil and Miss Manners. Former is a seasoned worker, sings well and has a fine voice. Manners is a girl with fine lines effectively. Miss Manners has it, holds her own on dialog and dances alyric.

Entire skit, both in song and dialogue, especially written, a light, frivolous bit of stage life, expertly handled by the duo. Emphatic hit here and colored the show. Clean bit of comedy. **Mark.**

JACK SYLVIA'S GAMBOLS
Songs and Dances
14 Mins.; Full
American (V-P)

To all appearances Sylvia evidently spent most of his past as a singer, and affects the style of a song and talk Irish monologist. Flashes this single ability when he appears alone and does a bliddy that rocked.

Act also holds three women and an arctic, youthful male audience. A classic routine, hard working and who has a double back kick

JEFFERSON

(Continued from page 43)

her nit comedy in a pleasant little skit, "Love Lessons," supported by mixed team. Miss Riano got plenty of howls as the ugly duckling apocryphal at the end of the spotted, nifty acrobatic dancing as well. The supporters filled in nicely, with the man doing a great roll for Reme as the love teacher. A good one they'll eat up all around.

Billy Golan, next, sustained the comedy vein with talk and songs. He gave them everything, sewed it up and had to beg off.

Raymond Fagan and Band closed and held them. Fagan, pianist-director, has surrounded himself with a great bunch of 12 boys. Under his direction they offered an ear-tickling routine of symphonic jazz sufficiently varied to avoid monotony. The boys had five numbers as their orchestral contributions. Verne Cervet, tap dancer; Wally Hewlett, legermania specialist, and Jayne Fagan, comedienne, spotted specialties. Helped plenty, with Fagan also doing a piano. Act is there from a look and listen stand and the mob liked it. The gals hadn't been around for a while, and that helps too.

"Shopworn Angel" (Par) on screen. **Eds.**

LINCOLN

(Wired-Vaudfilm)

Good entertainment by Monday night. Mc-G-W's "Dream of Love" as feature, Fox sound news, and a well-blended five-act bill. Certainly a fair swap for four bits.

Olvera Bros., pip band and perch banding two-tone, opened and commanded respectful attention with frequent applause. Rush and Jerry (New Acts), rope-spinning banjo drumming comedy, showed manly combs with a sprightly damsel in tights, did very neatly in the deuce.

Frank Dixon's skit about the anatomist was a good one. The story of comedy the Lincoln Squirtles appreciate. Lots of laughs. Murphy and Wilson (New Acts) accomplished the twofold task of being rather swanky without irritating the gallery which, at this vaudfilm parlor, is quick to resent dressed up or ultra turns. They got across snappily.

Truce and Boreo Revue, dance flash, misses pretentiousness but is okay because of its virile adagio team. Biz very good. **Land.**

MARRIAGES

In Paris, Joe Walter, clown at the Cirque d'Hiver, to Mile. Billard, non-pro.

Mile. Germaine Manteau (professionally, Franyille), in Casino de Paris revue, to Rene Belligod, merchant of Asnières, near Paris.

Dorothea Fugazy, daughter of Humbert J. Fugazy, sports impresario, to Edmund J. (Pat) Labarra, music man, with De Sylva, Brown & Henderson, suddenly last week, following elopement.

Jennie St. George (Callahan and St. George) to Joe Hyland (vaude), Jan. 29. Miss St. George is the former wife of George Webster, Chicago vaude leader.

Mort Downey to Barbara Bennett, in New York, Feb. 28.

That's a pip. Other women team for a tap. Outstanding was the hoofing specialty of the boy. Young and bears watching.

Did well closing intermission here. **Mark.**

JACKSON AND TAYE
Songs and Talk
11 Mins.; One
American (V-P)

Couple boys who sing, or try and make you believe it, at the opening. Go in for a glib exchange and clown around; a routine of hokum that built toward the end with the first part not so hoity.

Youthful act of nut type were liked here. **Mark.**

MORIARTY AND BURNS
Dancing and Singing
10 Mins.; Full
Englewood, Chicago (V-P)

Two girls and two boys concentrating on a stay of three weeks on tap hoofing and knocking it off well enough to spot them in family houses. All four have appeal in youth and appearance.

Re-outlines in a college, straight tap, acrobatic and Irish jig. Gals sing lightly plus several wardrobe changes.

Sincere workers and improvement is certain. Meanwhile, they deserve bookings. **Bing.**

MADLINE PATRICE
Singing Violinist
12 Mins.; One
State (V-P)

As a single, Madeline Patrice, vocal violinist, has elaborated her share of a former two-act, Patrice and Sullivan. She has looks, presence and a few good needs material. One special number might suffice. In present form the girl is a safe, intermediate No. 2. **Bing.**

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

Convention of the National Board of Review at the Waldorf heard many speakers against screen censorship, among them Mayor Walker.

Francine Larrimore, who has not appeared in New York for two years, will open Feb. 18 at the Little Theatre in Rachel Crothers' play, "Let Us Be Gay," produced by John Golden.

"Baltimore," negro actor, was killed during the performance of a minstrel show in Haverly when he projected from what was supposed to be a prop cannon struck him. Police believed it was accidental.

George M. Cohan reported deferring production of two plays originally intended for this season. One was his own play, "The High Sign," and the other, untitled musical. He has put on four productions since September.

New York Yankees, American Baseball League, players will wear numbers this season, like college football teams.

Feature of sale of Jerome Kern's library at the Anderson Galleries was disposal of a rare first edition of "Gulliver's Travels," called the finest copy in existence, for \$17,000, representing a profit to the composer-collector. Sale is still on, with a total near \$2,000,000.

Will of Richard A. Hudnut, manufacturer of cosmetics, named Natasha Rambova one of the trustees of his estate, estimated at \$50,000, but said to be much more valuable. Miss Rambova is the widow of Rudolph Valentino and step-daughter of testator.

Clifford Warren Smith, who married Claire Luce, Ziegfeld girl, was cut off in his mother's will with bequest only of silver worth \$300. His estate, estimated at between \$500,000 and \$1,000,000. Smith's mother disapproved of his marriage.

Tabs made much stir over report Ogden Goelt, millionaire, would marry Louise Groody. Both made formal denial.

LOS ANGELES

Hugh Allen, picture actor, and Catherine Hoffman, Miami, Fla., newspaper writer, announced their engagement to wed in June.

J. Boyce-Smith, vice-pres. of Inspiration, elected president of newly organized Columbia University Alumni Club of Los Angeles.

Jack Mulhall bought the property at southwest corner of Wilshire Blvd. and Oakhurst Drive. Price reported at \$150,000.

Viola Dana, screen actress, filed suit for divorce against Maurice B. (Lefty) Flynn, former Yale football star, charging habitual drunkenness. Couple were married four years ago, and separated last September.

W. J. German, vice-president and general manager of J. E. Brulatur, Inc. of New York, is due here Feb. 10 for a stay of three weeks conferring with Edward Blackburn of the Brulatur California company.

Richard Arlen and Fay Wray will support George Bancroft in Paramount's "Thunderbolt" starting in March. Direction of Joseph Von Sternberg.

Following disagreement of a jury in a suit for \$111,000 against the Los Angeles Railway Co. by Maude Leone, actress, her attorney filed a notice for a new trial.

Jury before Superior Court Judge McLusken decided that Martha A. Burkman was not guilty of fraud, but that she had committed fraud by screen actress, must go through with a contract for payment of a home in Hollywood.

There were holes in the roof and other defects in the home. Jury upheld the contention that the holes were caused by too many windows in the house.

Ferdinand P. Earle, artist and picture director, made defendant in suit for \$150,000, charging seduction and breach of promise to marry. Brought by Dolores Salzer, 22.

Vera Reynolds and Robert Ellis, stage and screen actors, announced their marriage, which took place May 26, 1926, in Paris.

Superior Judge Willis ruled in favor of defendant in a suit for \$50,500 instituted by Herbert B. Miller against the Illinois Coaster Co., roller

coaster concession. Suit was brought for injuries sustained by Victor Mix, son of the plaintiff, who fell from a speeding coaster on top of a trestle.

Edwin Carewe suffered a broken ankle when he slipped from a cliff while directing a scene at Del Monte, Cal.

Reported that Marshall Nellan and his wife, Blanche Sweet, have separated. Miss Sweet is said to have some into seclusion and the couple's home in Beverly Hills is vacant. They were married in June, 1922, in Chicago.

Tom Mix's daughter Ruth was severely criticized by Superior Court Judge E. V. Rosenkranz when she appeared in court seeking her monthly allowance of \$25 from her father. Jurist said "this girl should be declared incompetent as a common spendthrift," and disallowed her claims in favor of creditors who had secured numerous judgments.

Max A. Fluker, film actor, freed of assault and battery charge in Municipal Court when Claire Anderson, actress, failed to press charges. The gal alleged Fluker had given her a black eye on Christmas Eve.

Morals charge against Val Kennedy, manager of the Baltimore, in connection with arrests growing out of alleged immoral conduct. Kennedy by cast of "Gay Paree." Shubert revue, dismissed by Municipal Judge George Bullock, at request of city prosecutor's office. Insufficient evidence to hold Kennedy. Members of the cast arrested had previously forfeited \$50 bail each upon their failure to appear in court.

Accused of having taken a fur coat and jewels valued at \$500 from Mrs. Frank Kelly last December, Juanita Montanya, Spanish dancer and screen actress, was arrested for burglary.

Some time ago she filed a suit for damages against Wallace Beer, charging him with being the father of her child. Prosecution of the charge was recently dropped.

Alma Rubens created excitement on Hollywood boulevard when she stabbed Dr. J. C. Meyer with a small paper knife as he was taking her to a private sanitarium. Rubens at Hollywood boulevard and Bronson street were startled when they saw the woman leap from a small car and ran wildly down the street. The physician pursued and upon apprehending her was severely but not seriously cut in the shoulder, the knife penetrating twice.

Miss Rubens was taken to Rosemead sanitarium where she was registered as Genevieve Driscoll. Police insist the woman is Miss Rubens. She recently figured in a court action with the physician, claiming her arrest on charges that she pried into windows and corners, using a flashlight.

Marshall Neilan and Blanche Sweet deny reports current that they have separated.

Lowell Sherman has brought suit for divorce against Pauline Garon in superior court, charging desertion after 18 months of married life. Complaint says that Miss Garon left her husband and daughter, and did not return. Understood a property settlement has been effected outside of court and no defense will be made to the action.

Leonard Slisson, picture operator, severely burned in an explosion in the projection room of the Pike theatre, Long Beach. At the scene a hose was said the burns were not fatal.

Lita Belche Whitall, 22, stunt actress, killed instantly in a 2,000-foot plunge from a plane when her parachute failed to work near Newhall. She was doubling for Ruth Elder in the Hoot Gibson picture "Winged Horsesmen." Investigators have not been able to account for her failure to open the parachute by pulling the ring.

Miss Whitcomb was with her husband, Floyd Whitcomb, and Tommy McLaughlin in the picture, which Arthur Rosson was directing for Universal.

McLaughlin a few minutes previously took off the same plane piloted by Jim Granger and made a leap, landing in a tree top and bruising himself severely. It was figured Miss Whitcomb was hurt when she hurried herself from the plane and was unable to catch the ring as the parachute when examined later was reported in perfect condition. Despite the fact that her mother, Mrs. Lulu B. Montgomery, of Chicago, survives, the body is being shipped to her home there.

VALENCIA

(Wired)

Jamaica, L. I., Jan. 25.
Theatre building boom, pretty definitely over everywhere else, appears to be just getting under way in the boroughs of Kings and Queens. Within the year several de luxe film palaces have reared their gilt-spashed walls among the commuters.

As hinted by the title this new Loew house follows the now well known Spanish motif. Azure sky overhead is streaked with clouds through which peep twinkling stars. This idea is much esteemed by showmen for its psychological effect in summer when it adds to the illusion of coolness.

The Valencia is an impressive tabernacle of 3,558 seats dedicated to a de luxe policy closely paralleling that of the Capitol, New York, plus certain intimate concessions to the neighborhood, including community singing with the organ. House is playing Mort Harris' units from the Capitol and featuring their origin in all big hits.

Large lobbies and foyers laid out with a canny eye for the week-end standees are calculated to impress the hot polloi. Parrots, a familiar lobby feature in de luxe theatres, are struts, cackle zestfully. Uniformed staff, in full military strength, snap through like royal fusiliers. It's all very doggy. Broadway stuff in the struts.

William K. Saxton, formerly of Loew's State, Syracuse, N. Y., is managing director of this house with Allen Robertson, Nat Salander and Ben Joel as assistants.

There are 30 men in the pit under Don Albert and 25 of them on the stage under Walt Rosenfeld, formerly chief of the Manhattan Casino. Only item of the address doubt was the organ solo with community singing. Organ sounded bad. Harsh and rasping rather than melodious and full throated. John Gart, from Loew's Met, on the organ.

Audience is, like most residential neighborhood gatherings, immensely appreciative. Unit, "Reflections," from the Capitol, was robustly welcomed. Shaw and Lee, singing exceptionally well. Colicane, ex-acrobat, turned comedy dancer, and Rosemary, coloratura soprano, were individually endorsed.

Albert batoned his pit ensemble through the classic strains of "Cavalleria Rusticana," ably rendered. Band, both behind and beneath the footlights, was extremely well for a new organization.

House is wired and used sound synchronization for West of Zanzibar (M-G). Organ and orchestra, newswire and one of M-G's talking shorts of Van and Schenck.

Business excellent Friday night. House has started off fast and is scaled up to 75 cents a night, week end week beat opening on figures.

Land.

CHICAGO

(Wired)

Chicago, Jan. 25.
Class, and plenty of it, dominates Frank Cambria's second production effort here. No doubt that bringing back this type of stage entertainment to the Chicago area is going to be okay. Gives the house a class atmosphere that belongs and which ruled its popularity originally.

Again the program is divided in two distinct portions, embodying light and serious. The latter event is "Regimental Ball," a crack bit of production carrying weight, substance and flash. Against a sweet garden set some 50 people sing.

Voices of the 30 ensemble singers are outstanding. Roy Cropper and Leonora Cori and the ballet, 16 work like rockets. Cropper, featured, creates a distinctive impression with both a classic and pop number. He is familiar to this town, having been here with a number of musicals. Miss Cori, coloratura soprano, quality and finish, carries on her own. Just enough comedy is injected by the Lime Trio, novelty acrobats. Turn is a clinch for any type of picture house.

Spitalny's intelligent musical mind and craftsmanship put over the orchestra. Spitalny opens with his orchestra from the pit while the orchestra from the opera is sung offstage by a tenor.

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Eddie Cantor's current Movietone subject is the spice of short screen subjects, with which Cantor has national news clips. Feature is Paramount's talker, "Interference." Capacity trade for the first show the Friday, with a great turnover all day.

Loop.

PARAMOUNT

(Wired)

Los Angeles, Jan. 24.
Paramount's revamped Metropolitan following an expense of \$80,000 for new signs, adding new stage equipment and cutting out the Partington movable stages, etc. House looks grand and inaugural program was heralded far and wide. Consisted of a Frank Cambria unit, "Beaux Arts Follies," skeletonized with two specialty acts and the 12 Gamby-Halses Girls remaining.

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Loop.

LOEW'S 83D ST.

(Wired)

New York, Jan. 25.
Real business house strongly reminding of the Capitol, except that it is straight pictures with an average of three changes weekly.

People here know what the ash trays are for. They also know what is what, however, as was demonstrated when the talker equipment went bad on the Fox Movietone newsreel at one of the evening shows. Verbally demonstrated they were wise and sore because the management played dumb as organizers.

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Loop.

EASTMAN

(Wired)

Rochester, N. Y., Jan. 24.
Public unit, "Topsy Turvy Town," added to regular Eastman program provides knockout bit in Paramount's first local effort. Playing to standees much of the week.

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COLONY

(Wired)

New York, Jan. 26.
House is going along, not too merrily, with its stage shows, and this week has Paul Specht's hand of 11 holding over.

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Loop.

LOEW'S STATE

(Wired)

Los Angeles, Jan. 24.
"Top" is the current Pancho and Marco idea at this house. It's all that the title depicts. Straight dancing show and fast. Not expensive, either. For local engagement they added a special group of 16 P. & M. girls.

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Loop.

ORIENTAL

(Wired)

Chicago, Jan. 25.
Flaps and jellies are getting a one-reel film of the Sonnenberg-Lewis heavyweight chicken fight this week. It's even billed above the feature. This is the first time a chicken fight has been shown in a movie house.

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Loop.

STATE

(Wired)

Minneapolis, Jan. 25.
State again is going in for elaborate stage presentations, with at least one important act booked in from the outside, and with a 20-piece orchestra on the stage. Clem Murphy, heading the P. & R. production staff for years, produces the shows both for this house and the theatre's orchestra is its participation in the stage shows.

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Loop.

NEW ACTS

Catherine Crandall and boys (7). Tamaki Miura, Japanese soprano of Chicago Opera Co.

Beverly Bayne in sketch (4). Billy Scabury, Viola J'hanna, Harriet Fowler and Helen O'Shea, in act of 20 people.

Bobby (Uke) Henshaw and wife in "One," followed by act in future called "Henshaw's Relatives," four women and band.

Nico Pierre has sold his dancing studio and with Betty Woodruff in act.

Arthur Brown ensemble comprising a one hour show divided between Eddie Davis and Gung and the Everglades Night Club revue (30).

"The Great of the Wave" revue (25), with Leo Henning m. c., Gomez and Winona, Winnie Shaw, Louise Mealy, Mabel Rock, Jule Styles and the Bros. Flo Perry and Duke Yelmar's band.

Al Steadman and Rita Shirley, 2-act.

Bernardo De Pace and Co. (3). Meyer Golden's "Masterpieces" (9), flash.

Ralph McLain (McLain and Riley) and Mmc. Austin.

Bobby Jackson, with three mid-acts.

BIRTHS

Mr. and Mrs. Irving Pichel, son, at Pasadena, Cal., Jan. 21. Father is a stage director. Mother is professionally Violet Wilson.

Mr. and Mrs. John J. Payette, daughter, at New York, Jan. 21. Payette is supervisor Stanley-Crandall shows in Washington. Mother is a daughter of Harry Crandall.

Mr. and Mrs. Mary E. W. son, at their home in Hollywood, Jan. 26. Father is picture man.

1

Stanley-Fabian

WITTE, N. J.
Rites
half (4-6)
K
half (4-6)
K
Daval
flame
flame
half (7-10)
Chief Friend
-there
to (11)
K
N. J.
Fabian
half (4-6)
K
half (7-10)
M
Manning
a (11)
K
outland
half (4-6)
K
Chandler
& Van
K
N. J.
K
continual
half (4-6)
K
White & Manning
-Three to (11)
K
half (7-10)
K
K
Gordon & King
Rogers & J. only
Two to (11)
PATERSON, N. J.
Regent
1st half (4-6)
Rich & Thompson
Lacey 1/2 (4-6)
Principals
K
2nd half (7-10)
Kirby & Paval
K
one to (11)
CITY
K
Roosevelt
1st half (4-6)
Rogers & Tonnely
Two to (11)
K
2nd half (7-10)
Chick Chandler
Holmes & Van
One to (11)

For Sale

[illegible]

| | |
|----------------|------------------|
| Kathleen Duffy | Stanley Jacobson |
|----------------|------------------|

[illegible]

6 Blow-Off Joints Openly Working At From 25c to \$2 on Chump Lane

Los Angeles, Jan. 29.—Recently the local blues, moonlight organizations and city purifiers became incensed about the honky-tonks operated along Main street, known as "chump lane." They sent a committee to call on Mayor George E. Cryer and file a complaint against the joints. The police made a number of spot checks and then everything was announced as okay.

A Variety reporter, with plenty of time on his hands and immune from the flu, got hold of a little extra change and decided to see what he could along Chump Lane.

First place he spotted was the Oriental. It is located between Second and Third streets. Main intriguing as was an immense banner "Soel Paris by Night." He peeked into the narrow space that serves as an outside lobby and saw a collection of lurid and enticing pictorial art. It was great bait and he pried himself loose of two dimes and five pennies.

Inside was an ebony colored individual in Indian chief garb, a la war paint, chief about the Indian tribes of South America. The chief went into ancient historical archives of barbarity in those days and illustrated his conversation by showing a gruesome pair of petri-died hands and skulls.

Reporter not interested in ancient history. "Where are the girls?" The chief got nervous cut his talk short and announced that the musicians would play until the girls were ready.

The mo' of seven or eight Mexicans surrounding the reporter were hushed by this startling announcement and remained that way until the curtains at the rear end of the small room parted and eight not-so-forte dancers in Spanish shawls made an appearance.

50c for Veil Peek

Then another wrecker of the King's English strode forth to tell about the beautiful ones who had been selected for a short and special engagement to illustrate the Oriental dances in their different phases. He unblushingly dwelt on the great beauties of the Volla, promising that one of the seven, but not pointing her out, would take off six of the seven veils she had around her body. "Dut," said he, "Gents, that will cost you the small sum of 50 cents more and it is worth \$5. Many a millionaire would give \$500 to see the done but we do not let them in here."

The chumps pried themselves away from the four bits. To see this exhibition they were taken into a smaller room, in which the central section is shut off by a wooden rail. The gazers were told to make themselves at home on the rail and wait for the blow-off.

The girls started warming up for the Oriental, one at a time and much to the surprise of the customers, all they got was the mild coo, from seven of the solo artists. Then the eighth. All she had on was the Spanish shawl, and that's on the level too. She started in to do the same stuff as the others preceding her when the barker shouted, "Come on, Baby, get hot, show the unjays."

Off came the shawl with a lion cloth across the hips and into a fast coo. Nothing startling, except the exposure of the upper part of the body.

This done and the lecturer started to call the customers in another direction. Without cracking a smile he said:

"Now this way and for \$2 we will show you sights you never dreamed of in all your life time. You will see everything. We positively guarantee that you will not be disappointed for each and every one of these beautiful young ladies will show you. If they dissatisfy you get your money back. Five of the chumps fell for the \$2 spiel and went into the next room."

This similar racket is worked in five other joints of this kind. One of the places advertises in the dailies for beautiful models and manages to get now talent every few weeks.

David Belasco at Madison Square Garden Friday for the first time in months. Loves the fights. Got so excited at the Sharkey-Christner match; he said had it lasted another round he would have been out.

Chatter in Loop

Inaccurate Biographies.
MILTON WEIL

The gentleman of Variety wiped his feet in plush and dropped a bit in the goboon. "Lemme see Milton Weil," he said, insinuatingly.

"What do you mean, sir?" asked the ruff clerk, handsome chap with a scar on his cheek, named Gerald (Greaseface) Whistletoffer. He was chewing a dank cigar.

"You know what I mean," leered the reporter. "Your old bald-headed boss, that's what."

The gentleman pulled out a pad and wrote: "Memorandum: Pan Greaseface Whistletoffer for chewing dank cigar in public reception room; very leath—lothesu—lowths—lousy."

Then he smiled pitifully at Greaseface. "That'll take care of you, bum," he said. "Buy a Variety next week and read what Benny Serkwowicz calls the kiss of death."

Greaseface pulled out a stiletto, but thought it over and realized it was wrong to tickle the public press.

"Wait, you," he muttered, "and I'll see if Mr. Weil will receive you in your present shape."

He walked into Weil's office and returned in quite a huff. "I can't understand it, but he'll see you," said the conciliator.

Mr. Weil was seated at his desk, writing what was later to become famous as Tchakovsky's 2012 Overture. His head was wrinkled trying to concentrate, and a pencil hung lazily from his lower lip. "Hello," he said, lighting an incense burner.

"I come to give you an interview," said the reporter. "What is your name?"

"I am president of the Milton Weil music publishers," said the man, "to say nothing of organizing and running the Chicago Comedy Club."

"Say nothing," decided the reporter. "Are you married?" The president laughed, started slowly and working into a symphony of thrilling sound. "Yes," he said, "I'm married to Maybelle. She is the most beautiful thing in my sordid life."

"Nuts," suggested the reporter. "Don't cry. How long have you been in the music business?"

"Twenty years," Weil said, dis-covering happily that he could add it up exactly in his bare feet. The reporter fanned the incense. "I hear you were in politics, too," he said.

"We were talking about music," Weil hinted, his eyes blazing.

"Why do you give so much of your dough away to sidewalk citizens?" the reporter asked.

"Who started this, anyway?" demanded Weil.

"Started what?" asked the reporter.

"Will you get out of here?" Weil asked.

"Do you mean it?" asked the reporter.

"Yes," said Weil.

"Yes," said the reporter. He walked to the door. "By the way," he called, "I expect Greaseface to be fired by the next time I see you."

"He won't be fired," replied Weil.

"He'll do long before that."

Amy Leslie of the News was the only critic in town to get really mad at "Diamond Lil," the Mac West bauble. Amy said in part that "to have its (Apollo) cleanliness and freshness pervaded by the odor of cheap mental and social severage was like having the old smell of the stockyards come across the loop."

It is to be hoped that "Diamond Lil" will go out of Chicago as soon as possible.

And her rag put a head on it and featured it as news!

Senator Francis Murphy tendered a blow-out to the Chicago Comedy Club Friday night. Murphy was to have been presented with a life membership to the club, in the form of a gold tablet, but the trophy failed to arrive on time.

It was figured up by the card room boys that Murphy has really paid for four gold cards set in diamonds.

Fooling the Coppers

Los Angeles, Jan. 29.—Following recent edict from Federal prohibitions prohibiting carrying of flasks in public places, a few of the Hollywood shops are offering combination flask and cigarette cases to fool the eagle eyes on the alert for joy containers.

TOT QUALTERS HAS HER TROUBLES OVER DOG

Tot Qualters, dancer, packs a mean wallop. Tot loves blue blooded dogs, but hates fresh, effeminate men, she declared in West Side Court. Tot came to court in answer to a summons obtained against her by Arthur Ettlinger, 46, realtor.

Miss Qualters takes her dog to Central Park daily for his constitutional. Recently Ettlinger, she asserted, saw her with the dog and followed her to her hotel. "That's my lost dog," she claims Ettlinger said. Ettlinger refused to be mollified, went to court and obtained the summons.

When Miss Qualters was served, a sister of the dancer, so a policeman testified, struck Ettlinger in the face with a handbag. As the dancer and her sisters came through the West Side Court corridor, Miss Qualters asserted that Ettlinger called her a foul name. Lawyers, bondsmen and reporters fled when they saw the dancer make for the realtor. A patrolman arrested Ettlinger on a charge of disorderly conduct on the dancer's complaint. Patrolman Brady testified that he didn't hear the expression offered by the real estate man.

Court dismissed the summons against Tot and imposed a suspended sentence on the realtor. Tot left with her sisters and Ettlinger waited. Bluecoat Brady escorted him out to see that no further hostilities took place.

Bathing Suit Not Rubbed Into Jam

Charlie Gersten, 34, salesman, 60 Northern avenue, had an idea of seeing undraped women. In ended in disaster for him. Good Time Charlie is now liable to go to jail. Jan. 21 Charlie went to the office of Arthur Albro at 154 West 45th street. Charlie said, "I'm John Balaban, of Balaban & Katz, big Chicago producers."

He said he had \$36,000 to spend on new shows, particularly girl shows, and wanted to see what Albro could produce. Albro got a number of girls and exhibited them to Gersten, believing him to be Balaban.

Several calls were made. Finally Albro became suspicious and wired Balaban. The latter denied having been interested. When Gersten arrived again Detectives Bert Mas-kell and John Walsh, West 47th street station, were waiting and arrested him.

"Well, I saw a lot of nice girls," declared Gersten when he was brought to the station house, "and they were nice." He said his only motive was to have the girls get into bathing suits so he could look them over. "I love shapely and good-looking women," he declared. When arraigned before Magistrate Hyman Bushel he was held in \$1,000 bail for further hearing.

Nite Club Romance; Downey and Bennett

A romance of the nite clubs and an FBO feature talker culminated in the marriage Monday of Morton Downey and Barbara Bennett, the latter the second daughter of Richard Bennett. Both are featured in the forthcoming FBO 100% all-caller, "Synecdoche," in which Fred Waring's Pennsylvanians (band) is starred.

Downey is the nite club feature at the Casanova and Miss Bennett is not unknown as a class nite club danseuse, having been partnered with Basil Durant and others.

The Colony has a trailer assuring its patrons that although the management is not responsible for noise due to city blasting next door it has investigated and found that the lives of ticket buyers are in no way endangered.

Palm Beach

By Sam Kopp

Palm Beach, Jan. 26.—Season to date both here and in Miami has not come up to expectations. Lots of talk especially in Palm Beach that runs along the lines of "not as good as last year." No doubt about last summer's hurricane swooping away some of the beauty of this resort and the restrictions placed by the Florida East Coast hotels on guests at opposition hotels using the Breakers Beach for bathing purposes driving many who formerly wintered here to Miami Beach and Havana.

Flu epidemics up north are also blamed for the fact that only the Breakers Hotel is now holding capacity and booked solid for the rest of the season. Royal Poinciana, with about 400 rooms available, has but half that number of guests at this writing, but claims all accommodations will be taken by Feb. 1. Plenty of room at the Alba, New Palm Beach, Royal Danell and Witchall.

Younger, sportier crowd seems to be missing, but this resort is still a merry-go-round for those who can stand the pace, physically and financially. Something going on all the time, with the cocktail hours, anytime between 4 o'clock and 8. Lummaz's, the Colony Club and Bradley's get the bulk of the dining, dancing and gaming trade, respectively, during the late evening and early morning hours.

Peggy Drops In

Peggy Hopkins Joyce blew in for a week, chaperoned by Ida Smart and Albert Smart, who have been her traveling companions for several years. Peggy had all the society chatterers here running in circles trying to find out if the gentleman in Peggy's party and her escort at the nite life spots here was using the name Smart to conceal the identity of some society man or heavily sugared figure. Peggy engaged the Duke of Alba suite, occupied last season by Harry Frazee at the Alba for a grand a week, but soon moved to the suite on the ninth floor of the hotel, telling the clerk she feared her rooms on the lobby floor might inspire someone to dip his fingers into the load of ice she brought with her.

Peggy hopped back to New York with her companions Saturday after getting reams of publicity and moving her room to the most liberal spenders that has hit this resort this season. Peggy's Monday to Saturday visit here probably stood her more than \$5,000, not counting her debit or credit tab at Bradley's.

John Golden Saved

John Golden narrowly escaped drowning, here last week for the Artists' and Writers' golf tournament, when caught in an undertow. Rube Goldberg noted Golden's distress and called for help with life-savers, pulling the producer out of danger.

Golden's experience at the Breakers Beach was made the subject of considerable clowning at the annual dinner of the Golf Association last night, but Golden insisted that it was far from a gag at the time.

Goldberg, master of ceremonies at the burn-up banquet, said: "I plead guilty to saving John Golden's life. I was in good voice. I yelled, the acoustics were good and three life-savers pulled him in."

Other Speeches

James Montgomery Flagg, artist, made one of those Bob Fosse speeches during the two-minute allowed him, thanking California and Hollywood for the great welcome extended him and his pals, and referred to the Golden incident by viewing with alarm the association's admission to membership of theatrical characters, who come in all ways and taken from the clothes of the suit.

George Abbott, playwright, and chairman of the nominating committee, blushed himself out of a report by saying that he has as yet not met the rest of the committee socially.

Charley Williams, artist, called upon by Geraldine Rice, president, for a treasurer's report, stated that to the best of his knowledge there was \$8.01 in the treasury and that Goldberg, as financial secretary, had misappropriated \$185. "After figuring up the total and subtracting the balance I find that Rube has never made a financial statement to this organization, and

I demand that he tell us what he has done with our money."

Goldberg in reply stated, "I don't know what I did with the dough, but I guess I bought Scotch." The entire membership then rose and accused him of being a boob, as Scotch could be bought for less than \$185.

Fontaine Fox, Toonerville trolley cartoonist, said that his ambition in life was to make an after dinner speech and get a haircut that his wife liked. Fox figured that he could hem and haw for two minutes if called upon, but his wife's crack to that statement had been, "You just hem and the rest will haw."

Fred Stone is visiting his brother-in-law and sister, Mr. and Mrs. Rex Beach, at their home in Sebring, Fla. Stone is able to be about with the slight assistance of a cane.

John Golden and Rube Goldberg left here for Havana after the golf tournament for a few days' stay. Golden will return to Palm Beach, while Goldberg will return to his drawing board. Most of the Artists and Writers came down here for a week of golf are way behind in the schedule their contract calls for.

Sam Harris has a birthday party set for his home here Feb. 3. Asked how old he will be, Sam said, "Variety knows my weekly grosses; it ought to know my age."

Charlie Morrison, agent, staying over in Miami, likes it so well he's going to stick another week.

"Rio Rita," due in St. Petersburg Feb. 4 and Tampa the night before, is rolling up an advance sale that is surprising both house managers.

Shawmen throughout the State laughed at Wintz coming in, but looks as though the laugh is Wintz's.

Theatre Disturbers Fined

Harry Green, 39, 67th street and Broadway, actor, who said he played the part of Conrad in Mrs. Fiske's show, "Much Ado About Nothing," and James Cole, 25, 117 West 31st street, were fined \$25 each by Magistrate Hyman Bushel in West Side Court.

Both were arrested by Detectives Meyers and Ward, West 47th street station. The cops said they were in Loew's New York theatre when they observed the two men acting disorderly and arrested them. According to the officers, they resisted. After some disturbance had been caused they were taken into custody.

After Magistrate Bushel heard all the facts he imposed the fine and told them they were lucky they were not going to jail. He said that and person who created a disturbance in a theatre where there might be a panic did not deserve any consideration. In view of a recommendation of the police officers he imposed the fines.

N. Y. to P. B.

Mr. and Mrs. A. Hammerstein.
Walter Reade.
Mr. and Mrs. Louis Bernstein.
Harry Warner.
Cy Fabian.
Adolph Zukor.
Ike Lipson.
Danny Harris.
Burney Balaban.
Joe Schmitzer.
Mr. and Mrs. R. S. Mor.
Robert Kane.
Howard Lunnin.
Fred Stone.
Clio Endor.
Harry Rosenthal.
Annette Friedland.
Ramon and Rosi.
Don Abrams.
Helen Cohen.
Frank Belcher.
Robert Hosen.
Bert Kalmar.
Mr. and Mrs. Kenneth A. Campbell.
J. R. Grainger.
George White.
Lou Holtz.
Georgia Price.
Irving Rosshelm.

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. This series will be reprinted weekly. Each story carries its original head. Story below appeared in Variety of August 20, 1920.

PLAYING WIMMIN MINER FLIVVERS

Cuthbert Tips Gang to Wait for Blow Off

Akron, Aug. 18.

Dear Chick:

Cuthbert and the miner are playing in the chills for each other and haven't spoken since Sunday, when we played an exhibition game with "The Bloomer Girls." I trotted the miner to the chills and he started like a whirlwind. You know these dames have a pretty fair ball club for a flock of women, and they occasionally win, so I told the gang to get some runs before they started trying to date up the molla.

CON

We made five runs in our first innin and then eased up to make it look like a contest. The thiner was struttin' around like a peacock and started vampin' a sweet lookin' broad who was playin' centerfield. Every time Cuthbert and the opposing centerfielder passed each other they had a lot to talk about, and I figured that Cuthie was tryin' to fix it for the coal heaver.

Whenever this broad came up to hit the banjo widdler would lay one right in the groove and she would pole it a mile. She was far and away the best hitter on their club and took a cut at the ball like a man. Then the miner would flash that steeplechase grin at her and she would smile coyly back. About the fifth innin the miner told me, and was all dated to take her out that night. I figured she was for a wild time, for, you know, that bird hasn't any more pockets than a billiard table.

The miner kept swellin' up over makin' the skirt untill I thought he would bust, but Cuthie oozed up to me on the bench about the seventh innin and said, "Wait for the blow off!" I couldn't figure out what was comin', but I knew it would be good, so I sat still and never cracked.

In the ninth innin I saw Cuthbert and Phelon on the catcher, havin' a heart to heart talk. Phelon nodded his head a couple of times and was laughin' so hard he could hardly get into his shin guards. Sure enough, the climax broke in this innin, and it was a dar. The dame centerfielder came up to hit and the miner grinned all over his big ugly pan. He walked in from the pitcher's box and cracked, "It won't take you long to dress, will it, baby?" The girl said, "Not very, with you waitin'" and I thought the miner would swoon from happiness. Just then Phelon said to the miner, "Get in the box and pitch, you big bum; I'll take care of your sweetheart," and reaching out he jerks a wig off the centerfielder's head. It seems he's a female impersonator and they had another phoney playin' short stop also. The coal manager almost keeled over backward and the wolverine in the grandstand thinnin' the whole works was the needles started to swarm onto the field jerkin' at the girls' heads to get off more wigs. The only other one they run both of the cheaters out of the back and nearly tore them apart. Cuthbert knew his bird and had played on the bill with him some place. He told the guy to kid the miner as he figured it would take some of the inflation out of his conk. You know ever since he's been hangin' out with Cuthie, he thinks he's sure death to him apart. Cuthie has been tryin' to make every broad who looked in his direction.

It certainly took some of the edge off him and he's been meek as a lamb since but he sure is sore on Cuthbert. I was afraid they would

hook up after the crowd cleared off the field and we were back in the club house but I kept them split out and maybe we can square it before my next letter. I don't know whether Cuthie knows his right hand from his left but if he can sorry afterward that he pulled it for he was thinkin' of getting the centerfielder to stay over and the two of them could have opened up a beauty parlor. Can you beat that? I suppose before the season is over I will have a ball club of henna haired beauties that will all be named after Y. M. C. A. and spend their evenings embroiderin' and knittin' sweaters for their rough brothers back home.

Yours till tomorrow, Con.

Zittel Loses Again; Must Leave Casino

C. F. Zittel, present lessee of the Casino in Central Park and holder of the leasehold since 1919, must vacate the premises by Jan. 31. The New York Appellate Division has affirmed the lower court's ruling, without an opinion, deciding against Samuel Krongel, who sued the City of New York, Mayor James J. Walker, Park Commissioner Horrick, and the Dieppe Corp. et al. Krongel, acting on Zittel's behalf, sued as a taxpayer and was twice defeated in his efforts to stay the transfer of the Casino lease to the Dieppe Corp. at \$5,000 annually. Zittel paid \$5,000, bargain rental for a great restaurant site, and offered to meet the Dieppe's bid at \$5,000.

Despite all of Zittel's efforts, it was patent that the primary objective was the Mayor and the Park Commissioner of New York City was to oust him in all events. Krongel, Zittel's legal ambassador, made much of Jimmy Walker's friendship for Sidney Solomon, president and organizer of the Dieppe Corp., which has Anthony J. Drexl Biddle, Jr., vice-president and Alfred M. Bedell, secretary.

Dismissal of the complaint will be asked this week and, if granted, says Krongel's counsel, an appeal therefrom will be taken. Otherwise no appeal from the Appellate Division's ruling will be made until after the actual trial of the issues.

In his attempt to occupy the Casino after occupying it for years and getting away with murder while running it, Zittel had the coles but futile support of the Macfadden's New York Evening Graphic.

Garston Impersonators, Fooled Actors—Bail

Charles Garston, who was apprehended and brought to the 54th Street Magistrate's Court for representing himself as Mr. Balaban of Balaban & Katz, was held for the grand jury in \$2,000 bail.

Garston, prosecuted by Arthur Albrow, grand opera singer, whom he had engaged to appear for Publix for \$36,000, had also engaged a number of other actors, including Jack Mulhall, Louise Groody and Raymond Hitchcock. Miss Groody and Hitchcock had agreed to the arrangements, although the agreements in their case were merely verbal.

W. T. Powers, Publix attorney, acted for Albrow. Powers suggested that Garston be sent to Bellevue for examination, but Albrow insisted that he be prosecuted. Garston, apparently friendless and penniless, is now in the Tombs.

"EXTRA" AS SHOPLIFTER

Victoria Pyma, 25, movie extra, of 65 West 48th street, pleaded guilty in Special Sessions to shoplifting. The justices freed her under a suspended sentence.

The girl was arrested Jan. 19, off him and he's been meek as a lamb since but he sure is sore on Cuthbert. I was afraid they would

HERMAN DOLL ARRESTED

Charged with Burglary—Caught in Apartment

Claiming to be a son of a wealthy piano manufacturer, Herman Doll, 32, musician, of 8745 123rd street, Richmond Hill, L. I., was arrested in West Side Court before Magistrate Hyman Bushel on the charge of burglary. The Court held Doll without bail for the action of the Grand Jury because the defendant had a former conviction.

Doll was arrested by Mrs. Frinchi Martin, a waitress, of 455 West 42nd street. The waitress returned home from her job and surprised Doll and another man in her apartment. Doll's companion escaped over the roof.

Mrs. Frinchi held onto Doll. She alleged that the defendant had a suit and an alarm clock and told her to get it. She said she had been drinking. When Traffic Patrolman Herman Hedler, of Traffic B, arrived he told the bluecoat that he was related to the piano manufacturer hearing his name.

Doll presented a sorry picture. He had a red face and was sweating. He had a witness appear. The Court administered the oath to Doll while seated. He shook like one having the palsy.

Magistrate Bushel asked Doll if he was a drug addict and he replied, "Judge my condition is due to drinking whiskey." He was assisted off the stand and taken to the Tombs prison. He was on the verge of collapse when Jim McDermott, head keeper in West Side jail, administered a dose of formaldehyde to Doll. He told the Court that he was drunk and had gotten into the wrong apartment.

DIPS REAP AS NEW TRAFFIC LAW JAMS ST.

Arthur Reiss, 30, salesman, and Hyman Fitzley, 38, salesman, will have a hearing in West Side Court today (Wednesday). Both were arrested by Detectives Dan Burns, Barry and Pinken of the Pickpocket Squad, charged with vagrancy.

Because of criminal records Assistant District Attorney Saul Price asked Magistrate Bushel to hold the defendants without bail. The Court assented.

Pickpockets have been active in the theatres recently and have reaped a harvest jamming the new Whelan walk. Arrests of the defendants is the outcome of a patron at the Chanin theatre losing several hundreds dollars, according to the gendarmes.

Reiss was arrested in the show-house, Fitzley outside.

Trace Phone Flirt Who Will Be 30-Day Guest

For the next 30 days Louis Delgado, 21, a dancer out of work, will be the guest of the city at Welfare Island. He can meditate on his unsuccessful attempt to be a seik.

Delgado felt the urge to flirt and called the Claridge Hotel. Helen Lederman, the operator, answered, and to her amazement she was deluged with honeyed phrases. Delgado told her he was a wealthy silk merchant and that if she would meet him, etc.

Miss Lederman tried to dissuade the young man, but without avail. Finally, when another telephone operator traced the call she continued to stall him off until Policeman Conroy, 19th Division, traced Delgado to a phone booth at 41 W. 86th street and arrested him.

In court Miss Lederman said that besides using honeyed expressions Delgado apparently became exasperated and called her foul names. Delgado told the magistrate he had been drinking and was sorry.

GRAPHIC'S MISLEADING AD

Lillian Pyma, 30, beauty culture teacher, of 33 West 51st street, was convicted in Special Sessions of publishing a misleading ad in the Graphic. A sentence of 30 days in the Workhouse was suspended.

According to police-woman Magistrate Fitzley, Miss Pyma inserted an advertisement offering two women jobs as beauty experts. The policeman called on Miss Pyma. The latter informed her that for a \$5 fee she would receive instructions on a new face lifting machine "which would make me a fortune." The officer claimed the printed instructions she received for \$5 were worthless.

B'way o' Night Strange Sight With Traffic Regulations; Times Sq. Looks Like Village

Court Releases Trio With Track Materials

Charged with having racing material in their possession in an office at 1674 Broadway, where they were arrested by Detectives Brady and Morris of Headquarters, Joe (Jockey) Robinson, 41, (dubbed Perry, 33, salesman, and John P. Sturme, 42, were freed in West Side Court by Magistrate Hyman Bushel for lack of evidence.

Brady and Morris raided the offices during midnite time. When they entered the prisoners sought to escape, they said. A search of the premises resulted in the finding of betting slips and other racing material, according to the sleuths.

Brady testified he accepted three bets over the wire during the course of the raid. Trio were charged with making "book."

Barber Holds Steward for 60c, Cost of Haircut

"I have received my last haircut in the Times Square district," quothed Martin Huiqust, fastidious steamship steward, residing at 123 St. Felix street, Brooklyn. He came to West Side Court complaining that a barber in the Roxy Barber Shop, 740 7th avenue, gave him a partial haircut, although he was taxed 60 cents.

"I was kept a prisoner in the barber shop. They refused to let me out. I sat in the barber's chair, and instructed the barber how to cut my hair."

"I held my head down so that it almost touched my chest. He pushed my head from side to side. I jumped out of the chair and hopped into another one. Please finish my haircut, I asked the second barber. 'Get back into that chair,' he said. I refused, although my hair was partly cut."

"I scolded my hat and coat and started for the door. 'Nothing doing,' they said. 'Here is your ticket. Sixty cents, please,' they said."

"I refused to pay it. They refused to permit me to leave. A cop was sent for, but the question was too great. I was kept a prisoner."

"The barbers guffawed and the manicurist grinned. No help forthcoming so I paid the 60 cents," wound up the steward. He got a summons against John Doe, a barber.

Magistrate Bushel paid rapt attention to the steward's story and kindly informed him that he was sorry, but the case was one for a municipal court. The steward then laid his stage before lazy Feldman, West Side Court lawyer.

"I am going to sue. I am going to sue," he chanted as he left the courtroom.

Brutal Fighter Sent Away; Beat Up Young Brother

Victor Whitree, 33, 166 West 98th street, junior lightweight pugilist, was sentenced to three months in the Workhouse when he was arraigned before Magistrate Tynan Bushel in West Side Court on a disorderly conduct charge.

Whitree, who fights under the name of "Sonny Smith," kicked and beat his 14-year-old brother Anthony because the boy's shirt was protruding above his pants.

Young Anthony suffered a broken arm, broken nose and bruises all over his body as a result of the assault. Magistrate Bushel imposed the sentence and told the prizefighter that if he had committed the offense some place outside of New York he would have been lynched.

OVER-DETERMINED

Because he was unable to get a place in the Fox building on 10th Avenue and make application for a job as an actor, Lawrence Steiner, 25, refused to leave the place and finally was arrested by Policeman Hurlies.

Magistrate Bushel suspended sentence and told Steiner to follow the advice of the guard to write.

Broadway presents a strange view these nights. In fact the Times Square district looks like a village. Reason, the new traffic regulations.

No parking, no turns between eight and 9:30 and 10:30 to midnight appears to be working out well enough in speeding the carriage trade, but there is no question that Police Commissioner Whelan's rules are chasing people off Broadway. Regulations started last week and will continue this week at least. It is likely there will be some changes starting next week.

Cafes in the Times Square zone appear to be suffering the most because of the deserted streets. Some restaurants say business has dropped off 50 per cent. Trade in the cafes is okay around dinner time, but from 11 P. M. on, it's terrible. For instance at the Tavern the number of midnight diners has dropped near the vanishing point. The Astor hotel claims its cafe trade, improved, although it was figured they would be effected.

6,000 Cabs Drop \$4 in Fares

Greatest loss appears to have been sustained by the taxicabs, although the nuisance of cruising taxis has been eliminated. It is claimed that on the first night the new traffic rules went into effect, 6,000 cabs dropped about \$4 each in fares on that night for a total of \$24,000 on that evening alone.

From the taxi people comes the suggestion, perhaps not formally presented to Whelan, that the cross town streets be made two-way thoroughfares during the restricted hours. They contend that would provide better service to the theatres and moderate the inconvenience of the no-turn rule between Fifth and Ninth avenues.

Theatre attendance generally went upward last week, but the traffic thing is not credited. No question about autos getting to the theatres more easily than ever before. Just why the haste to rush them away from the Broadway zone is not clear. Two sloppy nights gave the rules a severe test. Taxicab patrons depending on taxis grumbled, but the taxi boys did the best they could, demanding a flat rate, for trips that would have registered 40 or 60 cents on the clock. Drivers said they'd get even some way.

Added to the loss of the cafes the Broadway shops also are suffering. It was announced that there would be no favoritism in the matter of parking. On night last week, however, five cars were parked around the Roxy.

F. P. A. In his World column, made witty sallies on the traffic situation, saying the rules seemed to be working out well, but that what he told drivers told Whelan when he asked them, couldn't be printed, not even one word.

Monday, a particularly cold night, Commissioner Whelan's boys were giving themselves a little amusement on the traffic plan. Stationed on the Times square corners, with the wind biting cold, they were jostling themselves and the pedestrians about the weather, that "it's good for you," that "it puts hair on your chest" and kindred self-joshing remarks. After a half minute's more intimate chatter they gave in and confessed that the car-muffs, plentiful in evidence, were little satisfaction on a bitterly cold night.

Nor were the boys in blue quite as Pollyannaish in their attitude.

Business Off 40%

The first casualty of Police Commissioner Grover A. Whelan's Broadway danger traffic system was the closing Monday night of the Club Mirador. Business dropped off 40 per cent last week, the first week of Whelan's experimental fortnight of no-parking, no-turning.

Mirador got money into the place until after midnight at which time the restrictions went off. The on 10th Avenue and gave the phoney-go-by completely and Harry J. Susskind decided to blame it on Whelan.

Salaries for a week were paid practically all at the show, with the likelihood that Bill Duffy and Charlie Aronson, Susskind's backers, will make every effort.

Chatter in New York

Irving Kahal to Hot Springs. Gil Gabriel is going to Germany. Got a slant at Mat Glaser's 10-callon lid! Like a circus tent. Fuzzy Knight and his piano at the Ziegfeld roof. Harriet Hootor's "Advice to Dancers," sent out by A. P. Calling Broadway the Wholen Way. One of the manicurists at the Astor says she wouldn't advocate finger-tip control for men. Fairbanks Twins together again and will start in a night club. Douglas Burley taking his "Americana" routine into vaude. Fred Allen will be m. c. of Old Gold hour beginning Feb. 5. Abraham Lincoln was a south-paw.

Bileen Wenzel now modeling spring wraps for Fifth avenue. Chateau Madrid washed up its revue with 12 girls. Ruth Patterson returned from Havana. Jack Hurley III, Abscess of the cat. Jack White and wife returned from Bermuda. Ethel Shutta has a push for pool and can run the table. George Holland, press agenting Eddie Dowling. Peggy Joyce is apparently on a non-stop tour of the night clubs. Jeannette Andrews has moved to Park avenue. Flora Sheffeld preparing to go to London. Frank Tammhill is on one of those

diets that calls for a daily meal of milk and Graham crackers. Norma Taylor returned from Hollywood. William A. Brady in an uptown sanitarium. Mr. and Mrs. Jack Horwitz of Chi in N. Y. Schwab and Mandel pine for talent. Holding weekly auditions. Whitaker Ray home with pleurisy.

Oscar M. Samuel's wife, Helen, in New Orleans, is doing murals for church interiors. Mrs. Samuel took up painting as a time killer. Ossie is Variety's New Orleans correspondent and not allowed to charge space.

Bill Cody en route to Canada to make talker. Paramount does will be the receptacle of a giant skywriting sign. Helen Kane will sing in the Dix picture. Jack Rumsey and wife to Saranac.

Alexander Woolcott and Russell Crouse may go to Russia, together. Elmer Rice, author of "Street Scene" has 50 per cent of the hit. Judge Sullivan, of Chicago, dropped into town for a visit. Richard Barthelmess and wife to Havana.

Wife of Jack Welch gravely ill with pneumonia. Son has influenza. Goldie, Ziggy's see, home with abscess of the ear. Meyer Gerson calls them gargles, meaning talkers.

Percy Weirich, very ill with influenza. Park Central. Bert Kalmay and family to Palm Beach.

Howard Benedict plays baseball on one of the hotel roofs. Walton Butterfield has gone west for Paramount, as a writer.

Gene Belasco puts in some of his nights as an assistant cashier at Madison Square Garden.

Helen Henderson, playing hooky from the late hour boom-booms, is again punching the time clock.

The real talk of the town now is Bob Coleman's rap at Jed Harris every day in the Daily Mirror. Meanwhile Harris is fighting to get Winchell into Schubert houses, having barred Coleman from his productions.

Paul Ash conducting a campaign to buy an elephant for the Brooklyn Zoo. Kiddie and publicity stuff.

Peggy Dolan of "Red Robe" at Little Club, Lou Irwin's office being redecorated a la boudoir.

Ruth Patterson, Blanche Satchel and Dorothy Britton, of "Vanities" transferred to "Fioretta."

The tough language in Claude McCoy's book, "Home to Harlem," making the Broadway mob laugh. Speed of ski-jumpers at Banff estimated the jump on Tunnel Mountain at 82 miles an hour.

Roy Tolleson junked his racing paper in San Diego after the third printing.

Lillian Roth and her sister have their teeth wired. Straightening out their bicuspids.

Jewelry stores making more money fixing cheap lighters than watches these days.

Johnny O'Connor presented with portable typewriter by his personal staff, when he sailed for Florida. Three outfits affected by Helen Kane's flu. Casanova night club, "Good Boy" and the Dix picture.

Muriel Finley, out of "Whoopee" with flu, returned too soon. Relapse.

Bert Fiebelen is manager of the Belasco. Clinch he'll go to that Paree when summer comes.

Even Philadelphians are getting the habit; the John Macduffs have left for Havana, to wind up at P. B. Universal's souvenir for "Noah's Ark" is a large metal ship with a clock on the front of the ark.

Russel Moon and Jack McNerny, ex-Public publishers, now a free lance p. a. team.

Walter Kingsley, having passed the crisis in his illness, is going to Bermuda.

Ward Morehouse recommends Astoria, L. I., because the top luncheon price is 60 cents.

The forthcoming marriage of Col. Lindbergh and the daughter of Dwight Morrow is accepted as a certainty.

Charlie Winninger is actually a ping pong fiend and goes to the Jap Club in 93rd street to play it!

Sidney S. Hall, former vaudevilian, now booking and staging productions in the Bond building.

Margy Barrett, night club dancing girl, is giving classical violin concerts.

Lawrence Stallings, reported going on the Telephorm, returned to Hollywood for MGM.

Greta Nissen has been submitted to Keith's. She is sold on doing a dramatic sketch.

Al Woods cabled he is on his way back from Europe. It doesn't mean a thing.

Negotiations between Jeanne Eagels and Keith's for vaude have been temporarily called off.

A two-reel color picture of Broadway night life will shortly be made.

Jeannette McDonald caused the curtain to be held for 30 minutes at the opening of "Boom Boom" in Newark, when she declined to go on until her name was put in lights.

Lon Murray has gone to the coast, joining his brother, Bud, in the latter's dance school.

Harry K. Thaw plays a wind-pumped church organ in his New York apartment.

George S. Kaufman's new one-reel

fers to the theatrical season and puns the Cochran revue: "This Year of Grays."

"Flower girl bounced a bottle of white rock over hostess' head in one of the quiet clubs. Broke the bottle.

Bill O'Donnell and Rix Hushand have gone to Miami to help Benny Bennett with the Sharkey-Strubbing fight ticket sale.

Hampus Murray's daily diversion—playing croquet in the sheep's pasture of Central Park. Uses his brothers for mallets.

L. Wolfe Gilbert has one free lunch date set: it's the Courland Masonic Lodge, a testimonial dinner for the songster, and in the grand ball room of the Biltmore, at \$7.50 per and "strictly formal." That means a new evening outfit for Wolfe, 200 smacks, less \$7.50, for the rest of the night never pays in cash.

Fannette Andrews, from musicals and hostessing at night clubs, now in trade with a lingerie shop on 43rd street.

Paul Gregory of "Whoopee" out of the show and the Midnite Frolic with broken ankle. Snapped it on the stage.

Dorothy Hall, now Richard Dix's leading woman, motors to the Long Island studio and keeps her chauffeur waiting all day.

Arthur Gordon, once an m. c. visiting the old clubs with a ping hat and a girl. Wall street apparently been sweet to Artie.

Mamie Love, smash blues singer of the Sanovar, Chicago, has returned from Europe. At the Park Central.

When Sidney Skolsky's Tin Type of Jed Harris was about to appear in the New York Sun, Harris appealed to the dramatic department and had it killed. So Skolsky enlarged on it and sold it to McClure's magazine. In next issue.

Chris Scatfe is laughing in the face of flumonia. He wears no overcoat doing his daily round of Broadway or cavorting from club to club at night.

The "Hideaway for the Big Shots"

Mrs. Gerson's Tea Room

1588 Broadway, N. Y.
LUNCHEON—DINNER

P. S.—Kitty Lynch is cooking for the Keller Sisters at home this week. They are making a gargle.

NEW YORK THEATRES

NEW AMSTERDAM "The House Beautiful" West 121 St. Bridge, 11th Avenue and Ziegfeld Latest Sensation
EDDIE CANTOR in "WHOOPEE" with ETHEL SHUTTA and All Star Cast

ZIEGFELD Thea, 54th St. & 6th Ave. Mats. Thurs. & Sat.
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Greatest Show Ziegfeld Ever Produced Norma Terris, Howard Morgan, Edna May Oliver and CHARLES WINNINGER
SEATS TO SUITE EVERY PURSE AT BOX OFFICE

WILL ROGERS and DOROTHY STONE in the Musical Extravaganza
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DAVID BELASCO Presents
LENORE ULRIC as MIMA
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MARK STRAND Broadway & 47th Street
MIDNIGHT SHOW NIGHTLY AT 11:30
Doors Open 10:30 A. M. All 35c 70c 1st Day at Seat
Warner Bros. Vitaphone Production
First Time at Popular Prices
100% ALL TALKIE—With the Best
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CAPITOL Broadway & 51st St. Midnight Pictures Nightly 11:30
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JOHN GILBERT
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In the New Screen-Movie
"A WOMAN OF AFFAIRS"
"Pirate Blues," a Romance with DAVE SCHOOLER, Captains: 10 Chester Hale Girls: HOWELL, HARGER & WALDI, EVELYN WILSON, Al & Rex Bennett: Capitol Grand Orchestra, David Mervin, Conductor.

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Direction of S. L. Rothafer (Roxy)
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IN OLD ARIZONA
World's First Outdoor All-Talking Screen Epic
A Colorful Stage Program Features
ESCENA MEXICANA
Roxy Symphony Orchestra
32 Revueettes, 200 Male Voices, Chorus and Augmented Cast of Principals
Theatre Guild Productions

CAPRICE
GUILD Thea., W. 52d. Eves. 8:50 Mats. Wed., Thurs., Sat., 2:40

WINGS OVER EUROPE
By Robert Nichols & Maurice Browne
MARTIN Beck Th., 45 W. of Hwy., Eves. 8:30, Mats. Thurs. & Sat., 2:10

EUGENE O'NEILL'S STRANGE INTERLUDE
JOHN HATHAWAY, 58th Street, East of Broadway, Thurs. & Sat. at 7:30.

MUSIC BOX Th., 45th St. W. of Broadway—Eves. 8:30 Thurs. & Sat. Mats. 2:30
IRENE BORDON in "PARIS" A MUSICAL COMEDY with Irving Asanov's "THE COMMANDERS"

PLAYHOUSE W. 43rd St. Eves. 8:30 Mats. Wed. & Sat. 2:30
ELMER RICE'S New Play
STREET SCENE
"It is a classic—go, then and be thrilled."—Walter Winchell, "Graphic"
Settles by JO NIKERZINER Presented by W. A. BRADY, Ltd.

FANNIE BRICE in My Man A Warner Bros. Vitaphone Talking Picture
Midnight Show Sat., 11:45
AL Jolson in THE SINGING FOOL A Warner Bros. Vitaphone Talking Picture
Twice Daily, 2:45-5:45 Extra 5 P. M. Show Sat. and Sun.

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NEW EAST 86th St. Thurs. to Sat., Jan. 31 to Feb. 2
THEA. CORLEA AVE.
BELLE BAKER in "HARD-BOILED" Photo, SALLY O'NEIL in "HARD-BOILED"

NEW EAST 58th St. NEAR 32nd AVE.
SMITH & DALE in Their AVON COMEDY FOUR Photo, SALLY O'NEIL in "HARD-BOILED" SUPREME VAUDEVILLE—PICTURES Continuous Noon to 11 P. M. Low Prices

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Lou Eddie Jimmy Clayton Jackson Durante
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HIPPODROME CONTINUOUS, 10:30 A. M. to 11 P. M. Prices Ex. Sat. and Sun. Affo. Affo. Orch. 35c Nights, Orch. 50c
LARRY RICH and 14 Friends with CHERRIE CHAS. (Old Time) TIMBLIN & CO. Other Radio-Keith-Orpheum Acts
COLLEEN MOORE in "SYNTHETIC SIN"

81st STREET 81st St. & Broadway
Thurs. to Sat., Jan. 31 to Feb. 2
"MOBOCCO BOUND"
New Big Revue, with 30 People—9 Scenes
SALLY O'NEIL "HARD-BOILED" in THE NEW STARS

RIVERSIDE at 94th St.
Thurs. to Sat., Jan. 31 to Feb. 2
CORBETT & O'BRIEN Other Radio-Keith-Orpheum Acts
SALLY O'NEIL in "HARD-BOILED" in THE NEW STARS
Vandeville changes Sat. and Thurs.

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Music By **GEORGE BAGBY & G. ROMILLI**
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GEORGE HOUSTON
150 In Company 21 Scenes
56 Beautiful Girls 60 Male Voices
Symphony Orchestra
OPENING TUES. FEB. 5th
EARL CARROLL THEATRE
SEATS NOW ON SALE

Among the Women

By The Skirt, Jr.

Best Dressed Woman of the Week
KARYL NORMAN
(Palace—Vaudeville)

Everybody Clicks

Plenty of enthusiasm at the Palace this week. Everybody a panic and a good time all around. A girl juggler assisted by a man in an absurd kid outfit. Elly opened. A girl juggler assisted by a man in an absurd kid outfit. Young lady's work is entertaining though she has that forced vivacity peculiar to jugglers. Gus and Will deuced it, late of "Polly," they appeared to better advantage No. 2 than in the show. Lang and Hale, No. 3. Miss Haley is considerable straight woman. She wore a royal blue crepe frock trimmed at the hips in brilliants and a small blue hat. Pair were very well liked Monday night.

Karyl Norman went to two shows. Her first costume was an orchid tulle frock worn with this outfit, seemed a bit out of place and did not match or even blend. His next appearance was in a stunning negligee of white crepe with a huge fringed cape entirely painted in vivid color with which he wore a vastly becoming black curly wig. His flapper was cute and for an encore he removed the slicker showing a silver sequin cocktail outfit with a fringe skirt of beads and a silver tulle turban. Joe and Pete Michon stopped everything with some great tumbling. Mary Hay and Clifton Webb did the same act as last week, Miss Hay wearing the same gowns.

Allan Prior opened intermission assisted by Dorothy Janice, a pretty young woman who sang a bit flat. She wore a charming bouffant gown in white tulle cut long in the back with a yoke of cream lace studded in rhinestones. Prior sang exceptionally well.

Clayton, Jackson and Durante were an upper and lower and Lillian closed with a novel act using dialogue. Girl is decidedly attractive in blue trunks and white top, also in a black tulle dress and large hat.

Making 'Em Like It

How American audiences can get a kick out of Baileff's first "Chauve Souris" program is a mystery. Explanation must be that Morris Gest, astute showman, realizing that the so called intellectuals of the town are the champ-fall guys has catered to their patronage and made it the smart thing to do.

Company of well pleased Russians perform a mixture of childlike songs with snatches of dancing and pantomime. Good voices but the entertainment could hardly really interest people as theatre wise as the New York public. Amazing how many people are willing to go into ecstasies over anything "foreign." Perhaps because they don't understand it they credit it with more substance than it possesses.

If it were not for Baileff's jovial warmth this program would have held nothing.

Clothes on Rivoli Screen

Jannine's picture "Sins of the Fathers," at the Rivoli, lacks Emil's usual punch. Perhaps women require a love theme.

Ruth Chatterton, as the villainess, gives a great performance and photographs remarkably well. She looked best in a silver evening gown and wrap to match trimmed in two silver fox furs. A lovely silver negligee, worn over an exquisite combination, was also becoming. Jean Arthur sufficed nicely as the daughter and Zasu Pitts was wistful as a little consumptive mother.

Photography was excellent and Jannings of course was the backbone of the whole thing.

News weekly carried some technicolor fashions. Doris Dawson, a young peach, showed a three piece in black with a rose flowered print blouse and scarf and a cunning black hat which she certainly enhanced. Catherine Crawford wore a stunning ensemble in white and red with a reversible coat of red and flowered print. Blouse was white with a huge red belt and she used a smart red hat.

Mary Philbin, not looking the least like D. W. Griffith made her look, chose a black ensemble combined with a dark print.

Also a talking short on the bill with Lois Wilson as charming as ever though her voice is rather high pitched and thin.

Julia Sanderson a Gorgeous Blonde

June, charming little English star, was at the Mayfair Club Saturday night with Lois Wilson, who also black with jet and not so becoming felt hat. Her evening gown was most striking in a French blue tulle made with a long bodice and skirt of tiny ruffles cut long in the back with which she wore blue and silver slippers. Dorothy Hall looked sweetly girlish in pink tulle and, my dear, Julia Sanderson was there with blonde hair and more gorgeous than ever.

Mary Eaton made a pretty picture in a black and white ensemble with a long waistline and a ruffled skirt which trailed the floor in the rear. Joyce Barbour and Ward Morehouse, had one of those smart black and white ensembles. The irrepressible Inez Courtney was cunning in black chiffon heavily embroidered in rhinestones. Madeline Cameron looked sleekly groomed and Joan Cater Waddell wore a blue gown made entirely of sequins.

"On Trial" Applause

"On Trial" got a generous and when it finished at the Strand, some for the verdict, some for the young lawyer who discovered the thief, but most for the picture itself. Fine performances of players with good voices perfectly synchronized.

Lois Wilson's blouse of a two piece black silk frock was patterned in gold thread, a narrow gold edge on the full skirt, black fox scarf and not so becoming felt hat. Her evening gown was most striking in a French blue tulle made with a long bodice and skirt of tiny ruffles cut long in the back with which she wore blue and silver slippers. Dorothy Hall looked sweetly girlish in pink tulle and, my dear, Julia Sanderson was there with blonde hair and more gorgeous than ever.

Belated Honeymooners

Two members of the Lyons & Lyons agency are looking forward to belated honeymoons. Phil Tyrrell, who married Vanessa, was separated from his newly-bride because of Orpheum bookings which took Vanessa to the coast. In six weeks she will be Milwaukee where Tyrrell will journey westward to meet her halfway across the continent.

C. Mischel Picard, former manufacturer and now head of the Director's Service Guild, Inc., a subsidiary of Lyons & Lyons, will honeymoon in Europe with his wife, Lane, now in Cleveland with "Lucky Girl," heading for Chicago. Miss Lane (formerly Lane Sisters) has a run-of-the-play contract but has arranged for break away in June for a summer vacation, in company with Dorothy

Stone and Evelyn Herbert, respectively of "Three Cheers" and "New Moon." All girls have the same vocal teacher and they go with her, a Miss McClelland, to Munich to study voice culture.

Lois Lane's sister, Lola, is now in Hollywood under a 5-year Fox Movietone contract.

LEFT \$100,000 BY FIANCEE

Boone, Ia., Jan. 29. Max Weigman, employee of the Strand theatre, has been bequeathed \$100,000 by his fiancée, Lola Wilkins, 28, Chicago, society girl-attractrix.

Weigman is 28. He met Miss Wilkins a few months ago at a Chicago airfield. She was killed recently in a plane crash near Omaha. Her brother was killed in a similar crash a few years ago.

The largest is held in trust for Weigman until he is 21.

Gray Matter

By MOLLIE GRAY

Mae Murray's Outfit

Mae Murray is topping her graceful dance numbers with a certain speech. There must also be a clause in William Morris contract that his eyes never leave Miss Murray's face. He had more changes of costume than Miss Murray, her first being a sheer black spiraled in crystal with a sleeveless jacket and sparkling head dress. The off white tulle that followed, was delicately and as light as lady who holds her head as high as the princess. The few strings of beads that made the long bodice may have been on flesh crepe, but the effect was very much burlesque.

Girls with Jack Usher chose velvet for the finish, one black but with double skirt and deep collar from the neck in front, but edging a square of metallic brocade in back; the other black with uneven hem. A tan silk had a hip length cape finely pleated. One reason Lee Mason had to be guessing was that her clothes were the exact type female impersonators usually adopt. Her first, a Spanish effect, was in pale green whose buff ruffles came off showing a beaded crepe gown beneath. Under her ermine wrap and its flaring collar glittered a bead and red ostrich on the skirt to let the crystal shine.

Here's a clever way to overcome a too generous figure. After seeing "In Old Arizona" it is plain that whoever wrote those exciting advance ads and notices had an easy time of it. Dorothy Burgess didn't get much use of her \$1,200 mantilla.

Splendid choral and ballet work in "Escena Mexicana," prolog for this picture, which is full of color and action.

Larry Rich Fits Hip

Larry Rich finally found a stage he doesn't dwarf, the Hip. His partner, Mlle. Cherie, wears only one new gown and that of violet color tulle, no front to the skirt but ankle length elsewhere, the bodice of silver lace over violet. Dean Twins, cute as ever, in the same costumes.

Emmett O'Mara's admiring pianist surely came from the same place as his name. Her gown of black tulle and tulle, had the tulle coming just above her knee, the tulle made long. Jimmy Bushill's "blondes" prove to be false and decidedly much better without the wigs which must have been bought at a sale. None fitted. Flower painted silver curtains were the freshest fabric shown, costumes all shabby and faded looking except the last ones of black velvet and silver edged ruffles, the girls in grey wigs, poor fits also.

No Clothes Nonsense

"Smoke Belle" is a real trip to the show country. Broadway Theatre and Barbara Bedford probably hardened themselves to the cold by reading picture criticisms.

Miss Bedford is the sturdy daughter of an old prospector and there's no nonsense about her clothes. Breeches, dark waists and laced boots. Those were the days.

"Canary Cottage" Aerial Act

"Canary Cottage" is a novel way to introduce trapeze work. Curtain is covered with a gilded cage before which a young girl sings, not like a canary, uses a rope, her costume then being an attractive Indian style in white leather silver fringed; tries some stories but her voice is too immature to carry them and then introduces Ma and Pa through the cage door. Both wear yellow satin and fill the opening need. This at the American Monday.

Kanosan is an agreeable little Japanese girl in the always attractive elaborate kimonos, her chance for real success spoiled by old fashioned songs.

Robinson and Pierce with their rough and ready dialogue completely satisfied the crowd. Girls resemble of beige and given very good looking, the cloth coat with narrow embroidery at the bottom and on the sleeves, her bag, shiny from her shoulder, matching the coat.

Dr. Sylvia's Gambols are quite likable, three girls looking sweet in silk frocks of blue, peach and rose over which they wore gold spangled cocktail jackets and turbans. Finale in green cote feathers

Uncommon Chatter

By Ruth Morris

In the Shops

Roboux's new "Rasputin" hat at Opheim-Collins has helmet crown in felt, with wide imposition across the back, tucked to fit the head and extending into large tabs over each ear. Difficult to wear, but fashionable. Another rival of the turban at Kurzman's. An adaptation of the befit, with draped bangs of Jay-Thorp. With three-piece silk suits to be popular for spring, separate blouses will be worn a lot, to achieve variety in this costume. In satin or crepe, with inset-trimmings and very nice. Dolbus has a sale of evening and afternoon dresses worth the looking into. Checked straw hats from Taton at Stern's. Alright, if you like that sort of novelty. Inexpensive printed dresses at Avedon's. Seaming and sewing not too good but lines are nice and extremely youthful. One of the Stylis-Stout houses on 44th street. It's displaying at the moment a model in an enormous size made of a "Covered Wagon" print.

"Holy Sinner" Holy Terror

"Rasputin, the Holy Sinner," is a holy terror of a picture. It's over-written, over-acted and over-wrought. Men Newell, as the unholy monk, gives a good imitation of the furia making whoopee. After reels of political locus pocus, Renate Ronee, as the secret service woman, lures him to an assassin's rendezvous—and that's the end of the junk, the monk, the monk.

Wooden bracelets are the latest craze—diamond ones are getting so common. McCutcheon is showing some, made of flat wooden circlets closely strung with elastic. Supposed to wear three, six or nine on one arm. If that's not enough you might add a Mack truck.

Tan in a Bottle

Whoops, dearie! Stern's is offering that sunburned complexion.

and a shamrock girl against the back drop earned several curtain calls.

O'Neil and Manners arrived along toward evening, the girl in pale green crepe with bands of lace through the flowing sleeves and near the skirt hem, narrow gold ribbon enclosing it.

Paramount's "Belles"

"Paramount" has a good show between "Southern Belles," unit, and "Interference" on the screen.

"Belles" has the stage orchestra sitting under the high porch of an old Colonial mansion whose double stairs serve for strolling couples in old-time costumes. Two dozen numbers were of the ballet type, though costumes varied a little. One group was in yellow tulle with gold bodices, another in green satin coats, short, with neck and wrist ruffles of white, each wearing a fluffy orange colored wig and some kind of dark whole face mask. Another item had the girls in dark and appropriately patterned with armful of flowers which lighted. Feminine trio, no programs and unannounced, harmonized splendidly after a wooden soldier entrance that almost spoiled their chances.

Technicolor fashion film showed Doris Dawson in a three-piece black and figured crepe. Catherine Crawford wore a reversible flannel coat, white one side, figured in orange and plain orange on the other, and Mary Philbin in a dark printed silk ensemble, all very becoming.

One thing in favor of talkers, no number two companies.

Seeking a Level

"Honey-bird" affected the audience that way, too. Anywhere so as to see Sammy Cohen and a large cast escape wedding cake ring off their faces. No matter the town's New York crowd howled. Gasp, the water, sink their own lives. Merle's "Honey-bird" is a black getting rain in her maid's black and white apron, but as a bride she was again among the 200 honeymooners. Her face skirt was of deep ruffles with a wide panel caught halfway down the back to make a loop. Lace for the veil, of course, and the bride's train. An unnamed girl, debauched a black gown to the cause of gray slippers.

Doesn't even call for a ticket to Palm Beach. Just step up and buy one of their bottles. Applied as a powder base it is supposed to give that natural and expensive looking tan. Palm Beach sounds pleasant.

Those Turbans

It's downright disgusting the way turbans are still cluttering up department stores. Just as you believe nothing more can be done with them, some modiste thinks up something new and starts the craze all over again.

Roboux has a new one made of circles of ribbon in two-tones. Allison Lewis fashions another of fine collars. Theominkia's has introduced another made of a new imported ribbon known as "Heau d'Angel." Sells for \$9.75 and comes in the new shades—Castilian red, brioché, honey, briar rose, Pandora, Byrd blue and purple aster—last year's colors under this year's names.

Bonwit Teller has many variations of a nice type of dinner dress. It is made of chiffon or lace, or both, over a low-cut foundation of satin or crepe, its most important detail being long flowing sleeves. Very conservative and smart, coming in black or the dark dinner colors.

Ethel Barrymore Imitates

Ethel Barrymore, having taken a few raps at her critics in a recent magazine article, turned amused sarcasm on her imitators last Friday, at the Astor's Fund Benefit. Men emphasizing the familiar drawl through clenched teeth, the querulous smile, the rolling eyes. Miss Barrymore gave perfect imitations of Elsie Janis and Cecilia Loftus impersonating Ethel Barrymore. Executingly funny.

Despite the frightful weather a \$24,000 audience and a million dollar cast turned out for the annual benefit. Among others were Ruth Draper, Fanny Ward (proving that the first 60 years are not the hardest), Dorothy Stone, Blanche Ring, Eddie Cantor (in his own version of an afternoon suit) and Irene Franklin, stunning in a white crepe gown with ample black flower trim on one shoulder. She decorated the decoration as "A Pittsburgh Lily."

Flea Circus Preferred

The Little Carnegie Playhouse covers itself from all angles—if the picture is not diverting, you can at least have a game of ping pong. "Three Wax Men" is interesting chiefly because of its unusual character and fantastic scenic effects. A publicity man, engaged to write blurbs about three wax figures in a side show at Luna Park, falls asleep over his game, and many a dress appears (done before) and dreams the three episodes that follow.

The three-in-one tale involves Ivan the Terrible; Jack, the Ripper and Haroun al Raschid—the last played by Emil Jannings, the most unrecognizable behind a putty nose.

Rather have seen a Flea Circus.

"Arizona"—Swell

Take a friendly tip and don't go to see "In Old Arizona" unless you've just lunched or dined sumptuously. There being no butter and egg men around, this reviewer decided to go lunchers and catch the Roxy instead. Half way through the film came a close-up of the most alluring ham and eggs (with sound accompaniment) that ever sizzled in a pan.

"In Old Arizona" is a swell picture. It has a good atmospheric story, based on one by O. Henry, with a characteristic unexpected ending—and to find anything unexpected in a movie, is doing something. It has a gorgeous performance by Warner Baxter of one of those lovable badmen. Outdoor sound effects always interesting, and it introduces to the screen, Dorothy Burgess, super vamp, who almost turns up the celluloid with a torrid sympathy. Furthermore, she is admitted as a 100 per cent Talking Picture, and actually is another novelty. Captions are absent in fact, but are present in spirit in some of the multitudinous flowery speeches given to Mr. Baxter.

But no matter. It's a swell picture anyway.

Mrs. Bays River sings it: "You're the scream in my talkin'."

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15 YEARS AGO

(From Variety and "Clippings")

One of the first convictions on record of film and stage school rakers was in Boston. W. C. Green, vaudeville agent, and a booker, were found guilty of conspiracy and fraud. They had operated a phony school for training stage and studio aspirants.

The governor of Pennsylvania exhumed a censor law which had been buried in the statutes for five years and the Keystone state screen supervisors began to function.

Further changes in the General Film Co. when Frank L. Dyer resigned as president. Among the new officers to be named Jacques Berst, American representative of Pathe Freres, was reported slated as treasurer. (Instead of that the Pathe unit was about to desert the "trust" group.)

Klaw & Erlanger's first feature film, "The Fatal Wedding" was completed and ready for distribution.

The West Coast was at the height of its hysterical anti-Japanese scare. Nina Morris was playing a sketch in vaudeville entitled "The Yellow Peril." Due to the situation on the Pacific slope the far west Orpheum time was cancelled.

Billy Noble and Jeanne Brooks, vaudeville pair, came to New York for the first time in four years. They had played consecutive time for that period, all west of Chicago, idle only for travel and the usual summer layoffs. A unique record.

It was noted in England that the old institution of Christmas pantomimes had practically disappeared in the provinces, due to the invasion of the new revue type of show, most of which had a large proportion of American players.

50 YEARS AGO

(From "Clippings")

A precedent was set in theatrical contract custom, Jennie Hughes in accepting an engagement stipulated that first week's salary be deposited with Brown & Barnes, her agents. Salary was not paid, stipulation had been disregarded, and she sued and won a verdict against the agents. Decision was reversed on appeal.

The Fifth Avenue theatre was being operated by a receiver, due to a battle between rival managers, Stephen Fiske and D. H. Marking. The Gilsey Estate sought to evict the tenant and the fight cut short the run of Joseph Jefferson in "Rip."

Man named Hunter, who had committed an atrocious murder, was hung in the Jersey City jail yard. Spectacle was free to the populace and the New York papers recorded the event at great length.

To settle a dispute the Clippert brings forward a record to show that "Carrying acts" were known as far back as 1793, instead of being of recent origin. Record is a newspaper advertisement of the performance of a Mr. Rickett as the feature of a circus playing under canvas at Market and 12th street, Philadelphia, May, 1793.

Plays from the novels of Charles Dickens were popular. Dion Boucicault revived his own stage version of "Cricket on the Hearth," produced originally in 1859 (when Joseph Jefferson was in the cast). "Title was 'Dot'."

In Chicago the first performance was given of a play titled "The Two Fisks" entitled "Revenge" and put on at McVickers'.

Inside Stuff—Vaudeville

That the switching of Renie Riano on two bookings in as many weeks was due to objections to her material has been denied by Miss Riano and the Keith booking office. Booked by Bill McCaffery for the Palace, Miss Riano was sidetracked into the Hippodrome when McCaffery claims he was overloaded at the former. When taking the act of McCaffery's hands, Jack Dempsey, Hip booker, also set her for the Albee, Brooklyn, the following week. The Albee date was later cancelled and Miss Riano sent to the four-a-day Garden, Baltimore.

McCaffery and Dempsey claim they were overstocked in the two weeks and that nothing else would have interfered with Miss Riano's appearance at the Palace and Albee theatres.

The wire reported to have been sent to the N. Y. A. by Miss Riano in reply to the club's request for her grails appearance at an N. Y. A. 33 Sunday night feed, was also wrong, according to her denial. Miss Riano's agent, Milt Lewis, admits she turned down the N. Y. A., but only because of the four shows that Sunday at the 86th Street and the sleeper jump coming in from Baltimore.

The practice of theatres in certain sections booking a small number of Keith acts through different Keith branches and advertising it as a big Keith vaude show is one of the things that the new regime is expected to stop.

One or two spots where such advertising has been deemed necessary, owing to opposition and conditions, the Keith name has been given them but otherwise the practice is frowned upon by Keith execs.

Where do all the unclaimed trunks go that Vaudevillians place with the New York transfer men to hold until called for, etc., go? That's the question put to one of the biggest of the Times Square baggage men who said that many were still being held in the storerooms.

Some of the T. S. vaude agents who have been in the habit of placing small bets on the bangtails have been forced to find new bookmakers. Seems several of the regulars beat it to the winter tracks. Bettors have ways and means of placing bets and many agents are still poring over the racing forms each morning.

John B. Middleton as the district attorney in Metro's "Bellamy Trial," now at the Embassy, New York, about ranks the actors of that special talking film production. He is of the former vaudeville team of Middleton and Spellmyer. (Mrs. Middleton). They played sketches for years. It will place all vaudevillians who know Middleton to watch him in this picture, his perfect work and speech, and how he steals it.

One thing that remains to be worked out by the Keith theatre managers especially in New York is the matinee. By in most of the Keith houses in New York and Brooklyn has fallen away to the zero point. Where the returns have picked up nightly the afternoon cheekup continues a headache. So the mats are now getting attention.

The Keith offices believe that there is an afternoon patronage that can be had as in other years the mats were considered profitable. Just what will be evolved will be handed to the house managers.

Three years ago William Demarest (Demarest and Collette) now playing on the Orpheum Circuit with the Harry Carroll unit came to the Coast to make a try for pictures. After several months he got a chance and worked in a number of pictures for Warner Brothers. It was a long time after the pictures were made before they were released. Meantime Demarest decided to return to vaudeville. When the pictures got into circulation the studios looked for Demarest but he was gone.

Several weeks ago Demarest played Los Angeles with the Carroll act. While there he received five offers of roles in pictures and one for a year contract. He had to refuse as his Orpheum engagement will run until next June. Then it is likely he will quit vaude and return to the screen.

Secretary (girl) of a Keith agent, called as a witness for the plaintiff in the Horlick divorce case, answered plenty of questions for the attorney for the other side. He got very inside stuffy with the gal, mentioning extra commish and the like without the court understanding what it was about.

The sex testified her employer, who booked a few of Horlick's vaude acts, turned over the usual half of the 2 1/2 per cent commish received from the circuit to Horlick. The attorney for Horlick, attempting to prove his client's income wasn't as large as Mrs. Horlick said it was, asked the witness whether her employer ever charged an additional \$75 for booking one of his acts. She said no as if she meant no, suggesting the records be delved into for proof. The girl made an excellent witness—mostly for her boss, Charlie Morrison.

Western Electric is wiring Keith's Hippodrome, New York. It is expected to be equipped by Feb. 23. Wiring of the Hip was slated for last summer, but with a prospect of selling the property, it was delayed. At present though the sale is still imminent, it is thought wiser by Joe Plunkett to have the house wired. Plunkett thinks the Hip is perfect for talkers from the Broadway first runs.

Fifteen years ago Charlie Sloan was broke. That was shortly after he appeared in "The Gingerbread Man." Now he is in the big money, residing in a California city. Real estate is his biz.

When that he borrowed \$50 from George (Red) McKay, needing it badly.

Last week McKay got a check for \$250 from Sloan, who wrote: "Dear Red, I figured with the interest that is about what I owe you. You went through for me and I will do the same for you anytime."

For Universal's "Minstrel Man" Eddie Leonard was cast as a 19-year-old boy. Just how U will be able to revamp the part to fit Leonard isn't known on the coast. Meanwhile Eddie is out there, drawing \$1,000 weekly under contract, which he has been so far doing for two months while the U people are reaching a decision.

A member of Keith's Chicago office, in New York last week changed his Pullman ticket twice in order to be nearer Joe Plunkett's drawing room on the westbound Century yesterday. After starting off with a spot on another section, he finally wound up with a berth two cars away from Keith's operator. What he had in mind wasn't clear, but he stated his reason for taking the same choo-choo was to get to Plunkett. At that it's doubtful whether he did, for Plunkett was loaded with enough important reading matter to last him 10 trips to Chicago.

Harry Singer, on his way to the coast, was on Plunkett's car to Chicago, by appointment.

Inside Stuff—Legit

The pressing of Peter Rice, venerable theatrical man, long a figure around the Friars' Club and active in the progress of the Theatrical Press Representatives, removed a man from Broadway who was very prominent in the early theatrical history of New York.

Peter Rice's stage recollections, especially of the old variety favorites, go back to the hectic days of the old London theatre on the Bowery when it was one of the best known variety halls in the country. His delight in acting as a speed cop there made him decide to stick around theatres and show people all his life.

At his services Saturday among the chief mourners was another va-

Inside Stuff—Pictures

Some shots from a Ufa novelty, "Killing the Killer" have been spliced by Monta Bell into Paramount's forthcoming all-talker, "The Letter." Shots are of color snakes.

The sound film in the black belt of New York isn't proving such a draw as anticipated, although certain features do well. For instance the Lafayette has an apparatus that judging from opinions by some of the house regulars works by fits and starts.

The Lafayette operating interests were willing to gamble on the more expensive system but they got wise that before spring caused the management to do the next best thing, install a cheaper device.

To date there has been no rush by some of the leading uptown colored film theatres for synchronization.

The death of former Judge Leonard Snitkin, sudden following pneumonia, will mean a readjustment of the legal defense of Harry Hoffman, the Staten Island picture operator, who has been on trial several times for the murder of Mrs. Bauer.

During a recent trial Judge Snitkin collapsed in court and the Hoffman case was postponed until his apparent recovery. A mistrial resulted with Hoffman now in jail waiting another trial.

Judge Snitkin was one of the best known of the Grand Street Boys and numbered many theatrical people among his friends. The judge was in law business with the late Abe Goodman, a former member of the state legislature.

What is ordinarily a well behaved audience vocally stamped in cat-calls and hisses when the Western Electric talker equipment went on the blink at a Friday evening show in Loew's 53rd street.

A burned out bulb silenced the Fox Movietone Newsreel. The fans got on their feet and the talker wasn't working and that the girl organist was frantically endeavoring to simulate, without lights, the sound which she thought should come from an airplane and street gatherings.

The organ fad had the crowd guessing until Commander McNutt came in for his long minute close-up plea for a bigger navy.

Applause was the first demonstration. Then loud voices could be heard in the loges, criticising the management for not having made an announcement. Berne McNutt had finished the organist had forgotten her role and was concentrating on fortissimo chords. These failed to drown the entire house's disapproval.

At the time an assistant was in charge, the regular manager, E. L. Hoffman, being off.

Practice of making special talking trailers is not only causing headaches for coast actors who take their work seriously, but it also breaks up their vacation that follows after a picture is completed.

Heretofore, the actors received a two or three-week lay off between films. Now they are ordered to stick around and be available for making scenes and punch sales talk for the sound trailers.

Making of these celluloid ballyhogs comes under the direction of the studio press agent who invariably insists on the actor furnishing his own gags and dialog.

The Flash De Luxe Soap company is soliciting Hollywood studio publicity offices for endorsements from their players and getting the chill because of the earlier activity of the Lux Soap. The latter has exclusive endorsement from the bulk of the important screen players and executives for all soap exploitations covering a period of two years.

Harry Fischbeck, who will photograph for Paramount "The Woman Who Needed Killing," is a one-time exhibitor, turned cameraman. He is credited with having made one of the first news reel shots, using for a camera a converted projection machine. His device lasted but a short time, the Patents Company then stopping him.

Fischbeck, in 1916, when he wanted to secure a reproduction of a prize fight without running afoul the law prohibiting transportation of film over state boundaries, planted a camera alongside a boundary stone near Rouses Point on the Canadian line and made a reproduction of the entire fight film. There was no known way to stop him by legal process, as nothing crossed the boundary but a beam of light.

An inside story is that Adolph Zukor has had a talk with Lord Northcliffe that is close to an international deal between Paramount and British International. Northcliffe is reported to have informed Zukor England would place a 50 per cent tariff on imported pictures, unless British films are given a distribution break over here.

Zukor is reported to have agreed that English A-1 pictures be sent to America and A-1 American distributors will handle them, he said. Upshot of that is reported an international combination with both sides contributing its working capital, the latter a large amount. Zukor estimated that the interchange plan will require two years to work out.

Meantime from the account it is understood Americans will not be bothered with embargo or tariff threats by the English picture men.

During the running of "The Bellamy Trial" there is often flashed on the screen the front page of the "Pictorial News," giving the current phase of the trial's progress. As the first night audience left the Embassy, New York, where the M-G-M picture opened, copies of the "Pictorial News," four page tab size folder, were handed out.

Warfare of a kind unique even in the talker equipment field has broken out between two exhibitors in Cumberland, Md. Strand with RCA has taken a quarter of a page in a local paper seeking Vitaphone as undeveloped and old fashioned. Liberty, with Vita, has forwarded a copy of the ad to the legal department of the talker. At Warners it was said an investigation will be made.

By arrangement with the Roosevelt Hotel for the distribution of clippings advising the Roosevelt Grill, to the invitation audience at the opening of "Weary River" at the Central, Charlie Einfield, First National publicity head, got the company the use of the Roosevelt Grill Thursday night, including Ben Bernie and his orchestra until 2 a. m., the Roosevelt radio hour, and a special "Weary River" table at which over 50 guests celebrated.

Einfield also broadcast the opening from the lobby of the theatre, a la Hollywood.

Harry Beaumont, who directed M-G-M's first musical comedy, "Broadway Melody," directed some sound stuff made by the old Edison Company back in 1908.

Ontario (province), Canada, censors are at work slashing Metro's "Dancing Daughters." The same censors within the past six months have manhandled four of the M-G-M films in a similar manner.

Even of the early show days of New York, Horace McVicker. The latter, a son of the famous Chicago McVicker theatre owner and operator, is now living in New Jersey.

One of Peter Rice's closest friends was Fred Murray, president of the New York Cliquen and Light Co. So dear to the old fellow his friendship for Murray was best revealed when Mr. Rice made him (Murray) beneficiary of his T. P. R. insurance.

One of Rice's shows was "The Fat Men's Club" which years ago had a cast of all fat men. Wherever the company played Rice always ob-

(Continued on page 57)

Authors' League Insisting Upon Television Rights Reservation

Figuring that Television or something similar may upset the entire amusement formula, the Authors' League is now so highly regarding such prospects that it insists upon film producers incorporating in play buying contracts a special provision. This is that the buyer has the option on the television rights for the play for the next 10 years, and that if television materializes within that time the producer will sacrifice that right unless he pays market prices for it.

Film men are privately squawking, so much so that one film company was on the verge of waiving its rights to a Ziegfeld production. Despite the stand the producers take that Television rights should be thrown in with the initial figure, they are, nevertheless, now conforming with the League's demands.

No Laugh Now

They laughed at me two years ago when I demanded talker rights in the "Broadway" contract," says Joseph P. Bickerton, attorney and arbiter for the League.

"Look today, at what those dialog rights mean to the audience, and I think the same thing may be true of Television; that it may prove the author's biggest return."

The writer's safety valve with the producers reads:

"The rights of the managers are specifically limited to that granted herein. All other rights (excepting so-called small rights in dramatic musical compositions, which are the subject of present negotiations), and all rights which may hereafter come into existence shall always be reserved for the author."

Television is "so reserved," Bickerton claims.

Jed Harris' Stand Against the Shuberts

In connection with the premiere last week of his new show, "Serena Blandish," Jed Harris went to the bank for Walter Winchell, barred by the Shuberts from their theatres. Wednesday, Harris, through his attorney, Joseph P. Bickerton, Jr., applied to Justice Aaron J. Levy for a writ restraining the Shuberts from interfering with the Graphic critic's admission to the Morosco, under the Shubert management.

The show opened the following evening, Winchell attending without interference, despite the court did not grant the writ. Instead Justice Levy deleted the injunctive portion of the application but set the case down for argument Friday.

With the restraint feature thrown out, Bickerton went no further with the matter, stating there was nothing to argue about. What was expected to be a new angle on the right of managers to exclude critics therefore got no real test.

Winchell's attendance at "Blandish" without hindrance was explained by Harris' quick thinking in the matter of the booking contract. In the court application he said:

"I specifically refused to enter into an agreement with Mr. Shubert giving him that power, stating that I was to have the right myself. Accordingly, the clause in the printed contract which provided that the admission of the press shall be in the sole discretion of the theatre company, was stricken out of the contract as signed."

Halsey's Film Contract

Los Angeles, Jan. 29.—Forrest Halsey, playwright and scenario writer, is with First National on a one-year contract. Under it he will write originals, adaptations and dialog. His first work will be "Careers," original, for Billie Dove, to be directed by John Francis Dillon.

Halsey's contract permits him to complete "The Matriarch," play included for eastern production. He has finished in collaboration with Barney Glazer, "Foam," which Winchell Smith will stage in New York.

Miss Irving in "Cocoanuts" Margaret Irving is to appear in the Paramount talker of "Cocoanuts."

THOMPSON'S FAMILY

Los Angeles, Jan. 29.—Harlan Thompson, Fox scenarist, has his whole family working.

His wife, Marlon Spitzer, is writing scenarios at Fox studios, while his five-year-old son, Charles Thompson, has turned actor and added to "Nobody's Child," an orphanage picture being made at the Fox Western avenue studios.

FOX'S MUSICAL UNIT

Scripts Must Pass Thompson, Royce and Silver

Los Angeles, Jan. 29.—Harlan Thompson, writer, Edward Royce, stage director, and Marcel Silver, director, have been appointed a unit of three to have complete supervision of all musical comedies to be made at the Fox studios.

This is to approve story, stage and direction of all pictures of this type with preparation work to be submitted for their approval before finally okayed for shooting.

This is the first time any studio has appointed a board of last resort for this kind of talker.

Shuberts Wiring 35 Big City Houses

Work of installing talker equipment in 35 Shubert theatres in the prime Shubert district, edited with more or less secrecy on the part of the Shuberts.

The purpose from the Shubert standpoint is to play road attractions as formerly, and special talkers to fill in open time, if such talkers are available.

Several Shubert attachées when asked about the equipment would say nothing beyond admitting the wiring is being done.

Boat Turk Got \$1,600

Thom's showboat players are no opposition to Ziegfeld's "Show Boat." The talk at the Belmont got \$1,600 its first week. Some doubt if it will last the expected month.

Universal is renting the house and guaranteeing the troupe \$1,000 a week.

Best house since opening was in at Tuesday's midnight performance. A flock of professionals attended and paid.

Talkers for Arliss

Ivan S. Simpson, who appeared in the original cast of "The Green Goddess," will hop to the Coast to resume his role when "Goddess" becomes a talker for Warners, with Arliss.

Production on this one is scheduled for May, following Arliss' Shakespearian tour. The legit star will also make another talker for the same company, reported as "Disraeli," but with nothing signed as yet to make this script sure.

Ratoff's "Dance" Show

Gregory Ratoff, who staged "Café de Dance" for Ben Bernie and Phil Baker, has bought out the producing pair and will continue the show under his management.

Playa will move from the Forrest to the Royale Feb. 4, "Precious" closing at the latter house this Saturday.

Barbara Newberry Steps In

Barbara Newberry is now in "Show Boat." She replaced Eva Holtz. Latter was forced out by an operation for appendicitis and has gone South to recuperate.

Miss Newberry will carry over with Ziegfeld for a role in "East Is West."

Vera Myers Recital

Vera Myers, from musical comedy, is giving a costume song and dance recital in the Town Hall, New York, April 20.



MADelyn KILLEEN

"Variety" said: "Madelyn Killeen is a riot. This girl is the best dancing comedienne we have ever seen. She has class, a real sense of comedy values and can both dance and sing. She completely stopped the show. A sure bet for musical comedy."

Direction
RALPH G. FARNUM
1560 Broadway

KANSAS CITY WANTS ITS SPICY GIRL SHOWS

Two-Season Average Shows Big Edge for Revues—'News' the Exception

Kansas City, Jan. 29.—No getting away from the fact that this town prefers girl operas despite the constant clamor on the part of certain people for "better" shows. A review of the figures on the business done by different attractions at the Shubert during the past two seasons is the proof.

For the season 1927-28, with some 30 different attractions, and allowing 100 per cent. for a sell out, the girl shows are far in the lead. Comparisons are as follows: "An American Tragedy," 50 per cent.; "The Barker," 50 per cent.; "Tommy," 45 per cent.; "Chicago," 50 per cent.; "Vanities," 90 per cent.; "Night in Spain," 95 per cent.; "Scandals," 95 per cent.; "Gay Paree," 90 per cent. Three musical shows featuring their cleanliness, "Yours Truly," "Countess Maritza" and "Crisis Cross," were poorly received. These averages were around 60 per cent.

Two outstanding dramatic attractions were Ethel Barrymore in "The Constant Wife" and Mrs. Fluke and Otto Shuman in "The Village Wives of Windsor," each attraction averaging 85 per cent.

This season it has been the same story. "Hit the Deck" and "Manhattan Mary," both clean, averaged around 65 per cent., while "Gay Paree" and "Greenwich Village Follies," played girl shows, had to put in extra chairs. "Buresque" and "The Skull" hit around 60 per cent. with the one exception, "Good News," breaking the house record at \$3 top, for one and two weeks.

U Buys "Mary"

Universal has bought "Manhattan Mary" from George White and will make a talker of it.

Understanding is that Ed Wynn, who starred in the show, will repeat in the picture, with White to make his full length film debut. Studio is negotiating for Lou Holtz to play his original role. Holtz and White are listed to leave together for the south this week. They will remain away about three weeks.

"Lady Dedlock" Off

"Lady Dedlock," starring Margaret Anglin, folds permanently at the Waldorf, New York, this week, instead of going out as had been anticipated. Inability to interest sufficient finances to carry further has prompted the fold.

HALLIDAY'S RELEASE

John Halliday entered a religious fast week and was compelled to withdraw for a second time from "Jealousy" Arthur Lubin, who previously pinched hit, went in again pending Halliday's recovery.

Halliday, co-featured with Fay Bainter in this two cast piece, had been previously forced out by an operation. He was out and around again yesterday.

Those Hustons

An unusual story of father and son partnership exists between Walter Huston, the actor, and John, his 22-year-old son.

After taking a flyer as an actor and deciding he didn't care for it, young John decided he would like to try writing.

So Pop organized a firm, agreed to finance the boy, and in return young Huston goes 50-50 on all checks. He just got his first first week in the form of an acceptance from the American Mercury of a prizefight story, "The Unholy Angel."

John lives with his grandmother in Greensburg, Ind.

ENGLISHMAN'S IDEA

H. S. Weil's Daughter in "Weak Sisters" on Stage in L. A.

Los Angeles, Jan. 29.—H. S. Weil, said to be an English financier, is interested in the production of "Weak Sisters," opening at the Vine Street Feb. 13 with S. George Ullman and John Brooks, who recently angeloed the company at the Windsor Square.

Weil has a daughter professionally known as Joan Wyndham, described as a Mollist of the Royal Academy in London, whom he wants to get into the motion picture field. He thinks her appearance in a production would be the easiest way to attract the attention of studio men to her. Ullman, her manager, has agreed to help the father in pushing his daughter forward with other of his players in the production of this show.

Franklin Pangborn and Priscilla Dean are co-starred.

Wales Bill Amendment Relieving the Actors

Albany, N. Y., Jan. 29.—The New York State Legislature has begun to focus its attention on the theatre. The first bill to be introduced in 1929 pertaining to the theatre was in the Assembly when Langdon W. Post of New York offered an amendment to the Wales law passed in 1927 and known as the theatre liability law.

If passed the bill would eliminate the actor from liability under the law as it now stands and would hold the producer and theatre owner solely responsible for violation of the statute.

Davis-Rice Match?

Rochester, Jan. 29.—Owen Davis, Jr., 20, player with the Cukor-Koriat stock here and son of Owen Davis, the playwright, and Florence Rice, 22, daughter of Grantland Rice, sports writer, are reported married. Wedding took place several months ago, it is said.

Young Davis refused to say whether or not report is true, but admitted, "We have an understanding which makes me very happy."

Miss Rice is with her father in Florida and the West Indies. Davis was to have joined the party, but instead took the stock engagement to further his stage career.

NEWELL WEST FOR YEAR

Los Angeles, Jan. 29.—Paramount is bringing David Newell who appeared with Ethel Brown in "The Kingdom of God" to the coast for the next year.

The contract was signed following Newell's appearance in "The Hole in the Wall," made at the Long Island studios.

WANTED FOR "BLACK FACE"

Los Angeles, Jan. 29.—R-K-O have sent for Edgar Lewis, at one time an ace director for Fox, to go to New York and make "Black Face," a story of the attricial life in which Peggy Wood will be starred.

William H. Harrison is also to be in the picture.

BISHOP'S NIECE IN ROLE

Natalie Potter, niece of Bishop Potter, is in "The Gay" written by Rachel Crothers and being produced by John Golden.

Miss Potter will play a police maid. She has about two sides of dialog.

AUTO CRASH PULLS TWO OUT OF "DESERT SONG"

Alex Gray's Wife Killed and Bernice Claire's Brother Injured on Way to Join Play

Pittsburgh, Jan. 29.—Alexander Gray and Bernice Claire, leads in "The Desert Song" at the Alvin last week, left the show before the Wednesday night performance when a telegram announced the death of Gray's wife and the serious injury of Miss Claire's brother, Earl Jahnegan, in an auto crash at Kenton, O.

Mrs. Gray, 25, and Jahnegan, were driving through from Chicago to join Gray and Miss Claire when their car skidded and crashed into a steam locomotive. Gray was killed instantly, but Jahnegan is expected to recover. A third occupant, Mrs. Russell Martin, of Akron, O., a hitch-hiker given a lift, was only slightly hurt.

According to Kenton police, Mrs. Gray saw a railroad crossing half way down a hill and a fast train approaching. Slippery roads made it impossible to slow the car and she swerved it from the road to crash into the signal post.

Donald Douglas and Lydia Serand, a chorus girl, stepped into the Gray and Claire roles. Miss Claire rejoined the show in Washington Monday and Gray is expected to reappear tomorrow. Mrs. Gray was buried from her Chicago home Monday.

Ned Jakobs Jammed Up by Women; Out of Show

The name of Ned Jakobs was eliminated from advertising and billing of "The Houseboat" at the Stryker last week, following a messy tangle of trouble which enmeshed Jakobs when the show opened in New York, at the Liberty.

With Jakobs out, J. W. Mayer, manager of the Liberty, is looking after the interests of the show during its tennancy in his house. Jakobs has no interest in the show but has no longer a voice in its operation.

When Jakobs married one of the "Houseboats" principals, Miss O'Brien, another woman claiming to be Mrs. Jakobs started court action in New York to have the marriage declared null. The latter claimed to be Jakobs' common law wife.

A Widow's Charge

Then along came Mrs. Beatrice Barry and socked a charge of grand larceny against Jakobs. He pleaded not guilty in Jefferson Market Court last week, but his bail was increased from \$5,000 to \$15,000 as the plaintiff's lawyers maintained Jakobs was not a citizen and no longer connected with the operation of "The Houseboat."

Mrs. Barry, a widow, in her affidavit, asserted she gave Jakobs \$5,000 last July to purchase a house in Douglaston, L. I. She alleges Jakobs promised to marry her last October and that he told her he would need the five thou to bind the contract. Mrs. Barry said not only did Jakobs get the five thousand but \$44,000 from her in five months and that he also told her that the marriage was cold.

With the Jakobs' name off and out, also went his publicity representative, Mollie B. Steinberg. The press staff is now being handled by Ben Holzman and Nat Dorfman.

With Mayer looking after the show and house, the manager for the show is Jack Voegtlin.

PRIEUR-BARDIN'S DIVORCE

Los Angeles, Jan. 29.—Eugene Prieur-Bardin, an actor for a time, is suing for divorce against Geraldine Powell. Prieur-Bardin, charging mental cruelty and desertion, Bardin plays the part of "Nicky" in "Front Page" now at the Belmont. His wife is non-professional.

Couple were married in 1924 and separated last November. There are no children. Attorney E. H. McCullough represents Bardin.

Berkley on "3 Wells"

Bushy Berkley, dance director, has been called in by the Sluagh to restage and revamp numbers for "Well! Well! Well!"

Show is now staged out of town and is due in New York next month.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); F (revue); M (musical comedy); F (farce); O (opere-tta).

Admission tax applies on tickets over \$3.

"A Most Immoral Lady," Cort (10th week) (CD-1,094-\$3.55). Picked up last week; new traffic regulations possible factor; "Lady" went over \$13,000; engagement indefinite.

"Animal Crackers," 44th St. (16th week) (M-1,323-\$6.50). Very good here, around \$75,000 a week. Like a cinch to run through spring.

"Blackbirds," Biltmore (39th week) (R-892-\$3). As strong as ever; bettering \$19,000.

"Boom Boom," Casino (1st week) (M-1,477-\$5.50). Presided by the Shuberts; change in leads last week out of town; re-lighted Casino Monday.

"Brothers," 48th St. (6th week) (CD-909-\$3). Stepping along okay after comparatively mild start and figures to stick; last week \$10,000 or better.

"Cafe de Danse," Forrest (3d week) (D-1,015-\$3). Moving to Royale; Alexander Mossi will appear here next week; so-so biz; about \$6,000.

"Caprice," Guild (5th week) (C-914-\$3). Highly rated comedy; Guild's subscription period (six weeks) counts in present gross, but Guild has clench hit and indefinite here; nine performances last week for \$19,000.

"Gongai," Harris (10th week) (D-1,607-\$3). No complaint; doing consistently good business, around \$16,000.

"Courage," Ritz (17th week) (D-945-\$3.85). Another show far above average; holds around \$14,000 and should continue, as well until after Washington's Birthday.

"Follow Thru," Chamin's 46th St. (4th week) (M-1,343-\$5.50). A Broadway best seller; rated better than "Good News"; \$42,000, capacity.

"Front Page," Times Square (25th week) (C-1,057-\$3.85). Good thing during autumn and not so bad now, although considerably under earlier pace; \$13,000 estimated.

"Gambole," Knickerbocker (3d week) (R-1,412-\$3). New sketches introduced into Vaudeville revue to snap it up; outlook rather doubtful; estimated \$13,000.

"Good Boy," Hammerstein's (22d week) (M-1,409-\$6.50). Novelty of scenic manipulation makes this show stand out; could do considerably more business, but making coin; \$24,500.

"Gypsy," Klav (3d week) (C-830-\$3). Up a bit 2d week; matinee strong; claimed to have bettered \$6,000.

"Hello, Daddy," Cohan (6th week) (M-1,371-\$5.50). Change in houses (at Mansfield) says to have materially jumped trade; last week's estimated around \$20,000.

"Hold Everything," Broadway (7th week) (M-1,457-\$5.50). Aarons and Freedley's musical winner; built to capacity and has been maintaining pace; \$34,000.

"Holiday," Plymouth (10th week) (CD-1,012-\$3.85). Comedy leader also packing 'em in and should stick into summer, perhaps longer; approximately \$23,000.

"House Unusual," Little (3d week) (M-520-\$3). Seems to impress those who see it, but business must improve to stick after this week; rated under \$4,000.

"Jealousy," Maxine (15th week) (D-924-\$3). Two-person play among stand-out shows; though gross isn't much, profitable; \$6,000 to \$7,000.

"Judas," Closes Saturday. Biblical piece opened late last week with subsequent performances drawing very little.

"Lady Dedee," Waldorf (6th week) (D-1,101-\$3). Final week; around \$5,000.

"Lady Fingers," Vanderbilt (1st week) (M-771-\$5.50). Presented by Lyle D. Andrews; highly rated out of town; opens tonight (Jan. 30).

"Little Accident," Ambassador (17th week) (C-1,400-\$3). Doing very well; using some cut rates; \$15,000 last week; penciled in for four shortly after Washington's Birthday.

"Merry Andrew," Henry Miller's (2nd week) (C-946-\$3). Divided opinion about this new one; Little business first week and unless improvement, will close next week; under \$5,000.

"Mima," Belasco (8th week) (D-1,000-\$5.50). Leads non-musicals; capacity for remarkable production; \$29,000.

"One Way Street," Republic (6th week) (D-901-\$3). Cut rates; moved from Cohan, with little change; estimated around \$6,000; may stay this week.

"Paris," Music Box (7th week) (CD-1,000-\$4.40). Took healthy jump last week, going above \$17,000;

"Let's Do It" song factor in show's popularity.

"Poppa," Hudson (6th week) (C-1,094-\$3). Dialect comedy appears to be getting by; aided by cut rates and parties, has bettered \$6,000.

"Precious," Royale (3rd week) (D-1,173-\$3). Final week; management tried extra advertising, with little results; estimated under \$4,000.

"Serena Blandish," Morosco (2nd week) (D-1,393-\$4.40). Experts disagreed about this comedy, but business and performance indicates good chance; got \$14,000 in five performances.

"Show Boat," Ziegfeld (55th week) (M-1,150-\$6.50). Ziegfeld's long run smash; going good at about \$5,000 weekly; ought to last into spring, when musical, "East Is West," due.

"Skidding," Bayes (3rd week) (C-841-\$3). Seems secured up roof theatre; low operating cost show rated around \$5,000 with cut of rates.

"Strange Interlude," John Golden (53d week) (D-900-\$4.40). Enters second year with pace virtually capacity; close to \$16,000.

"Street Scene," Playhouse (4th week) (D-924-\$3). Dramatic sensation; standees reported for all performances, exceeding \$17,000.

"The Age of Innocence," Empire (10th week) (C-1,099-\$4.40). Rated to extend well into spring; holding up, around \$15,000.

"That Ferguson Family," Bijou (6th week) (CD-608-\$3). Scarcity of attractions probably why this one moved from Garrick; small gross; about \$5,000 estimated.

"The Houseboat on the Styx," Liberty (6th week) (M-1,202-\$2.50). Cast took salary cut last week when management changes claimed over \$17,000; about even break.

"The Marriage Bed," Booth (4th week) (C-708-\$3). Fair business, but not up to expectation; pace last week rated bit over \$9,000.

"The New Moon," Imperial (20th week) (O-1,105-\$3). Climbed upward last week; summer contention; into next season; operetta hit got about \$37,000.

"The Red Robe," Shubert (6th week) (C-1,395-\$5.50). Another operetta; last by Ted Harris and ran several weeks at the Booth, New York, where it did fair business but had been in filling a previous booking gap.

"This Year's Grace," Selwyn (13th week) (R-1,157-\$5.50). Went up slightly; big money show at start and still commands smart draw; about \$32,000.

"Three Cheers," Globe (16th week) (M-1,457-\$5.50). Cinch to go through season and probably will span summer with Will Rogers present; little fluctuation from \$40,000.

"Variety," Earl Carroll (25th week) (R-968-\$7.70). Final week; over \$30,000; intended to move to another house but cold; "Floretta" next.

"Wings Over Europe," Martin Beck (8th week) (D-1,180-\$3). Moving to Alvin next week; went up bit, \$13,000; "Dynamo" due Feb. 1.

"Whoopee," Alvin (9th week) (M-1,702-\$6.50). Wow of musicals; over capacity. All performances, with takings not far from \$50,000 weekly.

"Zappell," National (3rd week) (D-1,161-\$3). New meller claimed to getting some trade; liberally cut rates; estimated at \$7,000.

Special Attractions—Little Theatre

"Chauve - Souris," Jolson's (2nd week); big business for limited engagement.

"The Good Pig," President; doing fairly well.

"Hot Water," Little (2nd week); named.

"The Subway," Cherry Lane (2nd week); little theatre production.

"In The Shadow of The Hills," Showboat Players, Belmont.

FRISCO GROSSES

San Francisco, Jan. 29.

Change of bill week was inaugurated and biz went upward. Most prosperous opening was that of Emma Dunn in "Courage," Tom Barry up from Los Angeles for the first glimpse of his own play.

Homer Curran's two houses brought a pair of openings. At the Curran "Beggars Opera" drew fairly well. "Her Cardboard Lover" at the Geary only clocked fairly. Last night the Columbia returned to legit after two weeks of jungle pictures. D'Oyly Carte Opera Co. with the Savoyards, began their Gilbert and Sullivan repertoire with "The Mikado."

Estimates for Last Week

Alcazar—"Courage." Opening week a little more than \$5,000.

Curran—"Beggars Opera." Fairly good for this type of show; around \$12,000.

Geary—"Her Cardboard Lover." Only fair, although Wednesday and Saturday matinees strong; about \$11,000.

President—"This Thing Called Love." Henry Duffy's comedy held opening well; fifth week little better than \$7,500.

Green Street—"Easy for Zee Zee." Now in 19th week and running well; small house pulled around \$17,000.

Future Plays

"Dagger and the Rose," musical version of "The Firebrand," is being readied for another try by Horace Liveright. Original version was scrapped some months ago before making New York and after several weeks on the road.

"Dynamo," by Eugene O'Neill, went into rehearsal last week at the Theatre Guild's next. Cast includes Glenn Anders, Claudette Colbert, Helen Westley, Dudley Digges, George Gaul and Catherine C. Donnet.

"The Mother-Out-Law," by Fritz Gottwald, co-author of "The Command to Love." To be produced by Henry B. Forbes this season.

"The Game of Love and Death," by Romain Rolland, went into rehearsal this week under direction of Rouben Mamoulian, produced by the Theatre Guild.

"The Whip Hand" is the next for Herman Shumlin; due for rehearsal in two weeks.

"Weak Sisters," by Lynn Starling, is set for revival by the Empire Producing Co., of which William Sheers is manager. It goes into rehearsal next week. "Weak Sisters" was originally produced season before last by Ted Harris and ran several weeks at the Booth, New York, where it did fair business but had been in filling a previous booking gap.

"A Message from Mars," modernized, is to be revived by Herbert Standing.

Standing, former actor taking his initial plunge at legit producing, is casting the piece.

"The Joy Peddler," reputed as a dramatization of the life of Charles Chaplin, screen star, goes into rehearsal as next for the Playhouse, Greenwich Village, New York. Piece authored by Irwin Franklin, who will also figure as producer.

"Spring Is Here" (Aarons and Freedley) will break in at Philadelphia in about four weeks. Musical is due to stay there two weeks and then come directly to the Alvin.

Complete cast names Glenn Hunter, Lillian Taix, Charles Ruggles, Inez Courtney, Joyce Barbour, John Hundley, Dick Keene, Gil Squires and Dorothy Martin.

Frances Starr will open in "Autumn Violins," in which she will be starred, Feb. 4, at the Boulevard.

Jackson Heights, L. I. James B. Fagan, who wrote "And So to Bed," will be featured in the cast. Play is by Ilya Soursouze with Gregory Ratoff producing. Cast includes Mary Arbut, Alden Chase, Carolyn Chalk, Knox Herald and Helen Busil.

"A Strong Man's House" by Lee Weir, David acquired by John Tuick. Will star Mary Nash. Spring try-out, after "The Command to Love" calls it a season.

"Four Times" new, first captioned "She Got What She Wanted," produced by George E. Wintz, has its premiere set for Washington for Feb. 4.

STAGE AND SCREEN RIGHTS

Los Angeles, Jan. 29

Alvin Crossland will start production in February on "Shoestrings" by Humphrey Pearson for Warner Brothers have bought stage and screen rights.

Robert Lord is writing adaptation and continuity.

L. A. Grosses

Los Angeles, Jan. 29.

Using an extra midnight performance "The Front Page," in fourth week at Belasco, grossed \$18,000, further qualifying as the town smash. "The Swan" opened strongly at Vine Street, taking \$10,400 for inaugural week.

Figueroa Playhouse reported \$5,500 for second week of "The Guardsman." Return engagement of "Mary Dugan" prosperous at \$7,500 in the Mason.

Biltmore with "The 19th Hole," 4th week okay at \$8,100. Music Box gathered \$7,500 with Lupino Lane's Revue, 5th week. "Daddies," in its fifth week count-up at the Hollywood Playhouse figured \$4,900.

"Take My Advice," 6th and exit week at President, \$4,500. Duffy's third attraction, "So This Is London," sixth week and still indef at El Capitan, \$5,100.

"Desert Song," another repeater, opened its 3d local engagement with \$12,000 at the Mayan. "Ghosts" blew at the pit-sized Egan after four weeks and final gross of \$800.

Engagements

Louis Calhern, Charlotte Granville, "Let's Be Gay."

Frederick Carpenter, Francis Mann, "Murray Anderson's Almanac."

Ruth Goodwin, Club Chateau Madrid, New York.

Libby Holman, Club Richman, New York.

Allice Boulden, Little Club, New York.

Norman Lee, Hardie Albright, Jessie Busley, Richard Gordon, "The Tender Age."

Gerardo and Adair, Parody Club, New York.

Inez Clough, "Black Belt."

Edward Colebrook, "East of Sunrise."

Gerald Cornell, "The One Way Street."

Julius Epally, "Precious."

Morris Gest gave his "Chauve Souris" a big social sendoff last week, opening Tuesday night to an ultra audience. The following evening this was repeated, without tickets for the first two nights on sale in the agencies.

The impetus of the social events in connection with the imported show gave "Souris" over \$22,000 on its first five days. Engagement at the Jolson, New York, is limited to four weeks.

Yesterday afternoon Gest exhibited in a private viewing his new "talking picture" curtain. It was to have been employed at the premiere but could not be prepared in time.

Col. Sam M. Dawson, veteran theatrical man, many years a Columbia Circuit manager and who also did press work with Hagen-

Col. Dawson had been missed from his usual haunts and those who did not know that he had entered the fund home were alarmed as to his whereabouts.

His legs have been ailing him and he expects the L. I. rest to send him back to Broadway next May.

"Sunrise" Shut

"East of Sunrise," which opened in Brooklyn, N. Y., last week, closed Saturday. The players received but one week's salary, paid from money on deposit with Equity.

The cast had waived the posting of money guaranteeing the second week, expressing confidence in the manager. The show was put on by Standish O'Neil, a new monicker in legit.

LEW FIELDS' DENIALS

Lew Fields denies both that Lew Levitt, an erstwhile backer, had a tiff with him, or that Jones & Green have taken over the current Fields production, "Hello, Daddy," in which the producer-comedian's starved.

The Fields Holding Corp., as before, continues in control, and Levitt, while a previous Fields backer, is not financially concerned with "Hello, Daddy."

WHICH SHOW FIRST?

Flo Ziegfeld announces Ruby Keeler has been chosen for the lead in "Show Girl."

Whether that show or the musical "East Is West" will go into production first will depend on the book writers.

ALL BOSTON HOLDS UP; 3 OF 7 BEAT \$20,000

Boston, Jan. 29.

Everything considered legit business last week was plenty encouraging. Of seven attractions three bettered \$20,000. One of this title, White's "Scandals," was close to \$34,000. Gross rates with best for this season. First couple of days of week were cut but then started to pick up. Strong Friday and Saturday.

Not a single show in town showed anything approaching a flop. Lowest gross was at the Plymouth where "Command to Love" did \$1,000. One of the features of the season was the business the Theatre Guild did here on its eight weeks' stay. Company tried out the subscription plan and it worked. Gross for the entire eight weeks fluctuated between \$20,000 and \$18,000, a money maker from the start.

Majestic is dark this week and while in that condition this, the oldest of the Shubert houses, is being wired for talking pictures. Not the present intention to lease the house for any length of time for pictures, but the Shuberts are wiring just in case. First legit house here to be wired.

Estimates for Last Week

Shubert—"Scandals" (2d week). Led everything in town by a big margin; \$34,000 at \$4.40 top; fact that it's booked in here for but two weeks helped, agencies buying early.

Wilbur—"Trial of Mary Dugan" (2d week). Looks like one of the strongest dramatic offerings town has seen this season; first week did \$18,500 at \$3 top; within couple of thousand of capacity; plugged big in publicity; should be a money maker for several weeks.

Plymouth—"Command to Love" (2d week). First week estimated at \$11,000; in face of strong opposition on dramatic end, okay.

Hollis—"High Road" (1st week). Opened well Monday night; one of Chicago Civic Opera took the edge off from society standpoint; in final week "Volpone," \$18,000; windup week of Theatre Guild run here.

Colonial—"Billie" (4th week). Cohan show looks to be a sure hit with business piling up weekly; last week best since the opening; \$24,000.

Tremont—"Blackbirds." Wound up 12 weeks in the money all the way and strong finish at \$22,000.

Majestic—"White Lilacs" closed Saturday for \$16,000 on final week.

Cast Changes

Glenn Anders stepped out of "Strange Interlude" last week to begin rehearsals on "Dynamo," another Theatre Guild production. Elliott Cabot replaced in "Interlude."

Oiga Cook quit "My Maryland" just before it arrived in Des Moines from St. Paul. She was succeeded by Mary McCoy. George Rosener was also succeeded by Frank Lauder.

Dulcie Bond succeeded Lucy Lawlor in "New Moon," Imperial, New York.

Elliott Cabot will replace Glen Anders in "Strange Interlude." Glen Anders will appear in "Dynamo."

AHEAD AND BACK

Charlie Washburn with the George M. Cohan office for the last two years is now with Lew Cantor, press agenting his two shows, "Courage" and "All the Kings Men." The latter will open Feb. 4.

Tom Bodkin back with "Serena Blandish," Morosco.

Clarence Jacobson back with "One Way Street," Republic.

Lee Blanchet, general publicity for Arthur Hammerstein succeeding George Holland.

Robert Wilder, press representative for "Gongai" and "The Marriage Bed."

Miss Jerome Suspended

Mildred Jerome, stock leading woman, has been suspended by Equity. Action resulted from complaints by players, fellow members of Equity, who failed to receive salary.

Miss Jerome conducted a stock company at Elkins, Va., stranding the troupe. Reports were that the players received only enough for laundry and hotel bills.

LARMORE-GOLDEN SHOW

Francine Larmore will star in "Let's Be Gay," comedy, by Rachel Crothers, which John Golden is producing. The cast is set for immediate production, with Dixie French handling the preliminary details on casting during Golden's absence in Palm Beach.

Lesser Number of B'way Shows Help Houses Open—Traffic Draws for Films

Business on Broadway better last week; that is, for the attractions that were in the money. There is no strong indication that the new traffic regulations for the theatre zone benefited the box offices. Ticket agents say that fewer shows on the list accounts for the improvement. The number of dark houses will have passed 20 by the end of the week.

Accompanying the legit jump, Broadway's picture houses proceeded to pile up big grosses. If people were drawn to Times Square to watch the traffic show the film theatres got the edge. Patronage of that class could hardly be said to have been drawn away from the legit, where the bad shows did as poorly as previously.

While actual hits were not indicated among last week's premieres, two attractions are figured in the money. "Chauve-Souris," at the Johnson for a limited stay, claimed \$25,000 for five days. "Serena Blandish" got \$14,000 in five performances at the "Merry Andrew" got less than \$5,000 at Henry Miller's and will stop next week unless materially improving. "Judas" at the Longacre will be taken off this week; "Hot Water," mild cut rater, La Verne; the "Showboat Players" at the Belmont—just an exploitation gag.

Non-Musicals

"Mima" holds to great business, again grossing \$26,000, which tops the musicals. "Holiday" easily tops the comedies and at \$23,000, capacity; "Caprice" jumped upward and with the aid of an extra matinee, \$19,000; "Street Scene," new dramatic success, bettered \$17,000, capacity; "Paris" jumped sharply and got nearly as much; "Conga" and "Strange Interlude" nearly \$16,000; "Age of Innocence," \$15,000; about same for "Little Accident"; "Courage," \$14,000; "Most Immoral Lady" and "Wings Over Europe," \$13,000; "Brothers" again improved, getting \$10,000; "The Marriage Bed," a bit over \$9,000; the balance of the first shades off sharply. "Zanzibar" and "Jealousy" around \$7,000; "One Way Street" and "Cafe de Danse" and "Gypsy" around \$6,000; others straggling down as low as \$1,600.

Musicals

No new musicals arrived since "Follow Thru," smash at \$42,000. "Whoopee" leader in gross getting (scale and house capacity) figuring over \$40,000 weekly since opening; "Three Cheers" holds around \$40,000; "Animal Crackers" and "Show Boat," \$35,000, former improving over the previous week; that also goes for "The New Moon," credited with getting \$37,000; "Hold Everything," very strong at \$34,000; "This Year of Grace" slightly better at \$32,000; "The Red Robe" claimed well over \$25,000; "Good Boy" approximates that figure; "Hello Daddy" improved upon removal, estimated at \$20,000 or better; "Blackbirds," colored hit, over \$19,000; "Houseboat on the Styx," \$17,000; about even break; "Gambols" rates in cellar spot.

"Vanities" closes at the Carroll, which gets "Fioretta" next week; "Precious" will be taken off at the Royale "Cafe de Danse" moving there from the Forrest, the latter getting German company headed by Alexander Moissi; "Judas" will leave the Longacre dark; "Lady Dedlock" will leave the Waldorf dark; one additional opening is definitely carded for next week. "The King's Men," "Wings Around Europe" is moving to another house, probably the Hudson.

Agency Buys

One buy expired, but two new shows were added to the agency buys, which total 23 this week: "Mima" (Belasco), "Marriage Bed" (Booth), "Hold Everything" (Broadhurst), "Boom Boom" (Casino), "Follow Thru" (Chanin's 46th St.), "The Perfect Alibi" (Charles Hopkins), "Blackbirds of 1928" (Eltzinger), "The Age of Innocence" (Empire), "Animal Crackers" (Forty-Fourth St.), "Three Cheers" (Globe), "Strange Interlude" (Imperial), "The New Moon" (John Golden), "Houseboat on the Styx" (Liberty), "Serena Blandish" (Morosco), "Paris" (Music Box),

Guild's Dinner to Cantor

Eddie Cantor will be the swivel on the evening of March 10, at the Hotel Commodore, of the Jewish Theatrical Guild's dinner, extended to him.

Once yearly the Guild selects one of its members for the big annual affair. Mr. Cantor is a vice-pres of the Guild. His dinner sparkle with the humor, the latter coming from the brilliant speakers, whom the Guild never fails to attract.

Eddie is considered something of a fun maker himself.

"BLACKBIRDS" ILL

Because of the wholesale attack of gripe and flu on the Boston company of "Blackbirds" Lew Les he did not open that troupe in Philadelphia Monday as scheduled. Opening for the Philly run is slated for tomorrow (Thursday).

Besides worthy and Thompson, principals, seven of the chorists were laid up.

JACK WELCH PRODUCING

Frank Ziegfeld and Jack M. Welch comprise a new production firm. The first project is to be a colored revue. Ziegfeld is a Chicagoan, not in show business heretofore. Welch, manager and booker, withdrew as manager of the Midnight Frolic recently.

\$4,000 RENT JUDGMENT

Henry Stillman and John Patton Russell flopped with an art theatre idea at the Punch and Judy theatre two years ago and owed \$4,000 for house rental.

Trial came up last week and the theatre (now the Charles Hopkins) was awarded \$4,968.53 by Justice Wasservogel in Supreme Court.

UNKNOWN AUTHORS' BREAK

Playwrights Club of New York will produce a series of plays to promote the works of unknown authors.

Club intends to pattern its activities along the lines of the Playwrights' Society, London.

\$10,000 IN PARTIES

Chicago, Jan. 29. Local Shubert houses got an extra break last week through the American Can Company convention in town.

Seraf Goldman, handling theatre parties for the brothers, sold over \$10,000 worth of tickets to the commercial concern.

RECASTING "GALLERY"

"Whispering Gallery," recently tried out by E. E. Clive at the Copley, Boston, has been taken over for New York production by the Shuberts.

Clive retains a financial interest. Show is recasting and due for rehearsal in two weeks.

"Whoopee" (New Amsterdam), "Street Scene" (Playhouse), "Holiday" (Plymouth), "Conga" (Sam H. Harris), "The Red Robe" (Shubert), "This Year of Grace" (Selwyn), "Show Boat" (Ziegfeld).

Cut Rates

For months there has been a heavy proportion of Broadway's attractions in the cut rate mart and the list is still extensive: "Good Boy" (Hammerstein's), "Houseboat on the Styx" (Liberty), "Ned Wayburn's Gambols" (Knickerbocker), "Merry Andrew" (Henry Miller), "Skidding" (Bayes), "Poppa" (Hudson), "Little Accident" (Ambassador), "A Most Immoral Lady" (Cort), "Hot Water" (La Verne), "Marriage Bed" (Booth), "Precious" (Royale), "Wings Over Europe" (Martin Beck), "Shadows of the Rockies" (Belmont), "The Yellow Jacket" (Coburn), "Jealousy" (Elliot), "Lady Dedlock" (Waldorf), "Brothers" (48th St.), "That Persian Family" (Eljoui), "One-Way Street" (Republic), "Singing Jailbirds" (Groves Street), "S. S. Glenwald" (Provincetown), "Gypsy" (Klaw), "Zeppelin" (National), "House Ungranted" (Little), "Judas" (Longacre), "Boom, Boom" (Imperial), "The Guinea Pig" (Presidential), "Paris" (Music Box),

PHILLIE SURPRISES INCLUDE COWL, \$15,500

Philadelphia, Jan. 29. For no apparent reason, legit business jumped strongly last week. Of nine houses open, six reported excellent trade.

"Fioretta" again led, although in its second week at the Erlanger this big Carroll show slipped to around \$39,000 or a little less, drop of about \$5,500. Attempts were made to hold it a fourth week, but it departs this Saturday.

"Rain or Shine" opened disappointingly at the Shubert for about a \$2,500 Monday night. Tuesday was gain off, but after that a steady improvement was noted, which carried up to virtual capacity by end of the week. Gross reported at about \$24,000. Indications that show will pick up another \$5,000 this week.

Dramatic sensation of the week was "The High Road" at the Garlick English comedy, disappointing in its first week, gained steadily and last week there were turnaways at both matinees. Clive's \$13,000, and could have stayed another two weeks with ease. A big surprise was "Jealous Moon" at the Adelphi. This Jane Cowl play, never a smash in New York, got across nicely here. Thursday matinee was a panic and business was reported at more than \$15,500. Engagement has been prolonged from two to three weeks.

New Lew Cantor tryout, "All the King's Men," which opened what was to have been a three weeks' run at the Broad, looked so promising that it was changed right away to a New York opening and will leave this Saturday. In its first week new vehicle for Grant Mitchell did about \$9,500, a big advance for a production. "Jurgan" at the Walnut, while not a sensation, was satisfied with about \$10,000, thanks to a big matinee. "Well, Well, Well," Shubert's musical, dropped off sharply from its original pace at the Chestnut. Last week reported at less than \$16,000, and the engagement was concluded this Saturday. Show is to be made into a revue with a different title and principals.

Two lone flops of last week were "Burlesque," at the Lyric, and "Lady Fiers," at the Lyric. "Lady Fiers" had a few notices in all papers. Arthur Hopkins' hit was a bloomer here, and its last week was less than \$7,000. "Lady Fiers" was the last show playing its third week at Keith's, was reported at under \$12,000, representing a distinct loss.

This week has only one opening, the colored revue, "Blackbirds," which, after two postponements, is finally scheduled to open at the Garlick Thursday night. Little has been heard of the reason for the delay. Show is supposed to be set indefinitely here.

Next Monday finds an unusual situation here. As much as four shows will begin run engagements on that date. They include "And So to Bed," at the Lyric; "Slood Nee," at the Chestnut; "Silent House," at Keith's; "The Wooden Kimono," at the Broad. Last two will play at a \$150 top, an experiment being watched, where only new shows will be "Kibitzer," at the Walnut. Bookings very chaotic during February. White's "Scandals," Feb. 18, at the Shubert and "Springtime for Henry" at the Garlick and "Freddie show" at the Shubert Feb. 25, are the only two engagements set. Forrest is dark indefinitely.

Estimates for Last Week

"All the King's Men" (Broad, 2d week) Dramatic tryout caused favorable impression here; was to have stayed three weeks, and advance justified the course, but management has New York offer and is anxious to get to Broadway; last week claimed \$9,500 or close to it; "Wooden Kimono" (Walnut, 2d week) Joe Cook musical w.n many raves but started slowly; disappointing houses first two or three performances; after that picked up; reported better than \$25,000. "Blackbirds" (Garlick, 1st week) Colored revue in postponed until Thursday because of company illness; "High Road" (Garlick, 2d week) ended two weeks stay close to \$18,000; "Jurgan" (Walnut, 2d week) Nothing to boast of at beginning, but jumped Wednesday matinee; might have stayed three weeks, but management has New York offer and is anxious to get to Broadway; last week claimed \$9,500 or close to it; "Well, Well, Well" (Chestnut, 4th week) Musical has been under one ink many changes; many of them not for the best; to be made into a revue; last week off to \$16,000. "Fioretta" (Erlanger, 3d week) Big Carroll show opened; last week dropped to about \$39,000; house has no bookings to follow. "The Jealous Moon" (Adelphi, 1st week) Here by catching on immediately; with help of the first Thursday matinee fantasy did about \$15,500. German Opera Co. (48th St.) one week only; in rental basis with big advance; "Lady Fingers" very low last week; reported under \$12,000. Lyric. Dark this week. "Bur-

Said Sam Harris—

Last Friday, that sleazy, sloppy Friday, Sam H. Harris, phoned his New York office from the golf links at Palm Beach. He was out of luck.

George Lederer, his general manager, was home with a stomachache. Dick Krakauer was scouting somewhere, and Dan McCarthy was banking, putting coin in.

"They, for crying out loud, tell those guys I am the fellow taking the vacation."

Belasco's Out

David Belasco will not be compelled to hold the bag for salaries on the Birch Merrill show abandoned after a week's rehearsal. Those contracted for the piece have waived their claims through an agreement with Belasco that production will be made next spring.

With the cast evidently satisfied with the private arrangement, the matter is temporarily, at least, out of Equity's hands. Had the production been entirely abandoned, Belasco would have been liable for two weeks salary for each player holding contract.

4 Blowing

Four productions set to close on Broadway this week. Another trio may join the exit list on Saturday. With one exception all seven shows are new flops.

"Precious," presented by Rosalie Stewart at the Royale, will be taken off. Only three weeks to poor trade at an estimated pace under \$4,000.

"Vanities," presented by Earl Carroll at the Carroll, will close after a run of 25 weeks. It was among the musical leaders most of the way, getting as high as \$38,000 or more weekly. Recently paced around \$29,000. Was to have moved to another house but not now; expected to tour until next season.

VANITIES

Opened Aug. 6, "Masterpiece of loveliness," declared Coleman (Minor) Haywood in "The Telegram" decided "a funny show, and so it seems a triumph."

Variety (Sid) figured it good for a substantial run.

"Judas," presented by Brady and Wiman at the Longacre last week (Jan. 24), will be taken off this Saturday. Biblical drama had no chance.

OPENED JAN. 25. Gabriel

(American) said: "I have not had a sorrier time in any playhouse this season." Garland (Telegram) said: "Dreary" Nobody liked it.

"Lady Dedlock," independently done, will leave the Waldorf. It is in its fifth week. No trade. Was supposed to have closed after three weeks.

HARRIS PACIFIES SCHNEBBE

Hudson Theatre to Get First Call On Jed's Shows Next Season

Jed Harris and Allan Schnebbe, lessee of the Hudson, New York, have amicably adjusted the breach over. Harris's having abrogated bookings at that theatre. Harris had contracted the house for "The Gaoler's Wench" but scrapped the show instead of bringing it in several weeks ago.

Schnebbe claimed to have suffered financially through the disrepairment but finally landed "Poppa." Harris has now agreed to give Schnebbe first call on his next season production, which squares things all around.

Drops Sundays in Chi

Chicago, Jan. 29. Shuberts are eliminating Sunday night performances of "Music in May," new opera at the Great Northern.

Unusual for a musical in this town.

losque" got less than \$6,000 in third week; house reopens next Monday with a return engagement of "And So to Bed."

'ROSALIE' \$42,000; 'LIL' \$26,000 IN Chicago

Warings Starts at \$27,900 —"Music in May," \$20,000—"War Song" Out

Chicago, Jan. 29.

Considering the peculiar weather in town last week, when the streets and sidewalks impassable with heavy rain, sleet and snow, trading around the legit posts was excellent. "Lil" started Sunday and Monday only to be cut off the following day by a splashing rain. Picked up again Wednesday and held for the rest of the week.

Two outstanding newcomers clicked with Mae West jamming the lobby of the new Apollo with her "Diamond Lil," and "Rosalie" riding in on a cloudburst of publicity and a \$4,000 bigger advance than its predecessor, "Rio Rita." In the case of "Lil" it looks like the meller has caught the fancy of the town, with the idea of slumming parties making the show a stopping point in order to start the night right.

Heavy grosses at the Grand, with "Hello Yourself" creating a lot of buzzing among the town smarties. Warings' band continues the magnet, and scarcity of musical hits this season may have helped to do with the booming pace set by incoming road attractions with but average or less reps. Same thing doesn't go for the dramas. Better percentage, dramatic hits this year than at any other time.

Current week has but one opening, "Luckee Girl," with which the Shuberts intend to bid at the Majestic.

Estimates for Last Week

"Luckee Girl" (Majestic, 1st week) Latest opener Sunday night; looks like Shuberts are trying to knock off Ziegfeld's "Whoopee" by heavy billing of the song of the same name in this show. "Music in May" (Great Northern, 1st week) Despite favorable notices in local dailies, doesn't look in the hit class; around \$20,000. "Hello Yourself" (Grand, 2d week) Warings' band the draw and seems in for a fair hit; great at \$27,000. "Bachelor Father" (Blackstone, 5th week) One of the cheer leaders in Great shape and rolling up quite a rep for Helen Hayes; \$21,000. "War Song" (Harris, 5th week) Held up well until now; out next week. "Rosalie" (Illinois, 1st week) Punch start; attracting best people in town; cinch for capacity biz last week at about \$42,000; not expected to beat "Rio Rita." "Scarlet Woman" (Cort, 2d week) Settling down and steady at \$11,000. "Coquette" (Selwyn, 5th week) In Great shape and rolling up quite a rep for Helen Hayes; \$21,000. "This Thing Called Love" (Woods, 2d week) Inconsequential and not even being considered; will probably be taken off in a couple of weeks. "Lovely Lady" (Garrick, 5th week) No indication of weakening; around \$20,000. "Appearances" (Princess, 5th week) No change in prospects; slowly but surely on way out; between \$20,000 and \$4,000 weekly. "Merchant of Venice" (Studebaker, 1st week) George Arliss's name will pull this one through for the two weeks slated; started at about \$18,000. "Mary Dugan" (Adelphi, 23d week) Just holding on near \$13,000. "Diamond Lil" (Apollo, 1st week) Opening started plenty of tongue wagging; Mac West in blazing lights attracting the curious from all over; big at \$26,000. "Front Page" (Erlanger, 9th week) Pacing steadily and will be here for some time; \$18,000.

Cosmo. Opera Playing

Cosmopolitan Opera Company, an independent organization presenting grand opera, will play a total of approximately 75 performances this season, their third.

This is in contrast to 15 performances their first year and 40 last season. The jump is attributed by Robert Dugazy, the director, to the influence of radio.

FIXING "PLEASURE"

"Pleasure Bound," Shubert musical, now out under title of "Well! Well! Well!" scheduled to come in to New York next week, will remain out instead for several weeks while the attraction undergoes considerable switching around.

Busby Berkeley was called in by the Shuberts to restage the dance numbers.

Cable Address: ARNAUDOPER, PARIS

Radio Rambles

By ABEL

1st R-K-O Hour

Inaugural Radio-Keith-Orpheum radio hour etherized last Tuesday night from 11 until midnight, and to be continued regularly, proved excellent institutional advertising. The manner of its handling, the general dignity of Hiram S. Brown, the R-K-O's president, in his brief address, the well-phrased introductory remarks concerning the scope of the vaudeville chain, and the decorum of the entire program recommends this new R-K-O hour as very worthy either propaganda for the amusement circuit.

The engineering facilities which made it possible for the action to be shifted from New York to Boston, to Milwaukee, Philadelphia, Chicago, back to New York twice and once again to Boston, proved psychologically effective in getting over the extensiveness of the Keith chain.

Mr. Brown stressed the significance of the Keith name in its relationship to contemporary American vaudeville and dwelt on the circuit's policy of catering to the children and the younger folk as well as the entire family in the dispensing of clean, wholesome variety diversification. The R-K-O president got in a plug for Radio Pictures, mentioning "Rio Rita" solely as exemplary of the type of sound films to be produced by this firm ally of R-K-O.

The head of R-K-O overlooked nothing and nobody in the general plaudits, plugging Victor, National Broadcasting Co. and Keith's, stat-

ing that from all these sources—radio, the records and the screen—the Keith-Orpheum vaudeville theatres can now avail themselves of talent heretofore unknown to the varieties. Quite deftly, too, Mr. Brown mentioned that the other can only transmit musical and vocal, with occasional dialog features, leaving a forceful yet inoffensive thought that many another slight treat, not available via ether, awaits patrons of R-K-O theatres.

Henry Santrey and his orchestra opened from Boston and came through well; in fact, surprisingly good considering that Santrey's is solely a stage band and one looked to shortcomings on balance and orchestration for the ether transmission. Seemingly Santrey was fully aware of the distinction and fortified himself accordingly. Will Pyffe from the dressing room of Keith's Palace, New York—almost everything was picked up by microphones placed in the dressing rooms of the artists, with nothing transmitted direct from the stage—was introduced by a bagpipe serenade by the Caledonian Society, Adela Verne from the Palace, Chicago, heralded as one of England's foremost lady pianists, contributed next, followed by Glenn and Jenkins from the Grand opera house, Philadelphia, who came through better than would be expected. They did blast the "mike" a bit with their thick colored dialect but were picked up remarkably well, considering. Mae Murray from the Hippo-

Speak's "Protection"

One of the side street speaks has taken the tip from smart newspaper work in connection with Commissioner Whalen's first plea for a headline. The result is this coolly lettered job on the mirror above the register, reading:

"In order to safeguard our patrons, our liquors are analyzed weekly."

drome, New York, did her Pollyanna spangle happily and also dilt on radio pictures and their future, getting in a plug for herself and a forthcoming feature which goes into production in 12 weeks. Next Nick Lucas from Milwaukee and excellent as beheld in an expert Brunswick recording star, whose microphone recording experience gave him a natural advantage for his ether "bit." It was Lucas who, when on an Interstate tour last year, boosted himself into a box office sensation through voluntary broadcasts in the local stands.

Brown followed, then Marion Harris, singing for Belle Baker, out through reported illness. Miss Harris's recording voice, and a natural clear lyric style, registered handsomely. Thence to Boston again for Santrey and the wind-up by the R-K-O orchestra in an expert, round out a good variety hour.

Built for variety and novelty, the diversity of numbers accomplished their purpose full well. Band music, piano solo, hot and dancy dialect, solo instrumentation by Nick Lucas on the guitar, solo male and female songsters, and ensemble instrumental music by Miss Murray's marimba band, shaped up into a good variety radio bill.

This week the R-K-O hour will circuit the Greater New York houses.

Making it Too Raw

F. Fred Cook, "Don't Be a Raccoon," so long the theme of the J. Fox Fur Trappers, retail furriers, has now been superseded by a less subtle if more pointed "Say It With Sables," ditty in which commercial chances are nullified by such lyric exhortations as "say it with an I. J. Fox sable." Otherwise, the Fox Fur Trappers are as pleasant enough harmonizers, doing the pop ditties in appealing manner.

Rudy Vallee Announcing

Rudy Vallee and his melodious dansapators Sunday at the Casanova under the auspices of Herbert's jewelry store with another of their crack popular programs. Vallee announced that he will come the band feature of the Villa Venice at 10 East 60th, which should make him perfect with the collegiate jazz-hounds. The band was last at the Heigh-Ho, Don't Be a Raccoon, 53d Street Nite Club, nee the Lido-Venice.

Vallee has a happy faculty of selecting his pop medleys, managing up certain numbers in appropriate cycles.

In the Chews

Ted Bartlett's dance band from Yeong's is another colorful and distinctive combination over WJZ. With the ultra B. A. Rolfe orchestra from the Palais D'Or, the Bartlett organization rates among the big three of the Broadway chownmeineres.

Ernie Golden, from the new Canton Palace, is also making himself felt.

Winchell Aims Himself

Walter Winchell aired himself Friday night at 10 over station WJZ and impressed in his first attempt at broadcasting Broadway. The Graphic's know-all kid, who mainly sells the Graphic, may do the ether act weekly at the same hour for Hudson-Essex.

Among those mentioned by Walter over the air were "Whoopee," Geo. M. Cohan and the Casanova Club. He introduced Anna Lang, who sang once, and Morton Downey, the N.B.C.'s staff tenor, who sang twice.

Then Walter perfumed the ozone with a poem, a sob poem about Broadway and what a lousy street Broadway is. The old, distinguished-looking guy with the head and advertising shirt front, and the fact that all tombstones look alike, both by Sidney Skolsky, had been previously mentioned.

Winchell's tendency to be dramatic tipped the fact that Walter was once a hooper, a very dramatic hooper, if dramatic means sad.

He was on and off for 20 minutes.

In line with melodious dance medleys, the Band of 1,000 Melodies, headed by Larry Funk, is an ever pleasing afternoon dance feature over WJZ. Saturday at they were set back a little, starting their 45 minutes at 44.45.

Williams Vice Williams

Ukelele Bob Williams is m. e. at the Regal, Chicago. He replaced Fess Williams, who returns to New York with his band.

Harms Continues to Buy In on New Music Firms—Long List of "Pieces"

Nite Club Biz N. S. G.; Rounders Change Spots

Nite club biz off generally around Couver Canyon with a few of the class places paradoxically doing the big trade. Lido is packing them anew with Beatrice Lillie and Moss and Fontana as the new attraction, and the Club Richman remains unique as an established nocturnal institution, with or without Harry Richman at the helm. Irene Bordoni replacing Richman has lent new impetus to the room.

The vogue for women attractions applies likewise to Texas Guinan at her Club Intime in the Hotel Harding.

The big male draw exceptions still remain the Shoozies, Clayton, Jackson and Durante, at the Rendezvous, doing nicely.

The yearn for a more sane nite life, seemingly a reaction from the hecticness of it all, has driven the rounders, particularly the younger school, into the nicer best steppers instead of the cellars. A good dance band, the usual attractive environment and an act or two for diversification, seems all necessary. Charlie Journal, at the gate of the Club Montmartre, has proved that season after season with his class midtown room.

East Siders

The east side rooms and hotels likewise are getting the breaks on gross attendance by the same token. Heigh-Ho, nee Lido-Venice, on East 53d street, the swanky Villa Venice at 10 East 60th with its moderate tolls but insistence on a dinner jacket for entree, and kindred cozy rooms are getting the younger set.

The rest of the midtown nite clubs are faring mildly. Ziegfeld Midnite Frolic, closed for a week, resumes Feb. 4. The Casanova is holding up, but for the rest, taking in the Parody, Little, Everglades and kindred clubs, it's strictly catch-as-catch can. New Frivolity, with a moderate nut, in a smaller room under the Carroll theatre building, is making money, although having pathetic nights of late. So much so that the place is starting to blame it on Grover Whalen's traffic system.

The Mirador has been threatening to close any night, slated for a shut-down Monday.

Pat Flaherty Elopes With Fugazy's Daughter

Edmund J. (Pat) Flaherty, formerly New York manager for Ted Browne, Chl publisher, and recently with DeSylva, Brown & Henderson, as an executive assistant to Bobby Crawford, president of the music firm, eloped with Dorothea Fugazy last week. The bride is the daughter of Herbert J. Fugazy, wealthy sports' promoter of whom Brooklyn Horsemen, the pro team owned by Fugazy, Flaherty was a shining light.

Pat Flaherty is a former gridiron star, entering the music business right after college, and taking charge of Mrs. A. J. Stansy's firm, before switching over to Browne. Flaherty last week attached the Browne Co., through Julian T. Abeles, for salary and royalties alleged due on two songs.

The couple are honeymooning in Florida, presumably, the bride's father being advised en route south. Mrs. Flaherty is socially prominent as an amateur dancer in Junior League and kindred entertainments.

Cliff Hess' Short

Cliff Hess, the Remick librettist, has written an original story "Ready To Where?"

It has been accepted by Paramount for production as a talking short.

Taking its cue from the picture mergers, the Dreyfus brothers, the heads of Harms, Inc., with their general manager, Henry W. Spitzer, are absorbing and buying into new firms almost weekly. A 25 per cent buy-in on Spier & Coslow was closed late last week, with Larry Spier and Sam Coslow to lend their songwriting talents to the picture end. Harms has a tieup with Famous Music Co., the Paramount's music publishing subsidiary. Coslow goes to the coast this week to supervise and write theme songs in California, with Spier to handle the Public circuit plugs.

Harms now is allied with a number of successful firms, notably De Sylva, Brown & Henderson, of which they have a piece, as well as Remick Music Corp., of which Joe Kelt is the managing head and president.

Chappell-Harms is another notably successful alliance, in addition to which Harms has a number of subsidiaries, such as T. B. Harms Co. (which handles the Jerome Kern publications), New World Music Co. (George Gershwin's special unit), Atlas (handling synchronizations by Nathaniel Shilkret) and the Famous Music Co., Paramount theme song publishers.

Hein Memorial Proposed

J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, is organizing a Silvio Hein Memorial Committee in response to numerous suggestions for some manner of commemorating the Hein name in a practical way.

A Silvio Hein Memorial Wing, at a Saranac hospital, to care for tubercular show people, or the creation of a Hein Fund, the income from which will be used to care for indigent show folks, are two plans under consideration. A \$100,000 fund is being thought of, in view of the many offers with \$1,000 contributions thereto.

The late composer, assistant secretary and a member of the administrative committee of the American Society, died penniless. The A.S.C.A.P. voted his wife his year's salary and will continue paying her a weekly stipend of \$60 for the rest of her life, as a tribute to the composer who fought a losing fight at Saranac.



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Fans' Ass'n Promoting Permanent Circus Grounds Over Country

Washington, Jan. 29.—Town looks to be headed for a permanent circus grounds backed by a Government appropriation.

Circus Fans' Association, national gathering of circus fans, is sponsoring the movement here with the hope that municipalities throughout the entire country will pick up the idea.

Local situation was created through the loss of both of the former lots utilized here. Camp Meigs used by Ringling for years is to be part of a Government development. Fifteenth and H, where the carnival pitched is gone too, for a private enterprise.

Ringling is sending a scout in shortly to take care of the April date pending the Government action.

At the same time word reaches here to the headquarters of the Fans' association of the magnitude of the new combine under the American Circus Corp. Equipment for several circuses now gathering at Peru, Ind., is reported to exceed 150 cars. Ringling's outfit (one circus) at its largest is 105.

"Buddy" Parks' Flop

Los Angeles, Jan. 29.—"Buddy" Parks, former circus bareback rider, is in Los Angeles hospital following an attempt at suicide, made by slashing her wrists.

She will recover.

ROLLER MARATHON LOSER

Toledo, Jan. 29.—Fred Crockett's roller skating marathon of 500 miles did a floppo here with \$3,500 sunk in the first and only week.

Crockett paid off for the out of town entrants. Locals had only pain for their endeavor.

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Buck Remains as President Of American Society

Gene Buck was prevailed upon to remain as president of the American Society of the Composers, Authors and Publishers for the fifth year. Buck was anxious to resign, claiming it was interfering with his business too much, being a thinkless task, without compensation. After some discussion it was decided that Buck was the most likely man for the post. A writer is desirable for the position. Otherwise the rest of the officers are equally divided between authors and publishers.

The rest of the staff remains the same with one exception. Oley Specks, composer, famed for his "On the Road to Mandalay" and other melodies to Kipling poems, who succeeds the late Silvio Hein as assistant secretary, under no salary. Hein, \$10,000-a-year man, was salaried as a member of the administrative council of the society, but his duties will be absorbed by J. C. Rosenthal, general manager.

Other officers are John Philip Sousa and Louis Bernstein, vice-presidents; Charles K. Harris, secretary; Jay Wilmark, treasurer; and Joe Young, assistant treasurer.

There are five new board members. Otto Harbach succeeds J. Keirn Brennan. Harbach is re-elected after a year's absence, having gone to the coast last year. Harry Warren succeeds Mr. Hein on the board.

Radioing Presentation of "Melody" at Chinese

Los Angeles, Jan. 29.—Either fans tuning in on the ABC network of the Pacific coast, Feb. 3, will hear something new in the way of broadcasting picture premieres in connection with opening of "Broadway Melody" at Grauman's Chinese theatre in Hollywood.

Instead of the usual introduction of stage and screen celebrities, they enter the foyer of the theatre; an elaborate program will be interspersed with this routine. A make-shift broadcasting station will be installed inside the theatre, connecting with a mixer and microphone in the foyer.

During intermission of arrivals, the air will be furnished with well balanced program from inside the theatre. Following this, microphones will be removed to the stage, where the entire prolog will be broadcast for the first time in Los Angeles.

Artists engaged for the program during introduction of stars, are Al Boasberg, Charles Reisner to furnish the comedy relief, while Herbert Nicol Brown and Arthur Freed, composers of music and lyrics used in the picture, will sing the songs. Lawrence Howell's orchestra will furnish the music.

Entire program is being arranged by Pete Smith, M. G. M. publicity director.

Husing at WABC

Ted Husing is now chief announcer over the Columbia Broadcasting System from WABC as the key station. Husing was formerly assistant to Major J. Andrew White, the president, until William S. Paley, head of the La Palina Clear Co., took charge.

Ralph Wentworth, veteran NBC announcer, joined the Columbia network this week, as did Dave Rosenthal, shifting from WGBS.

Haring with Brunswick
Bob Haring, composer, arranger and conductor, joined Brunswick Recording Laboratories this week as a house band maestro.

Haring will be general assistant to Louis Katzman, general manager of Brunswick.

Germans Want Hyde Back

Alex Hyde, the picture house m. c., is being lured back to Germany where the American maestro rated as the Paul Whiteman of the Tenth nation a couple of seasons back.

Since then, Hyde's absence has been felt and a spring return for an extended stay is set.

Ageing Baloney Booze

The latest wrinkle in the boot-legging racket is to deliver alleged Scotch (Old Dan, Lawson's) and that almost forgotten brand, Haig & Haig in bar-lap bags, soaked through, with the bottles and their paper wrappers also saturated. Not only do they go this far, but they actually put salt in the moisture to build up the 45% that this is stuff that was sunk in the ocean outside the deadline and later retrieved by small specks of salt. The lawyers ask \$72 a case for this liquid baloney, as against \$48 for the same bunk if laid on the floor behind the desk without the fancy trimmings.

The phony "gray" with the cornstarch custard and the side swayer ostension of the Quebec Liquor Commission is still in circulation at \$72 the case in pint bottles.

Chink Eatery Bid in By Lease Owners

With the hopping of the Jardini Royal, and the subsequent bankruptcy of one of the few chinkeries not to make a financial go of it, the restaurant site at Broadway and 48th street, reverted back to Bob Langdon and Edmund G. Joseph, the original lessees.

Holding a \$48,000 mortgage, they bid it in on the public auction.

Langdon and Joseph, who backed Paul Whiteman when that was the scene of activity for the jazz king, are holding the property at \$100,000 for the 11 years the lease has yet to go. The annual rent is \$40,000.

The Jardini Royal management dropped \$275,000 on the Chinese-American restaurant, promoted by a financially agile Oriental. As a promoter, it was a quick clean-up for this suave Chinaman who is university-trained. He made enough out of it to return to his native China, which seems to be the goal of every Oriental's ambition.

By a bull of the electric sign manufacturer's counsel, a chattel mortgage was not held on \$26,000 worth of tungsten signs, now the property of Langdon and Joseph.

R-K-O Broadcast Ads

Radio-Kelch-Orpheum is calling attention to its Tuesday night radio hour on the National Broadcasting Co. chain with paid advertising space in the dailies. Copy runs in the theatrical ad section.

SAM FOX'S THEME SONG

Paramount's Technicolor sound film, "Redskin," \$2 feature at the Criterion, New York, starring Richard Dix, has its score specially composed by J. S. Zamecnik, who previously synchronized and composed "Wings," "The Wedding March" and "Able's Irish Rose" for Fox.

Sam Fox is the publisher. This firm holds a special contract for six specials which Zamecnik scored and will score, this arrangement antedating the present Paramount-Harms hook-up.

EIGHT TUNES IN RUSH

Dorothy Fields and Jimmy McHugh have been engaged by Flo Ziegfeld for the lyrics and music for the new "Ziegfeld Frolic," for the New Amsterdam Roof.

The songster team must deliver eight numbers for the new show, show within the week.

Joe Hiller's Second Store

Joe Hiller is opening his second music store in Pittsburgh.

It obliges him to leave the professional post at Berlin's, that occurring Feb. 2.

Morris' Chl Prof. Office

Chicago, Jan. 29.—Joe Morris, New York music publisher, is in town to open professional offices for his firm.

Lozy (Thun) will be in charge.

Caesar-Hess Westbound

Irving Caesar and Cliff Hess are due to take off for the Pacific this week to scribble and think up lyrics for Warner Brothers.

Caesar's brother, Arthur, will drop over from Fox long enough to grab one of those late Irving Caesar hats.

Obituary

PETER RICE

Peter Rice, 78, veteran theatrical advance agent and road manager, died Jan. 23 in the Friars' Club, New York, of paralysis. His wife died years ago. A married daughter (faded) survived.

About a year ago Mr. Rice suffered a paralytic stroke but he recovered and apparently was getting along nicely. Eight weeks ago another stroke finally placed him in coma with gangrene poisoning hastening his demise.

Mr. Rice was born in New York. His first theatre connection was as the special policeman or "bouncer" at the old London theatre on the Bowery. In time he became manager of the house.

A long trail of road and big city experience followed with Rice for some years associated with the company management of Fred Stewart's "The Pat Men's Club" and other shows, Stewart acting as well as producing. He handled Fred Waldman's "Big Variety Show," a travelling vaudeville aggregation; was road manager of "The Two Johns" company; Richard Keene, the tragedian, and at different times had managed the American theatre, Third Avenue, New York, as well as a long managerial association with Cohan and Harris (prior to their split).

When in New York Mr. Rice made his home at the Friars. He was a charter member of the Theatrical Press Representatives Association.

IN REMEMBRANCE OF EDGAR LOTHROP Who died February 4, 1924 AL SOMERBY

Harry D. Kenneth, 75, actor, died Jan. 18, in City Hospital, Newark, N. J., of hemorrhage of the brain.

Mr. Kenneth had played in stock and legitimate shows, but his last stage work was in a vaudeville dramatic sketch, "The Dip," which received its main bookings in the midwest.

At one time he had appeared with the Circle Players, National Players, Broadway Players, Kelly Bros. stock, Hammond Orpheum stock, Woodward stock, etc. His early legitimate connections were with Otis Skinner, Fanny Davenport and McCullough. He made his stage debut in the east with the Boston Juvenile Opera Co.

Mr. Kenneth also did some picture work, appearing in Piesany pictures when that company was operative in Chicago.

A brother and sister survive. Interment in Kensico Cemetery, auspices Actors' Fund.

HARRY D. KENNETH

John T. Ford, veteran press agent, manager and theatre operator and son of the late John T. Ford, died Jan. 25 in Baltimore.

Ford entered theatrical work as press representative and manager for Gilbert and Sullivan operas on tour. He later became treasurer of Poodles theatre, Baltimore, and when his brother, Charles K. Ford, died John T. became manager of the house, which for some time has been operated by the Stanley Co. He married Elizabeth Mitchell, Philadelphia actress, who appeared in the original cast of "Poodles" in "Penance."

His son, survive, John T. Jr., Thomas Lattimer and Frank M. Ford. Ford for many years was an active member of the Elders.

JOHN T. FORD

Joseph Lyonell, 46, character actor, died suddenly Jan. 26 at his home, 22 Smith street, Irvington, N. J.

Mr. Lyonell started on the stage as a juvenile and then later to character actors. For many years he and his wife, Mable Levinton, actress, who survives, appeared in Henry Horton's vaudeville version of "The Old Homestead."

The deceased had done considerable trouping on the road, and had been in stock at times.

A brother also survives. Interment in Irvington.

MRS. FLOYD BOWMAN

(Lita Belle Wichart)
Lita Belle Wichart, 22, parachute jumper, was instantly killed near

Newhall, Cal., when doing picture stunt work from a biplane at 2,000 feet Jan. 24. She was one of the best known stunt doubles on the Pacific coast, having made 140 successful jumps during her career. Picture was float (Gibson's) first aerial, "Winged Horseman," and she was reported doubling for Ruth Elder, as her husband, Floyd Bowman, veteran stunt man, was doing the same for Gibson. Besides her husband her mother also survives.

ARTHUR BEAUVIS

Arthur Beauvis, 58, retired vaudeville actor, died Jan. 22 at his home in Chicago. Mr. Beauvis was in vaudeville for many years, supporting his wife, Marjorie, in a dramatic sketch titled "The Wild Flower."

Charles Thorpe, 48, for some time president Colored Musical Union and prominent in affairs of the Clet Club (musicians), died in Englewood, N. J., Jan. 21 of pneumonia.

In a recent notice of the death of Jack Apdala, animal trainer, omission of Mr. Apdala's second wife, Lillian Apdala, who survives and is living in Jamaica, L. I., was made. The surviving children, son and daughter, were by his first marriage. The second marriage occurred 19 years ago.

Joseph M. Davis, 47, former press agent for Thomas Wilkes and the Mainstreet theatre, Los Angeles, died on the west coast Jan. 22. Davis went to Los Angeles from Chicago 11 years ago. Mother and two sisters, Philadelphia, survive.

Charles F. Rye, 55, automaton Fox Movietone studios, died Jan. 22 of injuries received when a street car ran him down in front of the studios.

Peter J. Hill who was the automaton chess player in the Eden

James E. Blutch Cooper
Died January 29, 1923.
Gone but not forgotten
FRANK HUNTER

Musco on 23d street some twenty years ago, died at Worcester, Mass., Jan. 23.

The father of Frank Benham, manager of the Empress, Chicago, died Jan. 19 in Canandaigua, N. Y.

Thomas E. Robbins, 64, former manager of the old Grand Opera House, Dolgeville, N. Y., died recently of heart disease.

NO. 1 T. P. U. DEATHS

The following deaths are reported by New York Theatrical Protective Union No. 1 (stage hands): Peter V. Giffen, technical director for Shubert for many years, died of ulcers of stomach; William H. Gifford, mechanic; Edmund J. O'Connor, property man, Criterion theatre, N. Y., unmarried; John Love, former Winter Garden theatre carpenter; Richard Haarmann, Willis theatre, carpenter; James Flynn, carpenter, on road many years with De Wolf Hopper companies.

Peter Christianson, 70, stage carpenter, for many years assistant superintendent of the old Madison Square Garden, died in Brooklyn Jan. 23.

DEATHS ABROAD

Paris, Jan. 17.—Louis Chazot, 44, French scene painter, died in Paris.

Maurice Espinasse, 27, manager of Star Film Co., Paris.

Mme. Edouard Costil, mother of M. Costil, producing manager of France Film and formerly connected with Gaumont Co. (France), recently killed in an automobile accident.

Louis Eugene Boyer, 65, former manager of Varieties, Gymnase and Casino theatres, Marseilles, killed in Paris by a fall when alighting from a tramway in motion.

Jeanne Charret, French authoress, died in Paris.

Dr. Ernest Nonin, 72, French author, recently passed away.

Mme. Halka Ducraigne, 32, Polish authoress, died at Lausanne, Switzerland.

Dietrich Schaefer, 84, German author, died in Berlin.

VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge
Woods Bldg., Suite 604
Phone: Central 0644-4401

CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed to Variety, 1000 Bldg., Chicago. It will be held subject to call forwarded or advertised in Variety's Letter List.

Palace

Sunday afternoon it looked like another big week for the Palace. Every act hit before a house full of customers. Second consecutive week the Palace has turned out a good paying show.

Though running past five o'clock, the first frolo was unusually smooth. For once an abundance of comedy, too. Archie and Gortie Falk, vaudeville and aerial team, showed off to results. Gull is an easy looker and crack twister. Kate Smith, Columbia record artist, was a clinch winner in No. 2. Miss Smith delivered a cycle and a show that brought out a lot of nudging and knowing glances. She would stand out even better if handling more of the fast frolos.

Clark and Bergman are around again; they caught on, but evidently weren't satisfied. They stayed a little too long. Burns and Allen next and plausibly wowed. If legit laugh count for anything, then this couple walked away with everything. At Boasberg's material, duly credited, was never in better hands. Miss Allen could have been looked over by the musical producers long ago. One of vaudeville's best acts.

Bringing up the rear of the first half, Eonny Davis and his whoopsters tied proceedings. Davis, held over, just as much of a hit as the previous week. Bell ringers in the outfit were Benis and Brown, collegiate youngsters who have developed, and Little Jackie Heller, a kid with a personality like a way.

Walter Hoyt, Yank and his whoopsters, opened intermission, proving that not all ball players are clumps. Hoyt looks a Barrymore, talks like a college prof and is not a bad singer. Fred Coats, song writer, helps at the piano. Yorke and King, funny as ever, turned out for the semi-final and walked off to easy honors. Team got a reception on their entrance. True Roy, youthful daughter of the team, and Johnnie Wright, pianist, round out the turn in excellent shape. Colorful animal flash was Max Gruhl's Odellies, closing.

Neither R-K-O nor the vaude fans will go wrong on shows of this type.

Loop.

State-Lake

The one vaude house in Chicago that managed to stagger on its feet through the darkest days. First show Sunday afternoon was playing to an almost full main floor after

three acts—good breakfast business for any house. As a non-price layout bill was a bargain. Featured trio were Harry Fox, Ted Dooley and Illini Singing Band. Fox was probably extorting waffles some place but the bill didn't weaken without him. Top results were taken by an act outside the featured three, Davis and Darnell doing their automobile salesman. Darnell is perfect high pressure and makes the act extra good for vaudeville.

Agencies opening, two men in a ladder-balancing turn, did their stuff without frills. Just right as an off-and-on opener for a long bill. Second was Jimmy Allard, one of Harry Rogers' tab comics, heading a seven people comedy sketch worked on the theme of two married couples cheating among themselves. No chance of it sailing over anybody's brow, and Allard handles the laughs right for secondary houses.

two people, were third, with a dialog sketch concerning a salesman. Morlans and Burns Revue (New Acts) opened with a dance and song layout. Garcia's Mexican Marine Band, seven musicians, male vocal soloist and woman dancer, closed in good small time style. Musicians are better than their soloists. All are in native costume.

"Hey Rubel" (OBO) film feature. Capacity downstairs when viewed, with Givert plating pulling the heroic feat of creating a draw.

Roseland-State, at 110th and Michigan avenue, on all-sound policy.

New 1,200-seat Capitol in Rockford, Ill., has been leased for 16 years to Max Gumbiner of Chicago.

Richard E. England has resigned as manager of Universal's Bialto

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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Hope Vernon, third, took two encores with her pop songs and violin imitations. Russian wolfhound assists in a pretty entrance.

"Watch the Rhythm," dance turn featuring Alvare and Kademova, tango and taps, assisted by a singing and dancing femme trio and male quartet, was last in return here, but will hold in most intermediate houses. Gets weak when the girl trio goes into song, whispering the stuff so that nobody but the pit orchestra hears it.

Jed Dooley strong next to closing. Last act was Illini Singing Band, a five-piece aggregation doing military, pop and pop pieces. Announcer and drum major included in the contract. Good buy for Midwest houses. "Circus Kid" (EBO) feature.

A standard turn. Maude Fealy Co. in Charleston, W. Va., after remaining there two and one-half years.

Grace Doro, pianologist, practically jumped from Paris to Rock Island, Ill., to play a date. Miss Doro hopped there from New York the same day she landed from abroad.

Harry Minturn Stock, recently at Chateau, now at the Ambassador, combination house in Austin.

Max Ascher, one of the Ascher Bros. is reported to be negotiating for the Diversity.

Guest stars are the order with the Clement-Walsh Players at the President, Des Moines, Ia. Marjorie Rambau will be there week of Feb. 3 in "Sign on the Door," to be followed by William Courtenay in "The Spider" and "Under Cover." Arrangements are also being made to bring in Nance O'Neill for "Magda."

"Macbeth," with Florence Reed, Lynn Harding and William Farinam, scheduled for the Shrine temple auditorium, Des Moines, Ia., March 2-3.

Mabel Carle has joined the Grand Players, Canton, O., replacing Eileen Cosgriff, character woman.

Frank Stever, featured singer with Public "Blue River" unit, replaced Al Kvale as m. c. at the Normandie last week during the latter's illness.

Mary Coburn, picture house and cafe dancer, has been signed by the Chicago Opera for an eight-week tour with the company on the road.

Old and dead style of newspaper advertising, so long associated with the local Palace, has been discarded by Mort Singer. Current ads are flashy and modern.

"Lizard Gap" is announced to follow "Six Characters in Search of an Author" in the Goodman.

At the Chicago week before last Tod Lewis and his band return for two more local B. & K. engagements. They will play the Paradise week of Feb. 2 and the Uptown on Feb. 5.

Mark Fisher, regular Paradise m. c. and band leader, returns to that house Feb. 16 after two weeks' vacation.

After taking over the Bijou, Decatur, a few weeks ago, Great States Theatre has decided to close the house at the end of the week. Gifford Players, at the Bijou all season, move to the Princess, Peoria, next week.

Roy Bruder, manager of the Oriental, has gone to Florida on vacation.

After trying musical comedy stock for two weeks, the West Englewood (National Playhouses) has gone back to straight pictures.

CINCINNATI

By JOE KOLLING

Shubert—"The Silent House."
Tall-Stuart Walker stock.
Cox-National Play stock.
Albee—"Little Alice," vaude.
Palmer—"Me, Gangster," vaude.
Empress—"Stardust," vaude.
Capitol—"The Flying Feet," vaude.
Kelli—"Annapolis," vaude.
Strand—"Behind the German Lines," vaude.

"Strange Introduce" did \$38,000 in eight performances at the Erlanger-Grand at \$4 top and made a local record by selling out a week before the opening show. Final performance was Sunday holdover, the O'Neill piece moving to Louisville with a Monday opening and the Grand being dark this week.

Max Reinhardt's "Redemption" played to light business last week at the Shubert, despite fact that Cincy is well known as a German town and the speaking was in German.

Negro porter at the Shubert was arrested last week on a charge of stealing \$3,800 from the office safe at intervals since October. He is alleged to have learned combination of safe from notation found in office.

Tom Wier, manager of the Family-Harris-Libson chain, was robbed of \$250 in receipts by two armed men at the close of business Jan. 24. Theft enacted in office. Duo escaped.

J. H. Thuman, local impresario, has been made general manager of Civic theatre, which is trying to underwrite production of "Dear Brutus," to be offered at little theatre's leased house week of Feb. 11.

CLEVELAND

By GLENN C. PULLEN

Hanna—"Redemption."
Playhouse—"Redemption."
Gordon Square—"Stock."
Hillman—"True Heaven," vaude.
Palmer—"True Heaven," vaude.
Allen (wired)—"Interference."
Nate (wired)—"Synthetic Sin," stage unit.
Hipp (wired)—"Old Arizona" (2d wk.).
Columbia (wired)—"My Man" (2d wk.).
Uptown (wired)—"Annapolis," vaude.
Kelli (wired)—"Rube," vaude.
Empress—"Burlesque."
Columbia—"Burlesque."

Tommy Carroll has resigned as manager of Uptown. He has an offer to manage a Kinsky house in Detroit, but is to be a protest. Carroll's resignation, it is understood, was the result of policy differences with owners, M. S. Fine, Albe Kravitz and Sam Stecher. Originally 22 pieces, orchestra recently cut to 10.

Managership of Cleveland Public Fil a job net \$15,000. May go to some local politician.

Empire, dark for past year, is to open shortly as an Irons and Clamag stock burlesque house.

Jessie Brown Semple, former Ziegfeld show girl, is engaged to shake the shimmy in Gordon Square's stock production of "The Barker" this week. She recently divorced Joseph P. O'Donnell, son of wealthy Cleveland real estate man.

"Periphrase," new Czech play by Frantisek Langer, is being given for the first time in English at Play House (rep.). English translation was made by Cleveland Librarian, Fern Lang.

After being shoughed for past three months, E. J. Sindler's Rollicks nitery has folded up. Sammy Watkins, jazz band leader, is to take it over, according to reports.

Uptown has secured a device which runs both Photophone and Vitaphone talkers, first to be installed by RCA. It will be tried out this week on "On Trial."

Keith officials and city officials raised a howl of protest recently when it was learned that Laundon McGrain, slugger-bandit, who was sentenced to 1 to 15 years in pen for attempted robbery of Mills Long, cashier of Keith's 10th, will be paroled March 1 after serving only 13 months of his sentence. The cashier is still suffering from the severe beating the "rummy" gave her. Theatre may bring legal action to stop his parole.

Rachmannoff did a brody at his Masonic hall engagement. Half-filled house.

Club Cluquett, new dine-and-dance spot, has hired Mike Wisch to act as m. c. for its floor show.

McMahon and Todd recently sold their McTodd, Willowburgh, O., to George Stevens, formerly of the

Hippodrome, Cleveland. Stevens later was managing the Wilboly theatre.

Al Freeman, who retired in December as a Loew executive to take a vacation for the rest of his life, will leave for California Feb. 1.

Herbert Ochs is the new manager of the local World Wide Picture Exchange. He was formerly assistant manager of the Cleveland First National Exchange.

Loew's new house in Akron, O., wired, is to open in April.

Clifford E. Almy has been appointed local Warner Bros. exchange manager. He succeeds Norman Moray, now transferred to Warner's home office.

MONTREAL

Maltese—"Dark."
Palmer—"Amor, Opa Opa."
Capitol—"Jimmy Valentine."
Palmer—"Shogun."
Lewy—"What a Night."
Imperial—"Scarlet Seas."
Empress—"Change."
Empress—"Stock."
Gull—"Dur."

The first gun in the big attack on the coveting pictures in this province is timed to be fired Feb. 15, when the Quebec Government will take its appeal against the adverse decision on Sunday closing to the courts. It will be carried to the final court of appeal in London if necessary, since loss of the case would mean a gross loss throughout the province by at least 20 per cent.

Famous Players Canadian Corporation, operating the three big main stem picture theatres here, is contemplating erection of a fourth—a 4,000-seater—in the principal street of the city. This theatre, if rumors of construction are correct, will be the biggest theatre in Canada.

Bill Cody, film producer, with his manager and Bruce Noble, New York theatrical transportation agent, were visitors here for the week-end. Cody hit the town hard with his 10-gallon cowboy hat and snappy riding boots, and Bruce showed him the sights. Cody figures on making pictures in Canada in order to get under the British quota. Local press handed him around 15 columns of publicity with cuts.

TORONTO

Royal Alex.—French musical comedy.
Princess—"Dark."
Empire—"Stock."
Victoria—"Red Dance," stage show.
Hippodrome—"Simba," vaude.
Hippodrome—"Driftwood," vaude.
Tivoli—"Jazz Singer."
Loew's—"Honeydew."
Oakwood—"Lilac Time," vaude.
College—"Show People," vaude.
Palmer—"White Shadows," vaude.

Famous Players Canadian has cut down an advertising in Toronto dailies following switch from Monday to Saturday opening.

French musical comedy outfit brought from Paris by the Shuberts got away to routine opening at Royal Alexandra.

James Crang, who built the Oakwood and recently sold it to Famous Players Canadian, died in Chicago recently. Estate was \$118,321, of which \$37,080 was in FP stock.

Brewerton Brothers have opened a \$30,000 neighborhood in Sugar City, Alberta.

ANNUAL CLEARANCE

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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

Getting to be something like real vaude shows here. Only trouble at present is that the local booker shoots fillers in that are not \$1.50 entertainment. Bill had double better line attractions last week. Will Mahoney was held over with the other half being Pavley-Oukrainsky ballet. Both sterling attractions and bell ringers.

Changing only his opening number, Mahoney again goaled them for a full 32 minutes. For a holdover in the next to shipping was almost a miracle. Pavley-Oukrainsky ballet a pip flash attraction. Out and out entertainment, with an abundance of good looking female talent. Perfect for the picture houses.

Opening was Mile. Macabean, Brazilian wire walker. This lady does everything without apparatus support, including the black bottom. Next, Rogers and Shannon, mixed couple with song opening and then tap routine. Smally on effort until Pat and Ma Rogers step out to do their old time buck. A pushover with the cash. Belle Miller, local vocalist, aided by femme pianiste, discoursed in song. A nice voice, but poor routine. For the intermediate pic houses, where they can use single number, okay.

Lou Cameron, Four Camerons, aided by Ruth Marvin, found it easy going. After the ballet came Jack McCallan and Sarah, who were excellent. Rogers and Shannon were Win-slow Four, three men and a woman on rollers satisfactory.

Pantages

Rin-Tin-Tin in "Land of the Silver Fox" (War. Bros.) talker, drew solitary billing at Pan's, no vaude names in lights. This through absence of any outstanding acts, other than Dan Coleman, late of burlesque, but who doesn't mean anything in these parts, in name. Opener Nug-Old revue, dancing, clicked nicely. Deuce spot to Shannon and Cerio Brothers, three juveniles, who still have a long way to go before they can merit proper recognition. Shannon plays piano and warbles. Cerio Brothers play violins and do some smart hoofing. Latter was best part.

Coleman, one time burlesque ace, appears in a hokum, slapstick sketch that draws plenty of belly laughs and is well done. Assisting are a male and a female, unprogrammed, who harmonize and aid as feeders in dialog. Male did an Irish ballad, and for a windup the three join in harmony and comedy outburst. Registered solidly.

Next to shut Paul's Hawaiians, six boys playing the native instruments, and vocalizing, though the latter wasn't so forte. One novelty was the singing off stage, very subdued, by three of boys, while other three, in, accompanied on the steel, giving impression of far-off singing of "Aloha." For finish gals on for a mild hula.

Closing was a flash act, "Melody Mansion," that was the class. Seven gals and a male hooper, revealing talent. Act is in nature of a legend. Introducing various phases of music, and also rhythm. Two pump gals tap steppers clicked, and boy made the customers take notice with his high kicking and eccentric dancing. Lower floor capacity at opening met.

Edwards.

Troupers, Inc., Hollywood dramatic club, will do "Ten Nights a Bar Room" Feb. 7-9. Cast is made up entirely of actors (club members) who have had 20 or more years in acting experience. Joseph DeGrasse is playing lead and will play lead part. Others in cast are Bill Dyer, Palmer Morrison, Jack Castle, Bob Williamson, George Fuller Golden, Jr., Joe Mills, Caroline Cook, Sadie Deuge, Joe McElvaine, Baby Price. No admission.

The Beverly, in Beverly Hills, has been wired and starting Feb. 3 will play sound pictures principally.

Harry C. Arthur's Southern California division of West Coast Theatres made a clean sweep in the circuit-wide scrip sales campaign which

ended Jan. 5. Harry W. Woodin of the California, Venice, won first, \$250. Lou Clark, Criterion, Santa Monica, \$200. Charles Wuerz, California, San Bernardino, \$150. Tom Quinn, Metropolitan, Hermosa Beach, and William Gleason, California, Bakersfield, \$100 each.

Manager Lou Golden of Loew's Warfield, San Francisco, won special prize of \$100. Warfield sold more than twice as much of the admission scrip as the next two largest sellers in the campaign.

Warner Brothers have purchased 65 feet of Hollywood Boulevard frontage adjoining their theatre on the east. No mention made as to what they plan to do with it.

Demands placed upon Mack Sennett studios for use of their Photophone equipment by outside companies necessitates ordering of two additional portable recording trucks similar to ones used by the Fox-Case movietone system.

Excellent started production on "One Splendid Hour," an original by Isidore Bernstein, with Walter McGrath, June Nash, Philo McCullough, Charles Hickman and Bruce Gordon in the cast. Burton King directing. Production at Craftsman studios.

Waldemar Young, scenarist, returned to the M-G-M studios after an illness of several weeks.

Pasadena Community Players presented "The Good Fellow," by Herman Mankiewicz and George S. Kaufman, Jan. 22, to run until Feb. 2.

Shifting of house managers by West Coast takes Wallace Butler to Egypt, Long Beach, to the California, Huntington Park; E. J. Perry temporarily takes management of Egyptian. Jack Rantz succeeds Richard Darst as manager of the California, Anaheim. Darst going to San Diego as assistant to Harry Hartman.

Bert Ennis, publicity man, has been appointed chairman of Publicity Committee of the Catholic Motion Picture Guild of America, and also named as editor of the organization's publication, the Guild News.

Fred J. Butler, of Butler & Belasco, coast legit producers, operated upon for mastoid trouble at Good Samaritan hospital is recovering.

Charging that a loud speaker in front of the Central, 15c grind, in lower Broadway, and the vibrations of its organ, do no disturbed guests of the Russell Hotel, on the second floor of the building, that most of them moved, the hotel management fled suit for \$3,500 damages.

Harry Poppe, Pathe unit business manager, has been loaned to the Gloria Swanson company, now quartered at Pathe plant, for similar duty.

Owing to a delay in completing talking sequences for "The Squall," Loretta Young has been replaced by Jeanne Johnston in "Prisoners," starring Corinne Griffith for First National.

Inspiration Pictures now making "The Goes to War" for United Artists release, have leased space at the Mack Sennett studios for making of the unit (effects with Photophone system, to be used in the picture).

Grover Jones and Keene Thompson are working on "Young 33." Theme outlined by George Manker Waters. It is intended for Charles "Buddy" Rogers.

John McDermott scenarist and playwright, has just completed a play temporarily known as "Trimmins," based on local political corruption, which he will stage at the Mayfair Theatre in February and record it for the screen during the run.

"Rube" Smira, trombone player, at the Paramount, signed by Ted Lewis for his band. Smira will join Lewis when he comes to Los Angeles to make a talker for Warners.

Albertina Rasch dancers, including Mimi Rasch and 21 members of the troupe, together with a number of mothers, fathers, other relatives and servants, arrived here on a special section of the Union Pacific's

Gold Coast Limited, to prepare for their opening at Grauman's Chinese Feb. 1. The entourage came here direct from New York.

Paramount's "Thunderbolt," which will be directed by Josef von Sternberg, will be in both dialog and silent version. George Bancroft will be starred.

Irene Rich, screen actress, starts tour of R-K-O Feb. 3 at Long Beach. She will appear in a three people sketch, "Loyalty," by Adele Rogers and John and Richard Hyland. Cast includes Walter Bond and Raymond Caldwell.

Joe E. Brown returned to the coast after making two talking pictures in New York for Tiffany. He will start shortly on his first starring picture of a series of six to be produced by T-S.

Larry Darmour, producing comedies at Cal-Art studios for R-K-O release, will install RCA Photophone equipment.

Neil Hamilton replaces Jack Oakie in Paramount's "Studio Murder Mystery," due to fear the part might prevent the latter from playing in "Burlesque."

Mitchell Camera Corp. will erect a two-story building, 40 x 240 feet, in Sherman for office and factory purposes. It will cost \$60,000. Total floor space will be 40,000 square feet, an increase over present capacity of 25,000 feet.

Leonard Fields, former scenarist who is now at the New York office of Universal, is here to write original stories for the same organization.

William Lord Wright, supervisor of Universal western shorts and serials, assigned the preparation of "The Stolen Lady," a Jewel, to be directed by Ray Taylor. Production starts March 1.

William Wyler will start production on Universal's "The Luxury Husband," starring Laura La Plante, as soon as the actress finishes her dialog in "Showboat."

Universal studio executives, directors, actors and writers stage a banquet at the studio cafe in honor of El St. Johns, recently appointed studio publicity director.

Louise Fazenda goes to Christies for featured lead in two short talkers, not yet selected.

R-K-O has signed Olive Borden to be featured in two pictures, with an option for two more on its 1929-30 program.

Fred Newmeyer has begun rehearsals on "Broadway Bound" for Sono-Art at Metropolitan studio from script and dialog by Frances Agnew. George Crone is film editor.

Fox is shifting its publicity department to larger quarters in the building formerly occupied by auditor's department.

Norman McLeod is writing adaptation of a horror farce, original by Fox staff. Silent.

Beulah Marie Dix and Scott Darling are writing adaptation of "Murder Will Out" for Fox. Silent, supervised by Bertram Millhauser.

Warren Hymer, son of John B. Hymer, writer, is under contract to Fox as a player, with his first job in "Speak Easy," talker. Ben Stoleff is directing.

After several months of preparation, C. B. DeMille started "Dynasty" for M-G-M.

It was 15 years ago that DeMille started his first picture at the old Lasky studio in a small barn at Selma and Vine streets in Hollywood. Since that time he has directed 55 feature productions.

Wood Dickenson, years ago sport editor of New York Morning Telegraph and more recently head of PRO publicity department, has been added to the staff of comedy constructionists on the Fox lot in Hollywood.

James Cruze is making "Watch Out," single reel dialog by Harrington Reynolds. It is his second series, undertaken as a tryout for feature production. In cast are Charles Delaney, Gaston Glass and Sally Eilers.

Virginia Lee Corbin has returned to Hollywood.

Suzanne Vidor, nine-year-old daughter of Florence Vidor, suffered a broken leg and external bruises when she fell from an automobile in front of her home in Hollywood, Jan. 24. Florence Vidor,

visiting New York at the time, rushed back.

Lady Heath Armstrong, professionally Emilia Mizza, English musical comedy actress, and wife of Sir George Armstrong, arrived in Hollywood as part of the world tour she is making. Lady Heath will make a professional appearance at the Theatre Mart, Feb. 4, in a song program.

Miriam Goldin, wife of Nahum Zernach, Russian director, will appear in "The Dybbuk" at Pasadena Community Playhouse.

Benny Davis has engaged Frank Bokay, dancer at Plantation Cafe, to appear with his band on the R-K-O circuit.

Upon the second complaint of Mrs. Denver Postal, who lives adjacent to Roscoe "Fatty" Arbuckle's Plantation cafe, Mayor Reeve Housk of Culver City accompanied by two members of the city council, personally visited the establishment and ordered the playing of a large kettle drum in the orchestra silenced.

Mrs. Postal had charged that Arbuckle had violated an agreement made Jan. 14 that unnecessary and annoying noises would be stopped immediately.

Charlotte Greenwood resumed her Fanchon & Marco tour at Fresno Jan. 25. Tour will last six weeks.

Marceline Day in "Murder Will Out" for Fox, has been assigned by same company to play femme lead in "One Woman's Idea." It is directed by Berthold Viertel, a former writer, recently elevated to directorship by Fox.

M. D. Hays, 45, studio carpenter for First National, was killed Jan. 26 when falling from scaffolding on set.

SAN FRANCISCO

Henry Duffy, with Dale Winter, his wife, sailed Sunday for New York via the Canal. Producer will spend several weeks East looking over shows. Returns late in February via Chicago.

Nat Holt returned to the California last week. Holt was manager of the Public House three years ago. He succeeds John Smith, moved to the Granada and taking the place of Sidney "Dannenberg," now in charge of the Public House at Toledo, O.

May Robson closes in "Mother's Millions" at the Duffwin, Oakland, Saturday, and moves to the Duffy playhouse, Hollywood, for a run.

Wayne Deeman and Alice Grace arrived here last week from Australia. Had been there 20 weeks.

TOLEDO

By E. H. GOODING

Palace—Stock.
Vita-Tempo (wired)—"Conquest."
State (wired)—"Red Dance."
Valentine (wired)—"Lady of Chance."
Pantheon (wired)—"Naughty Baby."
Princess—(wired)—"Angel."
Edwin—Vaudeville (Pan).
Keith's—Vaudeville.
Empire—Mutual Burlesque.

Franklyn George, three years with the Wright Players at Grand Rapids, Mich., this week joins the local stock unit at the Palace as "heavy."

Sidney Dannenberg will manage the new Toledo-Paramount instead of Nat Holt. Paul Spor is here lining up the stage musical unit. Sol Marquis is treasurer.

Men ushers in blue tuxes this week replaced girls in Keith's.

Circus clowns wintering here included in a newspaper charge last week on advantages and drawbacks of life under the big top. Al. Beck, 101 Ranch, says it's tough, with few rewards. Lew Hersey, of Sparks, opines not half bad; in fact, happy.

Silverphone Corp. of Toledo chartered here last week to manufacture and deal in motion pictures, films and phonographs. Incorporators are H. G. Wall, George R. Effler and C. P. Openthaler, local lawyers, who are mystified about their plans. Company has 1,000 shares of \$100 par common and 1,000 shares of preferred stock at \$100 a share.

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BOSTON

J. N. Snider, new resident manager of the R-K-O St. James.

Hotel Touraine lobby used to be most popular meeting place in Boston. Fox has bought the site and will build a new theatre there next year.

Tremont dark for two weeks beginning Jan. 28. Then road company of "The Vagabond King."

Majestic is being wired. Warners are interested.

Ed Lawshe, ahead of Willie K'ite, for R-K-O Memorial theatre.

Shubert has "Scandals" at \$140 top for two weeks, "Greenwich Village Follies" for two more and then "Manhattan Mary" for run.

John Montague, ahead of "Mary Dugan," advertised for society girls to take part of the show in his show at Wilbur. Actually got two from social register, and accompanying newspaper space.

PORTLAND, ORE.

By BOB SWAYZE

Portland—"Doctor's Secret."
Broadway—"Wolf of Wall St."
Udell—"Rescue" (24 wk.).
Udell—"The New York" (24 wk.).
Blue House—"Little Wildcat."
Blue House—"The Singing Verna."
Fanchon—"Submarine" (24 wk.).
Hill—"Stocks and Bonds."
Duffwin—"The Ransom of Red Blonson."
Auditorium—"Oily Cate Opera Co."

Publix stage revues, absent for some time, return to the Portland. At the same time the Fanchon and Marco productions will go to the Broadway. Both houses plan big welcome. Bill Doolley will head "Blossoms" revue at the Portland, and Will King will be m.c. at Broadway.

Myra Marsh, Jane Darwell and Arthur Pierson, opening here with the first Duffy stock two years ago, have returned to take leading parts in the Duffy productions. W. B. McCurdy, who opened the first Duffy house here as manager, has returned in that capacity. All four had been with the Duffy productions first in Seattle and then in Vancouver.

Rivoli, second run Parker-West Coast house, has turned talker and is getting all the push-overs from United Artists. After its week's run at U. A., "Behind the German Lines" went to the Rivoli and cleaned up a good additional sum at lower scale.

NEW ORLEANS

By O. M. SAMUEL
Tulane—"The Royal" (Walker Whitehead).
Sanger—"Redeeming Sin."
Loew's State—"Mail of 18."
Tudor—"Submarine."
Strand—"The Ransom of Red Blonson."
St. Charles—"Old Heidelberg" (Ewald Players).

Leona Powers' stock company opens at the Tulane Sunday with high hopes.

Not so good for the Ewald Players at the St. Charles. Got away to light houses.

Palace is dark and will probably remain so for the remainder of the season.

Herbert Brenon back here, due to his father-in-law having to undergo another operation.

Joe Fulco, leader of the orchestra at Loew's State, is playing as his overture the theme song of the picture due at the theatre the following week.

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Washington Fannie

Wilson William

Zaday Ed

Ald Louis J.

Alexander & Belle

Anderson Lucille

Jones Billy

Kay Shirley

Kelly Andy

King Catherine

Kinslow Roy

Knight Frank

Lange Howard

Lanvard M. C.

Lester H. C.

Loomis & Vance

Lopez Bobby

Lund E. M.

Lynn Harry

Black Harvey

Marshall George

McDonald James

McKin Owen

Mignone Helene

McMurray Ruth

Morgano & Moss

Murphy James

Perry Harry

Purcell Chas

Pym F. & P.

Raines & Avery

Reno Edith

Robinson Jess

Robinson Lewis

Rogers & King

Rome & Dunn

Rosta Mlle

Ruth Mary

Siegler

Spencer Ray

Smith Thomas

Steinbeck Ruth

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Hertz Lillian

Hogan & Runley

Housh Jack

Howard Myrtle

Kelsey H. A. & M.

Hunter Geo

Harry Mitchell, manager of

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PITTSBURGH

By HAROLD W. COHEN

Nixon—"Three Musketeers"

Alvin—"Manhattan Mary"

Pitt—"Dark"

Davis—"Two-day vaude."

Academy—"Mutual bur."

Pietras—"Jimmy Valentine"; Public unit

Stanley—"Wolf Wall"; stage show.

Aldine—"True Heaven" (wired).

Bright—"Haunted House"; stage

show.

Grand—"Behind German Lines."

Harris—"Vaughlin."

Sheridan Sq.—Vaughlin.

Two-day vaude, back at the

Davis after almost two years, ap-

pears on the way to clicking.

Nights are virtual vaudeville. Mat-

inees big way off, but seems to be

picking up slowly. Headliners, since

the new policy went into effect last

month, have included Watson Sis-

ters, George Price, Van and

Schonick, Will Fyffe and Trilxie

Prigana.

Ziegfeld has been picking up all

the loose change here this season.

"Musketeers" now at Nixon for one

week at \$4.40 top. "Tosale," two

weeks, at \$5.50 top, and "Whoopie,"

also two weeks, at \$7.00 top, open-

ing next week here, and then went

to \$3.50. Ziegfeld shows here al-

ways good for S. R. O. Big ad-

vance on "Musketeers."

Thurston just closed three profit-

able weeks at Pitt. Tie-up with

Post-Gazette, Paul Block daily, on

benefit performance for poor fam-

ily helped. Page one story for

couple of days. Top was \$1.50, with

\$1 for matinees.

Bob Falvo, nite club favorite

here and blues singer, went into

Stanley stage show last week and

got over nicely. If brother, Joe, is

favorite with Penn symphony and

stage band.

"Manhattan Mary" scheduled in

the Alvin for \$3.55 top. Orders at

last minute, evidently from New

York, sent it down to \$3.

Gayety, former Columbia burlesque

home here, tried stock for a time

this season, but flopped after a few

scant weeks.

All big film houses now wired.

Enlight, Stanley key house in East

Liberty, and Regent, also East Lib-

erty, and Stanley and Grand, down-

town. Both Loews houses, Penn and

Aldine, downtown, equipped. So are

Harris, Sheridan Square, William

Penn and South Hills, all Harris

houses.

Tie-ups with Pitt's Schipke

Howard daily, haven't lost Penn

and Aldine any this year. Es-ey

contests, Burdick, happy, title

prizes and whatnot.

George Sharp, established stock

favorite here for the past two sum-

mers, brings his company into the

Pitt this season around April 1.

Sunday matinee shows big in the

burg. Grand and the couple of

end-run houses downtown running

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every week, with the Stanley occa-

sionally. George Jaffee works it at

his burlesque house, with a "mil-

lman's matinee" at 3 a. m. once in a

while.

Sichel, Sun-Telegraph, only critic

in town who gave Mac West half a

break in "Diamond Lil." First time

for Mac here.

Abe Schnitzer, head of local

FBO exchange, is manager of Joe

Schnitzer, FBO president.

Jimmy Balmer manager of En-

right. Was at Grand for several

years and at Stanley for time in

similar capacity.

Another battle this week between

Ziegfeld and White. Ziegfeld has a

return date of "Musketeers" and

White is doing the same with

"Manhattan Mary." Last time at

boys tangled here, Thanksgiving

1927, Ziegfeld's "Showboat," then a

new show, beat "Scandals."

"Porgy" had to give an extra

matinee last week.

Business at the Academy, Mutual

burlesque, has been okay, but run-

way went in Sunday.

PROVIDENCE

By J. J. SULLIVAN, Jr.

Opera House—"Wooden Kimo."

Loew's—"Flying Pilot" (wired).

Modern—"Lina Abarbanell stock."

Majestic—"Last Warning" (sound).

Majestic—"On Trial" (sound).

Empire—"Mutual bur."

Strand—"Deceitful Secret" (wired).

Rialto—"Sound Film" (2d run).

Lina Abarbanell will be the guest

star at the Modern in stock, playing

"My Son."

Clara Kimball Young is at Fay's

this week in playlet.

The draw of "Artists and Mod-

els" name was used to cash in at

dances at Rhodes last Thursday.

Vaude acts and girls served as bait.

LOUISVILLE

By DAN THOMPSON

Brown—"Strange Interlude."

Rialto—"Lina Abarbanell stock."

Geary—"Mutual bur."

Walton—"The Phantom" (stage, "Ra-

diol").

Loew's—"The Rescue" (wired).

Anderson—"Sylvia" (wired).

Alamo—"Tires" (wired).

Kentucky—"Wings" (wired).

Strand—"Sunset" (wired).

Kentucky theatre opened with

and Jan. 26. Change of opening

from Sunday to Saturday at same

time.

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