

# VARIETY

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## PARAMOUNT-VITAPHONE

### Season's First Film Critics' Score Led by Miss Harris, Chicago "Post"

Running the gimlet eye down the column marked "O," students of statistics and observers of the quirks and habits of film critics will again note that the boys and girls just can't get away from those no opinions.

Variety's film critics' box score enters its third season with the current record, four months old, spattered with those indefinite O's. Rose Pelwick of the "Journal" was wrong, but four times out of 35 guesses, but what might have been a pretty score was thwarted by her refusal to express herself clearly on nine pictures. Mordaunt Hall, who can write a half-column in the closely-packed brevity of the "Times" and not give the reader a clue, tags Miss Pelwick with eight no opinions.

With some of the reviewers susceptible to the temptations of punning and the pranks of literary composition it's inescapable that Variety interprets a no opinion therefrom. Variety possesses no powers of divination in ferreting out (Continued on page 9)

### COLOR CAMERA'S DRESS DICTATES FOR "TYPES"

First National is the first studio to tackle Technicolor problems in a big way. It has listed its stars according to type and coloring and laid down dictates as to which colors they may choose and which they must shun for colored pictures.

Tillie Dove, whose medium brown hair, hazel eyes and olive complexion, list her as a "medium" type, must shun anything in the browns, which are considered too drab. Blue—turquoise or deeper—white and pastel green are considered her best bets, with wood violet, chartreuse, black, red and gray permissible.

Lavender evening dresses are favored for Dorothy Mackall's golden hair and gray-blue eyes. She may also wear deep rich browns and yellows. She must never wear red or rose tones, pastel green or orange.

Trenie Bordon, brunet, is the universal type that can wear all colors, with vivid ones preferred. There is one exception of the type in the person of Olive Borden whose vivacity is thrown into higher relief by less vivid shades.

The "Vivid Blonde," exemplified by Allee White, is most attractively grouped in red, black, navy, the grays, the purples and black and white. Yellow, orange or pale green are taboo.

Loretta Young, "Ash Blonde," wears colors bright but not too definitely so. Deep brown and black are her only dark tones. She must never—on penalty of annoying P.N.'s press-agent—wear pale brown.

#### REAL BREAK

Vaude actor needing an address which was on a card in the overcoat he had hooked last spring, went to the pawnbroker and asked if he might go through the pockets. Found a bottle of Scotch he had left; sold it to uncle, and now has the coat out. All he needs is a route!

### TALKING FILMS LARGE END OF ELECTIONEERING

While Mayor Walker has been quick to follow Al Smith in cornering Times Square's open air talker screen, operated by William Fox, Major La Guardia is countering the scoop in the mayoralty race by duplicating the measure on a smaller scale via 10 trucks.

Each of the trucks will project La Guardia's speeches during the campaign. They will be operated from within the truck while the Stana-phone, portable talking picture machine, will do the rest. Pursuant to other ends of his campaign affecting the theatrical world, Mayor Walker is in constant conference with leaders of local exhibitors. A slide, similar to the one used during his first campaign, will play the important part in favorite theatres.

### Picture by Dogs

"Hot Dogs," two-reel talking short, with the cast composed solely of mutts, recently completed by Metro on the coast.

A new short will be called "College Hounds," and be a story of a college football game between the mutts, with a hero as the heavy and a s. a. interest.

Dogs featured are "Jiggs," "Bosker" and "Oscar."

Zion Meyers and Julian White, who directed the first, will direct the second.

### Shubert, B'klyn, Burlesque

Stock burlesque goes in at Teller's Shubert, Brooklyn, Oct. 14, with Anthony Mori installing. Mori has taken the house over on a year's lease.

Prior to going films Teller's Shubert had been a subway circuit house for legit booked through the Shuberts.

#### "PRONUNCIATION DAY"

Loew's is pronounced frequently Loew's instead of Low's, so Loew's has set aside Oct. 10, as "Pronunciation Day."

### BIGGEST MERGER UNDER NEW NAME

Paramount and Warner Brothers Combine All Set—Adolph Zukor, Pres.; Harry Warner, Gen. Mgr.—Present Par Heads Continue with Respective Depts.

#### NO VICE PRESIDENTS

Paramount-Vitaphone, the name of the newly combined businesses of Paramount and Warner Brothers, signifies the biggest merger ever occurring within the show business. It ranks with the gigantic deals of any industry.

The merger may be announced at any time. Various reports have simmered through since a week-end conference at Adolph Zukor's (Continued on page 4)

### ETHER CIRCUIT FOR U'S 16 MM. TALKERS

Filmdom's first ether circuit is scheduled to open next Monday when the 50 big planes of the Transcontinental Air Transport Corp. are to be equipped with eight-pound 16mm projection machines.

The air theatre chain, so far as machines and product are concerned, will be the property of Carl Laemmle. His small millimeter expert, Julius Singer, gets credit for negotiating a deal which, from the standpoint of publicity alone, is considered a bonanza by Universal.

The Laemmle company intends to feed its sky fans a Universal picture diet. Everything from the Hoot Gibbons to the Laura La Plante will be condensed to home size so that airships will be able to enjoy first runs with the bigger towns over which they pass.

The success of 16mm in the air is expected to create a public demand for home material greater than ever. During the past two years Singer has been quietly working up this department for Universal until now the company can see potentialities for a large revenue.

#### Tilden Decision

London, Oct. 1. After a serious discussion by the State Society, it has decided Bill Tilden is an actor.

### Hungry Beauts Burn, But Outsmart Promising Mgr.—Back to Europe

#### More Secret Service

Hollywood, Oct. 1. Boys and girls who play around are finding themselves barred from insurance out here, now that a private detective's report counts more than a doctor's.

A snooper's report is turned in on everybody seeking insurance. If it is found that the prospect is over friendly with someone else's husband or wife, the protection is cold. Companies won't run the risk of paying on a bullet.

If the report says the applicant is too free and easy on morals, then again it's a nay-nay. Same also on heavy customers of bootleggers. Hollywood booze, insurance companies find, is not at all conducive to prolonged existence.

Each insurance company is said to have its spy system with film chatter writers the chief source as regards the picture bunch.

### 1ST NET PROFIT FOR CASINO, NEWPORT, \$1.26

Newport, R. I., Oct. 1. Casino Theatre Company of Newport reported to have cleared \$1.26 for the season, which accounted for no financial statement being released to the blueblood gentry.

This is the first season money has been made. Officials, under the direction of William H. Vanderbilt and vice-president Mrs. Moses Taylor, all ecstatic over future possibilities, and intend spending \$15,000 for improvements.

### Girls' Endurance Flight On M-G Film Tie-up

Los Angeles, Oct. 1. Bobbie Trout and Eleanor Smith are promoting a long distance fueling flight, one of the first to be staged by two women in California. Girls have effected a publicity tie-up with Metro whereby they will name their ship "Hallelujah." In return for this Elean Smith, of M-G, is to direct publicity for the flight and the players' personal appearances at the field.

Miss Trout is one of the four female licensed pilots in the country, while Miss Smith holds the record for the woman's solo duration flight of 25 hours.

Plane will have a broadcast set to be picked up and broadcast by KAMP. Event is scheduled for the Metropolitan airport around Oct. 5, about the time "Hallelujah" (M-G) opens here at the Broadway Palace.

Five international beauties, imported to America for a contest that never really came off, returned to Europe, Saturday, Sept. 23, sadder but much wiser girls. Their farewell words regarding the backers of the contest could be entitled "The Complete Burn-up."

Recital of their grievances goes back to last November when Howard Lichey, representing James Carrier, who was in turn backed by a group of Atlanta bankers, arrived in London with promises. Selecting Angela Joyce and Joy Ashley as Misses "England" and "London," respectively, he bellyhooped them in London prior to a week in Paris, where he added beauts from France, Austria, Germany, Spain, Russia and Poland.

His sales-talk included a free trip to America with all expenses—free clothes, free meals, free publicity and a spectacular chance to invade pictures in Hollywood.

Now that it's all over, the girls think the song claiming that "the best things in life are free" is a bundle of hokey.

In view of the benefits, salaries would be small, it was said. In return for all Lichey's favors his "stars" were to sign five-year contracts promising him 20% of their film salaries.

Their nearest approach to Hollywood was the fan magazines.

Everything was rosy in Paris where the Internationals made appearances at the Eldo and were put up at the Ambassador. Lichey wasn't a bit worried when famous (Continued on Page 71)

#### Angel Blocks Profit

London, Sept. 20. Though losing dough, "Devil in Bronze" can't come out of the Strand because the backer doesn't want it to. And if it does, he wants to put Austin Page's "By Pleuron Post," a German spy thing, which ran for 400 performances nine years ago.

Dagnall and Mann are gnawing their knuckles because Cochran wants the house for Sean O'Casey's "The Silver Tassie," Charles Laughton starred.

The Strand needs a hit and this is an excellent chance to get it, but Austin Page's sugar-daddy seems in the way.

Dagnall and Mann did a hit with "The Infinite Shoeback" and would probably make "The Silver Tassie" click, especially if they were in on a split with Cochran. They are saying their prayers for a way out.

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# Maria Orska, German Pop Actress, Breaks Down—Sent to Asylum

Berlin, Sept. 21.  
Maria Orska, one of Germany's leading actresses, has been taken to an asylum. This talented comedienne has for years been doing her work under the influence of morphine and has practically never been able to fulfill a contract—after the first week or two her role has always been taken over by an understudy. For the last few weeks she has been living in a Berlin hotel trying to get an engagement and, as she was unsuccessful, has been hitting the needle strongly. Last week, in a half-naked condition, she ran screaming through the corridors of the hotel. So the house doctor had her put away.

Erwin Piscator postponed the opening of his season four times. At the Theatre am Nollendorfplatz his final dress rehearsal was so hectic that the police refused him permission to open until they had inspected his scenic equipment.

Last year Piscator was satisfied with a revolving stage in one production. (Continued on page 47)

## "Bachelor" Berlin Hit

Berlin, Oct. 1.  
"The Bachelor Father," Edward Childs Carpenter's American comedy, is a tremendous hit at the Behrenstrasse theatre.

Piece had a splendid reception by reviewers and the public and is in for a healthy and profitable run.

Play is hailed as the most amusing thing from America in years. Ralph Arthur Roberts in the leading role of the old bachelor scored a great personal success.

## Ephraim Settlement

London, Oct. 1.  
Actual figure in the settlement of Lee Ephraim's suit against Sir Alfred Butt and others is \$85,000 instead of the \$75,000 indicated in earlier reports.

In addition to the cash settlement other considerations passed, one of them being the production rights to "The Desert Song," which goes from United Producers to Ephraim.

## Foster's "Good News"

Paris, Oct. 1.  
"Good News" will open in mid-December at the Palace following Raquel Meller's departure with her current revue, "Paris-Madrid." Production is to be staged in its entirety by Allen K. Foster and will feature a 16-girl Foster group and eight boys.

The Foster girls are current at the Palladium, London, with Foster himself. Dorville, French comedian, will have the comedy lead in the transplanted musical.

## Ephraim Settlement

London, Oct. 1.  
Lee Ephraim is now reported to have received \$76,000 in the settlement of his damage suits against Sir Alfred Butt and the United Producers' Corp.

Action growing out of Ephraim's withdrawal from the Producers' organization was settled out of court before trial started.

## WYLIE'S HOME HOUSE

London, Oct. 1.  
After "The Student Prince" ends at the Piccadilly theatre, Julian Wylie takes on the house as a permanent producer.

He will stage his own shows, starting with "Here Comes the Bride."

## "WAKE UP" CAST PRELIM

London, Oct. 1.  
The special company of "Wake Up and Dream" recruited by Cochran for the American production of the revue, opens Dec. 3 in Manchester for a fortnight as a trial spin before sailing.

## FILM EDITOR'S NICE RACKET ON THE SIDE

London, Sept. 21.  
Ernst Fredman, editor of "The Daily Film Review," heads out for Hollywood in about 10 days to round up some talent which he hopes to peddle to British producers.

Fredman has a racket that's nearly fool-proof. He signs talent, plugs it for a while in his sheet and then sells it on a commission basis to mugs making pictures here.

Among those he's handled this way are Betty Balfour, Denison Clift (director), Marguerite Allen and Alexander D'Arcy. If these show up poorly in a picture he slams the picture so as to give them a break.

When not doing this he is hurling curses at "The Cinema," another trade daily, and vice versa. Both these sheets scramble for the title "daily," and their chatter is full of "daily" this and "daily" that, with neither willing to give the other the title.

Sam Harris of "Cinema" is a hands-on-the-sea sort with a "yes" for almost every picture whatever its origin. Fredman scorches the point off that loving cup, more to be in opposition than anything else. Outside of that there's not much to choose between these sheets.

Exhibitors declining to rely on the trade papers, send five of their number to a trade show. Names kept secret. These report independently to a sixth, who averages the reports and then sends the average out to all exhibitors.

## Buchanan's Cut-In

Paris, Oct. 1.  
Jack Buchanan is in for 10% of the gross on the Selwyn-Cochran production in New York of the London revue, "Wake Up and Dream," which opens at the Selwyn theatre at Christmas time.

Raquel Meller's sister, Tina, will make her American debut in the cast.

## "He's Mine" Liked

London, Oct. 1.  
Tallulah Bankhead's new play, "He's Mine," adapted from French of Arthur Wimperis, was well received in Birmingham last night. Witty dialog and excellent cast. London opening in couple of weeks.

## Rennie Buys Play

London, Oct. 1.  
Lillian Trimble Bradley's play, "The Crimson Stain," has been bought for American production by James Rennie.

Understanding it is will be used to star Dorothy Gish (Mrs. Rennie).

## STOLL'S BAND FEATURE

London, Oct. 1.  
Sir Oswald Stoll has booked Sir Henry Wood's Symphony orchestra for three weeks at the Coliseum in January.

The Wood outfit is regarded as the finest organization of its kind in England and its appearance in a music hall is an innovation.

## BUTT'S BREAK

London, Oct. 1.  
Story here is that Sir Alfred Butt has cleared up big scale stock market operations in New York with a profit of \$5,000,000 representing his share.

## LIGHT HOME-BOUND

Paris, Oct. 1.  
Ethel-Light, jazz maestro, is returning home after more than two years on the continent. No statement on plans when he reaches New York.

## Cohen Sailing

Paris, Oct. 1.  
Roy Octavus Cohen is here for a brief vacation, from Hollywood. On his return shortly he will head for his home town of Birmingham.



## CHARLIE ALTHOFF

R. G. Wentworth of the Columbia Broadcasting System says: "I am very glad to say that I consider Charlie Althoff to be the finest attraction ever sent out by the Columbia Artists Bureau for a one-man show."

## ENGLISH LAW MIXED ON PAY FOR REHEARSALS

London, Oct. 1.  
Geoffrey Gwyther is out of the American company of "Bitter Sweet," now rehearsing, with various reasons assigned among which is that the management is demanding five weeks of rehearsals without pay. Solicitor's letter in behalf of Gwyther threatening a suit followed.

No definite court ruling in cases of this sort are on record. In some instances the producers have let out an actor during rehearsal by payment of two weeks' salary, in some cases settlement was made or the management was responsible for salary during the entire run of the play.

In other cases there was no liability whatever, the management contending that the actor was rehearsing subject to approval.

## George Tully Injured, Wife Killed, in Crash

London, Oct. 1.  
George Tully, actor, was injured, his wife killed and Lawson Lambert, manager of Brighton theatre, severely injured in an automobile smash-up Sept. 27.

## Ten Acts in Milan

Milan, Oct. 1.  
The New Excelsior here has just opened with a bill of 10 acts changing fortnightly. Greenlee and Drayton, Americans, are featured in the initial layout.

Bill represents a weekly nut of 10,000 lire, which is about \$500 American, deemed high for the Continent.

## Argentine Author Dies

Buenos Aires, Oct. 1.  
Alberto Weissbach, author and playwright widely admired in Argentina, died in Montevideo last week following an operation.

He was author of a considerable number of popular plays, being one of the few native stage writers with a public following.

## Soph for London Revue

London, Oct. 1.  
Sophie Tucker has cabled acceptance of an offer to appear in the new Paul Murray-Jack Hulbert revue due to go on in February.

Little is known of the details of the piece, except that Hulbert will be starred.

## Paris Auto Show On

Paris, Oct. 1.  
The auto exposition, now 24 days at the Grand Palais Champs Elysees, has attracted an enormous throng to the capital.

Hotels are jammed and the business of the theatres is booming.

## Grace George's Lead

London, Oct. 1.  
William A. Brady has engaged A. E. Matthews to support Grace George in his American production of "The First Mrs. Fraser."

# London Chatter

## Handing Out Medals

Cairo, Oct. 1.  
Film business here must be in its infancy.

When a show promoter displays enterprises he hand him a medal instead of a summons in an anti-trust suit.

Assia, native screen star from Egypt, went touring in Syria and Lebanon. She gave the first exhibition of a native made picture in Damascus and the local government presented her with a gold plaque in recognition of enterprise.

## TOM LIPTON SAYS HE'S 100% MAMMY GUY

It was just at tea time—hour chosen by the chatterer to make her subject feel most at home—that Sir Thomas Lipton was besieged. He had to take time out for tea anyway.

The question-firer, feeling that a certain amount of grandeur was necessary for such an occasion, entered the Lipton suite wearing three court plumes and a sweeping train of thought. She made a deep curtsey and started reciting the Kings of England backward.

But Sir Thomas is no man for preliminaries. He hastily served a dish of tea and got right to the heart of the interview.

"Ma mither," he said, in the nicest kind of a Scotch burr, "is ma guidin' star."

That being a start, Sir Thomas dropped two lumps of sugar into the interviewer's cup—when he should have known that she, being partially on a diet, takes only one.

"Yes," said Sir Thomas, "there is no fun like work."

Interviewed so often he speaks in paragraph headings.

But the interviewer, sensing human interest, steered the conversation back to Sir Thomas' mammy.

"When I was a lad in Glasgow, earning a few bob a week, I promised ma mither she'd own a house of her own and drive in her own coach and pair. I had to work hard to get them for her, but I did—and by that time I'd acquired the habit of saving money. I was a grocer's clerk then. Years later I was honored with the freedom of the city, a canny gift," he added with one of his twinkling smiles "for a Scotsman."

The famous sportsman delivered a lecture on the advantages of hard work and economy, denying that the Scotch are stingy—"just thrifty," he explained.

Likes Funny Stories

Sir Thomas likes entertainers, American ones particularly. He always has them to tea at Lipton House when they're playing in London. He likes them because they tell him funny stories. Although his chief interest goes down to the sea in ships, he has found time during the whirl of entertainment proffered him in New York, to attend all the musicals and boxing bouts. He thinks a good fight is magnificent. He also thinks prohibition O. K. if it encourages more tea-drinking.

"But as I said," he wound up, "ma mither is ma guidin' star."

Slightly heady by that time from the third cup of tea, the reporter said the statement wouldn't be believed unless rendered on one knee with arms extended. Grabbing another tea-biscuit, Sophie withdrew, feeling that the elderly K. B. E. with his enthusiasm, his fluffy white hair and jolly twinkling blue eyes, was a pretty swell guy. And what a Mammy guy!

## EDNA BEST WALKS OUT

London, Oct. 1.  
Edna Best withdrew from rehearsals of "The Hot Wave" due at the St. James Oct. 17. Retirement is by mutual consent.

Explanation given out is that she distresses her part unconformal. Phyllis Neilson will take her place.

## "Bitter Sweet" for France

Paris, Oct. 1.  
Jane Marnae is negotiating for the French rights to Noel Coward's "Bitter Sweet," revue now in London.

London, Sept. 22.  
Janice Adair's playmate is a baby elephant.

Violet Melnotte back as manager of the Garrick.

"Rookery Nook" is Tom Walls' first in sound studios.

Plays are coming in faster than they can flop, causing a jam.

Lady Plunkett, Fanny Ward's daughter, has gone to Ireland.

Constance Collier attends first nights with a dressmaker.

The Harry Cliffs (Winnie Wager) have a son.

Rose Barrie has made a fortune out of killing cat's meat.

(Continued on page 44)

## Bernie in Demand

London, Oct. 1.  
Ben Bernie and his orchestra opened at the Palladium last night and packed the house to capacity.

Bernie proved himself an outstanding personality among band leaders and his turn a genuine show-stopper. Also making her debut here Yvonne received a good reception.

General Theatres now want Bernie for four more weeks, one at Holborn at a cut, with Bernie adamant against the slicing. The Kit Kat Club is also seeking to extend Bernie's band engagement an additional month.

## French Tax Cut

Paris, Oct. 1.  
The government is taking steps to cut the amusement tax by 25% in next year's budget, now in preparation.

This action represents the carrying out of the pledge of party leaders last June when the showmen of the nation threatened to close all theatres in a "political" strike.

It was the government's promise to give relief, as soon as possible that halted the "strike" at the time.

## Osterman Gambling

London, Oct. 1.  
Jack Osterman came over 7 at the Alhambra for one week with an understanding for eight additional weeks on option.

Arrangement calls for a rising salary scale if the option is exercised. Comedian will do his Hollywood film studio: t for the opening week. If he registers he will remain master of ceremonies for the run.

## LADY CLOWNS CLICK

London, Oct. 1.  
Victoria Palace this week has one of the best shows the house has had in long time with Bernard and Henrie, girl pianologue team, headlining.

Gits clicked from their opening number and look like a cinch for England due to the scarcity of femme comedy duos on this side.

## JAMES RICKABY DIES

London, Oct. 1.  
James Rickaby, 60, music hall comedian, died here today after a long illness. His widow survives.

## PINCUS AWAIT SHEEHAN

London, Oct. 1.  
Joe Pincus (Fox) is here awaiting arrival of Winnie Sheehan, who will be aboard the S. S. Bremen.

## French Troupe for Canada

Paris, Oct. 1.  
A French comedy company, headed by Eys Francis, is leaving shortly for Canada.

It will comprise Ernest Ferny, Philippe Richard, Gabriel Jacques, Lucien Fresnec, Georges Saulieu, Mmes. Simone Lambert, Marcelle Schmitt and Solange Sicard.

## "In Your Arms" Title

London, Oct. 1.  
The new Clayton and Waller piece, set to succeed "Hold Everything" early in November, is now definitely named "In Your Arms."

## Cafe Date

London, Oct. 1.  
Anton Dolin and Anna Ludmilla open at the Cafe de Paris Oct. 7 for a fortnight.

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# Williamson-Tait Concentrate On Legit; Cut Vaudeville Out

Sydney, Oct. 1. Only two legit houses remain open in Sydney instead of the normal six. Williamson-Tait, hard pressed by the talker invasion, have even further retrenched in an effort to bring all their energies to bear on revivifying the dramatic and musical stage. To this end they have practically cut out vaudeville. American turns already under contract will be played to the extent of their existing engagements, but this time will be played out in the other states and no options will be taken up. W-T winced when they had to close the Tivoli recently and now another of their houses there has broken out of line. "Madame X" talking picture opens Oct. 5 at the Royal, Sydney, under management of Hoyt by arrangement with W-T who control the house. Showing further the Williamson-Tait intention to abandon vaudeville, the firm has recalled its American booker, Harry Muller, and reassigned him to manage the W-T New Zealand territory. The local picture now reveals ten around houses in Sydney. Union Theatres is the only circuit booking American acts. Fullers are out of the stage field altogether leaving that division entirely to Williamson-Tait.

## GERMAN OPERA CO. FOR DIALOG FILM VICTIMS

Los Angeles, Oct. 1. German film actors forced out through dialog pictures are organizing a light opera company which they expect to open Oct. 25 at the Windsor Square here. Plan is to present a series of operettas in German, relying for patronage upon 150,000 German-speaking residents of Southern California.

## Ahearn at Casino Paris By "Courtesy of Berlin"

Paris, Oct. 1. Charles Ahearn and his "Millionaire Band" from America have been engaged for the new Mistinguette revue, "Paris Mies", which goes into the Casino de Paris early in November, following the transfer of the house to new hands. Current attraction is Leon Volterra's farewell to that theatre and is featuring Harry Pilcer and Ann Suter. Engagement of Ahearn was by the courtesy of Julius Marx, impresario of the Scala, Berlin, who released the comedian following diplomatic representations by the William Morris office. Ahearn, who is now at the Victoria Palace, London, has contracts outstanding for Berlin which would have conflicted with a continued appearance in Paris, but these have been disposed of. Ladd and Olive, American dancers, also will be in the new revue. The Mistinguette show signals the tenancy of Varna and Dufrenoy at the Casino.

## Hutchinson's Return

London, Oct. 1. Percy Hutchinson is about to make his reappearance in the West End after an absence of several years. Piece will be "Miss Adventure", adaptation of the French play "Il Manquait un Homme". Production probably will be at the Apollo. A. H. Woods has the American rights.

## Dean and Galsworthy

London, Oct. 1. Basil Dean is staging a new play by John Galsworthy in November with Frank Lawton already engaged. Piece is temporarily titled "The Road".

"Spring" in Sydney Billy Grady has sold the Australian rights to "Spring Is Here", Aarons and Freedley musical, to White and Eddinger. They are aligned with the Australian producing firm of Curroll.

## Chevalier Santa Claus For Fellow Performers

Paris, Oct. 1. Maurice Chevalier, on the eve of sailing for the States to make more pictures, realized \$10,000 at a gala in Cannes and is staging another benefit affair at the Florida night club here on Friday evening. The beneficiaries are the Vieux Comediens (Old Comedians) and Vieux Artistes des Musiques Halls, both French homes for retired players resembling the Actors' Fund in the States, and located at Pont aux Dames.

## PARIS SELLOUT LEFT HOMELESS

Paris, Oct. 1. Paris is suffering from an acute theatre shortage as evidenced by the end of "Rose-Marie" at the Mogador after two and a half years' run of uninterrupted capacity. House has an absolute sell-out on the last performance, Saturday evening, a gala occasion. The Isola Bros. hope to obtain another theatre to continue the musical, but it had to make room for the opening Oct. 3 of "Hit the Deck", rechristened "Hallelujah" for Paris, with "Hit the Deck" as sub-billing. Isola bought the rights of "Hit the Deck" two years ago, but the actual production has been held up by the smash recorded by "Rose-Marie". Isola are up against a somewhat similar proposition with "Rio Rita". The contract for the Ziegfeld piece was signed only recently, but unless the Paris production is hastened there is every likelihood that Radio Pictures' screen version will beat it to the French public. Solution likewise rests with Isola's chances of getting another theatre. There is every prospect that they will do this, for the firm is highly regarded and has the prestige of always making lavish productions. The sole American feature in "Hallelujah" is Borah Minevitch and his Harmonica playing band. Isola Bros. are producing "The Desert Song" in November at the Theatre Sarah Bernhardt, with June Roberts, featured in "Rose-Marie", so far engaged for the cast.

## Hackett in Groove?

London, Oct. 1. Walter Hackett's new comedy, "Sorry You've Been Troubled", opened at St. Martin's to divided opinion. Piece follows lines rather similar to the same author's "77 Park Lane", but doubt is expressed the new play will equal the earlier success in popular esteem. Premiere was a personal triumph for Marion Lorne and Hugh Wakefield.

## Jones Goes to Kit-Kat

London, Oct. 1. Robin Humphreys is out of the Kit-Kat club, having taken the post of supervisor at the Cafe de Paris. Elwey Jones steps into the Kit-Kat berth. He was formerly cabaret manager of the Piccadilly hotel. This change marks the termination of the Jones family connection with the Piccadilly. The Piccadilly is returning to cabaret entertainment on a big scale, but no successor to Jones has been named.

## FANNY FRANCISCA DEAD

Paris, Oct. 1. Fanny Francisca, American born singer and wife of Jacques Coqui, French producer and stage manager, known in New York opera circles, died here Sept. 25.

## Georges Biscot Weds

Paris, Oct. 1. Georges Biscot, French screen comedian who figured in many Gaumont serials years ago, took a nonpareil wife last week, Leon Gammant acting as his best man.



**WILL MAHONEY**  
In Earl Carroll's "Sketch Book"  
44th Street Theatre, N. Y. C.

Robert Garland, in the New York "Telegram" said: "I never tire of watching Will Mahoney flirt with gravitation. He came nobly to the foreground last night, indulging in eccentric songs and dances which have brought him fame and fortune."

Direction  
**RALPH G. FARNUM**  
1560 Broadway

## French Season Very Light; Paris Not Holding 'Em

Paris, Oct. 1. French tourist season this year has not been as brilliant as anticipated and below last year's. Several complaints are heard from fashionable resorts. National du Tourisme is blamed for not properly publicizing, while the local Syndicates of Initiative reproach the hotel keepers. Tax on strangers, imposed now at all watering and seashore places, is considered a deterrent. The question is to be solved and greater efforts made to attract foreigners next season. Explanation is people now travel more in other countries, and do not confine the tour to France, which has been the main itinerary for years. Americans coming to Paris have considerably shortened their stay this season, preferring to visit other parts. Local interests do not seem to have grasped this.

## SAILINGS

Oct. 30 (Paris to New York): Mr. and Mrs. Ed Ballard (Berengaria).  
Oct. 19 (London to New York): Edgar Wallace and family, Olga Lynn, Florence Austral, Mrs. Frank Sorrs and family (Berengaria).  
Oct. 16 (New York to London): Meyers and Nolan, LeRays (Geo. Washington).  
Oct. 9 (Paris to New York): Mr. and Mrs. Maurice Chevalier, Harry Portman, Ignace Paderewski, Harry Forster (Ile de France).  
Oct. 5 (London to New York): Evelyn Brent (Mauretania).  
Oct. 5 (London to New York): Percy Burton (Baltic).  
Oct. 4 (Capetown to London): Gerald Lawrence Co. (Kenilworth Castle).  
Oct. 4 (New York to London): Beatrice Lillie (Majestic).  
Oct. 4 (New York to London): Darryl Zanuck, W. R. Sheehan, Hartwell Bros. (Bremen).  
Oct. 4 (Paris to New York): Emile Boreo, Ambrose Dowling, of RKO foreign department; Mrs. Winchell Smith (Olympic).  
Oct. 2 (Buenos Aires to New York): H. J. Kalman (Southern Prince).  
Oct. 2 (London to New York): Maurice Elvey (Olympic).  
Sept. 28 (New York to Havana): Louis Goldstein (Orizaba).  
Sept. 28 (Paris to New York): Enoch Light and Mrs. Light (Hochambeau).  
Sept. 28 (Sydney to Capetown): Joe Marks (Demosthenes).  
Sept. 28 (Hamburg to New York): William Huffman and family (New York).  
Sept. 27 (New York to London): Gordon Postock (Carnival).  
Sept. 27 (New York to London): Eddie Darling (Ile de France).  
Sept. 27 (Paris to New York): Carl Laemmle, daughter Rosabelle and her husband, Stanley Bergerman, Fritz Kreisler, Gatti-Casazza (Bremen).  
Sept. 27 (Capetown to London): Blanton Bros. (Wendy Dale (Walmuer Castle).

# New Paris Attractions Mild; Rip Revue, "Journey's End" So-So

## Laverne Shylock Fades; Lasted a Single Week

London, Oct. 1. Lucille LaVerne's production of "Merchant of Venice" at the Little Theatre, with the star as Shylock was withdrawn Saturday, after a single week. Miss LaVerne's venture into the bearded role inspired nothing but ridicule among the reviewers. Production was generally blah, and its swift demise is regarded as merited.

## PERROQUET IN OPENING FLOP

## Volterra, Bowling Out, Turns Economical

Paris, Oct. 1. Le Perroquet, famous Paris night club, staged its last show under Leon Volterra, and scored a pretty conclusive flop. Story here is that Volterra, about to bow out of the establishment, gave way to a spasm of economy in the club attractions, having no interest in the place after Dufrenoy takes possession Oct. 25. Even Ann Suter, American comedienne who scored a terrific hit in the Casino de Paris show, went blank in the club premiere, a victim of extreme nervousness. The Casino revue closes Oct. 22. At that time the new tenant, Dufrenoy, goes in, taking over also the Perroquet, which is in the same building. Dufrenoy is expected to inaugurate a new plan for the club. He also owns the Empire and the new hook-up, it is understood, will have Empire name acts doubling into the Perroquet at a moderate doubling salary contracted in advance. Heretofore the Perroquet shows, with their expensive line-ups and the costly souvenirs that were given away, cost Volterra heavily, but brought him back a good deal in the patrons they attracted to the revue, and in other ways contributed to the prestige of the dual establishment. So complete was the failure of the new Perroquet show that Volterra immediately impressed into service Dave and Hilda Murray, American dancers, and sent out an SOS for Billy Arnold's orchestra to sit in and try to pep up the proceedings.

## Crawford's Mission

London, Oct. 1. Bobby Crawford and Max Dreyfus reached London this week, but are non-committal as to intentions in a British deal. Said to be a likelihood of forming a holding company here to handle their music and that of other companies they represent. Plan probably would include, an affiliation with one of the English publishing interests, such as Chappell or Francis, Day & Hunter.

## WEATHER

Washington, Oct. 1. Weather bureau has furnished "Variety" with the following outlook for week beginning tomorrow (2). Fair west of mountains and rain east of mountains on Wednesday, Thursday and Friday. Fair with likelihood of scattered showers Saturday and Sunday (6). Cool Wednesday and Thursday, followed by slowly rising temperature. London, Oct. 1. Rainstorm Monday night, with sunshine again prevailing Tuesday. Paris, Oct. 1. Weather here is bright and clear and perfect for the time. Auto show has brought a crowd into the Grand.

Paris, Oct. 1. Productions brought out by the new season here have been indifferent in public reception and that status applies to the product of the past week, which included the new Rip Revue, "Les Bruits de Paris" ("Sounds of Paris"), and the French version of "The Journey's End," besides "Glory" which was politely received but inspired no enthusiasm.

## Rip Revue

The latest revue by the popular satirist is the new offering of the Folies Wagram, under the management of Edmond Rose. It has nothing that really stands out, although the bulk of the entertainment pleases. Rip has done vastly better work in other years. Show is almost without sprightly dancing. Marguerite Derval probably got the best returns with a lively skit representing a lawyer defending an American composer accused of copying the song "Ramona" from a French minuet written 30 years ago. Capital bit of musical clowning.

A political lampoon representing Snowden as winning a peace conference is very weak, while another bit of buffoonery depicts a lot of bankers in jail for their swindles doing a brisk business. In the cast are Henri Jullier, Camus; Mmes. Devilder, Derval, Pierre Mada, Diana, Edmond Rose, himself, smartly impersonating Mons. Chlappe (Paris chief of police), in the act of settling disputes by means of religious exercises. Andre Luguet, former player of the Comedie Francaise, is present in place of Pasquall. Therese Dorny is amusing as a janitress and demimondaine. Mlle. Devilder, doing male impersonations and dancing with the Pierson troupe of girls, engages attention at times.

## "La Gloire"

"Glory," at the classical Odeon, is a comedy by Lucien Gleize dealing with a study of the comparative worth of a modest retired professor and a pompous, self-advertised celebrity, an author who appropriates the ideas of others. Cast, which lacked team work, includes Armand Dumesnil, P. Morin, Mmes. Neith, Blanc, H. Moret and the Gomer-Abram troupe.

## "Journey's End"

An excellent cast has been assembled for "Journey's End," the Sheriff war play done into French by Lucien Bessard and Virginia Vernon and staged at the Theatre Edouard VII. Here it is called "Le Grand Voyage" ("The Great Adventure"). All that can be said of the performance is that the translation has been faithful, but the original version in English is still to be preferred. Principal roles are carved by Dehincourt, Asselin, Laurent, Pally and Hecker.

## Stockholm, Oct. 1.

"Journey's End" opened last week at the Oskers Theater with Gosta Shurman playing the lead. John and Pauline Brunius are producing the R. C. Sheriff war drama.

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## English Television Test Success; Timing Perfect, But Images Crude

London, Oct. 1. First public demonstration of the Baird Television in actual transmission was given successfully here yesterday (Monday).

Broadcast was made from 21.0 London transmitting station, the sound and images being sent on separate wave lengths.

The demonstration comprised a speech by Sir Ambrose Fleming, president of the Television Society, and a short address by Syd Howard, comedian, from the musical comedy stage.

The images are projected from the rear into a convex lens eight inches in diameter, picture taking up the entire vertical space and about half the horizontal distance. In this field only the faces of the speakers are visible.

The synchronization was perfect as to lip movements and sound reception, but the pictures themselves recall the quality of the earlier achievements of moving pictures. Images take on heavy, one light and shade without tone modulation and there is a great deal of flicker.

Faces are readily recognizable and movements in this test were over-emphasized to make sure of registering.

The television company states the demonstration is not offered as a finished and perfected product, but is to be regarded as "experimental and on the same basis as the first public hearing of the earliest mechanical sound records made on wax cylinders."

### U. A. SHIFTS ENVOYS

Buenos Aires, Oct. 1. H. J. Kalman, in charge of United Artists product in this territory, is sailing on the Southern Prince tomorrow (Wed.), leaving in charge his assistant, Morgan, who will function for the whole Argentine territory.

### German Sister Act

Sisters G. German dancers, engaged for Paul Wittemann's projected revue, "Jazz King," will sail for this side Oct. 7.

## Chatter of Paris

By Abel Green

Paris, Sept. 22. A first-time visitor anywhere probably "discovered" the obvious. Still, even the French concede that the cheapest thing in Paris is its taxi, whose first drop is one franc (four cents), with 25 centime computations thereafter, which means at the rate of one penny. It might be said that the taxi is a bit of a ruse, but the taxi driver around Paris will unconsciously during the low-rate period, which is until 11 p. m., and get change from 51.

The natives cry the blues otherwise, blaming not only the seasonal influx of Americans and English, but the constantly floating English-speaking population for the money 5 francs and tips. Those who come under the head of a painful extortion. One must tip or else. You enter the Folies Bergere or the Casino de Paris, and you not only buy a program—one for each in your party—is the rule—for three francs (12 cents), but the vendor, in broken but unmistakably painted English, says sulkily, observes: "Three francs—that's what it costs me." That means at least another franc or two surcharge per person.

Go down the aisle to your seat, and the usherette must get a franc per person tip. Just dare to give her three francs for a four-person party? She'll interrupt the show and everybody to demand her "money"—they know that word all right. This situation is brought about through the girls receiving no salary and oftentimes paying a premium for their jobs.

### Ticket Gyping

Buying theatre tickets, starting with your hotel speculator (usually the concierge or general factotum of the hostelry), puts the Broadway gypsters to shame. They give you a slip. This you present to a jury of three men in a box of three minutes of a lobby and who allot you your locations. They must be "seen." Buy tickets at the box of-

## HAIK'S FRENCH-ENGLISH TALKER IS 'VILLA ROSE'

Paris, Oct. 1. Jacques Haik, a relatively new figure in the film situation here, is to produce in London a talking picture in both French and English versions, with Louis Mercanton directing.

Story is "At the Villa Rose" from A. H. W. Mason's novel and the late Arthur Housman's play of the same name.

"Villa Rose" was produced once as a silent subject, but the talker production will embody dialog and other modern ideas. Bert Howell is recruiting a French cast headed by Leon Mathot and Simone Vaudry.

## MENJOU'S 3-WAY RECORDER SET

Paris, Oct. 1.

The French Pathe Company has just received its first Phonograph recording sets, three in number for this consignment, and the equipment is being installed in the Joinville studio near Paris, where it will have its first trial with the three-tongue production scheduled for Adolphe Menjou.

This will be the first French attempt to reach for foreign language markets, the dialog being done in English, French and Spanish. Last named language apparently is a drive for the South American trade.

The rich Latin-American markets, used to look to Paris for many luxuries, before the war and there are strong trade ties still. France's chance of marketing film there is regarded as excellent, quality of goods being assumed.



MARY AND MARGARET GIBB

The best publicized "Slamese" twins in the universe. They sing, dance and play the piano. Playing in Buffalo the present week.

AN ARTHUR KLEIN-TERRY TURNER ATTRACTION. Suite 1405, 1560 Broadway.

### English Releases Oct. 7

London, Sept. 23.

American features: "Three Fusions"; "Show Girls"; "Beyond the Stars"; "Sal of Sling a Racer"; "Hardboiled Rose"; "Canary Murder Case"; Fox "Movietone Follies"; "Green Grass Widows"; British: "Week End Wives"; "Silent House"; "Flying Squad"; "Life"; "Bondman"; Continental: "Lady With the Mask" (French); "Last Performance"; "Girl of Piccadilly" (German).

## BOYCOTT TALK ON GERMAN QUOTA

Paris, Oct. 1.

European quota tangle threatens to begin all over, this time in Germany where the victory of the one-for-one restriction proposal is engaging the attention of American picture interests.

There is said to be a movement for an understanding among the American producers, to keep all U. S. product out of German territory in an effort to drive home the point that the native theatre cannot prosper without it.

Major Herin is due in Paris to-day and it is believed in intimate circles that he is here on behalf of the Hays office to deal with the general Continental situation.

### Montreal Off British-Mades

Montreal, Oct. 1.

Scrap in ranks of Famous-Players has brought out fact that British films have little or no appeal here.

Only bare half-dozen shown in this city last twelve months and not one of them retained second week while most ran in red.

Some had better luck in Toronto which is notoriously more British in sentiment than Montreal.

### Rift in Falaise Menage

Paris, Oct. 1.

Gloria Swanson and the Marquis de la Falaise are at odds and the peace of the alliance is in jeopardy according to stories going the rounds here.

Star and her titled husband continue friendly in a state of peace, but family friends have been called into conference on their differences. One such discussion took place at Le Tiquet not long before Miss Swanson sailed.

Differences came up just before the sailing agent was by a telegram to the marquis from another film celeb who is not named in the gossip, which peeved Gloria.

## MELLER SPURNS U. S. TALKER BID FOR SPAIN

Paris, Oct. 1.

Raquel Meller will go to Spain to make a talker, shortly, having turned down all offers from American producers.

Star will play out her engagement as feature of "Paris-Madrid" at the Palace for an indefinite run, probably to Dec. 1, and then take up the studio project.

Her rejection of American tenders was unequivocal, due to her dislike of ocean travel and also to fears for American complications.

The consideration is a sort of hangover from her last visit across the ocean. At any rate, the two things decided her in favor of Spain as a scene of operations, in addition to a patriotic desire to do her part in getting the film industry started in her native land.

## SOUND INVADES ANCIENT LANDS

Cairo, Oct. 1.

An agreement has just been concluded between Metro-Goldwyn-Mayer and the Jossy Film Co. Cairo renters, for a series of modern dialog pictures to be screened at the Metro-Pole Cinema here.

Features included are "Broadway Melody"; "White Shadows in the South Seas"; "Alias Jimmy Valentine"; "Trial of Mary Dugan" and "Madame X."

Equipment of Western Electric has been selected for the house. Sound screen also is about to echo in the Royal Cinema, Alexandria, Egypt. It has just gone under new management and ownership and first sound picture announced for tomorrow in "Scandal" (Universal Paet dialog).

### Paramount-Vitaphone

(Continued from page 1)

country estate at New City, N. Y., commencing last Friday, when details were smoothed out.

It is said there will be a stock exchange of one share of Paramount for each 1 1/2 shares of Warners, with the basis of exchange in money around \$80 per Par share.

One of the resolutions at the conference appears to have been that Paramount and Warners in Paramount-Vitaphone will be shorn of their many vice-presidents. Zukor continues as president of the combine, with Harry Warner general manager. It is a new title for a high executive in the film trade.

From the stories, Sidney Kent will be in charge of all distribution; Sam Katz of the combined theatre chains, with Jesse L. Lasky at head of film production. A. J. Johnston is general manager of all amusements, meaning the stages.

Sam Morris will be gen. mgr. with Kent; Jack Warner gen. mgr. with Lasky and Spyros Skouras gen. mgr. with Sam Katz. Messrs. Morris, Warner and Skouras are with Warners.

The account says all of the various names or titles of the several companies will disappear, to be replaced by Paramount-Vitaphone.

### Theatres and Studios

In the merger P-V will operate over 1,500 theatres and four studios. Warners contribute about 250 theatres, including the Stanley Company chain, and two studios, Warners and First National. An auxiliary studio in Hollywood controlled by Warners is the former Vitaphone.

It is claimed there will be no federal interference to the merger as all stockholders are protected on the exchange basis. The Department of Justice, from reports, is inclined to favorably regard mergers fully protecting minority stockholders.

In the party of 29 or more interested, gathered at the Zukor estate, were representatives of the bankers behind the merger, Kuhn, Loeb and Company for Paramount, and Goldman, Sachs and Company for Warners.

London, Sept. 31.

The fall crowd has arrived. Evelyn Threlkott in Sunday. Staying for a month and keeping out of everyone's way, Anita Loos also taking care not to let the solaces break in on her vacation. Love, Anita has lost wise to the children who horn in on a fake visitant-card, get a story, then go piddle it.

John Emerson playing golf round Hemstead way.

John Gilbert here, too. Hiding from the newspaper folk.

Pat Powers got in this 19th.

### Newspaper Censors

M-G-M had "Mrs. Cheyne" okayed by the Censor Board. Then "Mail" raised a squeal about a bit of dialog. And board wanted M-G-M to take it out. As the film had been passed with it in, M-G-M stood pat. So did the line. But it had the result of the board looking for needles in haystacks at the moment and wanting a line out of a comedy song because it referred to "the Prince of Wales' Army."

But "Cokeyed World" got by and was pre-viewed this 19th at New Gallery Cinema and goes into the Capitol Sunday for a run. Charles M. Woolf, now head of Gaiety British, owns this house. Figures it will hold up for six months. It's a whole of a picture for this country. A bit raw for the collars-and-ties but okay for the sophisticated.

### B. I. P. and Color

Maxwell seems to be figuring he'll be in on the sound-and-color stuff before the market here is swamped with it. From America. Dickered with Blatner for a bit over Movietone, but Blvey horned in and got him sold on Raycol. So now B. I. P. is going to make some figures out. Maxwell is also sitting in on the making of a couple pictures with Denny here.

Than script writers, they don't need anything more. Unless it's dialog ditto. Never heard anything quite so bad as the dialog of "American Prisoner," which B. I. P. pre-viewed this 19th. Who picks their stories, sure must have a grouse against the company, and who writes their script must suppose writing mottoes for Christmas crackers is a mental achievement.

### "Feathers" Best

Credit Paramount with the best theatre business in town this week with "Feathers" at the Carlton. And that with "Trespasser" two blocks away playing to more than the New Gallery has done for months past, and with Mrs. Cheyne at the Capitol.

On top of that "Show Boat" gets 42 plays this week in London and stands up on all but a couple. And those two houses not equipped with W. B. RCA.

RCA Photophone has now 105 installations, in, with two studios equipped for recording and three others being wired.

### Critics Quit

George Atkinson of the "Express" has been telling the film fans what ails him. He's quit the job for quite a while. Now he has quit. And several other newspaper critics have refused to go on the air about films. Because pressure has been brought to bear on them. By Atkinson, who wouldn't stand for it to make them play the artistic merits of Continental, and especially Russian, pictures. It's getting rough here without the Londoners having so much pull on a government organization like B. I. P. C. they can make this play for the Sov. and Aminko film propaganda.

There's a bunch here been trying to break in with Russian films for a long time, and they haven't left much undone in the fixing and stinging-pulling line. Some are real tough in it. Others are climbers who'd be in on anything that called them the big boys. And the rest are just jacks who've gotten on the job here specially built to play sound. Started with "Show Boat," same film also playing two other first-run houses in the neighborhood this week.

### Bits of Things

Commodore theatre, Hammer-smith, opened 16th. Owned by George Atkinson and sons. 25th. Planned to put on a show on the 19th. Specially built to play sound. Started with "Show Boat," same film also playing two other first-run houses in the neighborhood this week.

But Maxwell has actually done about the legal is to buy the shares of the issued capital of the A. E. Abrahamson company, owning the house-Hyde Park cinema, and paying around \$30,000 for it. Hyde Park's stockholders also get some stock in Associated British Cinemas, Maxwell's theatre company. Scores.

(Continued on page 47)



## Superimposed Sound Touted in France; All Systems in Scramble; Ufa Wires With Tobis, Wants W. E.

Paris, Oct. 1. With the field open and all systems in a free-for-all for business, situation is complicated by the glowing technical claims of the new Gaumont system which has a sound record superimposed upon the image, invisible, but, permitting fine reproduction.

Any kind of a system goes here, and practically every known device has representation. Franco-Pathe chain of 120 houses appears to be experimenting with all the systems with the object of picking the one it likes best and then going all the way with that. The circuit has one British equipment in a neighborhood and is equipping its Marvaux, on the Boulevard des Italiens, with Tobis Klang.

Meantime RCA Photophone is actually negotiating a blanket contract for the whole theatre circuit.

### Klangfilm at Home

A remarkable situation exists in Germany. Ufa's initial sounded production is using Klangfilm and equipment of its houses on that system starts in October. That Ufa houses are wired for Klangfilm compels the use of the corresponding recording system, although the company is reported as regretting it cannot use the American systems.

Angle on this phase is that the Germans give their approval to the French quota settlement and the Berlin trade would like to see their own country open to American wire product. They regard with lively suspicion, the possibility of a monopoly by the Klangfilm interests.

So far in all France only 18 houses are wired with Western Electric. These include Paramount, Metro-Goldwyn's, Madeleine Cinema, both in Paris; two independents, Clichy Palace and Capitol in Marseilles, and the Aubert-Franco chain has 12 contracts altogether, including the Gaumont, Palace, Aubert Palace, the Artistic, the Montreux and the Cameo. Chain's Brussels house also is wired with W. E.

### T-S and Photophone

RCA Photophone equipment is being installed in the Theatre des Capucines, on the Boulevard des Capucines, in behalf of Tiffany-Stahl-Wilton-Brockhaus, Frank Brockhaus being Tiffany-Stahl's French distributor. Capucines house has 450 capacity and is intended to be Tiffany-Stahl's Boulevard exploitation stand, show window for the Continent. House will start its picture regime in mid-October, following "Carnival," the legit show now running there.

Other equipment includes the Marvaux, French Pathe's house which is going Klangfilm and the first house in Paris to use the German system. The Moulin Rouge and Sayag's New Ambassadors will be wired with Western Electric system and that completes the French roster of wired houses.

Radio-Cinema system will go into Jacques Halk's new remodelled Olympia. Radio-Cinema is crashing the field and so is the Gaumont device on the strength of DeForest's default on payment of the French tax obligations. As a result of this oversight the courts have declared that all DeForest patents are in the public domain, rendering the decision in a test case. It is expected that the Gaumont device will do much to stimulate the wiring of French houses. Leon Gaumont is said to be the originator of sound pictures, putting out a device more than 20 years ago.

Capucines will be wired first with Photophone and the first to be so equipped, the same system will be installed in the Imperial and Max Linder, both being controlled by French Pathe.

After that Photophone will go into the Marvaux to supplement the Tobis-Klangfilm system which is already in operation.

### HEMPER IN SOUND

Paris, Oct. 1. Frieda Hempel, grand opera singer sojourning here, is due for a concert tour in Canada beginning in November, after which, it is stated, she will go to New York to undertake a series of musical sound shorts.

## SO. AFRICA SOUND FILM CO. ON BROAD CHARTER

Capetown, Oct. 1. Kinemas Films, Ltd., has just been organized here with a broad charter calling for producing and printing film and establishing sound and silent film studios. Activity is described as covering South Africa, England and America. Financing comprises 95,000 one-pound shares and 100,000 shares at a shilling.

First directors are David Heydenreich, J. Donaldson and G. H. Dickson.

## BRITISH CINEMA BACK TO MUSIC

London, Oct. 1. Film houses all over England that eliminated musicians when they installed sound are now drifting back to the bandmen in sufficient number to make it a definite movement. Six weeks ago the Capitol and Shepherd's Bush Pavillion let their orchestras go. Both are reinstating them; also the Broadway Stratford. The Pavillion, which formerly had 20 pieces, will resume next week with 32 men. The Rivoli, White Chapel, likewise reinstated its full orchestra after letting them go in favor of mechanical music.

## Ufa's 11 B. I.'s Films For U. S. Distribution

Ufa Eastern Division has acquired American distribution rights to 11 British International pictures. It is understood Ufa cannot advertise them as such due to World Wide having exclusive rights to that billing in America. M. A. Dent of Wardour closed the deal with Ufa. "Show Life," with Anna May Wong, and "The Ring" are the first to be released over here, with "Farmer's Wife" and "The White Sheik" among those to follow.

## Florey Brings U. S. Training to France

Paris, Oct. 1. Robert Florey, for eight years with Paramount and Tiffany-Stahl in the States, directing pictures for both and having a hand in much sound work, has returned to his native France.

He will handle talker production here, his first job being a sound feature for Pierre Braunberger, independent producer in Paris.

### Zukors' Vacation

Paris, Oct. 1. Adolph Zukor is due in Paris in a fortnight. Mrs. Zukor and their son, Eustice, arrived Friday last and put up at the George V. hotel, but have gone on to Biarritz to await Zukor there.

Family are planning a long three-month vacation jaunt about the Continent.

### Elvey and Roycol

London, Oct. 1. Maurice Elvey and Roycol will sail on the "Olympic" for New York.

Roycol is the English two-color process and Elvey is taking it along for demonstration on your side.

### BOREO FOR LOEW'S

Paris, Oct. 1. Emile Boreo is returning to the States tomorrow (Oct. 2) to open on a tour of the Loew chain. He recently underwent an operation on the tonsils at the American hospital, Paris.

## Air Cost Beats Rental

An exhibitor in the interior of Guatemala, Central America, receives his film deliveries once a week by aeroplane, paying six times as much for cartage charges as for film rental.

Prior to the aeroplane arrangement film had to go over the mountains by mule, consuming three weeks in transit. Aeroplane reduces delivery to a matter of hours, but rental is the same as formerly.

## STOLL SEES ANGLO-U. S. SOUND HOOK-UP VITAL

London, Oct. 1. Statement of Stoll Pictures Corp. for its fiscal year shows a net profit of \$25,000, a meager return on the capital.

Statement was read to a general meeting of stockholders, at which Sir Oswald himself made an address, claiming production of silent pictures was not possible as a business, and talking film making was profitable only for the patentees of necessary apparatus.

Those at the meeting gathered that Sir Oswald considered it necessary to establish some sort of Anglo-American allegiance.

## PHONEY PROMOTIONS IN FOREIGN TONGUE FILMS

Hollywood, Oct. 1. Promotion season is on. Foreign talkers, with foreign actors and made in Hollywood, is the come-on.

Half a dozen or more schemes are now under way with all projects in the promotion stages. Some of them are on the up and up, but the majority are not expected to reach beyond the dough-gathering spot.

Sales talk is a picture of the big money to be made with Hollywood-made pictures in the native tongue for distribution in the native country. Spanish and Mexican contingents are getting the big play. Other groups are working the German, French and Italian angles.

## Dowling Reporting Home

Paris, Oct. 1. Ambrose Dowling, his foreign mission for RKO completed, sails on the Olympic tomorrow (Wed) for a general conference at the home offices in New York, returning shortly thereafter.

The RKO foreign department chief has organized the European situation for both RCA and RKO, placing Frederic Culbert in charge of Photophone with elaborate offices to be opened here shortly to handle French business.

Solly Newman from the RKO London office has been made chief of the Latin speaking film division. Ernest Korning, now released, formerly handled both Photophone and film product.

Koenig settled for six months' salary under his contract for a lump sum of \$5,000. Dowling arranged the compromise which is an intricate matter under the tough French laws.

### Paris Programs

Paris, Oct. 1. Paramount — "The Wedding March."

Gaumont — "Femme Revee" (French-made). House shows Chatter's "Innocents of Paris" (Oct. 4). Imperial — "Brokilon" (German-made). French title is equivalent of "Seduction."

Marivaux — "Nina Petrovna's Eulshood" (UFA).

Other programs unchanged.

### Trans-Ocean Stunt

Paris, Oct. 1. When Chevalier sails he will be accompanied by a corps of newspaper correspondents like a touring hall club in the States.

Six representatives of news-papers are sending field correspondents to Hollywood at Paramount's invitation (and Paramount's expense) as a press stunt for the idol of Paris.

## Foreign Tongue Features and Shorts Getting More Attention

## "PATRIOT," "MELODY" BIG IN BUENOS AIRES

Buenos Aires, Oct. 1.

"The Patriot" (Par.) opened at the Portena and is a smash in money and fan esteem. "The Broadway Melody" is another talking picture from the States that is topping records right along.

"The Pagan" opened Friday (27) at the Grand Splendid. Talking product is becoming more and more a requisite to Argentine exhibitors. In addition to the newcomers in the last 10 days, Fox's "Movietone Follies" is holding over indef., and "Trial of Mary Dugan" is set to open tomorrow (2).

## SPANISH SHORTS MADE AT FT. LEE

Independent producers around New York are stirring with the Spanish-speaking market with the boys having discovered that the Latins can't play most of the English-speaking features and can't get product in their own language. Side by side with this situation reports from South America tell of houses being rapidly wired.

Empire Pictures, making shorts in English, has decided to concentrate on Spanish shorts, planning to make 104 over the year. The first three have been completed at the Metropolitan Studio, Fort Lee, N. J., with Raquel Davido, said to be a big favorite in South America, as star. Senora Davido is a Yugoslavian by birth, but has been reared in Spanish countries. She is to be in a forthcoming Public unit.

There are a couple of Spanish features on tap. One difficulty is getting actors who speak the language and can also take directions in English. Indies think they can build up a good thing for themselves by rushing in before the Spanish market is usurped by the big boys. Apart from a few shorts made by Warners and Paramount there has been no Spanish dialog product to date.

## SOUND CUTS FURTHER INTO AUSTRALIA FIELD

Sydney, Oct. 1.

"Madame X" opening Oct. 5 at the Royal takes another legit house, leaving but two occupied in this city. Williamson-Tait let the house go to Hoyt under short term deal.

The Regent here is switching from long run talkers to weekly chance of sound product.

"The Singing Fool" moves out of the St. James after seven big weeks.

### "Molly and Me" in Paris

Paris, Oct. 1.

Wilton-Brockhaus-Tiffany combination, taking over the small Capucines theatre for sound pictures (seating 480) will start off with "Molly and Me" under the local title of "Lumiere de Gloire" ("The Light of Glory").

Capucines is hard to get for a picture house, wider than it is long and especially built for comedy.

### Buchanan Picture

London, Oct. 1.

Jack Buchanan has signed to make "That's a Good Girl" for Gainsborough, subsidiary of British Gaumont. Talker will be made with RCA recording.

### German Rights to Plays

Leah Salsbury has sold the German rights to "The Jazz Singer" and "Young Love," both authored by Samson Raphaelson.

The company was not named.

There's more than mere moving day stuff in the shoving over this week of the foreign language production department from the Paramount News Laboratory to the Long Island studio.

This department, which functioned exclusively in shorts, now will step out into bigger things, according to inside info. The making of feature pictures in foreign verbiage is expected to get under way with vim pretty soon at the Astoria plant.

The importance which Paramount is giving to the foreign language stuff is further emphasized by the fact that two of the shorts made in the east are in Esperanto, the combination language whose proponents, for years, have been trying to make the standard for international communication.

Thus far Paramount has produced 20 shorts in foreign languages. Spanish numbers exceed the others. Most of these are speeches, but many are also in song and music. Some consul or representative of a foreign country was invited to address his native countrymen in his own tongue. His speech as recorded on the films were then sent for distribution in his native land.

While Paramount is in the lead in foreign language shorts production, Warner Bros. is ahead on features. These two companies, of all in the field, so far as could be ascertained, are the only companies indulging in this foreign stuff.

Besides the features, Warners have made 16 shorts in foreign languages. These are all in song and music. Warners concentrated on the German shorts.

That Warners will continue in the manufacture of foreign language is indicated in a statement made recently by the Vitaphone Corp. that it is planning to erect studios for this purpose in European countries.

## Meller Sues to Test Artist's Film Rights

Paris, Oct. 1.

Raquel Meller has gone into court a test case to establish a novel point involving the performer's rights on material.

Palace revue star is suing De Merly for incorporating portions of "Violettes Impatients" into his last seven production, "Paris Girls."

Point to be determined is this: May a performer enjoin a picture producer from incorporating in a subsequent production scenes which the performer has appeared in (and been compensated for) in some earlier work by the same producer?

### Jannings' Ufa Story

Berlin, Sept. 21.

The Ufa has decided on the scenario for the first Emil Jannings dialog film. It will be founded on the successful novel, "Professor Unrat," by Heinrich Mann, Karl Vollmoller and Karl Zuckmayer, the well-known dramatists. It will be recorded in both English and German.

The novel concerns a college professor who falls for a circus dancer. He leaves everything behind and follows her and the wanderings of the circus, sinking lower and lower as he goes.

### Step Up for Portman

Paris, Oct. 1.

Harry Portman is sailing for New York Oct. 10 here to act as assistant to Vice-President Edward G. Schuller in Loew-Metro theatre operation.

Portman has been acting as European manager for Metro-Goldwyn. His father's illness held him here while the post in the states was waiting. The elder Portman died recently, releasing the son.

### AMERICANS ABROAD

In Paris: Neil Hamilton, Ben Bonine, Ted Dwyning, Sam Taylor and wife, Mabel Hall, Kathryn Ray, Max Baerwald, Gilbert T. Hodges, Elmer Walter, Basil Dean, William J. P. Jack, Clifford, Carl Lechner, Stanley Bergerman.



## Exhibits Burning Over Bans and Cuts By Chicago's \$21,600 Censor Board

Chicago, Oct. 1. Rumblings of a storm over the police department's picture censorship board of 9 are being heard.

Board operates under Police Commissioner William F. Russell. Since installation of sound in their projection room, they have been cutting and mutilating films and dialog unmercifully.

Board of three men and six women is headed by Miss Edna Ziegler, who costs the city \$230 a month. Other members are: Amy L. Adams, Anna M. Costello, William A. Foust, Edith E. Kerr, Irwin J. Kephart, Anne Victor, Mrs. Ellen Baker and Cora Doolittle, each drawing \$197.

Latest decisions banned "Modern Maidens" (M-G-M), booked for last Friday at the Chicago (B & K) and "The Very Idea" (RKO), planned for showing at the State Theatre.

RKO plans to go into court if necessary to show "The Very Idea," authority for the move coming from Nate Blumberg, western theatre operator.

If so, RKO will follow in the footsteps of U. A., which is showing "Alibi" at the United Artists under an injunction against the local censors.

Chicago's exhibitors are objecting to the methods and personnel of the present board. They feel the board is not a qualified judge of public taste as it now stands, with a preponderance of unmarried women holding the balance of power. They see no reason why dialog pictures should be submitted to a more severe test than legit. Yet with exception of "Frankie and Johnny," which was closed by police here, and "Harlem," which was revamped after it had run in its original form for several weeks, there had been no municipal interference in legit productions for some time.

### Clara's "Station S-E-X"

Los Angeles, Oct. 1. Clara Bow's next one has been ticketed for release as "Station S-E-X."

### BAD PRESSWORK

"Woman Letter" Raises Ire of Pittsburgh Women and Men

Pittsburgh, Oct. 1. Doubtful exploitation in the Warner office here isn't helping the local boys much. In connection with "A Most Immoral Lady," at Stanley, cards in woman's handwriting were sent to several thousand men, with following appended:

"They say I'm an awful of joy—an awful of beauty—but I'm a most immoral lady. If you think you'd be interested—meet me on 7th between Liberty and Penn. on Friday. No one will ever know—Laura."

No end of complaints, some even from city officials, who branded this sort of thing as bad taste. Stanley here has been getting away with murder in this respect, posters on "Fast Life" recently showing nude girl in arms of man.

The letter idea was recently used by Frank Shepherd, manager of Regent, also Warner house, in connection with "Dangerous Woman." Plenty of grief from irate wives and husbands.

### Plenty of Answers

Hollywood, Oct. 1. M-G-M's appeal for new talent being part of the weekly broadcast over KJH, is bringing in a flood of letters and photographs. Week following the first announcement received both studio and broadcast attention more than 1,600 applications. These will go through a process of elimination, the best prospects to be called to the studio for an interview.

### NO HUGHES OPPOSITION

Hollywood, Oct. 1. Rupert Hughes will be elected president of the Writers' Club at the annual election Oct. 2.

Others nominated and to be elected without opposition are Percy Heath, vice president; Gladys Unger, vice president; Carol Dunning, treasurer, and Peter Milne, secretary.

### Agent's Insurance

Hollywood, Oct. 1. Prosperous Hollywood agent is protecting his big accounts by taking out insurance on the actors' lives.

## 10-YR.-OLD NEAR-ACTOR NOT GOING HOME—YET

Like Dick did a Whittington to London, little Assi Ben Jack tried a Jackie Coogan on Hollywood. Outside of a lot of famous signatures, wet wishes and a scrap book, Assi, bright-eyed, capable 10-year-old, hasn't much to show for his year's stay on the coast.

But Papa Jack has. He got Louis Mayes to help extend his leave from Germany for another year, although he gives Mayor Walker chief credit for refurbishing the passport.

Even at his tender age Assi has learned the Hollywood language. It was to keep papa with him that he quit Hollywood and a chance to make features for an independent company. The Mayor on his visit to the film colony had asked Assi to look in on his next trip to New York.

So the little double for young Coogan saved his pop from deportation by making the supreme sacrifice for stardom.

Assi has yet to learn that one question leads to another. Papa divulged the big job as a myth when he said he and the boy are going to stiek in New York until they get things on a dotted line. There is none in sight except the hope of doing something in the Astoria mills.

While Papa Jack, Arthur Mundszuk, hails from Leipzig and doesn't regard Carl Laemmle, from Laupheim, as a pal, he says that he isn't going to return overseas until he can present his wife with a son who has come somewhere near hitting the Laemmle stride for film honors.

### Faces for Talkers

"My boy, he make 60 kinds of faces. Beautiful faces. He sing. He dance. He talk. Oh, he like the talkers."

The last line Assi contradicted. "No, papa, I cannot make as many expressions in the talkies as I can in silent pictures."

Asked what Ben had done in the studios, Papa Jack opened a folio with stills showing the youngster posing with Vilma Banky in "The Awakening." Another had him in a duet, "The Little Beggar."

Big Assi can't forget the 60,000 marks German producers offered Little Assi two years ago. It was these marks that Papa Assi mentally converted into dollars when he bundled up his son and grabbed a boat sailing.

It isn't all young Assi's fault, although that half-fare did not leave the Variety office until he found out where he could buy this issue of the paper, after having determined that free mailings are out.

### \$2 "Shrew"

Mary and Doug's "Taming of the Shrew" instead of opening for a regular run at the Rivolt or Radio, was first planned, will be shown as a \$2 special.

Talker opens on Broadway the first week in November. Theatre not yet chosen.

### STILL AN 'ANGEL'

Los Angeles, Oct. 1. Ben Lyon seems to be married to "Hollywood's Angels." He was slated to play opposite Bebe Daniels in a Radio film when word came that Howard Hughes was making retakes on his air picture.

So Bebe will have to get along with another leading man in her second Radio picture.

### Too Much Sun

Hollywood, Oct. 1. Universal's "Hopes" is held up pending the recovery of Mary Nolan. Player is confined to her home from sunburn received while making beach scenes.



A Natural  
SIMPLICIO AND LUCIO  
GODINO

With their brides and 14-piece Fillipino Band. Record-breaking business. Playing Los Angeles week of October 4th.

At ARTHUR KLEIN-TERRY TURNER ATTRACTION, Suite 1405, 1560 Broadway, New York.

### Cubs' Three-Act

Chicago, Oct. 1. Three Cubs players, Charley Grimm, Cliff Heathcote and Kiki Cuyler, have been booked for the Public-B. & K. theatre the week following the world series. Booking definite whether it's win, lose or draw. If the boys make good they may do another week uptown.

The three lads admit they have a good act, claiming they can sing, dance, play the uke, and are a riot with the comedy.

Local William Morris office handled bookings.

### Swanson's Ready-Made Trailer From Air Talk

Gloria Swanson has provided United Artists with a ready-made trailer for her current special release talker, "The Trespasser."

While abroad recently, just prior to the world premiere of the picture in London, Miss Swanson spoke over the radio. It was relayed to New York and picked up by the National Broadcasting Company. R. C. A. Photophone re-recorded it upon a talker film strip.

In the ether spiel Miss Swanson included the theme song of her picture.

Upon Jos. P. Kennedy arriving in New York and hearing of the re-recording, he instructed that a trailer be made of it for "The Trespasser" over here.

### Club's 4-Way Affair

Motion Picture Club is throwing a four-way party Oct. 3 at \$5 per head. It's a dinner-dance-bridge-preview.

Preview takes place at the Embassy, near club rooms. Ina Claire in "The Awful Truth" will be shown.

### Gain Resigns

Hollywood, Oct. 1. Jack J. Gain, who recently abdicated his post of general business manager at Paramount in favor of M. C. Levee, has tendered his resignation. He was with the organization nine years.

Gain was to have continued with Paramount as New York and Hollywood contact, but after a four weeks vacation he is to announce new connections.

### Barthelmess' Two Years

Los Angeles, Oct. 1. Richard Barthelmess and First National have agreed on a new contract whereby the star will do two pictures a year for the next two years.

On completion of his present picture, "Son of the Gods," Barthelmess treks for Europe. That will be in about three weeks.

### Eltिंग's Indie Talker

Los Angeles, Oct. 1. Julian Eltinge's "Maid to Order" gets into production Oct. 7. Elmer Clifton will direct with dances by Bud and Len Murray.

Jesse Weil is producing for Indie market. RCA Photophone recording.

## Question Raised Over Future Rentals From F. P.-Can.—To Whom?

### 1st Runs on Broadway

Week Starting Oct. 4-5  
Capitol—"Madame X" (M-G-M).  
Colony—"Big News" (Pathe).  
Paramount—"Fast Company" (Par).  
Rialto—"Why Bring That Up" (Par).  
Roxy—"Salute" (Fox).  
Strand—"Evidence" (FN).  
Week Starting Oct. 11-12  
Colony—"Sailor's Holiday" (Pathe).  
Capitol—"His Glorious Night" (M-G-M).  
Paramount—"Saturday Night Kid" (Par).  
Roxy—"They Had to See Paris" (Fox).

### \$2 Openings

Warners—"Disgrace" (Oct. 2).  
Gaiety—"Sunnyside Up" (Oct. 3).  
Criterion—"Applause" (Oct. 3).  
Selwyn—"Condemned" (Nov. 4).

## WEST COAST SUIT SET OVER FOR DEPOSITIONS

Los Angeles, Oct. 1. Government suit against West Coast Theatres has been postponed until Nov. 4 to permit attorneys for Fox, Wright, Ashburn & Sutro, to go to New York and take depositions of various film executives.

Depositions are to be taken in the presence of a United States Attorney's representative. By this method Sidney Kent, James Grainger, Nicholas Schenck, Robert Rubin and others will not be compelled to testify in person at the trial here.

### FRISCO IRISH SORE

Complain Against "Irish Eyes"—Bad Week at Warfield

San Francisco, Oct. 1. Colleen Moore stirred a hornet's nest of opposition among the Irish here with "Smiling Irish Eyes." Last week it was at the Warfield the poorest business that house has done in months.

Complaints by the hundreds were made by Irish residents of which they are very many here. The burden of most of the complaints was to the effect that "Irish Eyes" in a number of scenes was a misrepresentation of true Irish life. Particular objection also was the name of a pet pig after an Irish saint.

### CHAPLIN'S HUNCH

Hollywood, Oct. 1. After five and a half weeks suspension on "City Lights," Charles Chaplin resumed work this week. Closedown was due to no cause other than the comedian's will to work only when the spirit moves.

### L. A. TO N. Y.

Andrew Callaghan.  
William Le Baron.  
John Brendon.  
T. N. Montgomery.  
Fred Kohler.  
Al Rosen.  
Frank Tuttle.  
Mrs. Edmund Breece.  
Frank Brandon.  
Charlie MacArthur.  
Clifford Brooke.  
Joseph Sciencak.  
George Jessel.  
William Holden.  
Gerald Griffin.  
Mr. and Mrs. D. F. Zanuck.  
Lester Cole.  
Wesley Ruggles.  
Fred Jackson.  
Sam Joffe.  
Lillian Gish.

### N. Y. to L. A.

Pat Dowling.  
Edward O. Blackburn.  
Robert Millikin.  
John Murray Anderson.

Toronto, Oct. 1. Who is going to get the millions paid for Canadian theatre rentals? That's what the Canadian industry wants to know since the details surrounding the resignation of N. L. Nathanson as managing director of the Famous Players Can. are coming to light.

Nathanson and I. W. Killam, largest shareholder in the Canadian firm, are making public statements condemning and protecting Adolph Zukor, the cause of the resignation, while Zukor keeps silence. Shareholders are wondering where they are going to get off.

The big row is said to be over who is going to get the cream of the Canadian business. Right now it is going to Paramount-Warner-First National.

Nathanson's resignation was made because Zukor and Killam refused to put an offer of \$75 a share for the F. P. Can. from British Gaumont before shareholders.

Killam says that Nathanson acted in the negotiations with British Gaumont without the knowledge of the directors of the Canadian firm. Fox is reported to have sold F. P. Can. 100% for this season when James Grainger dropped in here two weeks ago.

"My understanding of the proposal was that Nathanson and I should take legal action to ascertain means of transferring to British Gaumont our power under the voting trust without obtaining the approval of Mr. Zukor," Mr. Killam says. "Obviously such action on our part would have been open to contestation by Mr. Nathanson that this would not be ethical. I then saw Mr. Zukor and told him of the proposal. It was obvious to him, as to us, that it was impossible for the three of us to sit on the same board of directors together, and his retirement from the management of the company was inevitable."

Killam raises Mr. Zukor for the work he has done.

In reply to this Nathanson states, "In regard to his statement that the voting trust imposed upon us a definite obligation to Mr. Zukor, I repudiate this entirely. Our sole obligation as trustees is to the shareholders. I made no agreement with Mr. Zukor that the company would not be sold."

Nathanson states Zukor asked for his resignation several years ago because he would not satisfy the American company in their demands for the number of pictures played in the Canadian company's theatres or the prices that he was asked to pay for them.

He also says that Killam and his lawyer argued against him resigning until 2 o'clock in the morning of the day he withdrew from the company. This is denied.

It is said here that if the Fox interests have been prevented from getting into Canada through the sale of the Canadian firm to Gaumont, as it is claimed, that he will take other means of "getting in." Fox is said to have had his eye on Canada for a long time. He will have theatres here in any event, it is said.

Adolph Zukor will do everything within his power to keep the business he controls at present, is another report.

But the doors of the picture industry are believed to have been flung wide open. Nathanson practically sewed up Canada for Paramount. Now no one knows what's going to happen next.

Fries of F. P. Can. stock has dropped to 65 on the Toronto exchange and is believed to be headed for lower levels. There has been some liquidation, but shareholders are waiting to see the effect of Nathanson's resignation.

Nathanson, despite the sensational increases in earnings made since the installation of talker equipment, thinks that it is a good time to sell. Several leading shareholders think that 1930 and 1931 will be the biggest in Canadian picture history. They say that the stock will go to \$150 a share.

The directors who turned down the offer of the Gaumont interests have not said that the price was too low.

### Sid Kent's Vacation

Sid Kent is taking a two-weeks vacation.

With Mrs. Kent, he is in Virginia.

# PATHE-SHUBERT AND R-K-O?

## NEW SHOW ANGLE, INSIDE REPORTS

**Pathe-Shubert Deal Virtually Closed—\$60,000,000 Assets of Joint Companies—Holding Company With Exchange Terms—Par-R-K-O Deal Rumored All Cold**

### THIRD BIG COMBINE

That Radio-Keith-Orpheum may be found entwined with the newly formed Pathe-Shubert merger is the latest inside report.

The importance of this combination, if effected, as seen from accounts by David Sarnoff, for Radio and Jos. P. Kennedy for Pathe-Shubert is that it would throw into the picture field its third big combine. Other two are Paramount and Fox.

Not a word of direct authority is contained in the report, but it appears to be spreading on the inside and swiftly.

Pathe-Shubert is probably closed by now or will be within a day or so. It's in the form of a holding company, General Amusement Company, with joint assets of \$60,000,000. Of this amount Pathe contributes \$25,000,000 and the Shuberts about \$35,000,000. The Shuberts have a cash balance on hand now of nearly \$3,000,000 and Pathe's current cash is about \$1,500,000.

An exchange basis of stock with the holding company will be four Pathe common, or two Pathe A (preferred) for one of General Amusement, with one for one of Shubert. It sets the basis as around \$40, with the advantage if any of present market. Deal with Pathe, Gen. Amuse. is expected to open at 40.

Joseph P. Kennedy will be chairman of the board in the merged company and Lee Shubert, president. Kennedy with William Phillips worked out the holding company plan and details. Phillips represents Seligman and Company and the Equitable Trust Company, bankers for the Shuberts, with the Bank of America, now merged with Blair and Company, the financial strength behind Pathe.

#### Walker and Cuttings

The Pathe-Shubert deal, fully arranged other than managerial detail, was waiting yesterday for the arrival of Elsie Walker, president of the Bank of America, for his scanning eye. Arthur Cutten, among the foremost stock market operators, returned on the same boat with Mr. Walker.

The Shubert organization will remain a distinct unit as will Pathe, with Kennedy as chairman reported about to extend the scope of his show business operations in the new spot. He has been the active head of Pathe for about two years, bringing Pathe into the winning side from its former and regular terrific annual deficit.

Among the property turned over to the Gen. Amuse. deal will be its 49% holding in the Dupont Film Company, raw stock maker, with an estimated net profit for this year of nearly \$1,400,000. Shuberts turn in around 80 legit theatres, owned, leased or booked, with 50 of the 80 outside of New York City.

#### Zukor and Sarnoff Differ

The holding company will become operative upon announcement. Pathe-Shubert with R-K-O gains strength on top of the story, and Zukor and Sarnoff have failed to agree upon the regulated terms.

Zukor is said to have been inconsistent the deal he with the Radio Corporation of America, parent to R-K-O, while Sarnoff wanted the deal to go through R-K-O. R-K-O with its two studios, Radio Pictures and R.C.A. Phonograph, along with the 150 Keith

### PROGRESSIVE FILMS

Chicago, Oct. 1. Public-Great States has booked the following films in the order named to show at the Castle, Bloomington, Ill.: "Hold Your Man," "The Careless Age," "Twin Beds," "Wonder of Women," "The Man and the Moment," "Skin Deep," "Lucky in Love," "This Is Heaven."

theatres, would add to the Pathe-Shubert holding of Pathe studio and the Shubert theatres, giving the combination three studios and over 225 houses.

Kennedy and Sarnoff are reported to have remained on friendly terms since Kennedy induced R. C. A. to buy into his former R. B. O. picture producer. The latter is the Radio Pictures of now. Kennedy also sold to Sarnoff once again when disposing of the Keith and Orpheum circuits to him, now forming the exhibition division of R-K-O.

This is the reasoning the insiders follow in shaping up the third big producing-exhibitor organization. The reasoning brings out Kennedy, who enters no claim for showmanship, as the money making director of F. E. O. Pathe, Keith-Orpheum and now, in connection with the merger of Pathe-Shubert, which is a life saver for the Shuberts.

Another reason advanced for the juncture of R-K-O with the Pathe merger is that Paramount with its alignments at present practically parallels Radio. That would leave similarly constituted organizations to get together, doubling their duplicated holdings.

### Colvin Brown's Co. to Film Grand Opera on Coast

Hollywood, Oct. 1. Fine Arts Productions, Inc., has been formed to film grand opera. Company opened its offices this week in a downtown office with Colvin Brown as production head. Capital is being raised here and in New York.

No formal announcement has been made, but it is understood the outfit is dickering with several stars of the Metropolitan Opera, including Tito Ruffo. First opera is to be "Carmen."

### Pa. Censoring

Pittsburgh, Oct. 1. Figure out these Pennsylvania censors, if you can. "Cock Eyed World" opened at Aldine with Sunday midnight show to only two cuts. Kooch dance at Coney Island and one of El Brendel's ditties eliminated and everything else remains intact.

At the same time, so many cuts were made in "The Lady Lies," that Paramount was forced to cancel date for showing at Penn next week. Great bunch, these censorial boys and girls.

### Louella Parsons Marrying

Los Angeles, Oct. 1. Louella Parsons is expected to become the bride of Dr. Harry W. Martin of this city in the fall. Miss Parsons is in exclusive charge of Hollywood film news for Universal Service.

### Adolph Zukor Sailing

Adolph Zukor expects to sail for Europe by Oct. 15. His son, Gen, left a couple of weeks ago.

Zukor, pere, delayed his trip until closing up the Warner buy.

### WM. FOX FIT

William Fox, in a physical condition, following the serious auto accident during the summer, expects to return to his office by Oct. 15.

While recovering, Mr. Fox has been at his estate on Long Island.

## DEPT. JUSTICE APPROVAL FOR MINORITY HOLDERS

Washington, Oct. 1. Department of Justice still sitting on the lid in the picture cases before it. Many with lines into the department see action soon. How soon, however, nobody is willing to predict. Most date it before Nov. 1.

One rumor coming in recently had a possible approval from the department on the Paramount-Warner set up. Report had it department would okay if assurances were given minority stockholders would be taken care of.

Officials at the department, in the absence of John Lord O'Brien directly handling the cases, said that there was nothing in any merger they could possibly approve conditionally. Statutes wouldn't permit it. Fact that nothing had been approved in any manner, shape, or form was again reiterated.

## PARAMOUNT'S STOCK SPLIT, 2-1 AT \$40

Paramount will announce a stock split of two for one with the new issue marketed at \$40 a share, within a couple of weeks. That gives the present Par share \$72 quotation a valuation of \$80.

This split may occur before or after the announcement of Paramount's merger with Warner Brothers, now accomplished.

With the new Paramount issue of the split opening at \$40, the presumption is that there is an intention to build up the market for Paramount to be undervalued on its stock market price. Its recent theatre buying deals through Public, with the consideration Paramount stock, guaranteed the sellers a price of as high as \$85 within 18 months. Within most of those deals money put through Paramount was listed on the Exchange at under 65.

## Crooked Gambling Layout Copped from Theatre Lobby

Rochester, N. Y., Oct. 1. After viewing the film "The Gamblers," at the Regent, a patron walked up the lobby displaying a play of loaded dice, marked cards, poker chips and gaming table coupers.

A sad side is that the entire display was lent to Manager Herbert A. Kaufman by the Rochester police department.

## 75 Girl Specialists

Los Angeles, Oct. 1. Larry Ceballos, dance director, will produce a novelty short for Warners using 75 chorus girls who do specialties.

If strong enough it'll go two reels. Otherwise one.

## Inside Looking Out

Alfred Kuttner, for four years, secretary of the National Board of Review, has been appointed manager of the Little Carnegie Playhouse, succeeding Irving Shapiro, now with Ufa.

Laemmle Arrives  
Carl Laemmle, Sr., returned to New York yesterday (Tuesday) on the "Bremon."

He is expected to remain in the metropolis about 10 days at the dock in Brooklyn, N. Y. (just across the bridge), to meet the board of Universal.

Paul Whitman anti-lies shortly becoming a first class picture star.

## Par Taking Columbia Phono Will Rival R.C.A. in Subsidiary Range

### LIVING SCOREBOARDS

Chicago, Oct. 1. World series will be broadcast from all Public-Great States houses in Illinois. As plunger girl ledge climbers will be perched on all the scoreboards.

## MAKING "WESTERNS" ON TEXAS RANCHES

Dallas, Oct. 1. J. Charles Davis, Hollywood, has brought a troupe of 18 to the ranch country around Pecos, Texas, to work on a series of westerns, in which he will use Art Mix, Tom's brother; Yakima Canutt, Buff Jones and Art Accord. Venture is an independent affair and Davis has subscribed \$10,000 worth of stock, \$5,000 of which he got from the natives of Alpine, small West Texas town used as headquarters. Claims he will build studio at Alpine if he can find an adequate market for his films.

Company is making three pictures to start, using native cowboys, ranches and cattle scenes for realistic material. "West of the Rockies" title of first film, with scenes shot on historic Haley ranch.

## CLARA BOW 1ST WOMAN SEEN FOR MONTHS NORTH

Toronto, Oct. 1. Clara Bow in "Ladies of the Mob" drew a capacity house at the opening of the farthest north theatre at Fort Churchill, on the banks of Hudson Bay, recently.

Gross, \$120. Miss Bow was the first woman many of the men had seen for months. She went over with a bang.

It took six residents of Fort Churchill three months to build the theatre.

## Gov't-W. C. Case Nov. 4

Los Angeles, Oct. 1. Government's case against Fox West Coast Theatres, charging the latter with violation of the Sherman Anti-Trust Act, has been continued until Nov. 4.

It will then be set for trial by U. S. District Court Judge Hanning.

## "Shrew" at Colony?

"Taming of the Shrew," with Shakespearean revised dialog (but for comedy), may land as a 2 film attraction at Universal's Colony on Broadway, which is now a grind.

U is reported to have been offered a guaranteed weekly rent for the house, with the Pickford-Tairbanks management not binding itself to the offer. It may locate another theatre in the Broadway section. Picture is ready to open.

## VILLAGE SUB THEATRE

Chicago, Oct. 1. The little layout called Bishop, Ill., without a picture house, has started public subscription for a civic film theatre to have showings once weekly.

If the subscription idea flops, the mayor may buy a "Farm" and ask everybody over to the house for dinner and fun in the parlor.

## "Red Dust" East

Prod Korda comes east to village for "Red Dust," to be made by Paramount in October.

Charles Rockwell returned.

Paramount is in active negotiation to take over control of Columbia Phonograph, either by a majority percentage or full buy of its stock.

Paramount now owns 50 per cent. of the Columbia Broadcasting System, and is reported about to purchase the other half. The two Columbias are not business-related.

With the phonograph concern added to its holdings, Paramount will rival the Radio Corporation of America for range of subsidiaries in or affiliated with the show business.

RCA has Victor as its disc connection, and National Broadcasting Company for the air. In other ways, each makes a complete coverage of the film field.

It is understood this rivalry will be along business-like lines. No intense opposition or tactics will be employed by either of the enveloping organizations.

## Fox's Sequel Will Be "Hot for Paris" On Grandeur Film

The fifth special ordered for shooting in Grandeur with as well as standard size with sound and silent versions, is a story by Renal Walsh, described as a sequel to "What Price Glory" and "The Cock-Eyed World." El Brendel in this one will substitute for Edmund Lowe and MacLagen will wear sailor instead of Marine togs.

Title is "Hot For Paris."

## FREE SUNDAY SHOWS RE-ELECTS MAYOR

Pittsburgh, Oct. 1. Political observers here attribute Mayor Kline's re-nomination for another four-year term to the free Sunday park pictures he instituted this summer.

Kline won the election by 25,000 votes, said to represent the working class that took advantage of the screen presentations in four of the city parks during the last two months.

In wards he was least expected to carry, Kline crashed through. These wards represented the majority patronage at the Sunday free shows. The general election merely a formality and Kline's victory assured, it is altogether likely the films will be continued next summer, with also more than an outside chance for Sunday sports in the city.

## Bronx 3-House Circuit in 19 M. & S. Theatres

Bronx Circuit of Theatres, headed by Steinman and Sherman, has acquired the M. & S. Circuit of 19 theatres located in Harlem and on the lower east side.

Bronx circuit had the Congress, Dolly and Metro, all in the Bronx. M. & S. houses acquired are the Cosmo, Harlem Grand, Stadium, King, Palace, Mount Morris, Orpheum (not Loews'), Harlem Opera House, Regan, Harlem Fifth Avenue, Apollo, Bibo, Ruby, Clinton, Richmond, Westchester, Science-New Law and Danbury.

## U. A. 'Venus' Goes Hihat

United Artists will open "Venus," the new Constancia Tarnagge picture, at the Little Carnegie Playhouse, the best of the "art" houses.



# Talk of Splits and Exchanges Holds Amusements Up in Break; Par Split Before Merger, Report

By AL GREASON

The theatre section went through the fourth session of declining prices yesterday still presenting an unbroken front. Losses were trifling compared to the tumble in the rest of the list. General market's immediate failure remained closed, but these were uneven. At that the amusements were in line to profit by the first switch of sentiment to the bull side.

Radio and RKO were conspicuous for ability to go up against the down trend. Radio apparently has been oversold.

Paramount was almost stationary around 72. Cliche, standing aside apparently until the financial skies clear.

Theatre Equity on the Curb held its large gain until yesterday, when it eased to 60 from 64, dealings going quiet on the decline.

With the pendulum break that carried the Dow-Jones industrial average down 35 points, the Amusement stocks as a group made as good a showing as anything in the Stock Exchange list, not excepting the much-touted utilities.

Simmering of the merger pot is largely responsible. Current rumors, trade reports and inside info all tend to promise something in the way of action cutting in several directions.

First is the impending announcement of terms for merging Paramount and Warners. New talk in the trade, emanating from sources close to the inside, is that there will be a two-for-one split of Paramount stock before it goes into the holding company. With that accomplished, the new holding concern would take up outstanding Par. at two new shares for one old.

Proposition is to put the new stock out at 40, which would put the present Par. stock on a basis of 80.

Exchange for Warner common would be at the rate of one and a half new for one old, or a basis of 60 on the same price level for the new stock. Paramount and Warners worked back and forth all last week on a parity of that basis, movements maintaining the ratio of four for Par. against three for Warners.

## Pathe-Shubert

No definite announcement has come out on the terms of the Shubert-Pathe alliance, but in the trade it is understood that a holding company will take up both Pathe issues as well as the Shubert common on the following basis:

One new share for four old Pathe common.

One new share for two Pathe A. old.

Share for share for Shubert.

Proposal here also is to put a value of 40 on the new stock and it is proposed, if it has not already set, to have Arthur Cutten, big shot operator, handle the market fortunes of the new capital arrangement. Cutten's name is one to conjure with in the Street and a great big ticker punch.

None of the three stocks affected by this operation did much. Pathe common ruled slightly below the theoretical price indicated by 40 for the transfer, remaining close to 9. The Pathe A stock hung fire below 19 and Shubert was obviously out of demand all around.

Summary for week ending Saturday, Oct. 28:

## STOCK EXCHANGE

High	Low	Close	Issue and Rate	High	Low	Last	Net Change
113 1/2	109 1/2	110 1/2	7,000 American Seat	21 1/2	21 1/2	21 1/2	-1 1/2
22 1/2	22 1/2	22 1/2	5,000 United Film (2)	21 1/2	21 1/2	21 1/2	-1 1/2
30 1/2	29 1/2	29 1/2	4,000 Do prof. (2)	21 1/2	21 1/2	21 1/2	-1 1/2
27 1/2	26 1/2	26 1/2	100,000 Kodak (8)	21 1/2	21 1/2	21 1/2	-1 1/2
8 1/2	8 1/2	8 1/2	2,000 Low (2)	69 1/2	69 1/2	69 1/2	-1 1/2
14 1/2	14 1/2	14 1/2	500 Do prof. (6 1/2)	37 1/2	37 1/2	37 1/2	-1 1/2
18 1/2	18 1/2	18 1/2	500 1st pref. (7)	11 1/2	11 1/2	11 1/2	-1 1/2
40 1/2	39 1/2	39 1/2	100,000 RKO	103 1/2	103 1/2	103 1/2	-1 1/2
105 1/2	104 1/2	104 1/2	100,000 First Class A	24 1/2	24 1/2	24 1/2	-1 1/2
24 1/2	24 1/2	24 1/2	2,100 Madison Square Garden (15)	24 1/2	24 1/2	24 1/2	-1 1/2
10 1/2	10 1/2	10 1/2	1,000 MGM (1)	30 1/2	30 1/2	30 1/2	-1 1/2
17 1/2	17 1/2	17 1/2	210,000 Paramount-Pam-Lasky (8)	10 1/2	10 1/2	10 1/2	-1 1/2
14 1/2	14 1/2	14 1/2	300,000 First Exchange	29 1/2	29 1/2	29 1/2	-1 1/2
7 1/2	7 1/2	7 1/2	8,000 Pathe "Pink A"	17 1/2	17 1/2	17 1/2	-1 1/2
7 1/2	7 1/2	7 1/2	3,000 Shubert (3)	85 1/2	85 1/2	85 1/2	-1 1/2
14 1/2	14 1/2	14 1/2	1,324,000 Fox Film (12)	21 1/2	21 1/2	21 1/2	-1 1/2
93 1/2	93 1/2	93 1/2	100,000 United prof. (5)	20 1/2	20 1/2	20 1/2	-1 1/2
64 1/2	64 1/2	64 1/2	100,000 Fox (12)	20 1/2	20 1/2	20 1/2	-1 1/2
20 1/2	20 1/2	20 1/2	100,000 Fox (12)	20 1/2	20 1/2	20 1/2	-1 1/2
38 1/2	38 1/2	38 1/2	3,400 G.L. Pict.	33 1/2	33 1/2	33 1/2	-1 1/2
37 1/2	37 1/2	37 1/2	31,400 United prof. (5)	29 1/2	29 1/2	29 1/2	-1 1/2
6 1/2	6 1/2	6 1/2	42,000 Gen. Theat. Equip. A	66 1/2	66 1/2	66 1/2	-1 1/2
40 1/2	40 1/2	40 1/2	400 New res.	39 1/2	39 1/2	39 1/2	-1 1/2
45 1/2	45 1/2	45 1/2	100 New Theatre Sup.	42 1/2	42 1/2	42 1/2	-1 1/2

## Yesterday's Prices

Leading Amusements	High	Low	Close	Net Change
12,800 Fox	99 1/2	99 1/2	97 1/2	-1 1/2
21,000 Low	72 1/2	72 1/2	70 1/2	-2 1/2
22,600 Par.	71 1/2	70 1/2	71 1/2	-1 1/2
7,100 Pathe	69 1/2	69 1/2	69 1/2	-1 1/2
102,100 RKO	61 1/2	61 1/2	61 1/2	-1 1/2
10,000 RKO	38 1/2	38 1/2	38 1/2	-1 1/2
4,000 Shu	28 1/2	28 1/2	28 1/2	-1 1/2
15,300 W.B.	54 1/2	52 1/2	53 1/2	-1 1/2

slipping to 40 on small dealings last week and losing another point in all—Monday.

## RKO Sturdy

Whether or not it reflects any slant of the Pathe connection with the deal, RKO gave a remarkable demonstration of resistance during the entire market slump. It's bottom of last week was 33 1/2, a dip of less than 2 points compared to its level of 25 recently, and on Monday when prices were receding all around it pushed up beyond 36 and held steadily there. Yesterday it was up to 39.

All these considerations made for good defense of the theatre issues, particularly in view of the fact that they have done practically nothing during the long upturn in many spots in the list, and more important, in view of the known brilliant profits reports that are due to make their appearance not far in the future.

Fox is semi-officially stated to be able to show \$12; Par is estimated at from \$8 to \$10 well over \$7 on the year, with July net, not yet reported said to be even better than June which was 60% above the same month of 1928. Warners has officially reported a net of \$9.58 for nine months to June 1, while Loew is looked upon as the best of the lot in point of per share net, although its figures have not been much exploited. There were further evidences of accumulation in Loew which is very well regarded on the basis of an almost inevitable offer of attractive terms from Fox.

Fox itself gave way rather readily in the early stages of the set back, but Monday, when it went "ex" staged a brilliant comeback, moving up to within a fraction of par with the \$1 quarterly payment marked off, for a net gain on the day of nearly 2. This in face of new "lows" for year that fairly sprinkled the whole list, and hundreds of lows for the movement including Steel at 22 1/2.

## On the Curb

Outside of the Big Board theatre stocks most attention went to General Theatre Equipment on the Curb. It receded somewhat from its top of 66 as profit taking came in. That selling was well taken up. A stock that acts as well as this newcomer under the circumstances wins friends. Many houses have been in and realized, but still believe there is a profit left even at this level. Issue has to work against the handicap of many Curb stocks, in that the banks do not like to take them as collateral and that complicates trading on any large scale.

Acoustic Products has disappeared from its place at the head of the Curb list, having now become Sonora Products without any significant price change.



## JERRY COE

Capital, New York, New

Five weeks to follow in Low presentations houses. Twenty weeks Grauman's Chinese, Hollywood.

A booster for the William Morris Office.

## Pathe's Revue

Hollywood, Oct. 1.

Pathe is planning "International Television Revue" as its biggest picture of the year. Underlying motive was hatched in the east during a recent visit there of William Sistrum.

Company is building a structure to be devoted to the picture and intends to have the production as accurate from a scientific viewpoint as possible.

Special editions will be made in French, German, Russian and Spanish. Josiah Zuro already is at work on the musical side. Subject is an addition to the Pathe program.

## National's Foreclosure Suit

Chicago, Oct. 1.

Bankruptcy hearing in federal court for National Playhouses has been postponed until Oct. 18 on petition of Chester Davis of the Chicago Title & Trust Co. receivers for the 10 defunct theatres formerly operated by Conroy Bros.

Delay brought on by petition for foreclosure on a \$250,000 first mortgage, sought by Emil N. Levin, Charles M. Thomson and Perry M. Chadwick of New York.

## COLOR LAB SPACE

Hollywood, Oct. 1.

Multicolor Films has taken additional laboratory space at its present site, increasing its capacity from 10,000 to 25,000 feet daily. This month it will break ground in Sherman for a two story laboratory with 20,000 feet floor area. This will increase the daily linear capacity 100,000 feet.

Company is experimenting on a three-color process and single coated positive in comparison with the present two color and double coating. It expects to have these perfected inside of a year. J. B. Shackelford, recently with the Andrews Gobi desert expedition, has been added to the camera staff.

## Heyman Goes Fox

Monte Heyman, for four years attached to the Keith press department, has swung over to the main Fox office, joining its advertising forces.

Abe Vallet, from the RKO clipping bureau, takes up Heyman's work.

## Bairnsfather's Shorts

First of a contemplated series of comedy shorts by Bruce Bairnsfather, English, went into production Sept. 25 at the RCA Gramercy Studio.

Leo Meehan directing.

## Ellisburg in N. Y.

Chicago, Oct. 1.

Herbert Ellisburg, publicity director for L. & T. Co., goes to New York to join the publicity staff of Fox-Metropolitan under Dave Mann.

## Greta Garbo's "Kiss"

Greta Garbo's next one for M-G-M release is "The Kiss." It had no title while in production. Miss Garbo is now working on "Annie Christie."

## Technicolor Dope

Only 11 cameras in Hollywood. Each costs \$4,000. It takes eight months to make one as compared with three months for the ordinary film camera. All available color cameras are contracted for by Warner Bros. and First National and Vitaphone. These cameras are rented out to other companies when not in use by Warner producers.

Demand for these cameras are so great that all 11 are in constant use, day and night, except when repairs are necessary.

Two Technicolor crews are assigned to each camera on a set. One for repairs, and one for shooting.

It takes six months to train an expert Technicolor crew. They are sent to factories and laboratories in Boston before permitted to work on set.

From 50 to 100% more light intensity is required for filming Technicolor.

Cost of building sets is about double that of sets and costumes for black and white films.

Technicolor printing costs little more than double black and white process.

## TECHNICOLOR OUT TO COMMAND COLOR FIELD

Technicolor cameras, costing about \$35,000 apiece and nearly three months to manufacture, will be released at the rate of one a week in the company's drive to master the color field.

Declarations that Technicolor will remain independent are made by company representatives in response to rumors tying it in with the Par-Warner group.

The sudden activity of a company that has been more or less dormant in the industry for years is laid to experimentation, color perfection and practicability being reached only a few months ago with the release of Paramount's "Redskin."

Dr. H. Kalmus, president of Technicolor, sails for Europe next month to expedite plans for a building and laboratory designed to take care of foreign product as well as accommodate American companies which more and more are going for European locales.

At the same time local plants are to be expanded, Technicolor figuring the 100 features designed for color on the 1930 schedule of American film producers but a part of what will be processed during that time.

## No F. N. Shutdown

Hollywood, Oct. 1.

No shutdown at First National this year. Schedule runs right up to Jan. 1.

Set for October production are "Green Stockings," "Lady in Ermine," "Back Day," "Song of the Flame," "Spring Is Here," "Murder Will Out," and a Billie Dove picture.

## Ohio Wants to Know

Hollywood, Oct. 1.

Producers of foreign dialog pictures have another headache. Ohio censors demanded a translation of the Chinese chatter in a Pathe newsreel.

Censors wanted to be sure no profanity was being slipped over.

## Beeton and Hays

Los Angeles, Oct. 1.

Fred Beeton, secretary-treasurer of A.M.P.T.D. and chief man on the coast, has just returned from his vacation in Honolulu.

He reached New York Oct. 6 to confer with Will Hays.

## Jos. Schenck East

Los Angeles, Oct. 1.

Joseph M. Schenck arrives in New York Thursday for a two-week stay.

Object is to talk over United Artists distribution with Al Lichtman.

## Dave Chatkin III

Dave Chatkin (Publicist) has been ill at his home for around 10 days.

## SETAY, WARNERS' BANK, FLOURISHING BUSINESS

Setay, the new banking house in which the Warners are reported to have a large interest, announces an addition of \$1,215,582 to working capital, which last June was estimated to total \$15,000,000.

H. J. Yates, president, in a letter to investors claims 702 new stockholders and comments on "the extraordinary result" being obtained without cost to the company or aid of professional salesmanship.

In his letter he observes: "Of the many thrills that one enjoys through the course of business life, I doubt if there are any which compare with the thrill of maintaining close contact with a group of enthusiastic stockholders."

While in June the profits were reported to have reached \$1,000,000 the report submitted states that "on completed transactions" for August net profits were \$587,150 before taxes.

The income statement from January 1 to Aug. 31 shows \$1,978,176.54 as "net profit before taxes."

The directorate at its meeting on Sept. 3 declared a regular quarterly dividend of 25 cents per share. An announcement was made at the same time that shares selling at \$27.50 will be increased to \$32.50 as of Sept. 10.

Over 150 Warner employees are already holders of Setay, the one stock which the brothers are said to have endorsed as a good buy.

## Rosheim Resigns as Stanley's Figurehead

Rendered a figurehead since the Warners acquired control of the Stanley company last January, when Syros Skouras was placed in active charge, Irving Rosheim's formal retirement from the presidency this week was a move well informed trade people have foreseen early in the summer.

Rosheim's post will be filled officially by Skouras in his capacity as general manager of the Warner theatre interests. Plans now are gradually to work in the brothers name, although the Stanley trademark will be adhered to long as it contributes to the draw of theatres.

Persons close to Rosheim understand that his contract had another year to run and that his resignation at this time cost the brothers a lump settlement.

## McDermott Out of B. & K.

Chicago, Oct. 1.

Louis McDermott has resigned as B. & K. producer, and will leave for the coast Jan. 1. He has made no connections.

## L. & T'S SURE-SEATER

Chicago, Oct. 1.

Dearborn (L&T) opens Oct. 10 as second house catering to exclusive Gold Coast, following a line of Mindlin's Little Theatre, which opened a few weeks back with heavy fol-de-rol. Dearborn has been wired, and seats 785. Herman Stern will manage.

## ANOTHER HUNT FILM

Los Angeles, Oct. 1.

Supreme Film Company is to roadshow "The Wild Heart of Africa," animal picture, made by the Walker expedition in conjunction with Leland Stanford University. Picture will open here either at the Mayan or Biltmore.

## Radio's Octette

Hollywood, Oct. 1.

Beginning the middle this month Radio will have eight productions in work. These will be "Hit the Deck," "Case of Sergt. Grisham," "Dance Hall," "The Kid to Baldpate," "The Firewalker," "The Wild Heart," "The Vagabond Lover," and "Hunted."

## Quartet's Personals

Los Angeles, Oct. 1.

Pathe plans to send the quartet now appearing in "The Grand Parade" on the road to appear with the picture. Men were singing out of 200 voices singing in the film.

## Radio's "Dixiana"

Hollywood, Oct. 1.

Anne Caldwell, writing the book and lyrics for Radio's "Dixiana," company's first original light opera. Harry Tierney is writing the music.



**Archie Mayo Comes In**  
Archie Mayo, Warner director, in New York.





# Flock of Special \$2 Talkers Scheduled for Broadway; Good for Regular Houses

Flock of new ones for Broadway. Warner Bros. first force "Say It With Songs" and the Jolson picture blew after six weeks. "Fast Life" also too high at \$2.

"Disraeli," "Young Nowheres" and "Sunshine Up" all entered this week. "Applause" next week and later, Sam Goldwyn's "Condemned" and the Pickford-Fairbanks "Taming of the Shrew."

With these and the other specials, early season, at least, seems bright for his trade in the regular film houses.

Harold Lloyd's first talker and his first release in over a year, "Welcome Danger," follows "Three Live Ghosts" at the Rivoli.

Colony is showing pictures of other companies for a change. Pathé gets two in a row, "Big News" and "Sailor's Holiday."

Going from future to past tense last week on Broadway revealed fair grosses but nothing very hot except for "Married in Hollywood," which obtained a hefty \$17,000 at the RKO.

## Estimates for Last Week

Astor—"Hollywood Revue" (M-G-M) (1,120; \$1-\$2) (7th week). With first flush of engagement, revue now enters tell-tale period. Doped in advance to have sharp peak and steep decline. Dropped about \$1,500 from opening peak. Box \$2,000 in town. Total of \$23,000.

Cameo—"Sends of Revolt" (Ampkino) (540; 50-75) (3rd, final week). Russian films reliable at this stand. Third weeks unusual. Around \$4,500.

Capitol—"Madame X" (M-G-M) (4,620; 35-50-\$1.50). Weeper drew well, \$7,100. Two-week book. (Fox) (3,000; 35-50-\$1.50).

Central—"Young Nowheres" (FN) (922; \$1-\$2). Opened last night (Tuesday) Richard Barthelmess' third successive release to come in as \$2 attraction, "Weed River" and "Dance" previously did well.

Cohan—"Flight" (Columbia) (1,400; \$1-\$2) (3rd week). Clean built-eye with big circuits after it. \$13,200, strong at this location.

Colony—"To-night at 12" (U) (1,900; 35-50-\$75). Not type of mystery title suggests. About \$2,000 above this house's bogey of \$12,000. Pretty good.

Criterion—"4 Feathers" (silent) (Par) (902; \$1-\$2) (15th week). Wind-up after four months. Steady and profitable over summer. Nobody has ever quite topped box office strength of this picture with open dialog. Down to \$10,500.

Embassy—"Hallelujah" (M-G-M) (586; \$1-\$2) (6th week). Demand tapping but not quite topped box office. "Sailor's Holiday" (Fox) (508; \$1-\$2). Opens tomorrow night (Thursday). Deslyva Brown and Henderson's debut to films anticipated with curiosity by Broadway.

Globe—"Great Gabbo" (World Wide) (1,005; \$1-\$2) (3rd week). Took plenty of age. Lineage. Move this over from Selwyn. Globe engagement four weeks only. Around \$6,000 at Selwyn; ought to improve at Globe.

Paramount—"Taris Bound" (Mutl) (3,666; 35-50-\$1.50). Picture fairly well received. Usual day and date looking with Par, Dikyn, not prevailing. Latter house having "Dance of Life" (Par) (170,000; \$1.50) (3,000; 35-50-\$1.50) (6th, final week). Down to \$27,700.

Rivoli—"3 Live Ghosts" (U.A.) (2,200; 35-50-\$1.50). Old-time play revival for this. Notices okay. Final week "Dance of Life" \$20,000.

Roxby—"Married in Hollywood" (Fox) (6,205; 50-75-\$1.50). Operetta by Tarlan Thompson attracted heavy biz and held over on \$17,000. Norma Terris and J. Harold Murray, favorites in New York. "Salute" next.

Strand—"Careless Ago" (FN) (2,900; 35-50-\$1.50). Programmer okay at \$33,500.

Warners—"Disraeli" (WB) (1,360; \$1-\$3). George Arliss debut to-night (Wednesday) on film. Picture around \$14,000 on exit without getting anything outstanding on six-week engagement.

Winter Garden—"Gold Diggers" (WB) (1,494; \$1-\$3) (3rd week). Took drop last week to \$26,700. But fairly good demand.

## "GOLD DIGGERS" SMASH IN PITTSBURGH, \$26,000

Pittsburgh, Oct. 1.  
(Draw Pop. 100,000).  
Weather: warm

Vaudville, back in Harris and Sheridan Sq. after three months, has pulled both of these houses out of the red. Neither stand cashing heavily at present, but breaking even as against the several grand weekly dropped under straight pictures.

Harris giving feature picture and four ordinary acts once weekly, together with stage band and m.c., while Sheridan gives its customers same fare except on split-week Wed.-Sat. policy. Lowe prices range, 10-20-30-40. Good chance of building. How they'll be affected by reopening of Davis next month with R-K-O vaudville policy is conjecture. Harris last week with lightweight picture, "The Raccoon," at four acts, a hardly average vaude, did over \$5,000, sufficient to give red ink a rest.

Town's sensation is "Gold Diggers" (WB). It did capacity draw last week, \$26,000. Over \$26,000, just a few hundred under initial stanza and good for at least month without forcing. At Penn "Speedway," despite silent picture, stuck to \$26,000.

Stanley dropped noticeably with "Hearts in Exile" (WB) hardly bettering \$24,000. Poor pictures of late have hurt Dolores Costello herabouts, and Mrs. Barrymore isn't the local card she once was. Aldine, with "Why Leave Home?" (Fox) just so-so, around \$10,000.

House opened to capacity midnight show Sunday with "Cock-Eyed World," in for at least three weeks. Enright had satisfactory week with "Fast Company." Around \$16,500 means money here.

## Estimates for Last Week

Grand (Warners) (2,900 50-75)—"Gold Diggers" a smash. Making "Sends of Revolt" first-class look sick and best thing house has had in half year. 2nd week, capacity. Over \$26,000, real kale here where overhead is almost nothing.

Penn. (Loew's-U.A.) (3,300 25-50-75)—"Speedway" good at \$32,000. Haines local fav despite silent picture. Joyce's stage show, "Snap Into It," fell off somewhat after first two days but picked up snappily for week-end.

Stanley (Warners), (3,600; 25-50)—"Hearts in Exile" (WB) means nothing and biz sub-normal. \$24,000, poor. Dolores Costello's recent bad pictures have hurt her local popularity.

Aldine, (Loew's), (1,900; 35-50)—"Why Leave Home?" (Fox) quiet at \$10,000. Picture liked but snappy weather cut in heavily.

Enright (Warners), (3,700; 25-50-60)—"Fast Company" (FN) comedie at \$17,000.

Harris—3rd week of vaudeville and catching on. Straight pictures wash-out here but house out of red now and breaking even. Over \$5,000.

## "Dance of Life" at Par Tops Brooklyn at \$54,900

Best business of the week at the Paramount where "The Dance of Life" held sway. Figure was \$53,000, first rate. Ash still on the stage.

Strand had "Careless Ago" and a couple of shorts bringing in around \$18,300, okay for picture which was roundly soaked by the scribes.

Boat—"Hallelujah" (U.A.) (3,000; 35-50-\$1.50) (6th, final week). Attendance good. Loew's Metropolitan offered "Our Modern Maidens" and vaude. Fox with "Dance of Life" (Par) (170,000; \$1.50) (3,000; 35-50-\$1.50) (6th, final week). Probody in Fanchon and Marco unit. Fair business.

Estimates for Last Week

Paramount—"Dance of Life" (Par) (4,000; 35-50-75). Excellent film attracted a crowd all week. Last business in town at \$54,900.



LEON LEONIDOFF

Roxy, New York

Director of Production  
(Assistant to Mr. Rothafel)

This week, "Venetian Caprice," held over for second week. "Variety" (Sept. 18) said: "Stage spectacle of major interest was the 'Caucasian Fete,' rich and carnival presentation of Russian atmosphere, handled in a fashion that only the RKO achieves week after week... a grandiose Russ flourish."

## First Film to Go 3 Wks. in Providence, 'Cock-Eyed World'

Providence, Oct. 1.  
Drawing Pop. 315,000.  
Weather: Fair and Cool

"Cock Eyed World," in its 2d week at Victory, continued to stampede the town. For first time feature is being held over for 3d week. No drop reported in biz, holding as strong as first week.

Loew's State (3,500; 15-50)—"Unholy Night" (M-G-M). Great support bill \$23,000; very good.

Victory (RKO) (1,600; 15-50)—"Cock Eyed World" (Fox). Only entertainment on bill and the rabble still going for it. Stays over for 3d week; \$15,000, sensational.

Strand (Ind.) (2,200; 15-50)—"College Coquette" and "Hurricane," both Columbia pictures. Bill liked and piled up neat gross of \$13,500.

Majestic (Par) (2,200; 15-50)—"Fast Company" (Par). Fine feature. Did well at \$13,900.

Fay's (Fay) (1,000; 15-50)—"Hearts in Exile" (WB). Sunshine Sammy doing personal. \$12,000.

## "JEALOUSY" WAY OFF; \$17,700, PALACE, WASH.

Washington, Oct. 1.  
(White Population, 450,000).  
(Weather: Just right)

It's still the picture. Palace, habit house with continued steady intake took a wild drop with "Jealousy." Lowest figure in some time.

Reverse situation at Met. "Gold Diggers of Broadway" got more on its first week than Al Jolson's "Say It With Songs," preceding attraction.

"Dance of Life" got about usual first week for Columbia. Fox on anniversary week had "Salute" and got \$11,000 more than preceding "4 Devils."

Earl with "Lady Lies" continues to report about same intake while the Rialto with "Drake Case" garnered a couple of hundreds over previous week.

Estimates for Last Week

Columbia (Loew)—"Dance of Life" (Par) (1,322; 35-50). Favorable comment and good second week, \$12,200.

Earle (S-C Warner)—"Lady Lies" (Par) (2,242; 35-50). Usual; reported \$13,700.

# McVickers, 2d Wk., 'Cock-Eyed World' Lead Loop Grosses With \$50,500

## KEITH'S IN BALTIMORE CHANGES TO STAGE BAND

Baltimore, Oct. 1.  
(Draw Pop., 350,000)  
Weather—Clear

Keith's, since spring a combo, is now a closer approach to the stage show policy Loew's has found so popular at the Century. Keith's stage shows are presented in front of a band instead of back of it.

Reopening of school and return of summer temperatures out into daytime trade last week. Century, with "The Lady Lies," again topped the list, but with a reduced gross. "Illusion" came in at the Stanley, not equalling the "Three Live Ghosts" of previous week.

"Dance of Life," doubling at the Valencia and Parkway, turned in a pretty good week at the latter house but only fair at former. Both theatres under previous week.

Keith's ran counter to the general trend, reporting the best week in four. "Street Girl" finished two successful weeks at the New. "Say It With Songs" in 3rd week at the uptown Met. Present week announced as final.

Estimates for Last Week

Century (Loew). "Lady Lies" (Par) (2,500; 25-50). Great notices. Opened light, however. Built and last half big. Stage show, "Velvet Revue," pretty but lacked humor. \$21,000.

Stanley (Loew). Stanley-Crandall "Illusion" (Par) (3,800; 25-50). Fair picture. Nights consistently good; mats off; school competition hurting. \$19,000.

Valencia (Loew, U.A.) "Dance of Life" (Par) (1,600; 25-50). Just fair week at this uptown, with uptown Parkway day and date tandem. \$2,200.

Parkway (Loew, U.A.) "Dance of Life" (Par) (1,000; 15-35). Let-up in matinee trade. Nights excellent. \$3,700.

Auditorium (Guterson). "Private Affair" (35-51). Good picture and notices but lacking b. o. power. Reported breaking even to date. Outcome still guess. Stays over for 3d week. (Schlanbergers). Last week of tab-stage show policy. Reported very good. \$12,000.

## 'Embarassment' in Seattle Does Nice Week, \$15,000

Portland, Ore., Oct. 1.  
New RKO Orpheum and Duffy Public still holding off opening of new Rialto.

"Cock Eyed World," at United Artists, biggest draw in town. Other big scores up for week. "Embarassment" (Duffy) (1,500; 15-50)—"Embarassment" (Duffy). Fine feature. Did well at \$13,900.

Fay's (Fay) (1,000; 15-50)—"Hearts in Exile" (WB). Sunshine Sammy doing personal. \$12,000.

Estimates for Last Week

Broadway (Fox) (2,000; 25-50)—"Imagine My Embarassment," from "Cradle Snatchers," laugh getter. Okay. F. & M.'s "Speed" stage idea. \$15,000.

United Artists (Parker-Pox) (1,200; 25-50)—"Cock Eyed World," wow comedy. Shores. Topped town, \$18,000.

Parkland (Public) (3,500; 25-50)—"Illusion" went over fair. Too many shorts. \$9,000.

Alder (Parker-Pox) (1,200; 25-50)—"Wonder of Women," femme interest film. Did well. \$5,500.

Music Box (Hamrick) (2,000; 25-50)—"Argyle Case." Program stage. \$7,800.

Blue Mouse (Hamrick) (1,200; 50 all day)—"Show Boat," back for run. Fairly. \$4,900.

RKO Orpheum (RKO) (2,000; 35-50)—"Half Marriage" (RKO), film featured to top vaude. Five acts. \$10,000.

Oriental (Tobacco) (2,700; 25-35)—"Dark Streets," Okay. House playing up organist. \$8,000.

Duffin (Duffy) (1,400; 25-51.25)—Henry Duffy and Dale Winter with Duffy stock, in "The First Year," 2d week. \$4,500.

STOLOFF OFF—TOUROG ON.

Itolwood, Oct. 1.  
Fox stopped work on "New Orleans Minstrels" for an exchange of directors, Norman Tourog picking it up where Denny Kioff relinquished the reins.

Pictures will have at least one sacrifice, maybe more, in grandeur.

Fox's 3 Revues

Los Angeles, Oct. 1.  
Fox plans to make three revues between Nov. 15 and March 1.

Cecil Cunningham, now at M-G-M, will be featured in one.

Chicago, Oct. 1.  
Weather—Fine

"Cock-Eyed World" set a dizzy pace at McVickers last week, leading all loop houses. Second week's run of the picture, in index.

With \$50,500, McVickers, seating only 1,365, belittled the biz done by its big brother, the Chicago, which, with 4,400 seats, grossed a mild \$45,000.

Crowds are still milling around McVickers, with standing lines most of the time. Second week's biz was only \$1,500 under the first and \$52,000, a mere G under the house record.

Chicago's \$45,000 was \$14,300 under the previous week. Attributable to overabundance of ballyhoo and insufficiency of entertainment. Stage show, "Rhub Revue" of 1929, not up to standard in this house.

Feature was "Womantrap," fared well by the critics; given more consideration than "Illusion," the week before.

Oriental hit \$39,000, upgrade \$6,300; "Lucky Star," highly praised.

House Cheapened

State-Lake staged a revival with \$29,000, above previous week, but still away below the booming biz of \$35,500 two weeks before. "Girl From Havana," picture, lauded all around. Gross probably would have been better, but public needed more time to recover from effects of the grinding vaude entertainment of the previous week, when the Marcus girl burlesque unit, used in place of acts, cheapened the house unbearably.

Chasing, it added to \$27,500, which was a liberal estimate. Orpheum found a real draw in "Skin Deep," good for \$8,000 2nd week. This house has been doing excellent the last few weeks.

Monroe hit \$4,800, increase over previous week. Sue Carol, a local favorite, was expected to draw better but critics showed a tinge of dislike for "Why Leave Home," which features the former Chicagoan.

Estimates for Last Week

Chicago (Public)—"Womantrap" (Par). Stage show. (4,400; 50-85); down to \$45,000; stage show weak. \$27,500. \$2,000. Gaynor-Farrell town popular.

Orpheum (Warner)—"Skin Deep" (WB) (799-50); \$8,000. Good for 2nd week. Previous week, \$9,300. Packing them in lately.

Roosevelt (Public)—"Dance of Life" (Par) (1,500; 50-85); \$14,000 for final six days, ending four-week run. Nice finish. Previous week, \$17,500.

State-Lake (RKO)—"Girl From Havana" (Fox) vaude (2,700; 50-75); \$29,000 against \$27,600 for previous week. "Why Leave Home" (U.A.) (1,700; 50-85) \$22,000; 3rd week. Previous week, \$28,000. Stays another week.

## "ARGYLE CASE" MILD Average in Buffalo Houses on Gross Last Week

Buffalo, Oct. 1.  
(Draw Pop. 500,000)  
Weather: Warm

With the exception of the "Hollywood Revue" at Fox Great Lakes, business around town was only average last week.

Estimates for Last Week

Buffalo (Public) (3,600; 30-40-65)—"Argyle Case" (Par). "Garden of Eden" was much enthusiasm; around \$26,000.

Century (Public) (3,400; 35-50)—"Say It With Songs" (WB) (2nd week). Dropped off at least \$10,000 from first week, being held over for 3rd week. \$18,000.

Hipp (Public) (2,400; 35-50)—"Jealousy" (Par) Vaude. Middling. \$10,000.

Great Lakes (Fox) (3,400; 35-50)—"Hollywood Revue" (M-G-M) (1st week). Got away good and held up well. \$29,000.

Lafayette (Indep) (3,400; 35-50)—"Dark Streets" (FN). Vaude. Feature was rapped by critics (Times) and detracted and boosted. Gave at \$19,000.

Ryan Back At Met

Metropolitan, Oct. 1.  
Phil Ryan, former Broadway manager, is back on the lot after eight months. It is now functioning as general representative of the studio.

Leslie Jones, who replaced Ryan during 11, once retains his position as general studio manager.

POWELL'S FIRST STAR

Hollywood, Oct. 1.  
Paramount's first starring subject for William Powell will be "The Color of Money." O. H. P. Garrett wrote this original and the dialog.

John Cromwell will direct starting Oct. 14. Kay Francis will have the second lead.





## Hollywood Chatter

Vic McLaughlin has a new platinum disk. A present from RKO.

Olivia Maxwell is back on the Boulevard.

Lawrence Tibbett will headquarter in Beverly Hills hereafter.

Local Mayfair resumed its monthly sessions at the Baltimore Sept. 28.

Kay Francis has hoped herself on a boat for Honolulu and a vacation.

Stuart Blackton is going into the perfumery business.

J. F. Poland leaves supervising berth at Pathe for Honolulu.

Cedric Beltrage, British fan mag writer, is returning from England.

Zelda Sears flying M-G planes and expects a few lessons in advanced bridge.

Audra La Plante dyed her blonde hair to brown for "La Marseillaise," Universal.

Local Keith office wired for sound; Bern Bernard bought a radio set for his desk.

Most important words in the Orpheum office at present seem to be, "look over."

Business for orchestras picking up since bootleggers lowered their delivery prices.

H. H. Warner and his three-year-old son leave Oct. 9 for Honolulu and a three weeks' vacation.

Stark expected soon at the home of the Howard Hawks. Mrs. Hawks is Ethel, sister of Norma Shearer.

Georgia Jessell has moved into the humble formerly inhabited by Fannie Brice.

Julia Mendez (Mrs. Ralph Tree) and her sister, Jola, are in the east again.

Paramount now has a combined refrigerating and heating system for its six sound stages.

Champ French orchestra call of the week was for a piccolo player who could double on base viol.

Frank Drundow, Paramount studio manager, on his way to New York for a three weeks' loaf.

Charlie Chaplin played host to the visiting English tennis players, staging a reception at his home attended by many screen celebs.

Jack Hammond, who handles the theatrical production end of the Dixie McCoy office, is taking a fling in the oil business.

Wynn Warrens out didn't "Sing of the Flame," those looking close enough can find J. Harold Murray's son in the chorus.

Wally Deery has added racing roadsters to his auto stable which already holds a flock of cars as well as a couple of airplanes.

Charles Le Moyne, whose vocation was heavies in westerns before he left to raise hogs, has returned to Hollywood. Future film acting will now be an avocation.

Margene Vidor and Jascha Heifetz have gone to New York where Heifetz will complete arrangements for his winter concert tour.

Jacob S. Ford succeeds Don Long, managing director of Hollywood News as director of the 233 Club. Former resigned for business reasons.

Roscoe "Fatty" Arbuckle has opened his new restaurant on La Brea which he calls "Roscoes." Life functions as host.

Edward O. Blackburn, Brulatoir-Eastman exec. on Coast, is due home from his trip to Rochester and New York.

Al Sirkin, latest addition to the local Keith office and former all city quarterback, is dishing out passes to local football games.

Wilbur Evans here to crush the milks. Card of introduction the five grand prize he won in the Atter Kent warbling contest.

Chinese effects for Hollywood. Betterment League asks L. A. Gas & Electric to dill up its big gas tank for a trick pagoda effect.

Warner studio threw a big farewell party for the Zanucks at the Sunset boulevard plant. The Zanucks are on their way abroad.

Fox is continuing its plan to build bungalows to suit the moods of its players. Latest is an Irish thatched cottage as a dressing room for John McQuinn.

Gag over at Tiffany-Stahl is to convey to some impressionable female the word that she is just the type for the lead in "Journey's End."

Foster Goss home, visiting all drama and picture editors in principal cities on the Coast. Itinerary primarily arranged for Gloria Swanson's "Tropics."

With warm weather about over, New York stage stars who rented homes with swimming pools are

wondering why their popularity is waning.

Couldn't be an opening in Hollywood without sun-amps. Even the Academy fell for it, bright lights signalling the inaugural of its sound school.

Bern Bernard, who is a bit portly as to helm, bought himself one of those rubber exercisers to twist himself into a knot before and after sleeping.

In discussing the way some of the Coast boys cop New York skits and ideas, one lad remarked, "Hollywood's idea of royalty is a pair of jacks and over."

Adrienne Dore is doubling in brass these days, working in "Pointed Heels" at Paramount day-times and spending her nights on the Warner lot for "Night Club Baby," short.

Ken Hawks, Fox director, was formerly inter-collegiate doubles champion when paired with Chuck Garland. That was back in '19 and at Yale. Hawks can still crook some hot tennis.

Danny Dore, motoring here to stage dance numbers for Fox, was held up in Albuquerque by floods. Dolores Del Rio, returning from New York by rail, delayed 24 hours by the same cause.

Requel Torres was caught between a street car and another Ford while driving along the Boulevard after the previous one was cleared the Senator went into a typical tantrum because her dress was torn.

Stuart Holmes has gone little theatre. He is listed "director-general" of Paul Spier's "Two Worlds Theatre," which will use the Gamut Club auditorium for several productions.

Mary Saxon's initiation to pictures was from 9 a. m. to 6 p. m. on a boy number, and from 8 p. m. to 1 a. m. on closeups of the same routine. Total—30 splits, 361 kicks, 4 bottles of liniment.

One Fox writer classed himself as a composer to get a fancy office in the new music building at Movie-tone City. Change got him a room with two baths. He's moving a bed in and will eat out.

Local cops are on a traffic spree. Motorcycle clatter up the main intersections with the sad nosed purveyors, including the slow moving middle-of-the-street driver as an object of prey, to cheers.

Olsen's band, has got the well known stock on the wing. Besides the leader himself, just becoming the father of a second son, three other boys in the band expect to become Pops during their coast stay.

Paramount chorus girls no longer strut in abbreviated garb down studio streets. Out of consideration for the casual prim females accompanying their spouses, the suggestion was passed on that off stage the girls don coats.

Phil Teed was going to Portland to play "Front Page." "Bad Babies" offered him more dough so he decided to take the added cash. Then he was wired nothing doing on that show in that town. Teed left for the north.

Ree Cohn and Tillie Winslow trailed their husbands (Harry and Max) into town by three days. Max spent the cross-country trip bow-tied everybody for their bridge. Cohn started squawking a block away from the studio. Home again.

Alfred Stern, nephew of Carl Laemmle, Jr., and learning production at U. was ordered to check with the Weather Bureau between four and five a. m. to see if it would be okay for location that day. Youngster said he couldn't get up that early.

Rudy Valer was the guest of honor at the Roosevelt hotel. A First National girl was the only film celebrity who refused to be photographed with Valer. Said she wouldn't think of taking a chance on a flashlight without studio make-up.

A press yarn deserving print: Wilson Bengie, former London stage actor, has appeared so many times in pictures as the perfect uniformed body that he has received more than 500 proposals from wealthy families to accept the position of head butler in their domain.

When Pathe's unit returned from Fort Riley, Kan., for "His First Command," it discovered it could not duplicate the new army regulation sabers and had to request the army post to send on 50 of the rib ticklers. One of the few times

## What a Pastime!

Hollywood, Oct. 1.

A new game was introduced to studio sports when 10 M-G salary earners, owning airplanes, staged a "dead stick" landing contest at the Culver City airport.

Substance of the game is to attain an altitude of 1,000 feet, shut off the motor and see who can land the most gracefully and closest to a white mark. James Mannettes, a studio still photographer, won the initial contest. Game was originated by Douglas Shearer.

Hollywood prop houses have been stumped in filling an order.

Boys and girls in the U. A. administration building went into a coma when on the hottest day of the year, last week, new radiators were installed. They came to life when to make sure the job was okay, the heat was turned on while the local papers were admitting to 98.

Height of indifference. Hollywood big shot player bought an expensive buggy as a surprise for the wife on her return from the east. Five days later she casually informed friends of her new car. "What kind?" asked the caller. "Don't know," yawned the wife. "Let's go to the garage and take a look."

Rudy Valles, facing initiation into the Elks, was told by a member he was due for a ride as the boys were about to even up matters for the way their side had been acting since he came to town. Rudy asked if there wasn't a way the matter could be fixed. Told that if he brought the band around and serenaded the initiating committee they might let him down easier, the band showed up.

## CHEAP TIE-UP WITH THEATRES AND RADIO

Pittsburgh, Oct. 1.

Warner theatres here in tie-up with local radio firm to select most popular Warner-First National star in city. One casting most votes, ballots being given with each ticket purchased, receives \$500 radio set.

Hundred other prizes also to be awarded.

Local Warner houses getting full-page daily spreads, with radio firm footing entire bill.

## "Jango" Co. in Debt

Toronto, Oct. 1.

"Jango," another picture of animal life in Africa, has apparently failed to get over in Canada.

By an order of the registrar in bankruptcy an interim receiving order has been issued against Davenport-Quigley Expeditions, which produced the film "Jango" in Toronto to some time ago. It is at present showing in Ontario towns. Ran for one week at the local Princess to practically empty houses, following extensive advance publicity.

The order was made on the petition of David Solomon, Brooklyn, N. Y., advance man, who claims \$424 wages, and a Toronto printing company, which claims \$348.

## Spite House

Iron River, Mich., Oct. 1.

E. J. Bregger, owner of the Eljay in Crystal Falls, heads a group of local business men who have secured option on a site for construction of a "150,000" picture house.

Bregger got sore when the Deft Theatres, with one in Iron River, gained a 30-day protection over his Crystal Falls house.

## Walker's 2d Runs

Los Angeles, Oct. 1.

C. E. Walker has leased the West End theatre, San Ana, Cal., from Fox and will operate with second runs. House has been dark since June.

Walker also operates the Princess there.

## Publix in Niagara

Raffalo, Oct. 1.

Publix is about to build a theatre in Niagara Falls.

William Fox recently purchased two Hayman houses in that town.

## Inside Stuff—Pictures

Fox will publicly acknowledge its trick photography for "Sky Hawk" use in the sequence of a air raid on Los Angeles. Reason is the miniature set reposing on the floor of a dirigible hangar at Arcadia, Cal., not far from Los Angeles. It's a replica of the British capital built to scale and covers an area of 200 by 67 feet. Around 10,000 buildings are in their exact locations, complete unto windows, doors, plus bridges, streets, etc. Ralph Jammers built it and is directing the taking of the sequence, which includes the night bombing of the city and the destruction of the raiding Zep by a Royal Air Force plane.

Although most of the studios are against broadcasting how the trick stuff in the studios is accomplished, Fox will send out stories on this miniature because it figures the public will realize the scene couldn't possibly be on the screen. Besides which the idea is to get more than just the screen value from what is claimed to be a \$200,000 sequence.

Double models of both Zep and plane are being used, to get the varied perspectives with cameras shooting from a height of 40 feet and up, including an aerial "dolly" (traveling camera platform) which hangs from an overhead track.

Cameras for this stuff are grinding at unusual high speeds, necessary to make the air action of the models smooth. One box is turning 4 to 1, or 360 feet a minute, while another machine has been electrically geared up to reach as high as 10 to 1, or 900 feet a minute. This camera works with a clutch, permitting the operator to regulate the speed, and is said to be the first time in pictures that a camera has been electrically geared up. Cameras on all the cameras are small, the biggest holding 400 feet of film. This is due to the belts being unable to take up fast enough at the required gain.

Hammers has about 25 or 30 men working on the set to handle lights, smoke, bombs, maneuvers of the Zep and plane, and cameras. Practically every angle of the hangar at this former army flying field is being used and it is probable that the climax will be the sending out of a grandeur camera to see what the effect will be on the oversized film.

There is some talk of striking the set to reassemble it in London, doubtful in view of the time such an undertaking would consume, and also the plan to dispatch, to various points, the model of the House of Parliament which took five weeks to build. In any case, data and "color" stories will be sent out on the set as well as "stills."

Strength of American pictures was never better manifested than in the recent French quota adjustment when the antagonists to American interests did an about-face. The two big circuits, Natch-Pathe and Franco-Amberg, were known to be in position to freeze out the Americans, through having quietly booked up as far ahead as six and nine months, using native product, rescue old Americans and a flock of Germans, all poor and all purposely inferior.

Behind this seeming madness was a method in that Robert Hurral, director-general of France, was agitating for a pro-French policy on everything, including a native equipment. An amalgamation of interests may yet ally all groups with Gaumont and use a much needed, improved Gaumont projector equipment in France. This is part of Hurral's patriotic ballyhoo that France need never resort to the facilities of another nation; that it can well take care of itself artistically and scientifically as it does politically and officially. This is great rah-rah stuff for the French press and the peasants go for the printed propaganda in a big way. Just another of the old French customs.

Meantime, some of the dog flickers being exhibited around France and even in Paris proper reacted so radically at the box office the stringency of the quota restrictions started to pinch the other shoe.

American foreign distribution in France was at a standstill for six months. Instead of Metro, for example, remitting about \$500,000, which is its average semi-annual quota, it lost \$150,000 in cold cash remitted from the New York office to Allen Byer, the distribution chiefman in Paris. Byer was neck-deep in Metro over there, ditto.

It was an inside angle that Hurral's shrewd scheme was to produce (or endeavor to produce) truly fine French pictures, using the improved Gaumont equipment, and also take advantage of the French Pathe company's Menjou production schedule, and use that as a ballyhoo to sway public influence with the huzzah that they (the native French) can do better than those German and American and other imported pictures. Having the press with them to a great degree, it wasn't a bad stunt, especially in view of official parliamentary report that the American films were accused of pro-Anglicizing propaganda against the French tongue.

But the cheese flickers shown here started to make themselves felt. On the matter of their own equipment, Hurral even had the Radio-Cinema Corp. founded and may still go through with the proposition of bucking Western Electric and Photophone (RCA) equipment.

Herbert Brenon, Jr., was vindicated and now everything is sweet-tweet again with the young man, when Louis Sobol, "Graphic" columnist in his last Monday's dope advised a blow that was heading for the Macfadden sheet in the form of a slander suit.

Punny thing about it all was that Sobol was playing the part of Brother Joseph when he saved the dough. The original story was not his—but another reporter's.

It all happened when young Brenon, now working for Paramount, late one night glimpsed himself being credited with getting a former extra part the job of double for Greta Garbo, with M-G-M in a story that appeared in the "Graphic." The girl is Helen Harper and her brother is a captain of waves on the Paramount theatre balcony.

Young Brenon's predicament was he works for Paramount, his father is with RKO and he gets a girl a job with Metro. Worse, young Brenon is married to a professional.

Naturally Brenon kicked—and so the statement in Sobol's Monday column that "Herbert (Paramount) Brenon, Jr., had nothing to do with casting Helen Harper into the role of eastern double for Greta Garbo."

Reports from Metro say the girl is not working for them. She did once upon a time, but not in the manner that the story said. That the reporter was a captain of waves on the Paramount theatre balcony.

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cellent asides and with the background of musical comedy successes of note abroad.

Studio work progressed favorably, but when the picture was completed it was found to be much too long. Conferences on cutting brought the decision that the part of the maid, played by Miss Talasty, was most eligible for scissoring, since the character of a maid to a prima donna would scarcely be expected to do much singing and dancing. Accordingly all the specialty sequences in which she took part were eliminated, leaving out of a promising role nothing but a minor speaking part.

Proving ample evidence of the actress' satisfactory work in the part, the Fox office on the Coast tendered her a three-year contract after completion of "Married in Hollywood."

Rather a tough story to tell, but should be told as another instance of dumb-censoring.

A picture (talker) went before one of the hard boiled boards in a state near New York. The picture had a safe scene, perfectly clean. It was of a couple walking to the sofa and sitting upon it, arguing. The man, finally leaves it mopping his brow.

No one had objected to the scene as there was nothing to say about it unless that it was a bit warm.

This censoring board, however, ordered out the whole scene. Protests meant nothing. Out! And it was out.

The picture as censored showed the couple walking to the sofa, cutting immediately to the man leaving it mopping.

Another picture, which had made a clean picture incident had no effect upon them. The board refused to again review the film, saying that regardless of what effect the cut had left, they never looked at a picture the second time. So in that state the censored dirty picture is playing in all theatres.

Entirely new method of producing sound effects has had to be developed by sound engineers as the result of the super-sensitiveness of the mikes. Hence to handle conversation, practically none of the external sound effects, other than voice, can be recorded as natural.

For instance, when the sheba indignantly crushes the boy friend's nose and you hear the crunch of the paper, the paper has to be thoroughly wet so the crunching will be deadened. Otherwise it would sound like a ton of coal. Real thunder would shatter every mike, so they get the effect by rolling rocks down inclined 4 x 4's; it may sound like the boys are really riveting, but the sound is recorded by letting a low powered bell ring on the rim of the roof or window is not made by falling water but by running a can of shelled corn through a series of sieves, and when you hear the wild screech of a nightbird, it's just a safety razor blade scraped on glass—and not scraped very hard at that.

Traff to this state of affairs is marked by tombstones over the graves of many a mike which died for the cause by trying to register too much noise.

When "His First Command" (Pathe) reaches the screen there will be one set which does not reveal all it knows. Scene is the office of the general commanding the cavalry post at Fort Riley, Kans. Whitey Schaeffer, still camera man, was assigned to take shots, for the carpenters back in Culver City whose duty it would be to reproduce the office there.

The room, a large one and irregular, contained an alcove in which was placed the general's desk. Schaeffer entered the dim quarters bearing his camera and enough flash powder to light the Yankee Stadium. Without noticing the post commander and two friends silently following his movements he cut loose his fireworks. Schaeffer then moved to the opposite corner to get the reverse view. Before he could release his flash he became aware of the presence of another explosive—a soldierly person livid with rage.

Whitey was saved by the arrival of the post adjutant.

With the big chains in control of the Syracuse situation, newspaper Annie Oakleys there are being trimmed to the bone. One house sliced the weekly allotment of 27 pairs to 10, another is admitting only the reviews, and a third has also materially reduced the press quota. One reviewer, attending a midnight opening, found no provision made for him although he had previously telephoned, and when he asked to see the manager, the latter sent word he was "too busy." Reviewers from two papers were refused admittance at another house by a new doorman because the manager had failed to advise that there were exceptions to his "no free list" order.

Following the example set long ago by "The Herald," Hearst's Syracuse "American" on Sunday started the practice of reviews of Saturday's openings, picture, vaude and stock. These heretofore have been printed in Monday's "Journal."

Reunion of a company of Kalm's "From the Manger to the Cross," was held at the home of Jack J. Clark, a player. Picture was made in Egypt and Palestine in 1911.

Present were Sidney Olcott, director; George K. Hollister, cameraman; Alice Hamilton, Douglas, at one time, also claimed the former now a cameraman; Robert Vignola, Cleo Ridgley and Pat O'Malley. Joyce Dixon, the six months' old infant in the picture was present as a young woman. With her were Mr. and Mrs. John Dixon, the reluctant parents stopping at a Cairo hotel who were persuaded to permit their infant to temporarily join the troupe.

Absent were Jean Gauntier, femme lead; J. P. McGowan, player, and "Broken Nose" Murphy, props.

Dr. Robert Hamilton Douglas, who has promoted Coast rackets here, has a new one for colony. He and an associate, Edwards de Guelphe de Windsor Patrick, of England, horned in recently as masters of ceremony for the Spanish Independence Day celebration. They clicked and mentioned they were going to make Spanish talkers for world wide distribution. Douglas and his confrere are now reported lining up the financial end of their project.

Patrick announces that he is writing a book to prove he is the love child of a late foreign monarch. Douglas at one time, also claimed royal connections which were investigated and disproved by the Los Angeles Times. He also promoted a movie school, opera club and booking office which came under the scrutiny of Los Angeles police.

One of the screen star co-operative gown shops in Hollywood is about to face the rocks through failure of the head femme angel to stick after sinking \$150,000 in the proposition. Founder of the institution apparently had a good idea when he organized a group of well known screen stars to subscribe to a foundation of \$5,000 each. The understanding was that each subscriber would be entitled to draw out on this underwriting scheme through the purchase of merchandise.

Most of the original fund was used in furnishings, so when the subscribers ordered gowns they were charged \$350 and up against the \$5,000 invested for dresses they could have bought elsewhere for \$60. Meanwhile, no actual coin was coming in and this particular original subscriber kept coming to the rescue. She called a halt at \$150,000.

A few instances are reported of picture exhibitors lately selling out and feeding from the show-business millionaires, entirely forgetting employees with them for years. Some of these fellows who got their dough and blew have not given a dollar even to the oldest employee, let alone those who did the most to make their circuits.

One manager receiving three million dollars for his share of a business thanked a man who reminded him about employees, made a notation on an envelope and said that that would be attended to the instant he returned to his office. It looks as though he never went back to his office.

Several film men in looking up data on the first film exhibitions in the east learned that Corse Layton ran three of the first Edison sub-

jects, "The Waves," "The American Flag," and the May Irwin-John C. Rice kissing bit, at the old Leland Opera House, Albany, for one week in Sept., 1896.

Corso went into Koster & Bial's where he saw the pictures run for the first time, and immediately conceived a road idea for the films. He paid \$400 and took them to Albany. Bill (Pop) Lock had shown Corso how to run the machine, and as the pictures consumed only seven minutes in operation Corso had to run them on a special show plan in order to get his money back.

Introduction of the Shufftan film process in Hollywood is being sought by Edgar Ulmer, director, who only recently returned from Europe. The Shufftan process is said to do away with the necessity of building large sets, actual photographs of the desired buildings being mirrored in combination with the action of the cast. This process is said to be in extensive use now in both Germany and England.

Ulmer, while in Europe, made four pictures for European release by Warner Bros. He formerly was associated with F. W. Murnau, in the filming of "Sunrise."

He is also credited with having produced a feature picture "Such Is Life," now showing in Berlin—at a total production cost of \$3,000, by use of the new process.

Because some guys like to work for nothing—the A. M. P. A. is providing them the opportunity by planning an organization mag to be published weekly. Mike Simmons will be business manager and Jack Harrower is to be the editor, with a Variety mug as associate.

The first condition of publication is that nobody on the staff gets paid for working; the second is that none of its news shall conflict with the regular trade dope; the third and hardest condition is that the mag expects to live off of advertising—the kind that will not be regular trade ballyhoo.

An idea of Millard Johnson, American representative of Union Theatres (Australia), which has been adopted by a small house in Perth, South Wales, might be practical for American houses of small capacity or stage depth where financial or other reasons make hydraulic stages impractical.

Johnson's stunt is a folding shelf riveted to the back wall of the stage, with legs to support it also collapsible. The whole apparatus works on hinges and provides the theatre with a cheap device for building stage presentations.

Before the "Leviathan" tooted its off-shore rasp last Wednesday night Milton Schwartz revealed to dock intimates that his sailing for Columbia with Joe Brandt shouldn't work in the William Fox name. It's just because Milton wants to prove he can make good outside of the organization controlled by his brother-in-law, and Columbia happened to have the elsewhere berth that appealed to him. Joe is going to see that Schwartz gets the correct installation as Columbia's European rep, as well to pick up a little extra business and enjoy the salt air both ways.

Six months ago a fast talking agent sold one of the picture companies a title writer as a wow director, although said writer had never directed. Company immediately placed the lad at \$400 a week and assigned him to write a story, which would be his first directorial venture.

Story was finished four months ago and the newcomer asked for a conference with a higher-up. He was told to wait, and it still waiting at \$400 per week.

Last word in film realism came when an actor was called to play the part of a British officer. Actor, an old time stage player, was advised to use an English accent when discussing the part with the director.

Performer made a strong impression. So much so that the director said, "Of course, you're English." "No," the actor answered, "but I lived in England 17 years." Director shook his head saying, "Sorry, this part will have to be filled by an Englishman."

Universal contemplates a much better second half of the year than its first six-month period. During the latter its net profit was \$46,000. For the final half will be the rather heavy rental returns on U's "Show Boat" and "Broadway" talkers.

U's first condition will be even on the year it is said. Many of U's dead ones among the houses have been disposed of.

U for the first half of last year netted around \$300,000.

Film folk returning from travels through Germany report the native trade has concocted a picture dish which they regard as delectable, and prove it by the dough they give box office chiefs ingenious enough to serve it.

The formula includes scrambling five or six of Charlie Chap's old two reels until, through editing, mostly with titles, an hour and a half's program of the cane bender's past efforts is afforded.

With the liberal distribution of and terms for Paramount stock permitted employees only of the Par-Public organizations, it is said that many executives of both ends, not as a rule referring themselves as employees insisting upon "executive," are now quite agreeable for the purpose of the stock subscription to list themselves as employees. How they are doing hasn't been revealed.

M-G will film part of "The Sea Bat" along the Mexican coast and the Bahama Islands. Latter location was selected for the sponge beds and availability of sea bats. Mexican coast has pearl fisheries.

Production starts early in November under Hunt Stromberg who produced "White Shadows."

Paramount, Coast, has installed sound equipment in the Schulberg projection room, so-called. In the silent days the room, in the administration building, was the lot's noisiest thing in its line. Studio theatre put it in second place.

Room, in addition, will serve in future as council room. Paramount, Coast, now has nine studio projection rooms; seven wired.

All lectures being delivered at the sound film school conducted by the Academy on the Coast are to be distributed in print. In addition to the lecture themselves, the publication will list all current magazines and books authoritatively dealing with sound pictures.

Students will be taxed \$2 each for the volume, outsiders for \$4. Plan is being conducted at cost, or less.

"Sound Waves," Hollywood periodical devoted to talking pictures, has issued an International Number in six languages.

Parts of the issue are printed in Japanese, French, Spanish, German, Italian and English, each discussing the sound film situation in the respective countries represented by the languages.

Although Sam Wood completed "College Days" before he started on "Cotton and Silk," it is possible the latter will be released first.

M-G-M discovered the "College Days" title had been used before, and has been on a hunt for a new name.

A letter appearing in a Birmingham newspaper denouncing the sound policies of local theatres, signed "H. K. Brown," was not written by Variety's Birmingham correspondent.

Advance billing, exploitation and radio broadcast for the opening of Warner's new downtown theatre in Los Angeles was concentrated second (Continued on page 28)

## SKOURAS CLOSE TO SAM KATZ

Upon the Paramount-Warner merger going into effect, it is said Spyros Skouras, operator of the Warner theatres (including the Stanley Company's) will be close to Sam Katz, who remains as the general operator of all Public theatres, inclusive of the additions.

Katz is reported to hold a high opinion of Skouras as a theatre handler. Katz experienced the Skouras operation in St. Louis and around there before Public bought in on the Skouras' St. Louis houses.

It is said Public already is seeking another general operator for the Stanley chain, to succeed Skouras, who probably will move to the Public headquarters in New York.

## Excessive Cost Complaint Against W. E. from Coast

Los Angeles, Oct. 1.

Alleging exorbitant equipment and service charges by Electrical Research Products, operating unit for Warner Electric, Harold Franklin, head of the Fox western chain, and Herman Wobber, west coast head of Public, have issued a joint protest.

They point out bulbs, batteries and similar electrical supplies may be bought from wholesale dealers 50% cheaper than E. R. P. C. charges. Installation and maintenance fees are also excessive, the theatre men declare.

In demanding reductions of rates, Franklin and Wobber are asking other chains and theatre men to unite with them in protesting present prices of the engineers.

## Comerford Selling String Of 65 Houses in Pa.-Ohio

Scranton, Pa., Oct. 1.

William Fox may buy the Comerford circuit. It comprises around 65 houses, spotted in this state and Ohio, mostly.

No price is reported asked or offered and little information at hand here.

Fox people are said to have talked it over with Comerford, with a probable buy.

Comerford's would link in nicely for Fox with the recently purchased Schine houses. Some of the latter are in the same territory.

## Cash Settlement With Union

Toronto, Oct. 1.

Famous Players-Cam. made a cash settlement with the musicians' union of around \$20,000, and the threatened call out of operators was forgotten.

F. P. had offered \$10,000 for contracts which would have brought \$125,000 to the musicians in salaries. The orchestra are out of the picture.

Now still goes on with five independents who ignore the contracts that they are alleged to be responsible for.

## "Shannons" at \$2

Universal has slated its picture version of "The Shannons of Broadway" at its next \$2 topper.

No house has yet been picked. U's Colony on Broadway is to continue as a grind.

## Goldberg Houses' Policy

Des Moines, Oct. 1.

Public office for Iowa and Nebraska are announcing the following: Goldberg theatres in Nebraska taken over for operation by Public Sept. 29.

At Columbus, Neb., the Columbus theatre, wired and seating 1,200 with vaud. Sunday only.

At Fremont, Fremont theatre, seating 300 and wired. Vaud. two days and Marion Players, two days.

At Kearney, the World, wired and seating 1,800, vaud two days and Marion Players.

## Metzger's New Year

Lou Metzger has renewed his contract as Universal's general manager for another year.



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WORLD  
AWAITS  
RIO  
RITA**

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Smash after smash . . .

Sensation after sensation . . .

as Radio Titans forge into  
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... Stealing lead in most spec-  
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Radio Smash Attractions now clicking or

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THEATRE, N.Y.C., SUN., OCT. 6

STREET GIRL

BIGGEST CURRENT  
GROSS-GRABBER

RUDY VALLEE

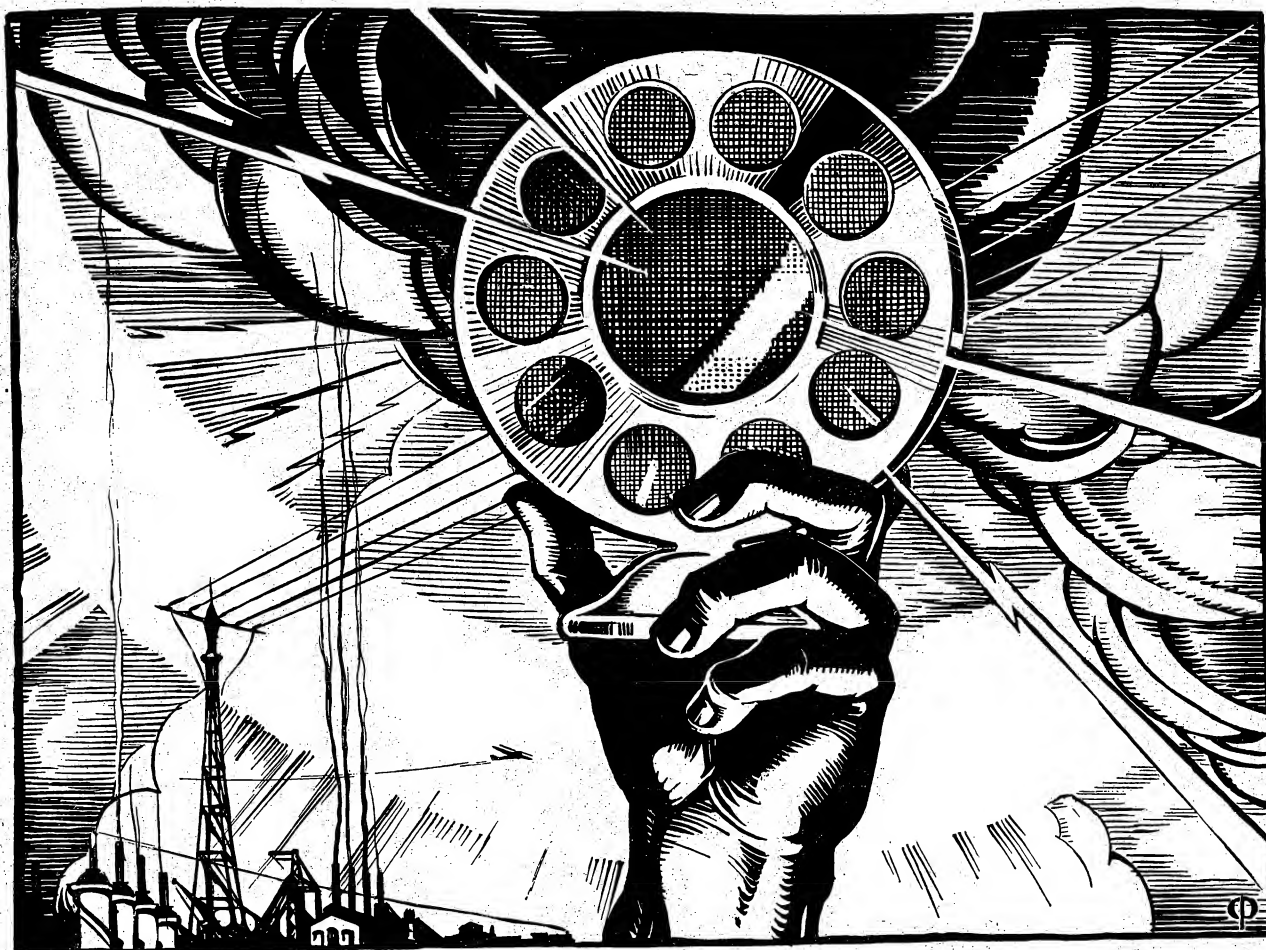
GREATEST INDIVIDUAL  
DRAW OF GENERATION

RICHARD DIX

"SEVEN KEYS  
TO BALDPATE"



# RE IT BELONGS



... AND RADIO TELLS THE WORLD

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FAITH IN RADIO GENIUS**  
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**BEBE DANIELS  
RADIO REVELS**

"LOVE COMES  
ALONG"

GRAND SCALE REVUE —  
FRAMED FOR COLOSSAL  
AIR CAMPAIGN

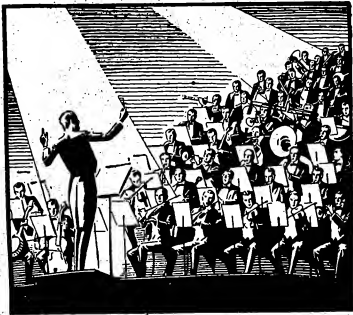
Herbert Brenon's epic "Case of Sergt. Grisha"; Mal St. Clair's "Side Street" with Three Moore Brothers; Bill Le Baron's farce bombshell "The Very Idea"; Bebe Daniels in "Wild Heart" and "Carmen"; Girl and music extravaganza "Tanned Legs"; George Abbott's melodramatic smash "Night Parade"; "Delightful Rogue" with Rod La Rocque; and a wow tie-up sock "Jazz Heaven."

# **RADIO FIRST..** **as always . . . . On** **the air . . . .**

## **MILLIONS SPELLBOUND AS AMERICA HEARS THE VOICE OF BEBE DANIELS!**



Bebe Daniels sang for the first time to the public on the great Fleischmann Sunshine Hour, coast-to-coast broadcast by NBC last Thursday night. Miss Daniels sang three new hit numbers written especially for Radio's "Rio Rita" by Harry Tierney, composer of the great operetta. In selecting Bebe for the honor spot on its program, the Fleischmann Company paid a flattering tribute to this brilliant young artist whose singing in "Rio Rita" will lift her instantly into the front rank of the world's greatest box office stars. It is conservatively estimated that no less than 40,000,000 persons listened in as Bebe's voice swept through the ether.



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Every Tuesday night, at 10:30 N. Y. time, the voice of RKO and Radio Pictures is heard across the land. One full hour devoted to popularizing stars and songs of the great Radio screen attractions. Leo Reisman's crack Central Park Casino band is a current feature of this greatest of all hours devoted to motion pictures. Broadcast by NBC in the typical NBC manner.

Every Thursday at 5:30 P. M. New York time, the RKO Half Hour broadcast for women and children takes place.

**A SELLING SMASH FOR EVERY RADIO ATTRACTION**



**The Miracle Workers**



## ILLUSION

The defendant declaration to  
1 (Continued on page 22)

TIFFANY  
STAHL'S

# 2<sup>ND</sup> ONE HUNDRED

## IT'S A LIFE-SAVER FOR YOU

Last week, in this paper, we gave the names of our  
**FIRST ONE HUNDRED TIFFANY-STAHl FRANCHISE HOLDERS**

This week, on the opposite page, we present the  
**SECOND ONE HUNDRED**

Below, on this page, you will find the names of the **FIRST ONE HUNDRED**, re-published, so that every showman can appreciate the constructive work being done for independent exhibitors.

The Theatre Owners whose names we are using are unanimous in regarding **THE TIFFANY-STAHl FRANCHISE** as a **LIFE-SAVER** for themselves and every independent.

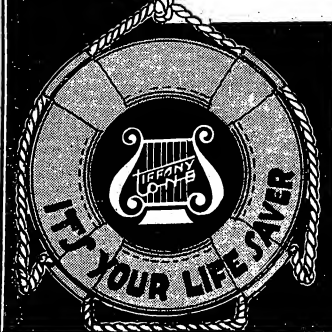
### THE FIRST ONE HUNDRED

J. R. Elliott, Lakeland Theatre, Dassel, Minn.  
W. M. Miller, Lib Theatre, Cloquet, Minn.  
R. C. Harper, Blackstone Theatre, New Rockford, N. Dak.  
W. W. Oram, Red Eagle Theatre, Eagle Bend, Minn.  
W. E. Dickson, Arieto Theatre, Lemmon, S. Dak.  
B. Berger, Orpheum or Strand Theatre, Grand Falls, N. Dak. and Strand Theatre, Sioux Falls, S. Dak.  
Don L. Tracy, Grand Theatre, Carrington, N. Dak.  
J. C. Snyder, Grand Theatre, Williston, N. Dak.  
Charles F. Vondra, Rainbow Theatre, Mahanomen, Minn.  
E. R. Schulte, Savoy Theatre, New Prague, Minn.  
L. E. Dawson, Gem Theatre, Shakopee, Minn.  
Charles Perriso, Grand Theatre, Grand Rapids, Minn.  
H. Berger, Elko Theatre, Bemidji, Minn.  
John DeMarce, Viking Theatre, Benson, Minn.  
Z. J. Terry, Bijou Theatre, Minneapolis, Minn.  
Otian Raths, Ideal Theatre, South St. Paul, Minn.  
C. E. Williams, Victoria Theatre and Park Theatre, Omaha, Neb.  
H. F. Higgins, Princess Theatre, St. Marys, Kan.  
A. B. Cantwell, Cantwell Theatre, Marceline, Mo.

C. H. Burkey, Summit Theatre, Kansas City, Mo.  
W. A. Rogers, Columbian Theatre, Warnego, Kan.  
H. M. Dryer, Savoy Theatre, Minneapolis, Minn.  
O. A. Lee, Iola Theatre, Minneapolis, Minn.  
E. C. Edin, Ioni Theatre, Minneapolis, Minn.  
Louis Stahl, Wellston Theatre, St. Louis, Mo.  
James T. Lawson, Grand Theatre, Mt. Olive, Ill.  
R. E. Wilson, Palace Theatre, Staples, Minn.  
E. A. Schlueter, Community Theatre, Arlington, Minn.  
Frederick Wayt, Strand Theatre, Newton, Ia.  
T. Garrett, Casino Theatre, Meleber, Ia.  
Thomas Barnett, Royal Theatre, Danville, Ind.  
A. C. Miller, Lake or Sourwine Theatre, Brazil, Ind.  
Joe Brokaw, Opera House, Angola, Ind.  
Charles R. Metzger, Mecca Theatre and Two Johns Theatre, Indianapolis, Ind.  
Charles M. Walker, Irving Theatre, Indianapolis, Ind.  
Harry Markun, Belmont, Talbot and Sheldon Theatres, Indianapolis, Ind.  
C. H. Spearman, Gem Theatre, Edmond, Okla.  
O. A. Weickert, Lux Theatre, Perkam, Minn.  
W. E. Lyon, Broadway Theatre, Crosby, Minn.  
M. Mittenberg, Opera House, Ely, Minn.  
H. F. Aukrum, Gem Theatre, Balaton, Minn.  
Fred Wahrenberg, Virginia, Melba, Michigan and Cinderella Theatres, St. Louis, Mo.  
C. C. W. Thompson, Majestic Theatre, Plymouth, Wisc.; Climax Theatre and Rainbow Theatre, Milwaukee, Wisc.  
T. J. Rogerville, Rialto Theatre, Thorp, Wisc.  
H. G. Stathmund, Jr., H. S. and Odeon Theatres, Chandler, Okla.  
C. C. Dunsmore, Capital Theatre, Marshalltown, Ia.

Alex S. Moore, Hilltop of Capitol Theatre, Pittsburgh, Pa.  
R. C. Woldman, Palace Theatre, St. Louis, Mo.  
Robert Stempel, Strand Theatre, St. Charles, Mo.  
W. Zimmerman, New Warrenton Theatre, Warrenton, Mo.  
William Fishoff, Caroline Theatre, Durham, N. C.  
H. P. Vonderschmidt, Strand or Arc Theatre, Crawfordsville, Ind. and Granada Theatre, Green Castle, Ind. and Indiana Theatre, Bloomington, Ind.  
Alfred G. Wartin, Wartin Theatre, Albany, Minn.  
D. E. Weckman, Royal Theatre, Nazareth, Pa.  
David S. Nelson, King Bee Theatre, St. Louis, Mo.  
J. L. Scharley, Keith's Theatre, Baltimore, Md.  
O. C. Jehr, Peerless or Shenandoah Theatre, St. Louis, Mo. and Family or American Theatre, St. Louis, Mo.  
Louis W. Vick, Ashland Theatre, St. Louis, Mo.  
A. C. Gortatowsky, Albany and Liberty Theatres, Albany, Ga.  
F. H. Young, Masonic Theatre, New Washington, Ind.  
Fred Kort, Strand Theatre, Knightstown, Ind.  
I. E. Robison, Empire Theatre, Sellersburg, Ind.  
James J. Boden, Grand or Garden Theatre, South Milwaukee, Wisc.  
H. N. Turner, Family Theatre, Pine City, Minn.  
C. N. Turner, Family Theatre, North Branch, Minn.  
Charles E. Lyons, Moveum Theatre, Atkins, Minn.  
H. Thorpe, Peoples Theatre, Crosby, Minn.  
W. P. Lowell, Lowell Theatre, Canton, S. Dak.  
C. J. Langois, Alamo Theatre, New Rochelle, Ia.  
Chris Elthen, Star Theatre, St. Louis.  
Louis J. Menges, State Theatre, East St. Louis, Ill.  
Ben Flaks and Morris Flaks, New Lincoln Theatre, Baltimore, Md.

Howard Armstrong, Dream Theatre, Indianapolis, Ind.  
Robert Shen, Lakeville Theatre, Lakeville, Minn.  
A. W. Buckley, New Topic Theatre, Fairfax, Minn.  
E. E. Holmquist, New Broadway Theatre, Centerville, S. Dak.  
Frank Miller, Whiteway Theatre, Marlow, Okla.  
J. M. Anderson, Princess Theatre, Boone, Ia.  
H. Hiersteiner, Family Theatre, Des Moines, Ia.  
H. Perelman, Lehigh Theatre and West Alleghany Theatre, Philadelphia, Pa.  
B. Shindler, Opera House, Dover, Del.  
H. Steinberg, Madison Theatre, Madison, Ill.  
Edward Brunell, Metropole Theatre, Chicago, Ill.  
M. Rubin, Uptown Theatre, Michigan City, Ind.  
G. Glenn Fleser, Liberty Theatre, Grand Rapids, Mich.  
G. Macpherson, Vox Theatre, Klamath Falls, Ore.  
H. T. Reynolds, Family Theatre, Grand Rapids, Mich.  
O. E. Varneau, Wealthy Theatre, Grand Rapids, Mich.  
W. H. Arthur, Garden Theatre, Marshall, Mich.  
C. F. Seers, Otsego Theatre, Otsego, Mich.  
E. C. Ostley, Star Theatre, Rockford, Mich.  
E. L. Dale, Park Theatre, Newaygo, Mich.  
H. C. Collier, Strand Theatre, Lowell, Mich.  
N. L. McCarty, Galewood Theatre, Grand Rapids, Mich.  
Ben E. Murphy, Heights Theatre, Muskegon Heights, Mich.  
I. W. Maple, Cozy Theatre, Bethany, Mo.  
Edward Smith, Cozy Theatre, Minneapolis, Minn.  
L. E. Maple, Maple Theatre, Albany, Mo.  
H. E. Wester, Lyric Theatre, LeSueur Center, Minn.  
A. B. Momand, Deireck Theatre, Maud, Okla.



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# FRANCHISE HOLDERS

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Frances Peart,

Joseph Brodie,

Charles Trifon,

James C. Ritter,

J. E. Stocker,

Joseph Roszkoski,

William A. Lencht, Jr.,

A. E. Munio,

D. J. Larsay,

J. C. Arnold,

Julius Overmoe,

C. H. Tolan,

W. H. Godross,

Glen D. Thompson,

Terrio M. Thompson,

W. B. Quire,

S. H. Sayma,

Harry Fleischman,

Harry Tinkel,

C. E. Herman,

Julius Goodman,

E. A. Crane,

B. J. Cooney,

F. N. Kenney,

J. A. Phillips,

G. L. Willer,

Herman A. Bird,

J. Rubin,

J. C. Chervanka,

A. Ruttenberg,

C. A. Ferry,

B. K. Fischer,

D. C. Scott,

Fred. Coch,

A. M. Herman,

O. Wesley,

Sam D. Bois,

G. W. Kendall,

Circuit Theatres, Inc.,

Shorewood Theatres, Inc.,

Lew Upchurch,

A. W. Becker,

J. E. Davis,

Harold A. Hill,

Hyma Lubothe,

Walter J. Tennigel,

Rialto or Liberty, Alva, Okla.; Key or Rex, Wewoka, Okla.; State or Liberty, Seminole, Okla.; Savoy or Odeon, Shawnee, Okla.; Rialto or Rex, Clinton, Okla.; Circle, Oklahoma City, Okla.; Liberty, Hart-  
sorn, Okla.

Lyric, Philadelphia, and Lyric, Chester,  
Pa.

Grant, Philadelphia.

Colonial or Peart, Gillispie, Ill.

Brodie, Baltimore.

New Gulf, Goose Creek, Tex.

Rivoli, Detroit.

Myrtle, Detroit.

Fulton, Detroit.

Savoy, St. Joseph, Mo.

Munroe, Rolla, N. D.

Grand, Wallock, Minn.

Arna, Rolette, N. D.

Gem, Hillsboro, N. D.

Delchar, Mayville, N. D.

Strand, Warren, Minn.

Thompson, Holdton, Okla.

Thompson, Wilson, Okla.

Star, Kanawha, Ia.

Lyda, Grand Island, Nebr.

Brighton, Pittsburgh.

Arcade or Colonial, Pittsburgh

New Carnegie, Carnegie, Pa.

Astor, Baltimore.

Pack, Tampa, Fla.

Drake, Willard and Vista, Chicago;

Maywood, East Hammond, Ind.

Star, Watseka, Ill.

Palace, Freeport, Tex.

Our, Grand Rapids, Mich.

Rivoli, Grand Rapids, Mich.

Burton, Grand Rapids, Mich.

Fairmont, Grand Rapids, Mich.

Oliver, Detroit, Mich.

Granada, Alhambra, Calif.

Alamo, Milwaukee.

Royal, Le Mars, Ia.

Grand, Remsen, Ia.

Rivoli, West Point, Nebr.

Wilsonville, Wilsonville, Ill.

Dos Palos, Dos Palos, Calif.

Arc, Delphia, Ind.

New Cudahy, Cudahy, Wisc.

Shorewood, Shorewood, Wisc.

Grand, Walters, Okla.

Becker and Casole, Philadelphia.

Majestic, Hattiesburg, Miss.

Hollywood, Chicago.

Austin, Chicago.

Pekin, Pekin, Ill.

L. B. Brown,

H. T. Hodge,

J. O'Heron,

L. C. Nurmene,

P. V. Williams,

F. Zimmerman,

R. C. Garbade,

V. Rawls,

Charles E. Gucker,

W. E. Thore,

Ed. Brickley,

H. Boel,

Charles D. Silke,

E. S. Cumming,

L. R. Stacy,

R. S. Nedry,

N. C. Riggs,

Ferrin & Josslyn,

W. H. Gilmer,

John J. Campbell,

B. B. Holdridge,

W. A. Collin,

H. I. Davis,

Charles H. George,

Sol Best,

M. Hartsman,

John E. Niches,

J. L. Geedy,

Frank Forrest,

Abe Sandow,

Charles Perrizo,

P. C. Larson,

Henry A. Wiecks,

Roy C. Berry,

A. H. Records,

C. H. Sartorius,

Sam Sinker,

W. E. Miller,

C. C. Griffin,

M. Atlas,

Ralph Aversa,

Ed. C. Curdtz,

J. F. Barry,

A. Goffinet,

M. Spayne,

W. F. Maginnio,

L. L. Dunbar,

E. L. Schubeck,

H. Muesley,

W. J. Wooten,

Sy Hololi,

Regal, Gatesville, Tex.

Palace, Bellinger, Tex.; Grand, Mid-  
land, Tex.; Queen, Merkel, Tex.;  
Palace and Lyric, Odessa, Tex.;  
Queen, Winters, Tex.; Alcove,  
Stamford, Tex.

Iris, Lockney, Tex.

Grand, Kenedy, Tex.

Roxy, Munday, Tex.

Palace, San Marcos, Tex.

Palace, Shiner, Tex.

Mutual, Hawlin, Tex.

Dawn, Hartford City, Ind.

Colonial, Alma, Kan.

Idle Hour, Olivia, Minn.

Majestic, Stillwater, Minn.

State, Eureka, S. D.

Miles Standish, Minneapolis.

Mascot, Mobridge, S. D.

Lyric, Little Falls, Minn.

Metropolitan, Owatonna, Minn.

Liberty, Moutonville, Minn.

Palace, Royalton, Minn.

Wonderland, Minneapolis.

State, Shenandoah, Ia.

Regal, Elvins, Mo.

Gem, Alton, Ill.

Capital, Port Angeles, Wash.

Mabel, Chicago.

Lawndale, Chicago.

Dawn, Detroit.

Palace, Montpelier, Ind.

Forrest, Booneville, Ind.

Pico, Los Angeles, Calif.

Lyceum, Deer River, Minn., and Lyric,  
Cosslake, Minn.

Grand, Jordan, Minn.

State, Belle Plaine, Minn.

Campus, Norman, Okla.

Empress, Deshler, Nebr., and Majestic,  
Hebron, Nebr.

Capital, Heartley, Ia.

Majestic, Bridgeton, N. J.

Idle Hour, Festus, Mo.

New Piedmont, Oakland, Calif.

Capital, Niagara Falls, N. Y.

Hippodrome, Niagara Falls, N. Y.

Majestic, Greenville, S. C.

Vernon, Chicago.

Goffinet, Rittman, O.

Dayton, Akron, O.

Tivoli, Lorain, O.

Cliff Queen, Dallas, Tex.

Palace, El Compo, Tex.

Pastime, Clarendon, Tex.

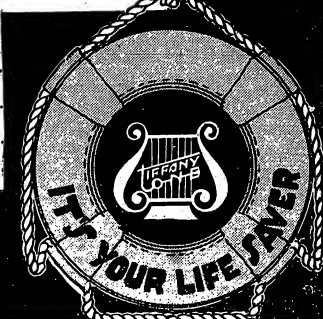
Olympia, Canyon, Tex.

American, Bonham, Tex.

## NEXT WEEK? WATCH FOR OUR AD!

# PRODUCTIONS INC.

NEW YORK CITY



## THREE LIVE GHOSTS

(Continued from page 19)

are officially dead, in compliance with the war department's report, is the biggest of complications, the unexplained which keeps up the suspense expectancy. Thereafter the action centers in the home of Jimmy's mother. Her desire to secure a reward by turning over Foster to the American authorities and the difficulties which she encounters, first through the objections of her own boy and then by the loss of an address, run through the picture story as in the play.

"Spooky" brings matters to the climax when he kidnaps an infant after robbing the home of its parents. Scotland Yard's investigation and Mac's loyalty get them all in the household. Sudden recovery from shellshock realizes one of the biggest mirth moments. Then "Spooky" recalls his identity and it appears to be the father of the babe he appropriated.

Joan Bennett's role is the minor one of the girl artist friend who supports the American member of the duo. Tammie Holt has a bit for a few moments as the proprietor of a china store.

At the Rivoli two minutes' worth of a war flash back is being magnified and projected on the big screen, making an effective bit of showmanship.

## HARD TO GET

(100% DIALOG)

First National production and release. Directed by William C. Sullivan. Theme based on the Edna Ferber story, "Classified." Recording on Western Electric disc. At the Strand, beginning Sept. 27. Running time, 80 minutes.

Cast: Pa Martin, Jimmie Finlayson, Ma Martin, Louise Fazenda, Mary Martin, Jimmy Donlin, Dexter Courtland, Edmund Burns, Mrs. Courtland, Carlotta Selwynne, Jerry Dillon, Charles Delaney.

"Hard To Get" is one of those rare all round comedies so well knit and naturally performed as to hold the interest of any type of audience for every inch of running time.

The injection of the theme song is the only forced part of the production. It is held out until the picture is well underway and then swung in by means of a typical pick-up orchestra in a cheap night club atmosphere. "Hard To Get" would have been just as modern had the producer stepped out of the theme song.

Dialog is excellent and so well handled by the cast as to get the most out of its laugh punctuations. Mirth centers around Jack Oalde. As Marty, the son in the Martin household, Oalde's facial expression contribute largely in getting his gibes at Bobby, the high brow sister in the 10th avenue family, played by Dorothy Mackall, across with vim.

Louise Fazenda and Jimmie Finlayson play little more than bit parts, as Pa and Ma Martin. Their repeated exits in all-dressed-up-for-Sunday attire when Dexter Courtland, Fifth Avenue's (Edmund Burns) appears, have a medium of laughs. Funniest is Finlayson's juggling with a four-inch collar.

Charles Delaney, as the outspoken Jerry Dillon, gives an amusing performance.

Intro of characters aids considerably in smoothness of continuity and reflects excellent directorial judgment on William Beaudine's part.

As the mannikin with polio ideals, Miss Mackall essays her role in a manner which brings her closer to the audience than each sequence. Picking up Jerry driving his car on the "avenue," Bobby gets her first setback. Courtland is also neatly introduced in a barber shop scene, where he poses as her hubby to relieve her of the advances of an elderly Lethurio.

Human interest angle well timed with Courtland pitted against Jerry for honors. Theatricality is conventional, directorial twists and cast co-operation take off the usual ones.

Residential Fifth avenue is a little antiquated for New York City, but Beaudine's job is good enough to warrant a trip East and refreshment of street recollections before he starts his next one about the Manhattan highway.

## SKIN DEEP

(ALL DIALOG)

Warner Bros. production and release. Based on Mark Edmund Jones' magazine story "Lucky Danes," by Gordon Rigby and directed by Ray Enright. W. E. Vita recording. At Colony, New York, Sept. 28. Running time, 64 minutes.

Joe Bailey.....Monte Blue  
Joe Bailey.....Monte Blue  
Joe Bailey.....Monte Blue  
Joe Bailey.....Monte Blue  
Joe Bailey.....Monte Blue  
Joe Bailey.....Monte Blue  
Joe Bailey.....Monte Blue  
Joe Bailey.....Monte Blue  
Joe Bailey.....Monte Blue  
Joe Bailey.....Monte Blue

Hackneyed, time worn and weary underworld opus to be taken with a grain of salt, even in neighbor-

hoods. Neither story nor direction is convincing.

Poking so many other good gangster yarns, this one just too bad. Just two femme characters in "Skin Deep," twisted around so that what flimsy thread of love interest exists is not taken seriously. The cast is in the same old line, lining up an intrinsically fine cast and then throwing it away. Betty Compton is given a joke book role to play, while Monte Blue, who is the cast's only plus, plays a dumb mistake as the regenerated gangster carrying a Lon Chaney makeup for three quarters of the picture. Davey Lee, the Jolson kid, is another pulled in, who when given a role minus any background; doubtless to bolster any possible b. o. appeal.

Slip shod continuity and disorganizing direction has the action drifting about the way until a made-to-order shooting affair puts an end to its misery.

Story about Joe Daley, gangland hombre, who married a girl, took her to the moon, and then came out to take him, and how! Gold digging gal, while picking Joe for the dough, still waxes hot and bothered about Blackie Culver, rival pinger. Daley suddenly decides to go straight, throws a scare into Sadie who sees her hold loosening. She goes to Culver and they frame the unwitting Daley for a stretch across the pond.

Joe makes a clean getaway, and after copping a motorcycle meets with an accident. Picked up by a plastic surgeon's daughter, Daley is taken to their home, where the doc plants a new mug on him and tells him to go sin no more. Meanwhile, there develops a friendship between Daley and the doc's daughter. Out for revenge, Daley's lawyer finds the district attorney only after he finds out the faithfulness of his moll. Finding his wife and Culver together, he pulls the rod, when the lights go out and a dud is bumped off in the melée. Completely regenerated by this time the repentant gangster seeks out the doc's daughter for a wistful fadeout.

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"Skin Deep" is very much so, and just a film-flam.

## AFGHANISTAN

(RUSSIAN MADE)

(Silent)  
Picture made by Sovkino of Moscow (Soviet Russia government) and released by Amking (American agent). Directed by Boris Rostov. American titles by Norman Turgrover. Photographs by V. H. Kozlov. At Colony, New York, Sept. 28. Running time, 60 minutes.

Another strictly travel picture, and one that is a screen travel entertainment. It isn't. More than an hour of straightaway silent scenes and bizarre foreign people is tiresome.

Really the picture is a capital two-reeler ruined by staying too long. In fact, this would be a good program item. Two reels is about the meat of it and the rest is padding.

Titles emphasize that Afghanistan, the most remote right hand corner of India, is one of the places of the world looked away from the Western eye and still living back in the distant past. The enlightened new ruler, Amanullah, opened the country somewhat to the rest of the world and the Sovkino expedition went in. Amanullah was later deposed by native reactionists who objected to his reforms and the revolution was in the American newspaper again about five months ago. The picture should have been sprung then. Now it's cold.

It has some remarkably fine photographic shots at Himalayas, staggering views of overpowering mountain peaks, and a few mountain roads, curious ways of transportation such as a raft supported by inflated animal skins. Peasants at work with ancient implements are interesting. One scene shows methods of threshing grain by having oxen trample it. Picturesque native village and customs invite attention, but there are long stretches of dull material, scarcely up to the grade of magazine fillers, such as long sequences of a trolley car in some remote village.

Only excuse for picture in this form is that it isn't quite as dull as a third-rate foreign drama and thus is endurable for the surest of all. Impossible outside of that narrow field. Titles are well done, but who cares about the political situation in Afghanistan?

Columbia has taken up its option on Jack Egan. First assignment "Broadway Hoofers." Fred Mackaye added to cast.

## AMERICAN PRISONER

(BRITISH MADE)

(ALL DIALOG)

Produced at Elstree by British International. Directed by E. A. Tait. Scenario and dialog by Elliot Phillips. Camera: George F. Turner. At Colony, New York, Sept. 28. Running time, 70 minutes.

Save for direction, story, dialog, acting and being a period play, this is a good one.

Recording is exceptionally clear, only the talk is not worth recording. Photography is good, the sets are admirable. Crowd scenes, both with troops and with a mixed bunch of prisoners and villagers, are realistic.

But the individual acting, except that of Nancy Price as an old hag who helps the prisoners to escape, is poor, mainly on account of the lack of the story and the inability of the players to believe in their roles. This comes out particularly in dialog. They all seem in the majority of sequences to be reciting the lines, the artificiality of which is reflected in the stiffness and lack of naturalness the words impose upon the actors.

Madeline Carroll is good to look at and could obviously do a lot better with good material. She struggles to make her part live, but gets weighed down with it till she just mugs.

Cecil Barry and Bromley Davenport, both experienced troupers, sometimes look and sound as if they were acting out of a book. They themselves off at the unreality of what they have to say. Nancy Price, with a toothless makeup and some fatuousness, breaks the picture down to mediocrity over a good performance, with a witch's laugh that is nerve-racking.

The film's a pity many a fine scene, but the picture has been spent on it, and all the elements of a good melo are there. But the treatment is so weak and innuendo it dies, and it's tough enough to get through the dialog stuff even if it's right.

"Will You Remember" which might have been a hit, but which is a picture on a spint, which is not heard through his voice and so the song loses out by sounding as if it's sung by a chorus. The picture is not strong enough to stand that.

Story is 100% hoke. Villain loves girl. Her father is in his debt. Mueh against his will Pa has to try to force her to marry the villain. She has fallen for hero, the American prisoner who has been captured running supplies to the French. Prisoner escapes but is shot and girl nurses him. But in prison, he escapes again, same time girl flees from the squireslike homestead rather than marry villain.

Ed is captured with girl, and at that identical moment comes the war is over. Hero, free, fights villain with swords, and, latter, "disarmed," won't fight on and escapes out of picture. Close-up and fade.

It's all a question of treatment. But when they started treating this one they must have given it were in a Prohibition zone.

## WAGON MASTER

(60% DIALOG)

Universal production and release. Ken Maynard stars. Directed by Harry Brown from story by Marian Jackson. Titles and dialog by Leslie Maselli. Feature. At Colony, New York, one day, Sept. 19. Running time, 70 minutes.

A pioneer in the field of dialog and sound effects for small time westerns. There has been talk of dialog being up action and that especially would be detrimental to the usually packed full of motion pictures. This small time flicker, however, is a dialogue, but hardly by the dialog and the effects. Due to that it's high above the usual cow land picture.

Unlike Fox's "In Old Arizona" where the story is a dialogue, hardly any of the outdoor shots were mob shots, here they consist solely of the boys whooping it up. This is Ken Maynard's first talking picture. The first talking picture with the intention one expects from a kind hearted but nevertheless he-man of the wide open, he takes full advantage of the voice. He is heard speaking in instrumentalized on the guitar and violin. Only default is when the rough, sloppy men surround him join in the chorus with voices. Inger takes a prison rap for murdering her baby daughter, born with a hare-lip. Released from prison some years later she returns with a child but minus the facial blemish that has been the bane of her existence, and everything is lovely once more.

Story is inflated in dil, disjointed, style, den de Cascares' editing and titling helps about the only things that saves it from being so bad. The camera work is good. The actors are in and out, and the cast, direction and photography is of little consequence. Maselli's name, however, will sell this cheap film in the artsy shops.

Laurel and Hardy, loaned by Hal Roach to M-G-M for "The Rogues' Song."

attempting to play tunes befitting the action, or the antics of the three henchmen to Maynard, who carry all the comedy and seem as though elipped from "Singing in the Rain."

Plot is the same old story of the two villains to keep Maynard, from reaching his destination with the wagon train. An interesting whip fight between Santschi, as the villain, and Maynard held all eyes with their dexter manipulations of the whips. Wagon train racing across the desert and wagon plans provided plenty of red-blooded meller, personified by the shouts of the wagon drivers and the swift thuds of the hoofs of the racing nags.

All in all an unusually fine spectacle for this type, which, plus its modernization, should prove dessert for the lovers and followers of pictures that tell a story of the west when men were men, and shot from the hip.

## HIS LUCKY DAY

(30% DIALOG)

Universal production and release. Directed by Eddie Clive. Story by Arthur C. Kober and Lewis M. Tilton. Titles by Albert Denham. Photographed by Arthur C. Kober. At Colony, New York, Sept. 27. Running time, 60 minutes.

Reginald Denny's last oppo of the season for Universal. Swell for kiddies up to 15 years of age—especially girls, and for restless housewives. Story is a cocky ever typewriter. But for high and dry grinds where customers still regard pie throwing and stepping into milk bowls as art, it's a drawing power among the Reproduction is weak in spots and diction is not quite clear in other spots. Synchronization and score, however, are clean and good.

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## GROWTH OF SOIL

(NORWEGIAN MADE)

(Silent)  
Norrone production, released by Film Guild. Directed by Knut Hamsun. Edited and titled by Benjamin de Cascares. All Scandinavian cast, not named. Running time, 10 minutes.

Not much value to this one generally, but available for spots local in Scandinavian sections if properly exploited. Knut Hamsun is regarded as a Norwegian novelist. One of his novels winning the Nobel prize some years ago. Film, it is claimed, was made under his supervision in the actual locales mentioned in his book.

Film is a series of episodes in the life of a hardy Norwegian who penetrates beyond the established settlements in his native land and conquers the land through his pioneering spirit and indomitable will. He takes as a wife a comely but hare-lipped girl, and together they start to build a home.

He discovers on the pioneers' property, and the remote colony takes on the proportions of a boom town. The couple, with their children, are driven to financial independence. With the coming of civilization to the wild country their follows murder, robbery and rapine. The hare-lipped wife, Inger, takes a prison rap for murdering her baby daughter, born with a hare-lip. Released from prison some years later she returns with a child but minus the facial blemish that has been the bane of her existence, and everything is lovely once more.

Story is inflated in dil, disjointed, style, den de Cascares' editing and titling helps about the only things that saves it from being so bad. The camera work is good. The actors are in and out, and the cast, direction and photography is of little consequence. Maselli's name, however, will sell this cheap film in the artsy shops.

Laurel and Hardy, loaned by Hal Roach to M-G-M for "The Rogues' Song."

## Romance of Hine Moa

(FOREIGN MADE)

(Silent)

Gaumont-Palace production, released by Gaumont. Plot is the same old story of the two villains to keep Maynard, from reaching his destination with the wagon train. An interesting whip fight between Santschi, as the villain, and Maynard held all eyes with their dexter manipulations of the whips. Wagon train racing across the desert and wagon plans provided plenty of red-blooded meller, personified by the shouts of the wagon drivers and the swift thuds of the hoofs of the racing nags.

Another venture into exploitation of a native legend enacted by native players. This film is said to have been made in an old movie house. J. Gordon Coates, premier of New Zealand. Only commercial possibilities are in the art spots, as a strip scene. Their chance to become a generally released educational film. And the nude shots will do much to sell it in the other places.

The story is simple, and hinges on an idea that seems ludicrous to Americans. Tatanekai, son of a chieftain, sets out in search of more fertile fields for the old man's tribe. Running into the hands of Umukara, he falls in love with Um's daughter. But another guy named Tai also loves the daughter, and Tatanekai is put into a cave, where he must pass through fire, lava and boiling water before escaping.

That sweet potatoes give seems pretty far-fetched. They are pictured how a columnist squawks when somebody steals a pun, it's not so ridiculous.

The gal, Hine Moa, is about to be married to another chieftain, but swims across a lake to the arms of her lover. She bares herself to the hips from then on, and provides a chance for a good look. In the distance, not bad looking at all. When her old man comes with his tribe to get her and kill the lover, Tai is exposed as the guy who stole the sweet potatoes. Tatanekai is thinking's oke. Even a final shot of Hine Moa and her baby, while huffy sits contentedly on a knoll playing his flute. These natives can't act worth a darn, but anybody can alibi that by saying they act well for natives. Direction sticks out all over the picture, with the players showing respect for the camera. The quality of scenery is naturally excellent and the photography is good.

On the strength of that bare stuff this one might be used on a school play. It's tuned for the free coffee stands.

## HIGH TREASON

(BRITISH MADE)

(ALL DIALOG)

Gaumont-British production and release. Directed by Maurice Elton. Story by Pemberton Billing. British Academy awarded. Starring Lenita Lye, Michael Denham, and others. At Colony, New York, Sept. 28. Running time, 60 minutes.

Gaumont tossed this one cold into Marble Arch and it's proved a hot hit. American-made and plugged, it would have been a flop. It will make a lot of money for Gaumont even with its dumb sense of showmanship.

"High Treason" deals with such bombast, pseudo scientific items as women's fashions 10 years from now, television phone calls from your sweetie, roofs where helicopter aeroplanes can land, and a lot of other new ideas for newspapers, women drafted for war service, English Channel train service by tunnel, and, in fact, everything you could find in newspapers for the mob on Sunday.

What every British producer has done to date is to follow the American lead—years later. Not so, Maurice Elton. He has shown us a new wave coming he stopped production for eight months and then with no sound studio and a lousy untied recording system, set out to make a glorious clean-up or a terrible flop. He let the other birds play 'em close to the chest, but for himself he tossed out blue chips as if they were cigar bands.

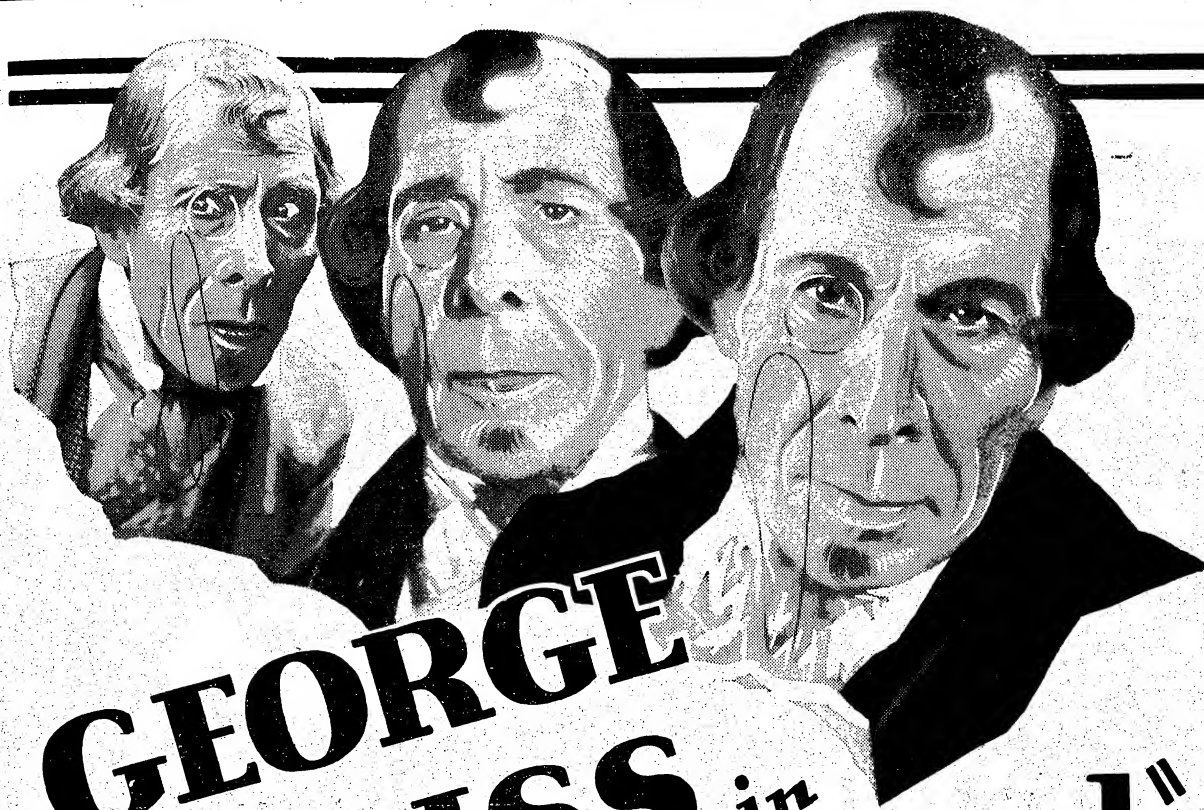
He didn't have a story, but he had an climax. This scene showed a man about to broadcast a declaration of war to the world and being shot down by a peace-loving soldier. With that as his hop-off, Elvey zoomed into the unknown and landed with the best entertainment that has come out of England since the war.

This, of course, is faint praise, but with some healthy editing, shearing the last half reel or more completely, "High Treason" can be made into acceptable entertainment for many houses anywhere. They'll like it or they'll hate it, but they'll all go.

A pip of a cast and Elvey's old stage producing days show in the camera work. The camera is a little screechy. Chief among the eye-fillers is Renita Lye, hummingbird. She's the first femme they've flamed on a British screen who didn't look like a girl. The camera work is a little better. Lye is not at all in her eyes, they have her a strip act behind a frosted glass that's more complete than an old Moulin Rouge number. The editing from the office

(Continued on page 31)





# GEORGE ARLISS in

# "Disraeli"

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"Extraordinary — delightful — beautifully directed — acted  
with exceptional skill." —*John Barrymore*

"Its tremendous human appeal and the marvelous performance of  
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Julian Josephson. Directed  
by Alfred E. Green.

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Joan Bennett, Florence  
Arliss, Anthony Bushell,  
David Torrence.



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## Sample of Theatre Buying Between the Two Big Chains; Fox Paying Midland \$3,700,000

Kansas City, Oct. 2. Harold B. Franklin and Howard Sheehan for William Fox walked in here on top of Publix negotiating with the same circuit, buying the Midland's 65 houses in Missouri, Kansas and Iowa, for \$3,700,000.

This same deal is said to have been placed before Publix in New York for a similar amount, but was turned down by Publix as excessive. M. B. Shanberg was in New York when the turn down occurred, keeping a promise according to report to first submit his houses to Paramount-Publix before disposing of them elsewhere.

Franklin and Sheehan came here from Los Angeles to make the deal. The Midlands will be added to the Fox houses on the Franklin-directed Fox houses on the coast.

Almost immediately followed the purchase of the Grubel four theatres in Springfield, Mo., Kansas City, Kins, Joplin and St. Joe by Publix. These are in opposition to the Midland in those towns.

Other opposition to the Midland Publix is reported after are the Dickinson and Miller houses. Midland has 20% of the Miller string.

In this section watching the struggle for houses between the two biggest chains, the local skirmish is looked upon as a sample of what is probably going on all over the country. It also digs up locally those small isolated circuits of picture houses one might never hear of otherwise.

Herbert M. Woolf is president of the Midland and half owner. In addition to the theatres in the deal Fox secures the new theatre under construction in Joplin. The Consolidated Amusement Co. (Miller), of Wichita, operates the Miller, Palace, Orpheum and Wichita theatres, all of the first run houses in the town.

It is announced Fox coast company will maintain headquarters for this territory in Kansas City.

### Fox After Others

It is also stated Franklin for Fox is negotiating for the Dickinson and Miller houses. Fox had been after the Grubel houses.

The only property reserved by Midland is its 50% in the Midland theatre and Midland building here. The other 50% is owned by Loew's.

It is the local show opinion the operation of the Loew Midland will very shortly be taken over by the Franklin end. The 10 city houses in the transaction with seating capacity are Plaza, 2,000; Uptown, 2,200; Isis, 1,500; Lincoln, 1,100; Apollo, 1,400; Midland, 1,300; Glendale, 1,000; Gilliam, 1,000; Lincoln, 1,200; and Boone, 900.

One angle in this trade that is quite unusual is that there is no dead houses. All are consistent money makers and the leaders in their respective cities.

The deal today is dated as of Oct. 5, when the houses will be turned over to the new operators. It was also stated there will be no material changes in the personnel of the operating staff.

Shanberg was tendered the management and will remain in active charge for a while until arrangements can be made to relieve him.

### Started in '17

Midland Circuit was started in 1917 when the Columbia theatre was opened in Junction City, Kans., but the greatest expansion was made in the last two years. It was only in August the circuit acquired the 50% interest in some 30 houses from Universal.

Principal cities included in the Midland deal are Sedalia, Springfield, Joplin, Carthage, Hoooville, Marshfield, Brookfield, Glanville, Coffeyville, Wichita, Atchison, Eldorado, Ottawa, Fort Madison, Muscatine, and St. Joe.

### PUBLIX FRIDAYS IN TEXAS

Dallas, Oct. 1. All Publix theatres in Texas are now opening the week on Friday. It started Sept. 27.

### Cinematizing—In "Variety"

"Cousin Kate," Herbert Hovling Davis' story, which First National is cinematizing, has been changed to "Strictly Modern."

## Acoustic Troubles

Acoustic problems are proving much greater in larger houses than in smaller ones. Where the theatre of 1,500 seats or under can be figured out mathematically so that the horns or cones will reach nearly every crevice, some of the country's biggest emporiums, with deluxe equipments of the electricies installed months ago, are baffled by amplification that will carry beyond the logs without deafening the lesser payees down front.

In New York the Roxy and the Hippodrome are illustrations. Western Electric admits that it has spent months juggling the horns in the big Fox theatre until now perfection of sound distribution is practically reached.

At the Hip, where Radio's Photophone is installed, good hearing in the logs yet has to be experienced without a sound drowning nearer the old foot lights. Only a few weeks ago the reproduction of dialog in a feature was so unintelligible from the logs that some reviewers delayed their criticisms until a later date, in justice to the picture.

Reports from throughout the country summarize such conditions as hitting into the grosses. Particularly is this true of Portland, Ore., where the largest house, seating 3,500, with W. E. apparatus, claims an unevenness of sound which thunders through the lower floor and is indistinct in the balconies.

Western officials, while admitting acoustic difficulties have been encountered in the elephant theatres more frequently than in the smaller houses, claim that the cases are too isolated to be considered a general condition among the big houses.

## Cheaper Photophone Not Deliverable Until Jan. 1

Radio's cheaper photophone, first priced at \$2,995, and the announced at that figure plus accessory and installation charges, will not get into mass production until after New Year's.

That means, Photophone execs declare, that no installations will be made until after Jan. 1.

The Radio offices report that many contracts are being signed but, in accord with the company's policy, refuse to divulge the number.

## Steffes in Hollywood

Los Angeles, Oct. 1. Oscar Hansen, sales chief of Tiffany-Bush, accompanied by Al Steffes of the Allied States indie exhibit movement, is here to confer with Grant L. Cooke, president of T-S on production plans.

## Warners' Reopening

Warners Bros. may reopen their West Coast studio for production about Dec. 1. In the meantime, all Warner's scenaria and dialog writers are working on the First National lot, and Al Conroy new scenario about P. N. is looking for new talent to fill the gaps when the old Warner lunch leaves.

### W. E. District Sales Managers

J. R. West has been assigned the Philadelphia and Fred Warren, the Los Angeles district to preside over Western talker equipment sales.

### Asst. to Metzger

Sydney Singerman, Universal home office, appointed assistant to Lou Metzger, U.



GORDON BOSTOCK

Now producing comedy talkies for Pathe. Please note new address, and phone number. 1560 Broadway, New York City; Bryant 5132.

## BROAD DECISION ON CONTRACTS AND THEATRES

### Judge Says Collusion Is Obvious When Evading Contracts by Sale

Holding that no one complained against Hays' Credit Committee except the Government, and that in two years alone exhibitors contracted in theatres in which \$17,141,294 of film contracts were involved, Federal Judge Thacher has sweepingly set the seal of legality on producer security in such transfers.

So unanimous is the decision in the first action tried early in the spring that the Hays office is confident Judge Thacher's ruling on the second trial, involving the arbitration system, will be equally as broad.

In a summary paragraph in his decision on Credit Committees, Judge Thacher recites:

"No injury to individual traders or to the general public is disclosed. On the contrary, serious trade abuses have been eliminated, and both exhibitors and distributors have been benefited. Fraudulent transfers designed to avoid the performance of contracts involving interstate commerce have been discouraged. Exhibitors have been dissuaded from over-bookings, a practice not infrequently indulged in to exclude the competition of new theatres.

"Reasonable arrangements have been encouraged under which persons acquiring theatres for which films have been booked long in advance have assumed the performance of existing contracts, thus avoiding serious interruption of interstate trade, inherent in the old abuses."

### Evasion Apparent

Regarding transfers of theatres encumbered with unplayed contracts, the decision states:

"It should be remembered that when a theatre owner, who has contracted to exhibit films in his theatres, disables himself from performing his contractual obligations by conveying his theatre to another, his deliberate breach of contract is apparent. The purchaser, who must be assumed to have knowledge of the business upon which he is about to embark, almost certainly knows that any going theatre has such contracts outstanding, and that the conveyance of the theatre without the assumption of these obligations will necessarily result in their breach.

"If it be said that such a purchaser is under no legal obligation to assume unplayed contracts, this is addressed in title. It may be answered that the willingness of men to deal with one another is properly influenced by the expectation of fair dealing without the insistence upon the pound of flesh, and that one not disposed to attempt to reach fair adjustments cannot fairly demand from those who are injured new contracts without some security."

## Exhibs in Texas Variously Try At Beating State's Sunday Law

Dallas, Oct. 1.

Small town theatre operators in Texas are staging a tug-of-war against state officials in what seems to be fruitless attempt to beat Texas' Sunday law. Recently one Cecil Callahan, of Wellington, thought he might show some showmanship by running a midnight matinee on Saturday. When the clock passed 12, the sheriff and civilian deputies stalked in, ordered the show closed and the management to refund 400 admission. No fine was imposed.

In Gilmer, another hamlet, Cranall Cox, ingenious, solved his troubles by merging with the churches and beginning his show at 10 p. m. Sunday, so that his fellow townsmen have plenty time to pray off their sins. In Amarillo,

live burg past 50,000, theatres didn't have much luck, but Sundays are shown, provided manager each Sunday pays the regular fine, about \$200, minus court charges. Amarillo managers have figured out that the fine is less than would be their loss without Sunday.

Same thing is being done in Hillsboro, smaller town. No trouble has been given any of the five larger cities, probably more on account of boosters of the Sunday law being afraid that an attempt to stop Sunday shows in places over 100,000 would result in canning of the law. They keep mum, while the boys in the small towns boil over the "Injustice of Texas justice."

Although beseeched regularly with appeals, Gov. Jan Moody still refuses to cancel the veto that established the blue law.

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With William Courtenay, Conway Tearle, Lowell Sherman, Alec B. Francis, Myrna Loy. Based on the stage play "Divorce Evidence" by J. Du Rocher MacPherson. Scenario by J. Grubb Alexander. Directed by John Adolphi.

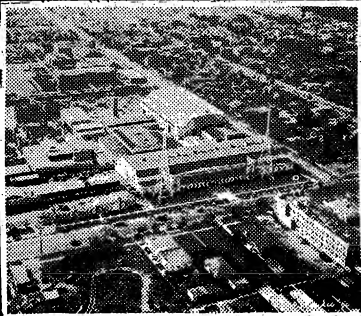


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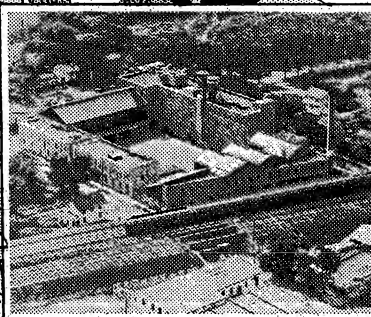
# VITAPHONE

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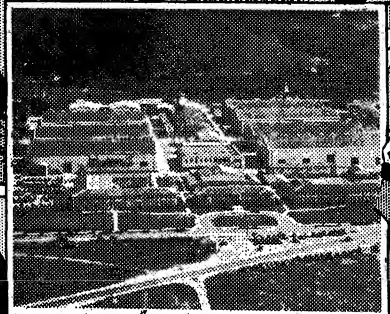
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now playing in Arthur Hammerstein's Broadway success "Sweet Adeline"



## BERT LAHR

Comedian of "Hold Everything", now in its second year on Broadway.



## FRED ALLEN

comedian of "The Little Show", now at the Music Box.



## RUTH ETTING

hit of Ziegfeld's "Whoopee", now at the New Amsterdam Theatre.



## CHARLES HACKETT

famous tenor now with the Chicago Grand Opera Company.



## FRED KEATING

famous magician in Murray Anderson's Almanac, Erlanger Theatre.



## HORACE HEIDT

and his Californians, now in his fourth week, Palace Theatre.



## JOHN T. MURRAY

famous screen and stage star, featured by Ziegfeld.



## HARRY CONLEY

and company—Shubert's musical comedy hit "Broadway Nights" now at the 44th St. Theatre.



## SIDNEY TOLER

of David Belasco's new hit "It's A Wise Child", now at the Belasco Theatre.

200 COMING FROM NEW YORK  
200 COMING FROM HOLLYWOOD



## Radio Exhib- Franchises

### Drawing Fire from Hays; Perhaps Due for Showdown

Open warfare between Radio Pictures (RKO) and the Hays organization is reported imminent if the picture subsidiary adheres to franchise relations with independents. Such co-operation, claimed by Haysians to have been maneuvered by clever insurgent politicians only because of newness of highest studio minds of the industry, is discerned as amounting to an unwitting allegiance to Abram Myers' recruiting of allies under the Allied States banner.

While members of the Motion Picture Producers' and Distributors' Association were inclined to regard Radio's move lightly at first, especially in view of the company's apparent lack of interest to materialize efforts following the Myers' pow-wow, a statement issued by the picture subsidiary Monday that "many franchises have already been sold and many more will be sold before the season is completed," prompted the revelation of the first open threat of big chain opposition. This, it is claimed, was in the form of a hypothetical question put to an important Radio man by one of the most influential members of the Hays' inner circle.

While certain Haysites would demand the resignation of Myers from the organization on the premise that it is supporting a group banded by leaders known to be unsympathetic to the Hays body, it is claimed that Will Hays, personally, is maintaining a hands-off policy. The radicals, also, make expression of this demand. (Continued on page 33)

### "Remember September" Did Good Biz for B. & K.

Chicago, Oct. 1. B. & K.'s extensive and expensive "Remember September" campaign, conceived to prevent the normal slump in picture house box office figures was successful beyond expectations. John Balaban reports one of the best Septembers in B. & K. history with no appreciable let-down from August, a strong month. Rather than admit the necessity of an off-month because Septembers in the past have been poor, B. & K. brought forward drawing films slated for October. This in turn bolstered the "Remember September" plugging in houses where preferred films could not be routed. Last two weeks of the month found McVickers standing way up with "Cook-Eyed World," which followed "Four Feathers." United Artists had "Alibi" for three weeks and held up, while the Chicago, with nothing in particular, did a whale of a business.

### Dispute Over Neb. Theatres Between Publix and Fox

Omaha, Oct. 1. Disposal of theatres in Columbus, Kearney and Fremont of this state to Publix by the World Realty Co. brought a howl of protest from Fred Glass, district manager for Fox at McCook, Neb. Glass claims that he holds an option for Fox on the three houses. He got it last June when head of the World company, which since has disposed of its three McCook houses and the unfinished theatre in North Platte to Fox. I. B. Zimmerman of the Omaha company says Glass lost the option when they couldn't get together on terms and that the World group was free to trade with Publix. A court suit has been threatened but has not been filed.

### California's Village King Running Into Opposition

Los Angeles, Oct. 1. George Mann of San Francisco, operator of a chain of small theatres in northern California, will encounter opposition for the first time. Fox starts with a lease on a new 1,800-seat house built by business men in Eureka. Mann has been uniquely situated through operating in towns so small the matter of size alone gave him security. Eureka, much larger than the average Mann hamlet, has a population of 12,000.

"Blind Raftery" goes into production at UA following return from Florida of Lupe Velez, featured. Donald Novis will be opposite. "Hough Liberty" John Ford's next for Fox. It's an original by James McGuinness.

### Phila. Impostor

One C. E. Johnson has been fraudulently representing himself in Philadelphia as of "Variety's" only Philadelphia correspondent is Arthur Waters, of the "Public Ledger."

## MANEUVERING BY BIG CHAINS FOR HOUSES

Los Angeles, Oct. 1. A game of theatrical chess, with each move an acquisition of more theatres in strategic points, is being played by Publix and Fox with the chess board everything west of the Mississippi.

Fox has the upper hand along the coast now, through acquisition of many houses in territory west of Colorado during the past few months. Maneuvers are switched now to Kansas and Missouri and surrounding points, with Harold Franklin attempting to secure two middle-west circuits of approximately 100 theatres and control of small towns in that territory for Fox.

### O'Donnell of Interstate With Publix Home Office

Bob O'Donnell, theatre operator for the Interstate Circuit of Texas, will join the Publix organization Nov. 1. Tentatively assigned to the home office, it is believed O'Donnell will be utilized by Publix also as an operator of theatres. In operating the Interstate, O'Donnell often went up against the opposition Publix houses. Probably it was through that observation he was called in for the Publix executive staff.

Some years ago Charlie Freeman, a vaude booker with the Orpheum office in Chicago, was engaged as booker for the Interstate, under the charge of Karl Hobbeltz. Freeman started to book the vaude bills into Interstate houses and the circuit took a change, going from the red to the black.

Later, Freeman recommended that O'Donnell be engaged as an Interstate house manager, with the view of making him general manager if proving himself. O'Donnell started the Majestic, Ft. Worth, toughest house on the circuit. Soon he became the Interstate's general operator.

Between Freeman and O'Donnell, the Interstate passed out of its depressed period, following the war, until it reached a net of \$600,000 in a single season. Freeman is still its booker.

Fox now holds practically an option on the Interstate and has agreed with Hobbeltz to buy, although it is said Publix is willing to re-enter negotiations for the circuit. Fox is believed to hold the in for the houses through the agreement and having supplied the Interstate with pictures for several years.

Before becoming a house manager in Texas, O'Donnell was a vaude agent in New York. Previously he had been a theatre treasurer in Brooklyn, and also had some resident manager's experience.

Length given to the O'Donnell story to bring out that man-power in the show business must always prevail.

### PUBLIX IN EL PASO

Dallas, Oct. 1. Publix will carry out Dent Theatres plans to build a \$1,000,000 house in El Paso to offset a similar project planned by West Coast Theatres.

W. B. Palmer, chief construction engineer for Dent's, has finished final surveys of the job.

## Inside Stuff—Pictures

(Continued from page 14.)

to the picture "Gold Diggers of Broadway" on the names of Frank Fay and Al Jolson to act as joint masters of ceremonies. When Jolson entered the theatre and was later called to the stage he refused to make an appearance. The wise mob then recalled that Jolson's picture "Say It With Songs" was originally scheduled to open the new house.

Norma Terris, formerly in musicals and now in pictures, was once Mrs. Max Hoffman, Jr. Assigned to play a featured part in Fox's "Married in Hollywood," she found herself cast as Miltzi Hoffman.

"The Awful Truth," booked for the Paramount, New York, in October, will be the fourth Pathe picture to play the Publix ace during 1929. Others are "Strange Cargo," "Sophomore" and "Paris Round."

The work-for-nothing editors' first exploitation stunt is the promised free reproduction, once, each month, of the trade ad which they will believe is the best creation to emerge from a film producer's brain.

Fox's "Lone Star Ranger," Zane Grey story, is being filmed for the third time.

Dustin Farnum made it 15 years ago for Universal, and eight years later B. B. Hampton starred Roy Stewart in it. Fox version has George O'Brien as lead with Stewart playing secondary part.

Cartoons of Disraeli which will appear in the souvenir program for opening of "Disraeli" tonight are replicas of those printed in English journals during Disraelies lifetime. Jack Lewis of Warner's was assigned to look through old English dailies and mags on file in the public library and was given permission to make photostats.

W. R. Hearst has gone through the uncommon experience for him of counting up picture profits. His rather large bit comes from "The Broadway Melody" Metro.

Reports are that Universal expects a gross of \$4,000,000 from "Ship Boat." Picture cost the company around \$1,000,000.

A healthy increase in picture house trade over a year ago indicates the current strength of the talkers. It's probably as well a sign of new business with many houses.

### Kane and Pierce Out of Publix-Kunsky in Detroit

Chicago, Oct. 1. Ed Weisfeldt has resigned as Fox-Midwest chief at Milwaukee to become stage production manager for Publix-Kunsky in Detroit. John Balaban definitely announced. He will have complete charge of stage productions in Detroit.

All bookings in Detroit will be made henceforth by the William Morris office, and the Publix booking office there will be abolished.

Lew Kane and Howard Pierce, who had charge of Detroit productions before Weisfeldt was obtained, have been dropped by Publix-Kunsky. Weisfeldt spent 18 years in show business in Milwaukee.

### Publix Buy of Hostettler 16 Houses in Nebr.-Iowa

Des Moines, Oct. 1. Publix office here has announced purchase of 16 Hostettler-Universal theatres. Located in Hastings, Beatrice, North Platte, Norfolk, Kearney, Grand Island, Fremont, Fairbury and Columbus, Nebr., and Marshalltown, Ia.

### Ferriss Goes to Work

St. Paul, Oct. 1. Ben Ferriss, for 10 years publicity and advertising manager with Finklestein & Ruben, is holding down the city desk of the St. Paul News.

Anxious to get back into the journalism game, Ferriss had been casting around for a spot for two months when leaving the F. & R. job, after its buyout by Publix. He was on the Pioneer Press before going to pictures.

### Capitol's New Producer

A new producer to New York will receive his chance at the Capitol week of Oct. 11. Harry Gurpin, producing for Publix-Kunsky in Detroit, will do the stage show for the week.

It is an experiment in its way. It is said, there is no intention of supplanting Chester Hale and Arthur North, who have established a rep through their Capitol-produced stage performances.

## BENNY MEROFF



30 consecutive years  
MARKS BROS.  
Granada and Macbro Theatres  
CHICAGO  
Per. Mgr. MURRAY BLOOM

Now Booking ONLY PRODUCTION IN EXISTENCE  
of FREIBURG PASSION PLAY with Original Players

THE WORLD'S OLDEST  
**passion play**  
FIRST PLAYED AT  
**FREIBURG**  
In the Year 1264  
And given there regularly since the year 1600  
Portrayed by ADOLPH and GEORGE  
**FASSNACHT**  
IN ROLES INHERITED FROM  
GENERATION TO GENERATION  
DIRECTED BY  
DIMITRI BUCHOWETZKY  
**CHRISTUS  
and JUDAS**

Also COMBINED FILM and STAGE PRESENTATION  
with twenty players from N. Y. Hippodrome production  
which was directed by David Belasco and presented by Morris Gest

APEX PICTURES, 152 W. 42D ST., N. Y., SUITE 721

Everybody's  
Talking  
About the

**FANCHON  
AND  
MARCO**  
"Ideas"

A FOX WEST  
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ORGANIZATION

Ask  
Jack W. Loeb

**JONES and HULL**

Featured in F. & M. "SWEET COOKIES" IDEA  
Thanks to FANCHON & MARCO

**SLIM MARTIN**

AND HIS BAND  
Now at COLORADO THEATRE, PASADENA, CALIF.

**BROWNE and WILLA**

PRESENTING RAG-ART

Touring Fanchon and Marco's "ART IN TAPS" Idea

Reproduced from the September 27 Issue of "Film Daily" and "Daily Review"

# We Challenge

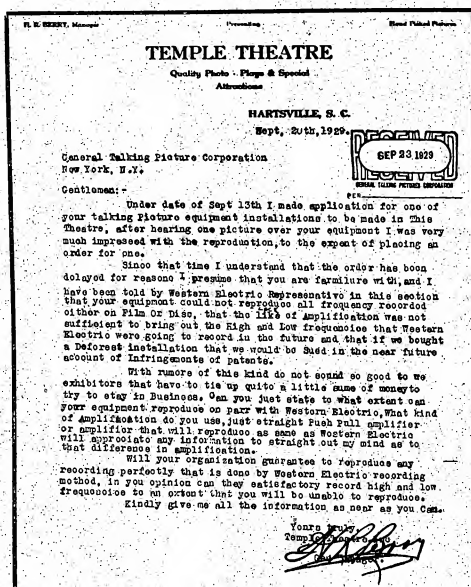
MR. WESTERN ELECTRIC:

Do you approve of these statements, alleged by some exhibitors as being made by your sales representative?

We have replied to the inquiry herein reproduced in facsimile in this way:

H. R. Berry  
Hartsville, S. C. (by wire)

Your letter September 20th to hand any representative Western Electric or any other company who made representations to you such as recited your letter falsely attempting intimidate you grossly misrepresenting our equipment and our patents position. Defy such representative reproduce in writing what represented



verbally and we have been able and shall continue reproduce all standard and quality recorded film or disc on our equipment and our amplification is licensed and non-infringing and we can capably take care high and low frequencies of Western Electric or any other company and we indemnify you in our contract for infringements or patents. Our equipment not alone on par but excels any equipment on market will reproduce same as Western Electric or any other equipment.

*If such representations, as made to Mr. Berry, are authorized by you, we will be pleased to donate ONE THOUSAND DOLLARS to any CHARITY designated by you upon proof of authorization. Tell your salesman to put it in writing!*

General Talking Pictures Corp.

**DE FOREST EQUIPMENT**

(Signed) M. A. SCHLESINGER, President

The Reaction of the press to the above is illustrated by the following editorial by Arthur James, editor of the Daily Review, in the issue of September 30:—

## The Evils of Misrepresentation

By Arthur James

IN THE heat of selling, salesmen who are not good salesmen sometimes exaggerate the virtues of their own product and talk down the wares of their competitors. This, according to all the rules of salesmanship, as developed through the centuries, is not good business but the evils still persist.

WE ARE interested in an advertisement wherein a challenge by M. A. Schlesinger, President of General Talking Pictures, was made to Western Electric and which a letter from an exhibitor in South Caro-

lina was printed. In this letter, it was definitely stated by the exhibitor over his signature that representative of the rival company had claimed General Talking equipment did not reproduce all frequencies recorded on film or disc, that the amplification was not sufficient to bring out the high or low frequencies. We believe that it is good for Western Electric, for General Talking Pictures and for the industry that statements of this kind should be brought out into the open. The statements alleged are, of course, not only untrue but ridiculous.

THIS gives full opportunity for an investigation on the part of the employing company and if it is found to be true as alleged that misrepresentation were made, it gives the employing company a chance to do some thing which would be quite in order if misrepresentation was demonstrated.

WE believe that Western Electric will welcome the challenge and that it will investigate the signed statement of the South Carolina exhibitor.

NO ONE company in this business has solely perfect electrical equipment and the DeForest equipment is without question a good and satisfactory one. We do not believe, on the other hand, that Western Electric ever instructed any member of its sales force to knock any rival equipment or say that it was inadequate. We would judge that the organization is entirely too good a business organization to do this. We believe that if on investigation the charge of the exhibitor is substantiated, the representative who misrepresented his company will be dismissed.

EXHIBITORS would do well not to listen too carefully to enthusiastic salesmen but to endeavor to find out for themselves the actual merits of all of the talking devices available before they enter into contract. No company of importance will misrepresent but salesmen are enthusiastic and the matter is of such great importance to the exhibitor that he should not be sold off his feet on the one hand and stand for misrepresentation on the other.

# Read 'em and LEAP!

The public's and critics' comments on the greatest box-office sensation to hit the screen in months.

## GLORIA SWANSON

Singing, Talking in her first ALL-TALKING PICTURE

### "The TRESPASSER"

**DETROIT** tells the world it's the greatest ever.

**Detroit Daily:** "Miss Swanson proves in this picture that she can hold her own in the talkies with any of our present day movie actresses and that she surpasses many of them with her naturalness in emotional scenes. She is the same Gloria of the 'Humming Bird', 'Manhandled' and many other pictures that made her the great screen star that she is. The picture is well directed and excellently cast. A picture well worth viewing."

**Detroit News:** "Gloria Talks—and Sings—and Triumphs. Not since the debut of Mary Pickford in voice has there been such a breathless moment for movie fans as that which occurred at the United Artists Theatre, Thursday, at the midnight premiere of 'The Trespasser' when the Glorious Gloria Swanson uttered audible sounds for the first time. Gloria not only spoke, but she sang—and great was the excitement and pleasure among her followers over the unanimous agreement that she really has a charming manner of getting her personality over through the medium of the sound screen. 'The Trespasser' is a complete triumph for Gloria in almost every respect and it should mark the beginning of new achievements for the star. 'The Trespasser' fills the Swanson requirements in every particular."

**Free Press:** "She speaks from the screen for the first time and her voice proves to be pleasing and well-modulated with clear enunciation and diction. Then, she discloses the possession of a singing voice of operatic timbre, well trained and carefully handled. She sings two songs, one of which is 'Love.' Miss Swanson's gowns, coiffures and jewels in the picture are so gorgeous, varied and bizarre that the audience offered audible evidence of its astonishment and enthusiasm. The story has many pathetic dramatic moments, is so well acted, directed and mounted as to stand out as a real achievement for Miss Swanson and those with whom she was associated in its screening and production."

**Evening Times:** "Director Goulding has placed Gloria in a role that is most suited to her. 'The Trespasser' is a credit to Miss Swanson. Likewise it is a credit to Goulding. Miss Swanson has one of the finest speaking voices of any of the original movie stars that it has been your correspondent's pleasure to hear. Not only that, she sings a pleasant theme song about love quite agreeably. The picture is substantially built and should be good for at least a three-week engagement at the United Artists Theatre."

**BUFFALO** agrees and starts off to record business.

**Times:** "Miss Swanson worth your while. A charming Gloria Swanson made our last evening at the Buffalo a happy one. We thought her beautiful. We thought her photophone-recorded voice lovely and well used. We think you'd miss something should you pass up her first talkie 'The Trespasser' made by United Artists. She had us near breaking down and joining in the sobs of the women who sat all 'round us. Indeed we cannot deny that a tear or two trembled on the old lashes. You'd enjoy seeing and hearing Gloria. The Swanson songs are lovely. Her 10 gowns are exquisite."

**Courier Express:** "Everybody who's been eager to know what Gloria Swanson sounds like on the audible screen and hoping for the best, will find it's worth all the waiting. The stage has sent a lot of its stars to the talkies. Gloria's is as good as any of the voices that drew raves, and better than at least five that have been acclaimed as what the chatter-movies needed. Gloria talks and she sings, both excellently. A standout. Biggest of all the surprises is Gloria's singing voice. And let it be said there's no double. The phonograph records will prove that. It's remarkably well done. It's a truly great picture. And for the women, there are Gloria's clothes."

### BOOK IT—DATE IT—TODAY!

It's the picture millions have been waiting months for you to play

**UNITED ARTISTS**—of course

Presented by Joseph P. Kennedy

EDMUND GOULDING PRODUCTION



# HIGH TREASON

(Continued from page 22)

to a dressing room next door, takes a shower and then nose-dives into what the young girl of 1940 will wear. For dinner dances their clothes don't differ much from today except that instead of silk knickers that only show half the time, the girls wear silver panties that show plenty all the time.

But that's not Ilvey's picture. That's merely to get the mob by the door. His real idea is to show that 20,000,000 people can't be wrong. A mob of that size against war could stop an international row whatever the provocation. This one is caused by booze troubles on the frontier (Canada) between the Federated Atlantic States and the United States of Europe. Before you can say Cecil B. DeMille, everybody is burning everybody else and the bombing squad is all set to make New York look like a dumping ground.

The love-interest is pumped up between Miss Hume, who is the daughter of the head of the peace league, and Jameson Thomas, head of the air force. They act well and are awful good to look at, so the fact that the love-interest is dragged in by the ears doesn't matter. Humbertson Wright, looking like a white-robed General Booth entering heaven, gives a swell performance as head of the peace league.

There are lots of ideas the coupon-clippers will think sedulous in this picture, but what of it? If Shaw had done as well by the forward-looking of the world as Ilvey has, even Swift would have been satisfied. It's a rough diamond as productions go, but that's better than a smooth performance about nothing at all.

With anti-war feeling on a rising market, this one's in the bag.

Scully.

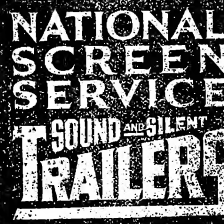


**Art MAHON**  
and  
**FLORENCE**  
Assisted by DAVE DELL

Dance Trio of All Styles  
Comedy Adagio—Waltz Adagio  
Adagio and Hot Rhythm Dance  
Touring Public with "Say It With Flowers" Unit

Sept. 27—Metropolitan, Houston  
Oct. 3—Sauger, New Orleans

Direction SAM BRANSON  
WILLIAM MORRIS OFFICE



**JOE LaROSE**  
PRODUCTIONS  
**FOX THEATRES**



5th Ave.  
Theatre,  
Seattle,  
Wash.

# German-Made Pictures

By C. Hooper Trask

(Silent if not otherwise indicated)

**"MANOLESCU"**  
(Ufa), premiere, Gloria Palast.

Some years ago Richard Oswald made a successful pictureization of the life of this famous swindler and the idea of repeating it was not a bad one. But Robert Liebmann, who wrote the scenario, hit everything but the target.

Instead of an amusing and dramatic story in which we see how Manolescu, Hungarian master thief, put across his clever and amusing swindles, we are made acquainted with a sentimental lead-in which only steals out of love for a vamp.

Finally one of the dame's former lovers returns after a prison sentence and beams him. Recuperating in a hospital he learns to love an innocent little trained nurse. But the vamp won't let up and when she realizes that it is final, turns him up to the police.

Photography by Karl Hoffmann is superior in beauty and variety but Turgansky's direction is heavy and lacking in subtlety. Ivan Mosjkin, Russian player, starred, gets comparatively little out of his role. He is at his best in romantic parts in which he can wear colorful costumes. Brigitte Helm again delivers one of her erotic studies as vamp, but her performance is not up to her usual level. He is at his best in romantic parts in which he can wear colorful costumes. Brigitte Helm again delivers one of her erotic studies as vamp, but her performance is not up to her usual level. He is at his best in romantic parts in which he can wear colorful costumes. Brigitte Helm again delivers one of her erotic studies as vamp, but her performance is not up to her usual level.

## "BOBBY"

"Bobby, the Gasoline Boy" (DeSina), premiere, Titania Palast. It is an error to believe that any attractive kid can be a picture star. True enough, any nice looking child is sure to rouse the female part of the audience to whoops in a bit, but when they have to endure him all evening they begin to realize that Jackie Coogan really had some acting ability.

Bobby Burns, starred here, is just one of a thousand boys and has not the ability to keep the audience interested or hold up this week story. Scenario has really little to do with him. Though he is on the screen most of the time, his part of the plot is really dragged in.

He is apparently the child of the owners of a tanking station, but in reality the illegitimate child of the daughter of a rich painter. A doctor falls in love with the child but she refuses him because of her misstep. He, however, is not kept back by this discovery but proposes to marry the girl and adopt the child. She does not want to have anything to do with the child and this influences the doctor to withdraw his marriage proposal. The girl comes to realize her fault and takes the child back again. He helps to bring the two together again.

Ruth Welher and Livio Parandelli do the best they can with the wooden roles.

**"HOUND OF BASKERVILLES"**  
"The Hound of the Baskervilles" (Sudfilm), premiere, Capitol.

A good idea to revive this old thriller, one of the best of the Sherlock Holmes novels. It suits itself excellently to the pictures and should have a big success on the Continent. The name might even put it across for moderate returns in the States. No need to repeat the story which concerns a crook who uses the apparition of a phosphorescent dog to frighten the heirs of the house of Baskerville whose property he wants to get control of.

Richard Oswald has turned in a better piece of work than he has had to his credit for some time; it is workmanlike throughout. The old American favorite, Carlyle Blackwell, does well as Sherlock Holmes. Fritz Rasp, Potty Bird and Alexander Musky fit into the general scheme.

## "COME BACK"

"Come Back, All Is Forgiven" (Sudfilm), premiere, Marmorhaus. No one can accuse Dina Grullin, star, of being beautiful, but she is well put together and has talent for the role. German audiences like her slightly exaggerated mugging. There is no saying what she might do with American direction qualities. Here Rich Schonfelder keeps her moving without disturbing her much. The scenario hasn't more than its share of original ideas but seldom stops long enough to let you realize this deficiency.

In the main it concerns itself with a young girl who leaves home because she is being forced to marry a rich youth. The girl is kidnapped up by two crooks who strip her of everything except her chemise. She in turn holds up the leading man who gives her his overcoat and lets her ride behind him on his motor bike. They take shelter in a house prepared for a new doctor and have to fake over his practice. Still followed by the fat boy, they win their escape and appear in a solo

Continent and might even be chance on a double program in the States.

**"Sensation in Wintergarten"**  
"Sensation in the Wintergarten" (Deutsches Lichtspiel Syndikat), premiere Reba-Atrium.

I said attempt to repeat "Variety" and with the usual lack of success. Genaro Nighelli is no Dupont and has no Jamnais. Scenario is so much blank mangle.

In his youth Count Mansdorf left home because he didn't like the man his mother married after the death of his father.

Meantime he has become a star trapeze performer. He had lost track of the daughter of the circus manager who took him in as a boy, but finds her again and is able to arrange that she also can appear in a leading position on a Wintergarten (Berlin) bill with him.

The present husband of his mother tries to seduce the girl, and this forces the count, who is believed dead, to disclose his real identity to his mother and inform her of her husband's unfaithfulness.

But the mother is completely under the influence of her husband and refuses to recognize her son. The husband wants to get rid of him for good, and tries to cut the rope which holds his trapeze. He is discovered by a clown and falls to his death instead. Paul Richter, who played Siegfried in the "Nibelungen," has done nothing acceptable since that role, but is, nevertheless, still being given leading parts on the strength of it. From the rest of the cast only Windthorst Sokoloff as the clown delivers anything out of the ordinary.

**"I LIVE FOR YOU"**  
"I Live for You" (Universal), premiere Ufa Pavillon.

Setting of this picture will un-

doubtedly make it unattractive to a non-German audience, and many Germans will also find it objectionable. It is held in Switzerland in a sanatorium for tuberculosis. A blond haired girl comes to be cured and brings happiness to all the patients. She makes the last days happier of a young man and a middle-aged count, and both die peacefully in her arms.

On Christmas Day she gets the news that she has been cured, but meantime has fallen in love with a young man who is incurable. She is set to return to the world, but when she comes to realize that her departure will mean the end of everything to him she decides to stay alone.

Here the picture is given commercial possibilities by the acting of the leading role by Wilhelm Dietrich, who has a matinee following. Lena Meyers is a new, if rather comically blond type. Hubert von Mayrink makes something exceptional out of a small role.

**"THE NIGHT WHISPERS"**  
"The Night Whispers" (Aafa), premiere Primus Palast.

Hans Stuwe reaches the top of the ladder as German leading man in this picture. He is manly and yet has the regularity of features that intrigues. Lil Dagover delivers one of her best performances here, and that's saying a good deal.

The whole picture is strongly reminiscent of Ufa's "Hungarian Lhasapody," but has an entirely different plot. A young Hungarian officer finds his boyhood sweetheart married to a captain who neglects her and squanders all his money on gambling.

The two fall in love with each other again, and she spends the night in his apartment. Her husband (Continued on page 34)

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MARGUERITE CHURCHILL

IRENE RICH FIFI DORSAY

Adapted from the novel by HOMER CROY

Dialog by OWEN DAVIS

Scenario by SONYA LEVIEN

Directed by FRANK BORZAGE



"Now we know why talking pictures were invented. It was to help make 'They Had To See Paris' possible. Will Rogers is the main thing that makes it possible, but Will Rogers is the fellow talkies were invented for."—*Los Angeles Express*.

"Will Rogers... joy of a dazzled audience. A triumph of personality. Other screen smiles may be more brilliant, but certainly none are more contagious than the incredible expanse of Rogers' grin. That grin spread to all except a few cast iron faces last night, and stayed there. By all the rules of judging a picture by the audience reaction, he makes 'They Had To See Paris' one of the funniest on the talking screen to date. One of the joyous evenings of the season."—*Los Angeles Record*.

"They laughed and howled over his antics. The hero of the evening. Those who were lucky enough to get seats were such happy faces that the vast army roped off along the pavement leading to the theatre, rushed right over to the box office and bought seats for the next performance."—*Los Angeles Illustrated Daily News*.

"One that keeps the audience chuckling when it is not actually letting out whoops of laughter. Undoubtedly Rogers has lassoed the talkies and trussed them up neatly on his first try. Unquestionably he should make more talkies. The sooner the better, as far as I am concerned."—*Los Angeles Evening Herald*.

"Rogers scored definitely as a personality of the screen-voice medium. Human, spontaneous and natural as life he achieved a victory, mingling sympathy and laughter in his initial audible production. What he couldn't do on the silent screen he accomplishes most admirably with speech. His personality comes out clearly and genuinely. He is thoroughly himself and that is what he should be. Remarkably intriguing."—*Los Angeles Times*.

"Essentially a Will Rogers picture with Rogers at his whimsical best with a flow of natural epigrams and quaint philosophy that is amusing. Delightful entertainment and a story that everyone will enjoy. Let me say no one can accuse Will Rogers of being merely a gum-chewing, rope-throwing comedian. He runs that gamut of emotions, sometimes being humorous, other times being pathetic to the point of inspiring honest sympathy. In short, he does real acting."—*Los Angeles Examiner*.



## German-Made Pictures

(Continued from page 31)

ban's servant discovers what has occurred and promises silence only on the condition that the wife allow him the same liberties as the lieutenant. Terrified, she agrees, but before the servant can take advantage of her he meets the lieutenant, insults him and is shot by him in self-defense. The lieutenant has to leave the service, but the wife divorces her husband and the two are united.

To the performances of the two leads must be added the brilliant work of Velt Harlan as the servant, who is a pocket edition of Jannings. Could interest a sophisticated audience in the States.

## "MY SISTER AND I"

"My Sister and I" (National Warner), premiere DeLo-Atrium. Best work that Mady Christians has turned in for a long time. Her comedy is developing, and she looks delectable.

Under the discreet directorial hands of Manfred Noa, Vernouil's farce has been skillfully adapted for the screen. A princess is supposed to marry a baron, but is only interested in the shy librarian of her father's castle. He is too modest to believe she is making advances to him. He is called away to become professor in a university, and she conceives the scheme of telling him that she has a sister, a black sheep of the family, who is engaged in a shoe store in the university city.

In her car she arrives there ahead of him and, by subsidizing a store, is taken on as salesgirl. The young man soon falls in love with her. Igo Sym seconds well in the male lead, and other well-played roles are by Jack Trevor, Tilla Garden and Karl Huzar.

## PHANTOM RIDER

(SILENT)

Produced by Syndicate. Released by Bell Pictures. Directed by J. P. McGowan. Featuring Tom Tyler. Cast includes J. P. McGowan, Harry Woods and Lotus Thompson. At Loew's New York, one day, Sept. 24, one-half of double bill. Running time, 60 minutes.

Tom Tyler has little to do in this one. J. P. McGowan, who directed the film, copped all the acting space. He's about in every sequence, which doesn't make this frenzied opera any the better. McGowan has used all his stuff in this film except a fire. He's got the stuttering grass plover, the tough criminal, wind-blown ranch owner and a purty girl.

But it's a tough tamale of a picture, even for McGowan's sort of stuff. The story runs away from the camera more than a half-dozen times, only to be reined in by the captions, written it seems to feel the customers why something is going to happen.

Besides the title is useless to the film. Customers never see the rider doing his phantoming except once, and then he is off the horse.

## WHISPERING WINDS

(85% DIALOG)

Produced and released by Tiffany-Stall. Directed by James Flood. Story and continuity by Jenn Janette. Dialog by Charles Leroy. Photographed by Harry Jackson. Music score by Bruno Riggs. Synchronized by RCA Photophone. Harry Hatcher. Released by Loew's and Fox Southern features. In cast, Eugene Piers and Louise Morris. At Loew's New York, one day, Sept. 21, one-half double bill. Running time, 59 minutes.

Only the grand double bill rates this one. Story is chunky and made stereotype with silent titles. Dialog is reproduced clear but ordinary, and the film bears resemblance to a flop-stage play of the first breed.

Acting is slush and direction so flatfooted it gets tangled up in the shoe strings as the picture staggers on to its end.

"Whenever I Think of You" is the theme song. If it is Eve Southern's voice yodeling she rates a couple of palms, but she should lay off the acting. She's too pretty to flop at that.

Story concerns a young sailor boy up in Maine. He lives with his mother in love with the village blond, who can sing. But the neighbor's gal also loves the boy and she gets him after he returns from a two-day sea trip to find blondy chasing a stage career.

Two years later blondy returns to find the boy and neighbor-gal parents of a child and comfortably married. So blondy puts on a rotten gal act and leaves the village pair flat on their lot.

## WORDS AND MUSIC

(All Dialog)

Fox production and release. Directed by James Tingling. Features are Lois Moran, Tom Patricola and David Percy. Story by Frederick H. Brown and Dick McElwaine. Music and lyrics credited to Dave Stamper, Marian Thompson, Conrad and Mitchell, and William Kernell. Others in cast are Helen Twelvetrees, Frank Albertson and Elizabeth Patterson. Photography by Charles Wolf with a Charles S. Emmer. Running time, 60 minutes. At Loew's New York, Sept. 22, one day.

An elaborate singing and dancing revue framed in the collegiate atmosphere, all done in sumptuous style, unheralded in this daily change house. Hard to guess this one. It's an odd sort of talker. These canned stage spectacles have had no test. It's story, such as it is, means nothing.

Picture is framed in the new style of a singing and dancing production, distorting an important stage production of the same kind in the lavishness of spectacle and personnel, the specialty features being framed in a light, romantic story. Revue staging is spectacular and impressive.

Picture's appeal is entirely on the basis of its theatrical production. Story which backgrounds the show is trivial to the last degree and is a hindrance rather than help. Of comedy the picture has practically none, and its romantic note doesn't register.

It's questionable whether the fans will go for a lavish musical song and dance production, only, on the

talking screen. In this particular the producer has shot the works.

Corded college is putting on its annual musical revue, offering a prize of \$3,500 for the best original number composed and staged by a student. Here (Tom Patricola) is rehearsing his number and the college heavy is preparing his and both are competing to have Mary (Lois Moran) lead his number, and incidentally are battling for her favor.

Too wins out in the preliminaries, but Mary gets into one of those college scrapes which mean expulsion and is about to be expelled by another girl who sets as the price of her silence the privilege of leading Tom's number. That much planning being accomplished, the actual revue is staged in the most gorgeous numbers, delivered by their very sumptuousness. It is here the picture justifies itself by its pictorial magnificence. The numbers are beautifully done in their spectacular staging and in their musical settings, the finale being Tom's romantic number, "Too Wonderful for Words," sung by Tom, and a world of tricky staging behind him.

This sequence, which takes up probably a third of the footage, is the meat of the production, the last word in prodigious style and effect. Cast is nicely chosen. Principals all give the cheerful feeling of youth and sprightliness the situation calls for, but the adventures of these collegiate young people are rather tiresome. Director has pepped up the action with generous shots at pretty girls in all-revealing poses. For instance, there is a swimming pool episode with scores of girls in attire rivaling the Columbia's runway. Abundant sex appeal likewise in numerous sequences showing the girls in rehearsal for the college revue. Miss Moran herself being bountifully eye-fil in one-piece bathing suit or rehearsal get-up.

Musical adjuncts are capital. Early scenes are in a music shop near the campus, where a glee club foregather for harmony sessions. Rehearsal bits make agreeable musical interludes, and the revue performance is likewise a fine musical sequence, besides its sight angles. Theme song, "Too Wonderful," doesn't sound like a best seller, although one never knows what a success plug by a rich, silky ball-tone can do for a song. Still, it makes a pleasurable detail of the screen performance. Rush.

## Riders of Rio Grande

(SILENT)

(Disc Accompaniment) J. P. McGowan production for Syndicate. Plot line. Distributed by Bell Pictures Inc. Directed by J. P. McGowan. Photography by Hap Dewey and titles by Sally Winters. Bob Foster featured and supported by Edna Eula and H. B. Carpenter. At Loew's New York one day, Sept. 21, half double feature. Running time, 50 minutes.

A quickie western below par and fit only to the double-feature houses. Usual story of the pretty gal the owners being kidnapped and held for ransom by the villainous leader of a gang of outlaws and

then rescued in the nick of time by the handsome hero. What little suspense this quickie might have held was killed half-way through the flicker when it was shown that our hero was not the villain he pretended to be, but an upright individual bent on avenging the wrongs inflicted on his partner by the dirty doers.

Almost bereft of action except for the ordinary shots of horses galloping across country or a fistie battle or two.

Custer has made so many of these westerns that he walks through his paces mechanically. Edna Eula as the leading femme has her make up spread all over her face, as if she were caught in the rain with it. Looks cute, though, and petite in contrast with the stalwart men of the plains. Simply a state-righter dying on its feet.

Groceries by a salvo of yawns at the finish.

## THE TRESSPASSER

(Second Review—From London)

(ALL DIALOG, With Songs)

"The Tresspasser" was reviewed in Variety last week by one of its New York reporters.

This review is from London, where "The Tresspasser" had its world premiere, and reviewed by Frank Tilley, of Variety's London office staff. Mr. Tilley, who conducts a weekly column of comment in Variety on the British picture industry, is considered the leading trade paper writer of Britain.

As the first review Variety has ever received from abroad of an American-made picture, Mr. Tilley's notice is printed, following the first review on the same picture, as giving the English idea on a well made American link.

London, Sept. 10. Arlita release, featuring Gloria Swanson. Sounded by RCA Photophone. Directed by Edmund Goulding from original story by director. Censors. Certificate B. Running time, 100 minutes. World premiere and run, New Gallery Kinema, London, Sept. 8, on run. Marion Donnell, Gloria Swanson, Jack Merrick, Robert Ames, Henry B. Walthall, John Merrick, William Holden, Miss Potter, Blanche Frierdell, Catherine "Flip" Merrick, Kay Hammond.

On technical advance and story value, rated about the best talker seen here yet. "Tresspasser" shows definite swing away from filmed stage play and develops more on picture technique in sound-film presentation to a point not previously put on screens here. With sobs aplenty and everything figuring like a tragic ending, but swinging into reverse with a rush at end. "Tresspasser" should be box-office plus here, especially as it puts Gloria Swanson into the type of part in which she is seen acting, which her last two features have not done. But these latter had not backed her off here. English audiences wait and hope that through a number of weak pictures their favorites will eventually get into something their

fans will like, and with this Miss Swanson has done it plenty.

Speaking and singing, she is okay, with a soft and clear diction which does not grate and with a sinning voice of the kind audiences fall for. As drama, her acting is better than anything she has done, and she is preferred in this country, at any rate, in "suffering" parts more than she is in flip comedy, especially if the former lets her wear pretty clothes most of the time.

Dialog is good and snappy, and steers well clear of melo, with William Holden having plenty of strong lines.

Robert Ames does not quite get over, being out-trumped and out-spoken by Swanson in most all his scenes. After the star and Holden, most-liked work at this showing was from Blanche Frierdell as Miss Potter, her Cockney accent being just right both for tone and vocabulary, and for many laughs. The kid, Wally Albright, also made a strong appeal to the feminine element and will bring in all the mothers and countless meek-eyed spinsters, who form 70% of picture house audiences here outside the West End.

Picture is well planted with emotional climaxes, none of which is overdone. Especially well handled is Marion's parting from her kid, with the boy running off after the nurse and not looking back as he turns the corner. This touch created much audience comment.

Marion Donnell, stenog to Hector Ferguson, elopes with Jack Merrick, rich man's son, and a few days after father Merrick horns in and persuades Jack annulment to be followed by building up of Marion through publicity and remarriage later is socially essential.

Jack agrees, but Marion does not, and walks out on him. Works for her living and to keep baby, aided by Miss Potter in a cheap apartment house. In debt, refuses suggestion she should go to the Merricks for aid on account of the kid, but learning of Jack's subsequent marriage to "Flip" Carson, which Merrick, Sr., had been playing for, goes to him and finds he is leaving for France, where Jack and bride have been damaged in a railroad smash. Near a breakdown, Marion is persuaded by Ferguson to live in the country with the baby, Ferguson being in love with her, but on the level. He has a stroke and sends for her before he dies, telling her he loves her, but Marion brings in her wife and he passes out in her arms, thinking it is Marion.

Newspaper hounds get on the trail, as Ferguson's will names Marion heiress, and she at last calls in Jack to protect the child against newspaper stories. Merrick, Sr., wants to take kid away as family heir because Jack's wife, through the railroad smash injuries, is a cripple.

Framed to carry a sob at the close of every sequence and with a musical part for Swanson to bring the tears with, "Tresspasser" made a terrific hit at the premiere and will play all the houses wired in this country and those still to be wired. Frat.

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"Highly original and dramatic. Under Mr. Cruze's knowledgeable guidance Mr. Von Stroheim gives an intensely strong characterization—the narrative is absorbing—Betty Compson gives a thoroughly competent performance."

## *The New York Journal of Commerce*

"James Cruze has directed this most noteworthy film . . . exceedingly clever. The review scenes are done magnificently on a colossal scale and photographed in full color."

## *Brooklyn Daily Times*

"Its instant success at the Selwyn served only to convince the producers that their original plan to roadshow this film was not an error."

## *New York Daily Mirror*

"An exceptionally fine film and Von Stroheim is still the greatest actor in the movies. What a howling success he makes of it. And his performance is a Jannings."

## *Alicante in The Film Daily*

"The Great Gabbo,' which opened with a bang at the Selwyn last night. . . . Front rank of sophisticated talkers—Cruze is back in the directorial game with a vengeance. His singing and dancing numbers, mostly in Technicolor, are the finest we have seen to date. Here is a fine, upstanding, independent production that every exhibitor can have and none should pass by."

## *Arthur James in the Daily Review*

"The Great Gabbo' is tremendous."

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## *Motion Picture News*

"A corking picture."

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"Marks a distinct advance in the production of sound pictures."

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Supervised by Maurice Revue.  
Directed by Edward H. Griffith.



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**THE AWFUL TRUTH**  
Directed by Marshall Neilan.  
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Original story by Joseph Franklin  
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Saturday Evening Post story "No Brakes" by  
A. W. Somerville. Directed by Tay Garnett.



**PATHE**



## COAST NOTES

Adrian Dore, Phyllis Crane, James Clemmons, Wheeler Oakie and Norman Selby for "Night Club Baby," WB short.  
 Peter Hawthorne, "South Sea Rose," Fox.  
 Eddie Conrad, "Year And A Day," Sono-Art.  
 Ernest Hilmyer, "Broadway Hoofers," Col.  
 Helen Ferguson, shorts, WB.  
 Johnnie Hyams and Ella McIntyre appear in "Head of the Family," Fox.  
 Leo White for M-G-M light life story.

Lloyd Hughes opposite Bobe Dan-  
 iels in untitled RKO, directed by  
 Wesley Ruggles.  
 George White, "All's Quiet on  
 Western Front," U.  
 Anne Caldwell, "Diskana," Radio.  
 Nellie V. Nichols, "Hogan's Son,"  
 M-G.  
 Duff Mcintosh and Lionel Bly-  
 more, "Hicell May Cars," M-G.  
 Ivan Linow, Jack McDonald, Pe-  
 tre Genelle, "Ship from Shanghai,"  
 M-G.  
 Chino Corrado, "Laid Back at  
 Broadway," M-G.  
 Joe Allen, "Seven Keys to Baby-  
 lock," Radio.  
 Winnie Collier, Sr., "Margarita  
 Chantail," emceeds feature, Ufa photo-

Henry, Rex Bell, for "Harmony at  
 Home," Fox.  
 Trox Sisters, Mitzi Mayfair, "New  
 Orleans Minstrels," Fox.  
 Frankie Darrow, H. B. Walthall,  
 William Davidson, Lloyd Ingraham,  
 F. Schumann-Hitink, "Blaze o'  
 Glory," Sono-Art.  
 Ufa assigns Emmet Flynn to di-  
 rect Glenn Tryon in "Paradise  
 Alog," navy story.  
 Daphne Pollard, "South Sea  
 Rose," Fox.  
 Complete cast "Camco Kirby,"  
 Fox: J. Harold Murray, Norma Ter-  
 ner, Johnnie Hyams, Douglas Gil-  
 more, Robert Edeson, Charles Mor-  
 ton, Stephen Fitchet, Mmc. Daumery,  
 Francis Ford, "La Marseillaise," U.

Jacqueline Logan, femme lead in  
 "Havana Shadows"; Cuban Inter-  
 national. Cliff Wheeler directs.  
 J. Walter Rulen, for long term  
 with Radio, to write scenarios and  
 dialog.  
 Maurice Kussell to stage ensem-  
 ble numbers for "Playboy," U.A.  
 George Harris added "Paramount  
 on Parade" (revue).  
 George Pawcett, for "Lay of the  
 Land," Fox.  
 Stuart Erwin for "New Orleans  
 Minstrels" and "Hollywood Nights,"  
 Fox.  
 Charlotte Walker, "South Sea  
 Rose," Fox.  
 Lena Melina, latest addition to  
 "Hell's Angels," Caddo.  
 Alice Gentile, "Song of the Flame,"  
 FN.  
 Lena Chick, "Viennese Melody,"  
 Colorart.  
 Hugh Herbert to write originals  
 and dialog for Radio.  
 John Harvey, Lord Byron of  
 Broadway," M-G.  
 Marie Dressler, for "Vagabond  
 Lover," Radio.  
 Claude King, for "Hurdy Gurdy,"  
 Fox.  
 Robert Edeson, for "Camco Kir-  
 by," Fox.  
 Maurice Black, added "Playing  
 Around," FN.  
 Camille Hoville, added "Nix On  
 Dames," Fox.  
 Joseph Franz, added "Jane Far-  
 ranger," Fox.  
 Vance O'Neil, "Rogue's Song,"  
 M-G-M.  
 T. Ray Barnes and E. J. Rat-  
 cliffe, "Wide Open," WB.  
 Phillips Holmes under new agree-  
 ment for Radio.  
 Gavin Gordon, for "His First  
 Command," Pathé.  
 Ray Knight to direct "Song of  
 the Flame," FN.  
 Danny O'Shea, Eddie Nugent,  
 added "Vagabond Lover," Radio.  
 Frank Albertson, Barbara Leon-  
 ard, added "Son of the Gods," FN.  
 Hazel Craven, Rita Flynn, added  
 "Lord Byron of Broadway," M-G.  
 Ynez Seabury, added "Acquitted,"  
 Col.  
 Rosa Rosanova, Nellie Nichols,  
 added "Rogue's Song," M-G.  
 Frank Sheridan added untitled  
 Victor McLaglen picture, Fox.  
 Dorothy Mackaill's next will be  
 "Green Stockings," from play of  
 same name, FN.  
 Eric Von Stroheim, to write origi-  
 nal for M-G.

chise plan," said J. L. Schnitzer,  
 president of the RKO Distributing  
 Corporation, "that I feel a clear  
 statement of the facts is necessary."  
 "The original purpose of the Radio  
 Pictures franchise was to offer a  
 medium of enabling the small ex-  
 hibitor throughout the country to  
 assure himself of worth-while sound  
 pictures at equitable prices. We  
 have never swerved from this pur-  
 pose. Some exhibitors have ap-  
 proached the franchise with the idea  
 that they could name their own  
 price. This, of course, was never  
 the intention of the plan. No busi-  
 ness transaction is a satisfactory  
 one unless both parties thereto can  
 make a profit. We are selling the  
 franchises at prices which will en-  
 able us to make a profit, always  
 bearing in mind, however, that it  
 is equally essential for the exhibitor  
 to make a profit. Many franchises  
 have been sold and many  
 more will be sold before the season  
 is completed.

## 1,200 Houses

"I confidently predict that an  
 RKO franchise will be, in suc-  
 ceeding seasons, numbered among the  
 most valuable assets of any the-  
 atre."

Radio refused to reveal the num-  
 ber of franchises they have obtain-  
 ed, or what effort has been exerted.  
 Tiffany Stahl, on the other hand,  
 admitted garnering close to 1,000  
 long termers, and exhibitor esti-  
 mates in the trade gave Radio under  
 200.

Theatre owner members of the  
 local committee designated to func-  
 tion as a franchise price adjusting  
 board reported that six exhibitors  
 during the past week had applied at  
 the local Radio exchange for in-  
 formation on the franchise system and  
 were advised to take pictures on  
 the "regular contract" basis.

## COSTUMES FOR HIRE

PRODUCTIONS  
 EXPLOITATIONS  
 PRESENTATIONS  
**BROOKS**  
 143 W. 40th St. N.Y.C.

## Carlena Diamond

Singing and Dancing  
 Harpist  
 Featured in F. & M.  
 "TYPES" IDEA

FAMOUS  
MEGLIN KIDDIES

Featured by  
**FANCHON & MARCO**

JACK  
HANLEY

In Fanchon & Marco's "Sweet  
 Cookies" Idea

## RALPH SPENCE

DIALOGUE FOR M-G-M

## TRADO TWINS

HERE AGAIN  
 Loew's State, Los Angeles  
 Doubling Hotel Roosevelt  
 Hollywood

## Radio Exhib Franchises

(Continued from page 18)

mand highly conditional. They are  
 careful to record their belief of a  
 newness in the industry and lack  
 of knowledge of the inside track  
 being responsible.

## Court Ruling

The attacks on the Hay's system  
 of arbitration, already partially sus-  
 tained by Federal Judge Thatcher's  
 ruling localizing the credit com-  
 mittees, are credited by Haysties with  
 being the work of Myers' lieuten-  
 ants. Radio, they claim, has al-  
 ready suffered by being unable to  
 force collection of \$6,000 in film  
 debts in one of the cities and the  
 execution of \$12,000 in contracts in  
 another town where the system has  
 been crippled temporarily.

That the franchise relations, as  
 mapped by Myers and already okay-  
 ed by Tiffany Stahl, extend into a  
 paternalistic field, is also maintai-  
 ned. This calls for five pictures  
 from each company during the life  
 of the franchise, on which the dona-  
 tions receive only negative costs  
 while the indie organization is privi-  
 leged to turn the receipts into its  
 own coffers.

A sudden visit by Myers to the  
 Radio Picture offices and his con-  
 ference there last week with their  
 executives and his own lieutenants  
 did not bring a statement from  
 Joseph R. Schnitzer until Monday.  
 Radioites who refused to say Sat-  
 urday whether the franchise agree-  
 ment was off or on, as the result  
 of the Myers' confab, refused Mon-  
 day to amplify the following state-  
 ment:

## Schnitzer's Statement

"So many confounding reports and  
 rumors have been circulated  
 throughout the industry in the past  
 few weeks regarding the RKO fran-

## An Unsolicited Telegram Reproduced by Permission of Mr. James Cruze

POSTAL TELEGRAPH - COMMERCIAL CABLES	
CLASS OF SERVICE DESIRED	RECEIVER'S NUMBER
DAY TELEGRAM	DAY TELEGRAM
NIGHT TELEGRAM	NIGHT TELEGRAM
DAY LETTER	DAY LETTER
NIGHT LETTER	NIGHT LETTER
We reserve the right to suspend the use of our service in case of war, insurrection, or other emergency.	

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

NY 62 NL NY HOLLYWOOD CALIF SEPT 23 1929

MARSHAL MONTGOMERY CR VARIETY NEW YORK NY  
 DURING THE STORY PREPARATION OF THE GREAT GABBO AND  
 ITS SUBSEQUENT PRODUCTION YOUR UNIQUE TALENT AND  
 PROFESSIONAL STANDING AS AMERICA'S FOREMOST VENTRILO-  
 QUIST WAS THE DIRECT SOURCE AND INSPIRATION OF MANY  
 EFFECTS AND ROUTINE DEVELOPED BY HUGH HERBERT  
 AND DIRECTED BY ME STOP WHAT MR. VON STROHEIM DOES  
 ON THE SCREEN IN THE GREAT GABBO YOU CERTAINLY  
 ACCOMPLISH IN YOUR REMARKABLE STAGE PERFORMANCE  
 STOP I CONGRATULATE YOU.

JAMES CRUZE.

## "THE GREAT GABBO"

GLOBE THEATRE, Broadway and 46th Street, New York, NOW

An Epic of the Theatre Conceived and Directed by

## MR. JAMES CRUZE

From the Story by Mr. HUGH HERBERT in which

## MR. ERICH VON STROHEIM

EXCELLENTLY IMPERSONATES

## MARSHAL MONTGOMERY

America's Premier Ventriloquist, MARSHAL MONTGOMERY

Direction JACK CURTIS

Sailing Tomorrow S. S. Ecuador for  
 California and Points "Wet"

## BOB MILLIKIN

Latest Releases

PATHE  
 "Haunted"  
 "Wednesday at the Ritz"

RADIO PICTURES  
 "General Gribenberg"  
 ARTCLASS  
 "Here We Are"

# HOLLYWOOD REVUE

The Miracle Road-Show. 25 Stars—Chorus of 200

Cecil B. De Mille's

# DYNAMITE

The Year's De Luxe \$2 Dialogue Hit!

King Vidor's

# HALLELUJAH

S. R. O. in 2nd Month at \$2, Embassy, N. Y.

# MARIANNE

Marion Davies \$2 Hit at Mayan, Los Angeles!

# OUR MODERN MAIDENS

Joan Crawford in another Dancing Daughter Smash!

# MADAME X

The Year's Most Distinguished Talkie!

# THE UNHOLY NIGHT

Record Breaking All Star Mystery Thriller!

# SPEEDWAY

William Haines Romps Away with the Records!

# HIS GLORIOUS NIGHT

John Gilbert's First Talkie is Great!

## PENNANT WINNERS

from

# METRO-GOLDWYN-MAYER

Always Takes The Trophies!







# REPAINT your S.R.O. Sign!



**ALL-TALKING  
SINGING  
DANCING  
REVUE**



## THE TWO BLACK CROWS MORAN and MACK

in the laughing  
HIT OF HITS!

**"Why Bring  
That Up?"**

With EVELYN BRENT and HARRY GREEN. Directed by George Abbott. Story by Octavus Roy Cohen. Adapted by Hector Turnbull. Screen play by George Abbott. B. P. Schulberg. General Manager. West Coast Productions.



**MORAN:** "Charlie, the Paramount advertisin' boys want us to write the copy for this Variety ad."

**MACK:** "Ain't that silly now? The readers of this sheet are in show business. They been hearin' for years how we elicked in the Earl Carroll show and in vaudeville and on the phonograph and in the air. We can't tell them nothin' new."

**MORAN:** "Tell them about our talkin' picture. That's what they want to know."

**MACK:** "Boy, Variety will publish the box office figures. That'll tell the story. It'll be sweet readin' for the theatre folks that have got us booked. And a headache for the folks that ain't."

**EVELYN  
BRENT**



**HARRY  
GREEN**



**PARAMOUNT NEW SHOWWORLD  
THE HEAD COMPANY**



LAST NIGHT AT  
THE CENTRAL  
THEATRE NEW  
YORK MAR-  
VELED AT A  
GREATER BAR-  
THELMESS THAN  
EVER BEFORE!

**RICHARD**

# **BARTHELMESS** **YOUNG NOWHERES**

In His Third Sensational All-Talking Hit  
Set For Simultaneous Bookings  
in Key City Show Houses  
A Week of October 27th

With  
**MARION NIXON**  
Screen version by  
Bradley King  
a FRANK LLOYD PROD.

**A FIRST NATIONAL AND  
VITAPHONE PICTURE**



# ROBBINS LEADS THE INDUSTRY BY ACTUAL SALES SURVEY WITH THESE CURRENT SONG SUCCESSES + + +



## THE BROADWAY MELODY

YOU WERE MEANT FOR ME ♪ ♪ ♪ LOVE BOAT  
BROADWAY MELODY

Lyrics by ARTHUR FREED. Music by NACIO HERB BROWN

The first great accomplishment of the talking film. The picture that reanimated music business and set an all-time Entertainment, Artistic and Box Office Record. Started among the 10 best sellers! Still among the 10 best sellers!

## THE PAGAN

PAGAN LOVE SONG

Lyric by ARTHUR FREED. Music by NACIO HERB BROWN

The song cyclone of the century. Ramon Novarro's repeated vocal rendition of this powerful musical masterpiece made it one of the greatest song properties of all time, leading all best seller lists. The song that not only rejuvenated music business but also gives an indication of its future possibilities, with perfectly spotted and perfectly exploited film music, sung by a great artist.

## HOLLYWOOD REVUE OF 1929

SINGIN' IN THE RAIN

Lyric by ARTHUR FREED  
Music by NACIO HERB BROWN

GOTTA FEELIN' FOR YOU

Lyric by JO' TRENT. Music by LOUIS ALTER

LOW DOWN RHYTHM

Lyric by RAYMOND KLAGES  
Music by JESSE GREER

YOUR MOTHER AND MINE

ORANGE BLOSSOM TIME

NOBODY BUT YOU

Lyrics by JOE GOODWIN  
Music by GUS EDWARDS

Songs that are BUY-words in the industry from the film sensation acclaimed by press and public as the "New High" in entertainment, and featuring the greatest array of stars ever assembled in one amusement project.

## DYNAMITE

HOW AM I TO KNOW?

Lyric by DOROTHY PARKER. Music by JACK KING

The new season's big surprise hit. In its few short weeks of existence, the song has already climbed to eighth position in sales, and, from present indications, will enjoy a phenomenally successful life.

## SO THIS IS COLLEGE

I DON'T WANT YOUR KISSES  
(If I Can't Have Your Love)

By FRED FISHER and MARTIN BROONES

UNTIL THE END

By FRED FISHER, MARTIN BROONES and  
AL BOASBERG

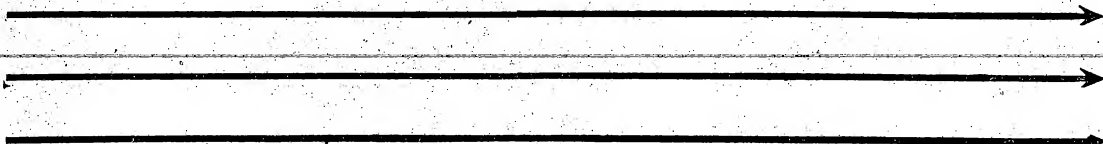
CAMPUS CAPERS

Lyric by CHARLOTTE GREENWOOD  
Music by MARTIN BROONES

SOPHOMORE PROM

Lyric by RAYMOND KLAGES  
Music by JESSE GREER

An amazing production, depicting, in fast-moving fashion, every interesting phase of campus life, including typical college songs that everyone will be singing.





# ROBBINS WILL CONTINUE TO LEAD BECAUSE OF THESE FORTHCOMING METRO-GOLDWYN-MAYER PICTURE SONGS

## LORD BYRON OF BROADWAY

ONLY LOVE IS REAL  
SHOULD I?

THE WOMAN IN THE SHOE  
A BUNDLE OF OLD LOVE LETTERS

Lyrics by ARTHUR FREED. Music by NACIO HERB BROWN

Hollywood's pre-eminent song creators, Nacio Herb Brown and Arthur Freed, achieve their crowning masterpiece with the songs in this picture.

## DEVIL MAY CARE

CHARMING  
SHEPHERD'S SERENADE  
IF HE CARED

MARCH OF THE OLD GUARD  
POMPADOUR  
WHY WASTE YOUR CHARMS?

Lyrics by CLIFFORD GREY. Music by HERBERT STOTHART

An inevitable event. Ramon Novarro's first operetta! Wherein Mr. Novarro sings four superb compositions especially written for him by two foremost American writers.

## UNTAMED

CHANT OF THE JUNGLE

Lyrics by ARTHUR FREED. Music by NACIO HERB BROWN

THAT WONDERFUL SOMETHING (IS LOVE)

Lyrics by JOE GOODWIN. Music by LOUIS ALTER

Joan Crawford's first all-talking photoplay. Two songs of positive "hit" calibre, effectively sung in this amazing film by the talented Miss Crawford.

## MARIANNE

HANG ON TO ME + + BLONDY

Lyrics by ARTHUR FREED. Music by NACIO HERB BROWN

JUST YOU, JUST ME

Lyrics by RAYMOND KLACES. Music by JESSE GREER

The great artist's first all-talking release, being M-G-M's musical film version of the Internationally successful war play, "Buddies." Great promise is predicted for these three songs, which Miss Davies helps, vocally, to make most outstanding.

## ROAD SHOW

LOVE AIN'T NOTHIN' BUT THE BLUES

Title Suggested by Jo' Trent

Lyrics by JOE GOODWIN. Music by LOUIS ALTER

In this film spectacle of mammoth proportions, Charles King effectively renders what is expected to be one of the big successes of the ensuing season.

## OUR MODERN MAIDENS

I'VE WAITED A LIFETIME FOR YOU

Lyrics by JOE GOODWIN. Music by GUS EDWARDS

In this, Joan Crawford's first starring vehicle, the feature song displays indications of definite "hit" character. The film is M-G-M's sequel to the sensationally successful "Our Dancing Daughters."



ROBBINS MUSIC CORPORATION  
PUBLISHERS TO METRO-GOLDWYN-MAYER  
799 SEVENTH AVENUE, NEW YORK, N. Y.

## London Chatter

(Continued from page 2)

Moissi has gone back to Vienna for "Journey's End."

London had 25 clear days in a row before returning to normal.

Harcourt Williams is new producer at the Old Vic.

With "Aphrodite in Aulis" soon out, George Moore folds up as an author.

Tom Powell, author of "It Must Be Love," is Peggy O'Neill, who stars in it.

"Hans Frost," Hugh Walpole's latest opus, deals with a 70-year-old bimbo and the girls.

Micky Powell and Layton & Johnstone are in a huddle over a talking short.

Joe Grosseman, B. I. P. studio manager, can double for cockneys without a makeup.

Jack Paine, B. B. C. band, did a

short at Elstree and is still asking for the last \$125.

Elvey's gardener, 73, though only 30 miles from town, has never seen London.

There are muggs running studios here who ask song writers for another "Sonny Boy" by breakfast.

"The Silent House" did \$18,000 at the Empire when they expected it wouldn't gross \$11,500.

Merryle Hoxie, R. C. A. chief in London, is the son of phonograph inventor.

Ramsay MacDonald, For's star of talking shorts, leaves on Berengaria Sept. 28.

Constance Collier got a gold cigarette for coaching Doug and Mary on that "Shrew" thing.

Now that the autumn chill is coming everybody's glad Elinor Glyn is staying on.

John Maxwell wears colored soft collars with white silk shirts right into the Savoy Grill.

Bramwell Fletcher snapped up by Al Woods before these film managers broke his back.

James Thomas believes there is a fortune for guy who can Garbo-Gilbert a talker love scene.

Oswald Dale Roberts is rating raves as Charley Peace—new croak meller.

Charlie Jordan goes back to vaude after a six months' lay-off from an accident.

John Gielgud, playing Romeo at the Old Vic, is related somehow to the Terry family.

"Wake Up and Dream" passed its 200th performance 15 grand ahead of any previous Cochran record.

Marie Lohr, young enough to know better, is playing one of those aristocratic 75-year-old dames in "Yesterday's Harvest."

Mme. Tussaud's Wax Museum has already added Waghorn, the guy who broke all speed records by zipping 338 miles an hour.

Arnold Ridley's "The Flying Fool" is a flying "Bulldog Drummond."

Betting 100 to 1 English won't see it till some American has made it.

The big laugh over here now is "The Taming of the Shrew" credit line "by William Shakespeare with additional dialog by Sam Taylor."

Nancy Morison, author of "Dancing Shadows," introduced jazz in India with the aid of American discs.

"Ad" Romer's vacation takes the form of a trip to Washington with Ramsay MacDonald for his news syndicate.

John Drinkwater holding their baby while Daisy Kennedy, his wife, plays a violin, makes John look like the kid's grandmother.

Charlie Whittaker says Pola Negri, with no family hutting in, is as easy to handle as a malacca cane.

Variety's London office, once the home of a King's legal mistress, is due to come down when the new Claridge Cross Bridge is built.

Jimmy Hyson has flower boxes in the windows of Universal's floor in the otherwise severe looking Film House, the big duce.

Shaw, looking out for the future in case he should flop as a playwright, is practicing to be a pilot at the Star Lane aerodrome.

Laura Whetter, film critic of "The Morning Advertiser," and Pat Manock, editor of "The Picture Goer," married.

Edward FitzClarence, son of General FitzClarence, has a bit in "The Playthings." He was in the Irish Guards.

Henry Oscar playing in "The First Mrs. Fraser" is in a huddle with Ethel M. Dell over play version of her novel, "The Rocks of Valpre."

George Graves celebrated his return by performing to the Broadmoor Criminal Lunatic Asylum and got a big hand.

Joan Lowells' "Cradle of the Deep" is re-titled here, "Child of the Deep," with no kidders hopping on the hoax as yet.

Fay Compton, operated on Saturday for trouble with her nose, did her stuff two days later at the opening of "Secrets" revival.

"The God Who Didn't Laugh" is the first Russian novel to be written directly in English, and Gleb Botkin, author, has the Soviet scribes plenty sore at him for trying the trick.

"Pandora's Letter-box" authored by Doris Langley Moore, who wrote a scented volume titled "The Technique of a Love Affair," is said to be high stepping and hot.

Lawrence Schwab, here for "Follow Through," which he scored, looks sadly at the new Dominion and doubts it will ever open Oct. 3. You can see its ribs yet.

Big-hearted Sam Eekman of Metro, whose golf scores read like the Empire's weekly grosses, has put up a cup for other passion peddlers to fall out over.

Wickedest of sighs is Elsie Carlisle's, now out of "Wake Up and Dream," at the end of a 30-cent disk titled, "Tell Me More About Love."

Carl Brisson got back from Denmark just in time for the trade show of "The American Prisoner," his starring vehicle, and after seeing a mess of closeups wished he had missed the boat.

"The Skin Game" has survived a revival and a transfer, being now at St. James with the same cast except for Nicholas Hannen who foolishly left it for "The Devil in Bronze."

Swaff publishes "Adventures in Inspiration" soon. Adventures are based on the conversations with Shaw, Hall Caine, Alfred Noyes, Arnold Bennett, Edgar Wallace, Hugh Walpole and other trained spooks.

Moreley and Mitchell Kennedy publishing.

Croakers are plenty sore at Warwick Deeping for putting the knife to their profession in "Roper's Law." With his grandfather, father and himself doctors, he insists he knows the hospital racket backwards.

British International will use Raycol for its color pictures, contract having been signed between Maurice Elvey, head of Raycol, and John Maxwell, of B. I. P. Next step is to get a picture for Harry Lachman, once famous painter, to direct.

Dupont's shooting on "Atlantic" has been completed. As it dealt with a sinking steamer and London has had its driest season in ages, with authorities curbing water usage everywhere, Dupont picked a bad spot to turn on the tape.

Philip Inman, head of Charing Cross Hospital in the theatre district, is going to America to pick up 150 grand. Anybody saying he has a lot of cheek will get the answer that they have still more cheek to come to London, get knocked down and be brought to his hospital for treatment.

Leslie Banks, playing Lord Nelson in "Emma Hamilton," with Mary Newcomb as the eminent Emma, is one-armed again. He played that way in "The Infinite Shoeblock."

It's a break for history, for Banks, who had his left cheek knocked to hell in the war, has to play that side away from the audience. Nelson lost his left eye and right arm.

The real dirt why Gloria Swanson world premiered "The Trespasser" here is that after Joe Kennedy checked his second-best silk shirt on "Queen Kelly" the sales boys figured a quick release simultaneously in all capitals of the world on "The Tres-

passer" would give him a chance to recoup immediately. As Gloria was going abroad anyway, everything fitted in nicely. Hence the London and Paris premieres before the New York opening.

Margery Rinner is burning because "Variety" said Muriel Angelus had been signed for a Clayton & Waller career and would get a work-out as understudy for Dorothy Dickson.

Margery says she'd always had the understudy job, and in fact went in for D. D. a couple of nights when the name star became ill. All of which is on the up and up, but it's also a fact that Muriel Angelus was tried out. Her voice is a different pitch than Miss Dickson's, putting Arthur Hargetson out of his stride.

More than that Muriel, only 17, couldn't fill the theatre, so Margery continues to "Hold Everything" at the Palace, while Muriel on a five-year contract is waiting for her voice to grow up.

### "The Winsome Personality"



## SALLY SWEET

100% Talented Blues Singer  
A Sensation This Week (Sept. 27)  
**GRANADA, CHICAGO**  
The little heroine of the Detroit Club fire  
Exclusive Management  
SAM. E. COLLINS, 1587 B'way, N. Y.

A RECORD FOR 1929--THERE'S A REASON!

## SELECTED FOR OPENING BILLS

AT

PARADISE, CHICAGO—GREATER MAJESTIC, SAN ANTONIO—PARADISE, NEW YORK

AND

JOURNAL SQUARE, JERSEY CITY THIS WEEK (SEPT. 28)

THE INIMITABLE

# RITZ BROS.

1929—RETURN ENGAGEMENTS—1929

CAPITOL, NEW YORK

3rd Return

PALACE, NEW YORK

VALENCIA, NEW YORK

STATE, NEW YORK

ALL IN PERSON

4th Return

The One and Only, Those **RITZ BROS.** Headline, Comedy Hit Attraction

## AND NEVER IN A TALKIE--ALWAYS IN PERSON

THREE BROTHERS WITH BUT A SINGLE THOUGHT--TO BE A HIT!

Direction WM. MORRIS

**The UNIQUE COMBINATION in SHOW BUSINESS**

# **Master of Ceremonies**

**[ON THE STAGE]**

and

# **Solo-Organist**



# **STUART**

# **BARRIE**

## **AT THE ORGAN**

In an Outstanding Personality Presentation at the Console of the  
Largest Wurlitzer Organ in America Offering Original Material  
Combining Music With Clever Dialogue . . . . .

## **AND ON THE STAGE**

Presiding as Master of Ceremonies in the Warner Publix Units Aug-  
mented by the Mastbaum Choral Ensemble of 50 Voices with Ballet of 32

## **THE TALK OF PHILADELPHIA**

**NOW IN HIS 28th WEEK AT WARNER BROS.  
FIVE MILLION DOLLAR MASTBAUM THEATRE**

Direction of **WILLIAM GOLDMAN**



AN ARTIST OF PROVEN ABILITY  
**ROBERT  
 ALTON**



**DIRECTOR OF STAGE**  
 • CHORAL ENSEMBLE of 50 and BALLET of 32

**MASTBAUM THEATRE  
 PHILADELPHIA**

PHILADELPHIA "RECORD"  
 Feb. 28, 1929  
 SAID:

**Excellent Bill at  
 The Mastbaum**

**Gorgeous Array of Girls in  
 Ensemble—Davey Lee  
 in "Sonny Boy"**

"Something extraordinary would be demanded of such a superb building as is the Mastbaum theatre and so the initial performance there last evening simply had to be superlative. It surpassed expectation and that was high. This was so not only with respect to the music by the symphony orchestra and on the beautifully toned organ, but also in the stage and screen shows. Lavish, indeed, was the costuming, and the settings of the stage were gorgeous. Girls and more girls trooped upon the stage to sing and to dance and the colorful costumes were in the finest taste and of excellent materials. A stage band presided over by energetic Jack Stanley provided the stir of pot-pourri music and up and down stairs trooped the chorons of men and women, as the latter danced. The singing was sonorous and spirited and the dancing was perfection. All was a testimonial to the cleverness of Robert Alton, producer."

**Robert Alton**

The Production Manager at the Mastbaum

"STANLEY NEWS"

Loud have been the praises of the Mastbaum theatre. Its beauties and comforts are manifold. The entertainment that has been offered sets a standard beyond any ever before attained. Such stage productions as have been offered in this showplace of the world surpass expectation and are beautiful and entirely new in conception and in realization. They are alive with color and action and are scintillant in every detail of music and the dance.

Many persons are responsible for the successful accomplishment of the Mastbaum plan to present the very finest entertainment ever offered in any theatre. Musicians, scenic artists, dancing experts and many others are doing their share, but standing forth among the coterie there is one personality that particularly commands attention. Robert Alton is the man and his genius is directly responsible for the wondrous spectacles that greet the eye on the tremendous stage of this palace of entertainment.

And who is Robert Alton? He is a dancer first of all, but more than that, he is a creative artist. It is his imagination that touches every detail of the presentations on the Mastbaum stage and the performance itself in every instance is of his conception and training.

His is a remarkable career. He is still in his twenty-sixth year, and he is at the forefront of his profession. There are few, if any, men of his years who are in such responsible position in the theatre.

It was at Bridgeport, Connecticut, that Robert Alton was born. His early manifested a special liking for the stage and he devoted himself to mastering the intricacies of various styles of dancing. He became so proficient that he was soon in demand for professional appearances and when he had served a grilling apprenticeship, he found place as dancer in Earl Carroll's Vanities. But Alton was not content—he had a desire to produce and he would not be denied. His excellent taste and his ability to direct resulted in his presentation as an artist and he was selected without hesitancy to devote his talents to the Mastbaum's mammoth productions.

THE PHILADELPHIA "PICTORIAL"  
 February 28, 1929  
 SAID:

"Robert Alton, the creator of the stage offerings, could not have done much better in the matter of impressiveness had he possessed a magic wand. His ballets and living pictures were as charming as these eyes have beheld in many a day."

EVENING "BULLETIN"  
 Feb. 23, 1929  
 SAID:

"After this comes the stage presentation, on the merit of which the success or failure of the houses is to be largely determined. For the opening, Clark Robinson and Robert Alton, who have charge of this part of the program, have provided the most elaborate and costly presentation yet offered in any movie house in the city. In it a stage band, a chorus and ensemble of about sixty singers and dancers participate, with Jack Stanley acting as master of ceremonies."

**WITH THE SKOURAS BROTHERS, IN ST. LOUIS, FOR 2½ YEARS  
 NOW WITH WARNER BROS., PHILADELPHIA**

# Chatter of Paris

(Continued from page 4)

one certainly must know the tongue to get all of what Paris has to offer out of it.

"Do La Folie Pure" is the Folies Bergere show, by Louis Le-marchand and a host of assisting creators. An English comedian merely known as Randall is its chief mime, and, averagely funny. He looks juvenile under a topper, although a bald pate exposes him sans chapeau. (That last crack the French influence already!)

A number of production and personality highlights, such as the Dayelma ballet; that sly Jackson chorus who would be production wows in America, and Jackson (whoever he is) would be a catch for the public; Yvonne Gullett; Georgia Graves, ballet specialist of extraordinary expression and interpretation; Epp Sisters; mildly amusing and a bit of a catch for the public; Betty Compson and M. Balpre, among other principals, who slip in and out without any great impression or impressiveness. "Que Que Fleurs" ("What the Flowers Say") is a pretty ballad which has American possibilities—on its tune alone—with a new lyric, Yvonne Gullett sang it well, but more notable is the serm and stereophonic effect, which the Broadway boys may have already annexed secretly. That goes also for a certain sort of jazzy Europeanism in the "De la Harpe au Banjo" ("From Harp to Banjo"), evolution dance, evolution showing oversized, papermache Aframetic, mechanically in the throes of torrid jazzlike. A giant trombone slides; a pianist thumping the keys; saxophonists sway, and it's thus far the most striking novelty set seen on both sides of the pond, but a set doesn't make a production.

## Organ for Aid

On the other hand, the inclusion of an organ as supplement to the pit orchestra is a great idea for American revue productions. That's bound to be copied with new legit theatre construction, if any, on Broadway. It certainly contributes an ofttime startling effect to switch from an orchestra to an organ, particularly in the ballet evolutions.

Just to spoil this nicety, the sloppiness of stage presentations is remarkable. Some of the lights are spotlighted, so meagrely are the glims doused. It reminds of the Chinese theatre where not only the stage crew stays on the stage with the cast, but the audience is supposed to have eyes only for the thespians, but the electricians, stage hands, et al., make their toilet, participate in light lunches and the like. Here, there are no tormentors so the backstage crew in the wings is readily discernible from an audience angle. There is no pretext at anything else.

The stage manager, as scenes are being changed, comes into full view downstage center, as he surveys the general picture. As they are lowered to the floor, the stage manager, as he has must have sufficient light to get a load of things, so does the audience likewise. And nobody seems to mind it.

## "Paris Qui Charmé"

This is the second edition of Leon Voleterra's "Paris Qui Charmé," credited to Albert Willemet, Jean Le Seyeux and Saint-Granier, but whose principal interpolations are American songs. Incidentally, the latter of the three authors, Saint-Granier, reviewed at the Empire music hall, rates as second only to Maurice Chevalier and is noted for his facility with the pen and piano as well.

Harry Piller is the principal personality of this Casino de Paris revue, but it remained for the volatile Al. Suter, American, to stop the show cold with her unique comedy song salesmanship. A cooah accompaniment to "Diga Diga Do," "Ain't Done Right by Nell," with broad buccal effects, and the native French relished regardless of the unfamiliarity with the tongue; and "Du-Du, Come and See What Charlie is Doing" rang the bell heavily. This latter is a British ditty, but a clinch for America where a novelty comedy-stuttering song always goes. Miss Suter has improved extraordinarily since last seen. She works with broadness and grotesquely and while not quite of Sophisticatedness, promotions, is physically impressive.

A remarkable adagio team, Florence and Grip, will go well in the cinematic cathedrals; the girls' line with the control stuff. Florence Sisters, working chiefly with clever look swells and a host of assistants, 16 Lawrence-Tiller Girls are notably agile and rhythmic. Robert Turner sings "Precious Little Thing Called Love" and kindred pops in French and is a fair singer. Tiller enjoys a unique niche as a

local fav and is thoroughly at home. "Chiquita" was another American pop for his early specialty with the Rows, who look like twins. The hit of the recent Parisian success, Lee Leslie's "The Larks" (original company), "I Can't Give You Anything But Love," along with Eddie Cantor's "Makin' Whoopee," comprise the songs outstanding.

Usual nude stuff from this show and the Casino would be sans an attraction. A stair set was never so important to a production as it was overworked here. Everything stairs—dances, drills, maneuvers, finales, all on long, steep stairs. Jack Forester, probably English, is better as a French juvenile. When he essays American song pops with convoluted-poop Helen Kaneish variations he is quite original. With Dandy, fair low comic, they perpetrate some old outmoded hokum such as "The Larks" and "The Park One Day"; the stage cleats which permits them to bend into acutely oblique angles; the "Sweet Adeline" harmonization, later in which the stage singer is invited out of stage and is shot.

George Hayes, too jazzlike, doing a fake femme personation, had 'em a bit puzzled as to sex. Usual nude stuff, but both revues, with frank exposure above Annapolis. Fairly scene. Steal on the large bedstead from last year's "Vanities," proving that it's sometimes the other way round.

Cinch waltz song hit for America is "Les Femmes que nous aimons" ("The Women We Love").

## The Ambassadeurs

Far-famed Ambassadeurs a disappointment. Don't compare with New York's Central Park Casino. Edmund Sayag also enjoys the city's property on the Champs Elysees as does Sia Solomon with the C. F. Casino. The Ambassadeurs is smaller and the take is heavier. Paris nite clubs have it all over the Broadway joints for rolling up a check and getting post-prohibition prizes for otherwise legal vintages. Food scales ditto.

Ambassadeurs was caught on its final night by invitation. Sayag is converting it into a theatre with the restaurant adjacent on the spacious surrounding property he has access to. Counting on the theatre, most likely to be a revue policy, to serve as a come-back.

Gus Arnheim's Californians purveying great dance music. After three months they opened Sept. 30 at the Savoy, hotel, and for a similar reason, the Tetra and home sick, terribly, and not wild about Paris.

Peggy Joyce and her new Lord Furness fussing muchly about her.

## BRITISH FILM FID

(Continued from page 4)

to be his intention to put in his E. I. P. product, as he can't get away with pay dates. But with the stuff he's got from Elstree to date, with the exception of "Black-magic," he'll find it tough to keep Regal out of the red if he plays that card. The Regal and the Tetra and Christmas time might get a break there. But "Playing" and "American Prisoner".... for the luvamike!

Isidore Schlesinger has made a deal with the British group to amalgamate with British Talking Pictures Company, and he is chairman of the joint group. This merger goes for the British Empire and Mandated territories only and looks like it is aimed at Western Electric, as Schlesinger has patents which are okay here and most American distributors are playing their stuff over British Talking Pictures equipment in theatres wired that way.

Exhibitors' Association is figuring to have its own equipment inspection committee as a set-off to that now being run by the distributors. Trouble is theatres are not being okayed on equipment merely on the reproduction results, but probed as to all sorts of inside details of their business, which is getting them sore, especially as they believe these details are all being passed back to Western Electric.

Sewell Collins is directing a full-length talker for Gainsborough at Islington. Adapted from the late Alfred Lester's vaude playlet, "The Night Porter."

Almy Conroy, small indie distributor here, has signed up around six dozen vaude artists for two-reel sound films starting next week. The "find the payroll and be the star" and "find the payroll and be the star" pictures being made that way at the moment, one with poppa and mamma sitting around the set and telling how wonderful their boy is as a

British Masterpiece Company all shot just now, Lambert holds up the counter in the Trocadero Long Bar and finds future film stars. Only qualifications: \$5,000 or more and what Lambert tells is a film face.

## 1ST SPANISH PRODUCER

Company Formed at Barcelona—Native Backing

Barcelona, Sept. 20. Cinematografica, Espagnola, to produce and distribute, has been established here.

Leading Spanish industrialists are members of the board.

It's the first all-Spanish producer.

## AMERICANS FALL OFF FOR AUSTRALIAN USE

Statistics on Australian film imports reveal a falling off of American product in 1928 and an increase of over 100% on English features sent to the Antipodes.

Number of features imported from each country since 1925 by Australia is:

American	English
1925-474 features	1925-25 features
1926-649 "	1926-24 "
1927-621 "	1927-39 "
1928-512 "	1928-74 "

## Italian Merger

Rome, Sept. 20.

"Cinema Italiano" has changed its organization into a syndicate of independent Italian exhibitors. Idea is to rent films, with the first film to be distributed being "Sole" produced by Alessandro Blasetti for the Augustus Co.

Latter company, with S. A. C. I. A. Suprema and Society of Italian Film Authors—four Italian producing companies—have merged under the title of Censorzio Italiano Produttori, with headquarters here.

## Goldbrick Berlin Singers With Old U. S. School Gag

Berlin, Sept. 21.

Berlin theatrical enterprises are in the habit of going bust two or three weeks after they open, but the record has been hung up by the "People's Opera of the East," which blew up three weeks before it opened. Stolzenberg, a former opera singer, and Mollenberger, a Dutch financier, applied to the police for a license to produce, but never received it.

A large group of singers, several conductors and a full-sized chorus had been rehearsing for two weeks before it became known that the managers couldn't meet the demand for a deposit made by the authorities.

Stolzenberg had offered 12,000 marks, but the police demanded 50,000. The troupe has no hold on either Stolzenberg or his backer, as neither of them signed any contracts without the clause, "on condition that the police grant a license."

Many of the victims gave up good provincial engagements, lured on by the bait of an appearance in Berlin.

Charges are made Stolzenberg used his position to get money out of singers whom he planned to engage. The gag was to praise their voices and to promise them big roles if they would take a few finishing lessons with him. The police are investigating these charges.

## ORSKA BREAKDOWN

(Continued from page 2)

duetion and a moving treadmill in another. But here he combined both and added a series of traps which brought the audience into the cellar. In the middle of the second act the revolving stage got caught in one of the treadmills and the trap just wouldn't rise.

So they said it a day for the actors who had known their parts for weeks and went on rehearsing the scenery for several days. An officer of the police had to be assured that no lives were being endangered. This is the first time the police have ever checked up scenic equipment.

The production of educational shorts has fallen off in Germany during the last three months. Only 164 with a total of 85,000 meters were viewed by censors in the last three months, as against 307 with a total of 120,000 meters in the first.

## BERLIN EXHIBS OFFER 8-MON. AVERAGE BASIS

Berlin, Sept. 21.

Exhibitors are kicking at the high percentage asked for talkers and so their Berlin association has made the following proposal to the distributors:

On the basis of the eight winter months of the season, a weekly average of receipts shall be set. What the talkers take in above this figure shall be divided on a fifty-fifty basis between exhibitor and distributor.

This is generally commented on as a sensible proposal which should be acceptable to both parties.

## Popularity of American Pictures Annoys Soviet

Berlin, Sept. 21.

Lunartsharski, for years the minister of education in Soviet Russia, is retiring. It is said that his retirement has been forced by radical elements who find his culture too universal. They want merely the propagandistic views of the Soviet to be spread abroad.

In conjunction with the retirement of Lunartsharski is a demand for the sharpening of the censorship of all non-Russian films.

It is claimed that particularly the American pictures present middle class morality in much too favorable a light. Monday is the only day in the week when foreign films may be shown, and the Soviet is reported to be annoyed that the attendance on this day is generally better than the rest of the week when the home brand of film is put on.

## BUDAPEST

Budapest, Sept. 16.

In spite of unusual heat the theatrical season has taken an excellent start. Of four new plays, one remarkable and its weakness is "Budapest Family," adapted from a former comedy success by Szenes, "The Rich Girl," and now fitted with musical numbers by Radó. "Szepesszonyi Kossiska" ("Lovely Woman's Servant") is another variation by Moricz on his eternal subject of "The Taming of the Shrew." The types are too local and the play is too obviously written as a vehicle for Miss Fedak to be of interest out of Hungary. It isn't a go-away play, but the acting of the leading couple—Fedak and Hegedus—carry it along.

Vigszinaz has discovered a sure-fire success in "The Girl on the Street," by Emad and Tokor. Subject is all the title promises. There are several girls of the streets in the play, but on the whole it is delightfully sentimental, touching and humorous withal. Story has to do with an innocent but shrewd country girl who loses her job because she won't let her love have his way. She is picked up by a girl who has sunk to the depths. The latter brings Vica up to a decent, educated girl, while Vica manages her friend's affairs so well she is able to quit her doubtful profession. Play is well done, comedy characters very amusing and the acting capital throughout. A new actress, freshly imported from the country, made a hit in the part of Vica. She is Margit Dayka.

Belvarost theatre opened under new management. Eugene Hettal and two other actors are well known playwrights of the first order, president and vice-president of Hungarian Authors' Association, respectively, are the new management. The theatre is small and not destined for big business, but for select productions. New play is "Dramatists and Directors," by Lengyel. Dramatic and extremely clever and very novel satire, dealing with a successful dramatist who tells his colleagues at the club the subject of his latest play, a crook comedy.

The lines are brilliant, the crook scenes thrilling and the inside chatter of the playwrights' club amusing. The theatre is not intended to do well abroad and on the screen.

In spite of last season's bad results and continued economic slump two new theatres are scheduled to open in the fall. Both small and extraordinary, one to play Grand Guignol and the other plays of the "Prisoners" type, that wouldn't pass muster in the legit houses. What the censor will have to say to them is another matter.

## Ufa Asking 45% of Gross for Talker In German Houses

Berlin, Sept. 21.

"The Lichtbildtheater," an opposition sheet to the U. interests, reports exhibitors are up in arms against the rental demands made by Ufa for its coming sound and talker program. Contrary to the usual figure of 30% of the gross, the Ufa is asking 45%.

In this category are included the Fritz Lang "Trip to the Moon" picture, merely synchronized; Jannings' film directed by von Sternberg, and "Vito Devil," "Body of a Heart," "The Last Company," "Sicilian Nights" and "Slaves of Passion."

Although no definite statements have been made by Ufa, it is doubtful whether any of these, except perhaps the Jannings picture, will be all dialog.

Ufa's New York office this week sent out a statement that "Melody of a Heart" will be offered in New York in December and will be all dialog. A version has been made in English as well as German.

## EGYPT

By EDWARD ASSWAD

Cairo, Sept. 12.

An agreement has been concluded between the El Kasar, the Kassar, the Kassar, and a group of foreigners, with a view to erecting a summer theatre at Ramleh, Alexandria, for next season.

The Ramses season at Ziaia, Alexandria, reached its height. Receipts are running around \$450 for ordinary nights and \$650 up to \$750 for Fridays and Sundays. This success is due to the selection of plays and efficient means of publicity.

The Gramophone Disk Company has agreed with the well-known singer Soraya to record a series of numbers.

The singer Malak, who appears at Casino Bosphora at Cairo, has been arrested on complaint of her husband on the plea that she was wrecking their married life. The husband now claims \$25,000, which sum he gave her as a marriage settlement.

Fuad Bey Noman, a Cairo notable, had been at Marie Mansour's dancing hall at Sisiia, Alexandria, where he had been involved in a dispute with another spectator. He became excited and his friends took him to his hotel, where they ordered him a drink. Before he could touch his drink, however, he reached the proprietors of theatres at Aleppo have agreed to raise the price of seats in their houses, hoping to recoup losses sustained during the last five years.

## Syria and Lebanon

A Bulgarian circus arrived at Beyrouth, in Syria, and proceeded to Aleppo owing to the refusal of Khadr Nahas, the Syrian intendant, to engage it at Beyrouth.

Saml Shawwa, the violinist, arrived at Beyrouth to make disks for the Columbia company.

A new theatre is being built at Damascus in place of the one which was damaged by fire two years ago.

The national Boy Scouts troop of Damascus visited Hama, Hama and Aleppo, but the government did not allow them to perform, on the plea that anti-government songs were being sung in their repertoire. The troop returned to Damascus after lodging a protest.

Owing to the trouble now prevailing in Palestine, arrived at Jeyrouth, Syria, three singers and 17 dancers.

## Russia Scans Sound

Berlin, Sept. 21.

Trainin, the president of Sovkino, the official Russian picture organization, has returned to Moscow from a trip through Europe. He has been studying the sound and dialog film and reports that Russia must immediately follow the lead of America and Germany.

For experiment purposes a million dollars will be placed by the government at the disposal of the various subsidized picture organizations.

**NATURAL S**  
**WE PUBLISHED "CAROLINA MOON"—HERE'S**

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Mr. Archie Fletcher  
 Joe Morris Music Publishers  
 1587 Broadway  
 New York City

September 13, 1929.

Dear Archie:

The song that I picked as the best song for the ten song  
 last Sunday night was "Georgia Pines". More than likely Dick  
 Robertson's rendition of it also had a lot to do with it, but after  
 going through a week's work of listening to the top ten songs, I  
 voted the way I did. Eighty per cent listed "Georgia Pines" first.

Trusting that I will receive my orchestration tomorrow  
 so I can include it in our big program, September 16th, I am

Very sincerely,  
 Your friend,  
 Maurice Hall

Director of Broadcasting



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# MASKING

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BENNY DAVIS  
AND  
JOE BURKE

# ATTY

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## Girl Stranded in St. Johns, N. B., for 2 Wks. Sues Agency Firm for \$50,000

Kitty Robinson, who says in a \$50,000 suit brought by her in the N. Y. Supreme Court against Ike Weber and Phil Rosenberg, that she is "engaged in the vocation of dancing and singing and also as an actress," sometimes appearing with her brother, complains of the rough time she experienced when left stranded in St. Johns, N. B., after the first week of what was to be an engagement of at least six weeks. Miss Robinson says she was given her fare only one way when she left New York for St. Johns to fill her date and that she had to beg and borrow from strangers to get back to Broadway.

Miss Robinson recites in her complaint that Weber is a manager of burlesque acts and that Rosenberg is associated with him as partner. She met Rosenberg June 30 at Weber's office in the Columbia theatre building, recommended by a mutual friend. On the same occasion, Miss Robinson engaged to appear in a musical show in St. Johns, for not less than six weeks.

For one week Miss Robinson appeared at the Majestic theatre. At the end of it, she charges, Phil Berg, the manager, refused to pay her salary, explaining that he didn't have it. Neither did the other performers in the show receive pay envelopes, says Miss Robinson.

**Stranded for Two Weeks**  
Kitty in a strange city, miles from Broadway, without funds to take her back or to stay in St. Johns. She sent a hot wire to Weber and Rosenberg to send her the necessary to buy a ticket for New York. Defendants refused to come through according to the plaintiff's tale. She was stranded for two weeks in St. Johns.

Finally getting home, Miss Robinson says, she became sick from her experience, suffered a nervous breakdown, and was placed under the care of a physician, since which time she has been unable to work.

## CHI UNION'S CHARTER NOT YET PASSED ON

Washington, Oct. 1. Actors' Union of America (Chicago) has made application to the American Federation of Labor for a charter.

Questions put to William Green, federation president, brought statement that nothing had yet been decided. "Application constitutes a difficult problem to decide and no definite conclusion has yet been reached," said Green.

Asked when he expected to reach a decision Mr. Green stated that under 10 days to two weeks—maybe not then.

## \$7,500 for Jolson

Al Jolson will go on the air Oct. 15 (Tuesday) on the Pure Oil Hour, receiving \$7,500 for 10 minutes of broadcasting.

Jolson will broadcast direct from Hollywood on station KFI, with the N. B. C. carrying the program through its national networks tie-up. Understanding is that Jolson is to sing four songs, to include at least two numbers from his current Warner picture release, "Say It With Songs."

## RAE'S FOX CONTRACT

Hollywood, Sept. 1. Fox has put Rae Dooley under a 20-week contract. Agreement is in five separate periods of four weeks starting at \$1,500 weekly and grading \$100-week increase for each period to \$2,000.

Miss Dooley is to be used in a half dozen of next season's pictures. Harry Weber agency arranged.

## TISHMAN IN CHARGE OF 16 ORPHEUM TOWNS

Keith's Orpheum (western) circuit of 24 theatres and approximately 22 weeks of playing time, will be booked in two sections under a rearrangement brought about by Keith's booking head, George Godfrey, who personally supervises the Orpheum bookings.

The Orph time, stretching westward from Syracuse to Kansas City, inclusive, will be booked by Harry Kalchheim. Balance, including all of the west coast, goes to Sam Tishman. Latter transfers from his post as assistant booker of Keith's New York houses. Godfrey remains in charge of both groups.

Change on the Orph book, from talk around, is regarded as decidedly for the better, since it relieves Kalchheim of the strain of booking the entire circuit. Tishman is reported highly satisfied with this move.

When Tishman resigned from the booking office recently the reason given was his objection to an assistant booking role under Collins. He returned last week to the same job.

Kalchheim, like Tishman, is from Chicago. Keith office. They are equally familiar with the west.

**Stratton's Shift**  
Another change at the same time brings Chester Stratton, brother of Collins' assistants, into Godfrey's private office to handle the detail work—handling booking slips, routine correspondence, etc.

I. R. Samuels steps into Tishman's place with Collins on the New York book.

The two Orph circuit bookers and their teams: Syracuse, Rochester, Chicago, St. Paul, Milwaukee, St. Louis, Kansas City, Cleveland.

Tishman—Minneapolis, St. Paul, Winnipeg, Salt Lake, Denver, Omaha, Los Angeles, San Francisco, Oakland, Calgary, Spokane, Portland, Vancouver, Seattle, Tacoma, and San Diego.

## Publix, RKO Capitalize St. Paul Uplift Craze

St. Paul, Oct. 1. Publix and RKO are cranking a civic improvement program which has the old town dizzy.

New Paramount theatre, remodeled Capitol, formerly F. & R. de luxe presentation spot, has new seats, drapes and much gold paint.

Cost price said to be in neighborhood of \$125,000. Opening with "Dance of Life," the house did big business; due to publicity on both film and the new interior.

Downtown streets took on gala aspect with every lamp post blossoming with flags and Paramount banners. House closed 10 days for the job, with workmen dashing around on 24-hour schedules. Bill O'Brien is manager.

Not to be outdone, RKO came through with the same improvement scheme for its Palace, directly across 7th street from the movie house.

Ray O'Connell, manager, lists cost at \$108,000, including new lighting system. St. Paul voters okayed \$15,000,000 worth of bonds to dress up the city generally at the elections.

## Another 2-Hour Agent

Joe Sullivan and Nat Sobel will operate out of one office under a joint agency franchise granted them by Keith's.

Application to Keith's from an outside agency firm for a franchise similar to that recently issued to Benjamin David, which permits David in the booking office two hours daily, is under consideration.

## VETERANS' SPLIT

Dratty and Mahoney, in vaude together for almost 30 years, have split.

Leslie Takes Apollon  
Dave Apollon is the first engagement made by Lew Leslie for the latter's proposed "International Revue."

Morris office fixed it. No date given for rehearsal.



DOUG LEAVITT and RUTH LOCKWOOD  
In "Hit-Bits of 1929"

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Babs Day and Gattison Jones and Elsie Elling.

This week (Sept. 28), Keith's Palace, New York.  
Costumes by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN

## N. V. A. ROSTER GROWS 416 IN WEEK

Response to the National Variety Artists' four-week drive for new members has increased the club roster by more than 400. Last figures, released a little over a week after, the drive began (Sept. 23), show 416 applications, including the life membership subscribed to by George Jessel.

Prior to opening of the campaign there were 4,100 paid up members, bringing the total now to about 5,500.

The 400 applicants in about a week set a record for new members in any like period since the actors' own club was founded.

With Pat Casey general organizer for the drive, all recognized agents doing business with the larger theatre circuits are soliciting on the N. V. A. behalf the non-N. V. A. members among their acts. This includes the Public agents, with the Public organization standing behind them and aiding materially.

Until inception of the N. V. A.'s new regime, headed by President Eddie Cantor, the Public circuit never had more than slight interest in the N. V. A. The Fox company, which is going all the way for the actors' organization, stands in the same category, being in energetically for the first time.

Also unheard of until now was the idea of a vaude agent pulling for the N. V. A.

Another branch of the variety business enlisted by Casey to meet the same end is the house manager. Each has been appointed a committee of one to induce acts to join, and considerable co-operation has been added from that source.

Membership drive, during which the initiation fee is knocked off, will run for three more weeks.

## Durante Trio's Film Pay

Paramount's optional agreement with Clayton, Jackson and Durante calls for \$12,500 for the first full length production, with a maximum of two weeks in the making at Par's Long Island studio. Overtime will be prorata by day or week.

It is expected the picture will consume between two and four weeks. The trio's former band at the Club Ambassadeurs will be in the talker. For the second picture if the option is exercised, the boys will pull down \$50,000 flat.

## "Sister Act" Split

Matrimony has split another standard sister team. Madelyn Lane (Lane and Mahoney) hopped off with James Murphy, contractor, last week at Newark, N. J. She subsequently notified her partner, Kathleen Mahoney, that show business was out from now on.

Miss Mahoney has formed an alliance with Billy Sullivan for a new act.

## Royal Order of Cut-Throats Must Always Double-Cross or Do Dirt

## HOPED FOR LENIENCY FOR MRS. PANTAGES OPPOSE

Los Angeles, Oct. 1.

Troubles of Mr. and Mrs. Alexander Pantages multiply. District attorney will strenuously oppose any attempt to gain a parole or suspended sentence for Mrs. Pantages, who stands convicted of manslaughter and facing one to 10 years in San Quentin.

Sentence is to be passed Friday (4) after argument for a new trial is heard.

Pantages himself has been denied change of venue by Superior Court Judge Fricks and the work of swearing in a jury has begun. Pantages will challenge most of the veniremen, seeking to demonstrate that newspaper publicity has inflamed and prejudiced almost every citizen against the showman.

Alexander Pantages went on trial today (Tuesday), facing charges on two counts of assaulting Eunice Pringle, 18-year-old dancer. She alleges an attack in the theatre man's office when seeking a booking for her act.

If convicted Pantages faces a penalty of from 1 to 50 years.

Surprise is that Max Steuer, New York attorney, brought here to defend Mrs. Pantages, has not represented Pantages. Steuer left for the east while jury was still out deciding Mrs. Pantages' fate.

Pantages, out under \$25,000 bail, will be confronted by at least 20 state witnesses, all of whom have been closely guarded by police since the alleged attack.

## Another List of Phone Numbers in the Discard

Harry Lenetska, of the William Morris office, was married yesterday (Tues.) to Heloise Altshul, non-professional, at the Rutgers Club, 112 street and Riverside Drive, New York. Dr. Norman Salid performing the ceremony. Following a luncheon attended by relatives and close friends, the couple sailed for Bermuda.

Mrs. Lenetska is the daughter of Mr. and Mrs. A. H. Altshul, her father being a New York brush manufacturer.

Bachelor dinner given to the bridegroom Saturday night at the Friars Club was under the direction of Benny Thau, Lester Hamels and Ed Meyer. Tickets issued for the affair labeled as a "last fight for freedom, Harry Lenetska vs. Valued Friends."

S. Jay Kaufman acted as toastmaster with Lester Allen and Ed Meyer designated as the official interrupters. Among those who spoke or tried to were Jay Flippin, William Morris, Jr., Abe Lastogel, Bill Grady, Edgar Allen Woolf, Borros Morros, Lew Clayton, Irving Tishman, Harry Rose and Lenetska. Presentation to the guest of honor was a card case containing tickets for a complete Bermuda honeymoon trip.

The dinner held in the main ballroom of the Friars Club was voted one of the hottest affairs of its kind ever on the main stem. Following the Rabelasian speeches the 75 guests adjourned to the main dining room of the club where practically everybody got the hot foot, the hot seat or the hot spoon.

## Colored Folks Engaged

The engagement of Nina May McKinney, colored picture actress, to James Marshall, manager of the colored Lafayette, New York, has been confirmed.

Miss McKinney is now on the west coast, appearing in the M-G-M film, "Hit It Big."

The McKinney-Marshall wedding is expected to occur on Miss McKinney's next trip east.

## Lewis-Shaw Dissolve

Lewis and Shaw have dissolved as a vaude team after five years. Harry Lewis has opened a booking agency for placement of radio talent, while Peggy Shaw will do a now act with Herman Frey.

## Esther Ralston's Flyer

Los Angeles, Oct. 1. Esther Ralston, Paramount, opens a four-week flyer in vaude Oct. 26, at the Orpheum, San Diego.

A new society, without office or headquarters, of show people is called the Royal Order of Cut-Throats. Membership gives permission to double-cross or do dirt to a fellow member.

It is said that any member failing to follow the prime objects of the society will get air. The principal double-cross so far experienced, explains Al Trahan, president of the Cut-Throats is check dodging. This has become so prevalent amongst members eating or drinking together that in many instances the check was left entirely unpaid through the disputants carrying the argument right from the table to the sidewalk.

Mr. Trahan is averse to this method. He claims the proprietor of the restaurant may not be a member and is the double-cross sufferer. Only members of the order may be ficked or gypped, he states. Trahan, known as Chief Cut-Throat, has as main assistant Ken Harlan, called the Scissor Man. In other societies Mr. Harlan would be termed the recording secretary. The only officer with a plain title is Bill Blumberg, as treasurer. Mr. Blumberg was double-crossed the instant elected to office. No one has paid any dues.

## Popular

Trahan says the Cut-Throat Order is growing in popularity, especially since there is no commercial aspect to it. The membership list will not be given out to any hotel or installment house; the members want no discount and will cross anyone offering it; that it is purely a social society and if anyone pure is a member that's a double-cross, and to do dirt to another is no moral crime or conscience matter.

In what form dirt may take, Trahan says everything goes.

## Money

No member is allowed to loan another member money. That being the easiest way to double-cross or do dirt, the officers claim, the first rule of the order was to hang on to your dough.

Members are elected upon their general standing. Married men are not barred, though bothersome. Women, whether wives or else, out. Reports by members when doing anything dirty must be filed at once with the treasurer. If the treasurer is able to sell the dirt story for coin, that goes into the financial reserve. Upon the treasurer securing any money he must distribute immediately pro rata, to prevent the treasurer going wrong.

## Central Park Convention

At present the order has 1,400 members, says Mr. Trahan, besides himself. They are scattered all over the country, but each can double-cross another at long distance.

A annual convention is being set for each July in Central Park, New York, with the order paying transportation and fed bills for all out of town members. To do that, Mr. Trahan says, it may be necessary to double-cross the railroads, but before doing so a member of each road will be elected to membership.

Mr. Trahan is emphatic that everything in the double cross or dirt way must be strictly on the level.

## BIG TALKERS CUT DOWN ACTS FOR BILL

U's "Broadway (film) will cut the vaude end to four acts in Keith's New York vaudeville houses first half next week (Oct. 5). Picture runs 105 minutes.

"Street Girl" (Radio Pictures) will do the same the week following.

Keith bills were trimmed to three acts in New York the current first half due to running time of "Show Boat" (U).

## Carlotta King at \$1050

Los Angeles, Oct. 1. Carlotta King opens a tour of the Orpheum houses here Oct. 12. She is receiving \$1,050.

## Two Teams Torn Up

Teams of Dorn and Lawrence and the Dean Bros. have split, with Jack Dorn and Barney Dean joining up as a new combination.

We have more outlets for routes than any other independently owned office.

**"THE ARTISTS' OFFICE"**

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# ONLY 300 HOUSES VAUDE

## F. F. Proctor's Will Names Many Aged Employees For Substantial Amounts

Perhaps the most outstanding reward for service loyalty in the show business came out when the will of the late Frederick F. Proctor was filed for probate in the Surrogate's Court in Westchester County, N. Y., Sept. 24.

Of the list of legatees, devisees and other beneficiaries of the Proctor estate, estimated at \$15,000,000 or more, the largest amount for loyalty goes to Clarence H. Wallen, living at 259 Putnam avenue, Mt. Vernon, N. Y. For 23 consecutive years he had been general manager of the Proctor enterprises. When the estate is settled the Wallen legacy will amount to \$100,000 or more; this sum covered in cash, stocks and bonds.

George E. Wallen, Charles' older brother with Proctor for 44 years, recognized as F. F.'s financial mainstay, will receive the interest on \$750,000. In the event of George's death prior to that of Clarence's, the \$750,000 bequest income is to be turned over to Clarence.

Edward C. Jackson, of 33 E. Lincoln avenue, Mt. Vernon, nephew of Mrs. Proctor, who entered the Proctor employ about seven years ago, devoting long hours as an auditor and rendering efficient service, was left \$750,000, mainly in cash.

Mr. Proctor remembered his old attorney, William P. S. Hart, of Greenwich, Conn., Mr. Hart, serving for 28 years, gets \$10,000 a year as long as he lives. Mr. Hart's daughter, Georgina Cathline Hart, also was remembered.

The name of Hannah Wallen, of Central Valley, appears on the list. Miss Wallen is a sister of Clarence and George and for 27 years was bookkeeper in the Proctor offices. She and Mrs. Gertrude Mansfield Wilbur, living in Hotel Willard, New York, for 17 years in charge of the Proctor publicity department, shared alike in bequests. Each is to receive \$1,000 in cash and \$1,200 a year each, for life.

### Years Ago

It comes to light at this time that Mrs. Wilbur was known to Mr. Proctor ever since she was born; that she was the daughter of George E. Mansfield who with Mr. Proctor formed the Vantine Bros. team when they were balancers years ago.

Mrs. Wilbur severed connections with the Proctor offices a short time before the Proctor sale to RKO. Offered a position by RKO she declined.

In other bequests Mr. Proctor remembered relatives. Mrs. Proctor and his two daughters in addition to receiving the bulk of the fortune also were granted the life tenancy of the two Proctor homes in Larchmont and Central Valley.

Two legatees benefited the Actors' Fund and the National Variety Artists. \$25,000 each, in a trust fund that will give the organizations its income.

### Other Bequests

Among the Proctor legatees of a smaller nature came Frederick E. Morrow, of Bevan Hills, Larchmont, related to Mrs. Proctor, who at one time was asst. mgr. of the New Rochelle Proctor theatre and who had been operating the Bevan Hotel for Mr. Proctor at Larchmont. Mr. Proctor provided that both the hotel and the cottages nearby should become Morrow's property. Another bequest gave Edward Friedlich (Friedrich) of Frankfurt, Germany, \$1,000. The late Proctor employed three years ago. For about 15 years Friedlich was treasurer of the old Proctor theatre, Elizabeth, N. Y., and for six similarly at Proctor's 34th Street, New York.

Fred Brunnell (described in the will as Fred Brunnell) son of Harry Brunnell, booking agent for Proctor offices for years mentioned in the will, Brunnell is at present associated with the RKO theatre, Richmond Hill, Long Island.

### The Shubert Way

Newest Shubert tip: Team booked through an agent, going into second season with Shuberts, asked for raise in salary. Advised to discontinue paying commission to agent and told they "Shuberts" will stand behind them. "Just as good as a raise."

ated with the RKO theatre, Richmond Hill, Long Island. Alpheus Thomas Proctor, brother of F. F., will receive an annuity for life.

On the notice given to the legatees it was stated that the pronouncement of the will is the City Bank Farmers Trust Co., formerly Farmers Loan and Trust Co., of New York, represented by Taylor, Blanc, Capron & Marsh, of that address.

### \$50 Each to 32 Actors

Mr. Proctor left \$50 to each of the members of the Actors' Fund Home in Englewood, N. J. This list comprises 32 persons.

Those receiving the \$50 bequest are: Nannie Cutter (Mrs. Frank Cotton), Alice E. Adams (Mrs. Burton Adams), John E. Hynes, Frederick L. Arundell, Mrs. "Zitella" Flynn, Blanche Emily Plunkett, Oretta Alretus (Mrs. Fredrick Bernard), John E. Dudley, Thomas F. Callahan, Mrs. Isabel Vane Adams, John Charles Chelov, (Mr.) Florence J. McCarthy, Harry Holland (Western), Wallace E. Jackson, Julian Reed, Nina Saville, Mrs. Susie Parker Chiswell, Seth Crang, Mrs. Emma Lathrop Butler, Adam Lellman, Mrs. Teresa Lellman, Charles B. Nelson, Mrs. Fannie D. Hall MacCollin, Charles W. Sutton, Laura Clement, Daisy Kernell (Mrs. Harry Edwards), Mrs. Jane Kornmark Lothian, Percy Weedon, Helene Croth (Mrs. Walter Croth), George Gaston and James W. Mack.

### Complete Legatee List

List of legatees, devisees and other beneficiaries is as follows: Frederick E. Morrow, Bevan Hills, Larchmont; Richard Nason, Richard Nason, Jr. and Frederick Nason, all of 369 Pine street, San Francisco; Rev. Henry M. Tenney, Killbourne, O.; Clare G. Fuller, Logan, O.; M. A. Astor, Fund, Clarence H. Wallen, Mt. Vernon; Edward C. Jackson, Mt. Vernon; George E. Wallen, Central Valley, L. I.; Elinor Morrow, New Hampton, N. J.; Alpheus Thomas Proctor, Springfield, Mass.; Hannah Wallen, Central Valley, L. I.; Gertrude Mansfield Wilbur, Hotel Willard, N. Y.; William P. S. Hart, Greenwich, Conn.; Georgina Cathline Hart, Greenwich; Maria E. Morrow, Eleanor Morrow, Richard Frederick Morrow and Barbara Georgene Morrow, all of Bevan Hills, Larchmont; Jules Hill and, Belleville, Newark; Lucy Harrison, Elizabeth, N. J.; Ida Jackson, Mt. Vernon; Ellen Welch, 825 Edgewood avenue, Elizabeth; Sarah Wise, Central Valley, L. I.; Edward Friedlich, Hamburg, Germany; Fred Brunnell, Frank Norence (predecessor), Evelyn Bowen, Logan, O.; Marie Louise Bowen and Lucy Tufts Bowen, Logan, O.; Grace Deane, Logan; William Blount and Lotts Blount described in will as William Blount and Lotts Blount.

This list includes servants and employees at the Proctor homes; men and women who were with Mr. Proctor for many years.

### Grace Hayes' Salary

Grace Hayes will receive \$2,000 weekly from Universal for her share in the Paul Whitman talker revue, "Jazz King."

Before leaving for the coast Miss Hayes will appear at the rebuilt Richman mto. club, New York.

## KEITH-ORPHEUM WITH BUT 80 LEFT

Estimate Includes All Small Theatres Using Acts—Of Regular Size Houses, Not Over 175 Left—Publix Playing Acts in But 29 Theatres—Loew's and Fox Remain Unchanged.

### RADIO-CABARET FIELD

Of the 1,500 or more houses playing acts five years ago in this country, but 300 are left open to vaude. Of this 300 but six are playing straight vaude. By Nov. 1 there will be but one theatre playing two-day every day in the week—the Riverside, N. Y. The straight vaude houses will play the performances daily on the week-end.

Keith-Orpheum, combined into Radio-Keith-Orpheum, has 80 houses out of over 125 now using acts. Publix chain, with over 1,200 theatres, is playing acts in 29 of them. Loew's now book vaude in 35 theatres. On the Fox vaude books are 31 houses.

Loew's and Fox in their vaude division have not greatly altered their circuit houses using acts. Each in the past two years has added some houses to their former vaude list. Exceptions only where an all sound policy has been tried with most reverting to original policy.

Remainder of the 300 playing acts is composed of independent theatres, mostly all small houses. They are mainly in the hideaways of the middle class, all southwest, with a few in the northwest. The best play a split week and the remainder from one to two or three days weekly. Some give vaude on Sunday only.

To replace the vacated vaude field, is coming along more strongly Radio in particular. Cabarets also is another division that may provide more work than formerly for vaude-villains.

Radio in looking for professional talent is expected to dip in more heavily on vaude than ever before. Some signs of that are now apparent.

Talking shorts is not a permanent market for acts. Few repeat on shorts. Many have had their physical presence supplanted by the talking shorts they made for little money. In territories where a vaude act may have thought too far away and small for it to enter on a theatre stage, the spot is still barred to it under urgent conditions through a talking short of the turn having been exhibited in the town. The short has failed to create any demand for any act itself anywhere, except as predicted. To offset the short, now the vaudevillians must have a new or different act to that of the shorts.

The limited quantity of vaude theatres explains to almost any extent the large number of standard and other vaude turns at present without playing engagements. It is also forcing many an aspiring "actor" to return to the former or another vocation.

Another deterrent for more vaude time of these houses remaining is the ever growing full length special talkers consuming stage time up to two hours or more. These talkers without variation are invariably box office drawing cards in any theatre. When the run is for three days or a week in a theatre, the stage portion must be cut down or out. Mostly this is for acts.

There may be instances during this season when talkers of this description may follow one another for two or more weeks or a couple of weeks during one month. It is a serious loss of time for the vaude-villain.

Musical comedy is still a liberator of vaude talent, but it is generally the best and most expensive talent, desirable anywhere.

## Prominents Take Hold of Chi N. V. A.; To Ginger Up New Era Out There

### Stomach Cure!

After worrying over his stomach for eight months trying everything for months, he went if only he had had George Red McKey called on the family physician. Looking him over with some questions, the doctor said: "Doing any eating, the?" "A little," replied Red. "Horses?" "Yes." "Marked?" "Yes." "Cards?" "Yes." "Well," George remarked, the doc, "the best advice I can give is for you to stop all betting. Stop calling up the broker in the pool room and come back here in three days." George did. Stomach cured.

## EYE FOR EYE, BELIEVES FICKLE JOE FINKLE

Chicago, Oct. 1. "You blackened my eye, so I'm going to get a divorce." That's what Beatrice Hawkins, burlesque soubrette, told her husband, Joe Finkle, gambler, when he tried to muscle-in at the family apartment after an extended absence. "Yeah?" snorted Joe. "Well, baby, here's another souvenir!" and he punched her in the other—she says.

Beatrice's attorney, Irving N. Eisenman, filed papers last week. Fickle Mr. Finkle woke up a j. d. in Hamilton, Neb., Aug. 3, 1925, and left Beatrice in January, 1929.

### EDDIE DARLING'S AGENCY

Eddie Darling sailed Friday on the "Le de France." Before leaving he stated an intention to cast about in Europe for possible agency connections, with an idea of forming an international booking system. If formed Darling will be at its head with offices in New York.

## You Mustn't Say That

Jokes, bits and business ordered deleted from act's material by Keith's anti-dirty gag bureau for week Sept. 21.

Running off stage, returning and saying, "Oh, was I thirsty?"

Standing behind woman and making motions as though going to grasp her by the hips.

"I'm just commencing to smell."

Wiping perspiration from under arms.

Striking woman in table and chair scene.

Entire gag on "Are you baby's father?"

"Hell."

Woman blowing nose on clothes.

"Damn good singing."

Thumbing nose.

Reference to colds.

"Difference between umbrella and baby—umbrella street water and baby drinks milk."

Trickling sprinkling can or ice over kicking dog off stage.

"Cockeyed walnut"

"Jackass Gin"

Reference to Schaefer Me-

"My God, what a beautiful lot"

Cain and Abel story.

Half-fare pants on.

Gag about "someone trying to make you."

About school teacher who had no principle.

"Oh, God."

"Playing my name," gag.

Line referring to loose shirt collar worn by man—"Are you expecting a goitre?"

Story about Faith Hope and Charity—"I want Charity."

"You can't love like John Gilbert—you haven't got it"

Name of police commissioner (Whalen).

Little notes behind the big one.

Sears-Roebuck library.

Dog appears to whisper to man, Man: "Surely, to the end of the hall," (To audience): "He wanted to know where the fire escape is."



# Indie Vaude Passing Out; Bookers Trying to Cheat The Legit With Cheap Actors

Less than 30 independent houses remain outside the chain mergers as spots in the east for independent vaude this season and, with eight bookers still operating, scrambling for them.

The big three—Fally Marking, Jack Linder and Arthur Fisher—were noted, holding the bulk of what's left; but even none of this trio is as anxious as at previous times to declare bookings. All claim the season is not set, and expect additions later. They still believe.

The remaining seven bookers are struggling along with a couple of one-nighters, some booking on a straight fee, with theatres figuring they're getting bargain shows and don't mind the tap. With plenty of acts around, the boys are having little trouble in lining up shows. There are shows and shows. Yet the house operators are satisfied so long as the acts can clip in opposition to the chirping tinnytypes that have, walloped them, harder than anything before.

## Break-ins

With the diminishing of indie vaude to almost nothing it has immeasurably cut down the avenue of employment for break-ins and open-time acts which formerly obtained. The smart bookers are going in for side lines, ranging from club and cabaret bookings to legit producing, but won't last in the latter division either after a few good socks.

Some of the boys going legit are trying the cut bargain racket they have been so used to in the hiring of vaude performers. Some who have heard of salaries over \$250 and for teams and trios at that are trying to cast shows with \$40 and \$50 actors and think they have a chance. Too many of their predecessors in the shoeing division found out it can't be done.

Some that are trying a production fling and unable to garner leg actors at coffee and cake salary are trying it with vaude performers, some of whom never read a line. The acts falling figure it a chance to break into the legit.

Plenty of optimism, mostly feigned, still obtains among the indies.

## Orpheum Keeping Tabs on Acts Playing Indie Dates

Los Angeles, Oct. 1. Local Keith acts rigidly enforcing the ruling that acts playing for this circuit cannot fill in open time with independent dates in this vicinity.

Local bookers are stressing the mandate after a number of squawks from eastern execs who found out that turns were billing themselves as Keith acts in the indie houses.

## Guarain With Sidney

Harry Guarain, formerly with the Ascher circuit in Chicago, as stage producer, joins Louis K. Sidney's department (Loew's) within a couple of weeks.

Guarain will co-operate with Arthur Knorr and Chester Hale on the units originating at the Capitol, New York.

## Danforth in Richard's Agency

Chicago, Oct. 1. Harry Danforth, formerly agent of the RKO circuit, has joined the Max Richard agency as office manager and new-material explorer.

## New Shorts

Warner made shorts at its Flatbush studio last week of Paula Trueman, Fred Keating, George Roesser and a repeat on the Horace Heidt band.

Paramount made one short with Jay Philip.

## Granada-Reopening

South Bend, Ind., Oct. 1. Granada (RKO) will be closed until Oct. 10 for repairs, following the first last week.

## Again Tempest and Sunshine

Florence Tempest and Marion Sunshine, who split as a team years ago, have reunited to open for Keith's.

## Acrobats Tipping

Joe Rogan says times are so tough that acrobats are sleeping three-high.

## N. Y. HIP'S BAND POLICY WITH HEIDT ORCHESTRA

This week Keith's Hippodrome, New York, reverts to a stage band show, with an orchestra only on top of the feature picture, beginning Saturday next.

The policy will be continued with the Horace Heidt orchestra as the 30-minute stage attraction. Picture will be RKO's "Street Girl." The Heidt engagement is indef and also optional with Heidt.

Booking made by Keith's through Jack Loeb of Fox, the latter acting for Fanchon & Marco.

Tommy Dowd will stage the presentations. Dowd is adding the Hip to his other two Keith stage shows, productions: Regent and 125th St.

## Claire Whitehurst's Widow Share of Estate, \$150,000

Baltimore, Oct. 1. A final decree in the Whitehurst suit was signed by Judge O'Dunne in the Baltimore City Court, Sept. 28.

By its terms Mrs. Claire A. Whitehurst obtains \$150,000, which includes \$16,000 already received, as a widow's share of the estate of the late theatre owner, Charles B. Whitehurst.

## Houston Strike Averted

Dallas, Oct. 1.

Danger of no vaude for Houston's three vaudeville houses, Loew's State, Public's Metropolitan, and Interstate's Majestic, was averted when Bob O'Donnell, gen. mgr. of Interstate, made a trip to Houston from Dallas, met with the union and signed a two years' contract for musicians.

The musicians had walked the previous week, alleging that they were being overworked. Stage hands walked with them, whereupon Dallas district offices for the circuits ordered all vaude out of Houston houses to be supplanted by shorts. O'Donnell, fearing this hot idea would not work so well in a city of Houston's size (300,000), ironed out the trouble in person. Theatres met union's demands.

## Turn Too Costly

The Rooneys' proposed big vaude production, authored by Edgar Allan Wolf, has been called off, due to the too heavy net involved. It was figured the turn would need \$7,000 weekly to operate.

Fat and family have switched to a 10-people turn instead and are opening in it shortly for Keith's.

## Pantages, Vancouver, Dark

Vancouver, Oct. 1. Lloyd Pantages, manager of the Pantages, announces its closing.

House will remain dark pending negotiations between the Pantages circuit and another company for the sale of the theatre.

## Skeets Pictures

Los Angeles, Oct. 1. Skeets Gallagher will make four pictures for Paramount.

One probably will be "Magnolia Lady," in which he appeared on the stage.

## Lafayette Back

"Hallelujah" has been taken off at the Lafayette in Harlem's black belt. The house wanted to restore its former vaude and musical tab.

The old show style is back. This week the Lafayette attraction is Jack Johnson with a revue, and talkers.

## Gargill's Unit for Loew's

Jerry Gargill's unit, "New Frolickers," featuring Jack Sidney, booked over the Loew time beginning Oct. 19.



## JOE BROWNING

Presenting  
"A Timely Sermon"  
Assisted by Joe Browning, Jr.  
Stanley, Jersey City, this week (Sept. 27) in Charles Niggemeyer's "Miration Frolic."  
Direction: Abs. Lastfogel, Harry Lenetska, William Morris Agency.  
R.-K.-O. direction, Morris & Feil.

## ROGERS' UNIT CLOSING; THROUGH WITH THEM

Harry Rogers is closing his "Spic and Span" vaude unit (21) in Cleveland this week, bringing the troupe back to New York and dissembling it. Heavy net is said to be responsible.

Producer is now left with but one unit, the Count Berni Vidt turn. Rogers states he's all through with units and from now on will confine himself to four and five people comedy acts, same as he formerly did.

## Seattle Pantages Closed Over Seventh Man in Pit

Seattle, Oct. 1.

After six weeks of argument with the musicians' union over a seventh man in the pit, Pantages closed Sunday.

Theatre had agreed to \$250 per man weekly increase for a six-piece orchestra, but the union delegates were overruled later by union heads.

## Loew's 5th on Circuit

Loew's Jersey City, opening Saturday (28) seats 3,200. It is the fifth Loew house in the metropolitan district playing the Capitol, New York, stage show in rotation, weekly. Only the Capitol's stock Chester Hale chorus is permanently at the Capitol. Remainder of weekly stage performance travels intact with fine girls added.

The new Jersey City house is near the Stanley, over there. Stanley seats 4,200 and opened two years ago.

## Coast's 276 Acts

Los Angeles, Oct. 1. Since Jan. 1 the local Keith office has booked 276 acts in this territory.

Acts were placed to fill bills left short by New York bookings.

## KEITH-BOOKED FILMS

The first date of "Street Girl" (Radio Pictures) to be made after its Globe, N. Y., run is that for the New York Hippodrome (RKO) with the Keith circuit then to get the picture Oct. 12 (Saturday).

The Keith houses also get "Four Fathers" (Par) following its exhibition at other the Rialto or Rivoli, New York.

Two other Keith film bookings this week were "Illusion" (Par), current at the Paramount, New York, and "The Love Doctor" (Par), with Richard Dix.

## Gus Shy Staging

After many years as a stage comic, Gus Shy will branch out as a director when he stages the numbers of "The Birds," musical, with Lily Damita.

Not an entirely new job for Shy. He directed stocks before becoming an actor.

## Elizabeth Stage Band

Warner-Stanley's Ritz, Elizabeth, N. J., formerly vaudeville, installing a permanent band presentation policy this week with Jay Mills as m. c.

## Inside Stuff—Vaudeville

In "The Grand Parade," containing a minstrel sequence running for two reels, Pathé has assembled a number of old timers. Among them are Richard Carle, Russ Powell, Henry Bowen, Budd Jamieson, Jimmy Adams and Sammy Blum.

Coast vaude magnate told a booker to use an act. Told him it was a great act. After the act was booked he asked the booker to deduct \$70 from salary. Claimed the act had owed him that amount for two years.

The backstage amplifying towers used in talker sound projection are also being utilized in some of the vaude houses as dressing rooms for quick changes. A sheet wrapped around the steel framework makes a cozy nook, and handy as well as safe for the ladies who must change on the stage between numbers.

Tougher daily for stage hands.

The standard of supper club talent in general is being raised and supper club business is picking up through the addition of numbers of good vaudeville performers and even legit people to this field. The cafe bookers around town are over-rushed with business and consider that if the present condition holds good the best cafe year for many seasons will be experienced.

New York Palace's trailer for the free Radiola the current week, was corrected late last week. The portion saving all voters or ticket holders during the week must be there when the winner is selected Oct. 10 was removed.

It is said there was some discussion whether the contest, held in most of the Keith houses, should be given in the ace \$3 house, but it went in.

Mrs. Dorothy Christie, wife of Wayne Christie, the Keith agent, is training at Roosevelt air field on Long Island with hopes of becoming eligible for a commercial pilot's license. She has a considerable number of air hours to her credit. The Curtis company has posted a standing offer for Mrs. Christie's services to be acceptable when she is granted a license.

Her husband prefers the ground.

When Clay Crouch died about a month ago in Toronto, Fred Shafer, Pantages resident manager, assumed charge of all arrangements for burial. Mr. Shafer spent about \$750 of his own money. Though Mr. Crouch was not a member of the N. Y. A., that organization forwarded \$150 toward the disbursements.

There were but three actors of those in Toronto at the time who attended the services, says Harry Hines, who was one of them.

American acts going over to play England should make it their business to meet those who imported them and run through their act. This is especially necessary for those acts who rely on comedy dialog. An act can have plenty of comedy matter, but fail miserably on account of being unacquainted with "localization." George Black, general manager of the General Theatres Corporation, says he is always glad to give the best possible help to such acts, and facilities are readily granted to those who wish to acquaint themselves with the local phraseology.

S. H. Dudley is the colored show and house operator in Washington who spends all the time possible at the race tracks when the bangtalls are running. S. H. has become the track devotee through having his own stable. Among his horses are Stuffy the Calman and Mid City. The former was named after George Marion's well-known stage character (it was Marion who gave Dudley the inspiration to engage in show biz) and the other after one of his theatres. Dudley retains his theatres although one, the Mid City, is to be torn down in Washington's proposed plan to make the city more beautiful.

All four persons involved, Pollock and Dunn, and Kramer and Doyle, agree in a jointly signed letter, that the recent episode at the Palace, Chicago, when Dave Kramer was said to have ordered Lew Pollock off the stage, was a bit of clowning on the part of Kramer and not a serious row, as indicated by reports around Chicago.

Kramer was heard to say to Lew Pollock as he walked onto the stage, "All right, get off. You've been on long enough." As he failed to get when he said it, the remark was taken seriously by Variety's correspondent, particularly as Pollock was not there with a comeback.

Claques in London are practically a thing of the past. There still exists a type of individual who follows classical dancers whenever they play London. But he is just an enthusiast and never receives money for putting the dancer over.

With the wholesale importation of American acts, it seems that type of help to put an act over is coming back. Recently, an American act was approached by the head of a claque and asked what he was prepared to give, the help to get him over. The act became afraid, arranged a certain figure and got over big. But the management of the theatre knows the "professional applauders," with the result the act did not receive any more time than originally contracted for. The act would have been a legitimate hit without resorting to the paid applauder.

Solly Ward is now about one of the biggest boosters the N. V. A. has had in years. Solly became sold on the work the N. V. A. is doing when his brother, Charlie Ward, became very ill and was sent to Saranac in hope of improving his health. The latter's condition became worse and he came back to New York where he died.

Solly says the N. V. A. did everything possible to help make Charlie's last days on earth as pleasant as possible under the conditions. The best of doctors and specialists as well as day and night nurses; nothing was lacking, said Solly, to try and prolong the young man's life.

Solly got a letter from Dr. Mayer at Saranac, telling him how brave his brother had been while there and that the boy, jested and joked about things, kidding about his critical condition; and when he left even the nurses cried.

Solly felt touched over the way his bookings had been arranged so that he could be over his brother as possible and that in his many weeks of vaude dates he had never gotten off, yet when he was at New Rochelle and his brother was dying Solly had no Sunday date and he spent the day at Charlie's bedside.

There was one thing especially commendatory about the late Charlie Ward. He loved to play benefits. No matter how small as long as the cause was just, Charlie would volunteer.

## R-K-O in Cedar Rapids

Des Moines, Oct. 1. A 29-year lease on the Iowa theatre, Cedar Rapids, has been taken by R-K-O, with yearly rental at \$50,000.

The house opened a year ago and has been in the hands of the receiver since Aug. 31.

## Little Billy in Shorts

Little Billy engaged by Warners to appear in a series of shorts, produced on the coast.

## Theatres Proposed

Baltimore.—(2, M. P.) \$20,000. Edmondson and Paulist streets. Owen Edmondson Amusement Co. Architect, J. J. Zink.

Green Bay, Wis.—(Rialto). Also other buildings. Owen Edmondson, Green Bay Amusement Co. Architect, J. J. Zink.

Ann Howe and Anita called for Rermuda Saturday for two weeks at the Hamilton Hotel.



## In Which Chicago Takes a Hand



Having reorganized the home office, the officers and directors of the National Variety Artists take extreme pride in reporting that Chicago has followed closely on the heels of New York, and now under the leadership of men of the highest integrity and standing in the field of the theatre, a better, finer and broader N. V. A. spirit is thriving there.

The following committee, which is in active and full charge, will not only bend every effort to enroll members in your organization, but have pledged themselves to look after the welfare of the large and ever-growing membership to the very smallest matter.

We take pleasure in announcing that the Chicago committee consists of

**BEN PIAZZA,**  
Chairman  
**JOHN BALABAN**  
**MORTIMER H. SINGER**  
**J. J. RUBENS**  
**A. J. JONES**  
**NATE BLUMBERG**  
**EMIL STERN**  
**HAL HALPERIN**

an imposing array of names, you must admit, covering every field of all show business, and one that will function 100% for you and the National Variety Artists, and every member affiliated with it.

What has been done for New York and Chicago will be done in other key cities throughout the country. The N. V. A. is going to function wherever actors foregather. The wheels of activity have only just begun to grind, and before the N. V. A. is much older it will have covered the theatrical ground thoroughly from coast to coast. It will be to your benefit in every way to join.

This is a gigantic task and one that cannot be accomplished by only the public-spirited men and officers of your club. It means that every member must help push the wheel so that it revolves speedily and efficiently.

It means that You and You who are not yet members of the N. V. A. must enlist as soldiers in the general cause so that your club may be of the greatest assistance to yourself and to the N. V. A.

The drive for new members is now on. We have received quite a few life memberships and hundreds have already answered the call as regular members. The initiation fee has been temporarily suspended, and ONLY \$10, paid in two payments if you wish, makes one a member for a year. It is a duty not only to yourself, but to every member of the profession to join.

Have you sent in an application? If not, get one and send it in. Your agent or booking office, or any N. V. A. headquarters have applications. Sign it and send it in.

*Ernie Cantor*  
President



# A NEW HAVEN FOR ACTOR-FOLK



A MANSION IN A SETTING OF PINES ATOP AN ADIRONDACK MOUNTAIN PEAK—This in reality describes the new N. V. A. Saranac Lake Sanatorium which, at a cost of a million dollars, was recently dedicated to the sick of the profession. Here, away from the excitement of the theatre and the economic worry of life, stricken stage folk can be rehabilitated so they can once more answer their cues when the band begins to play.

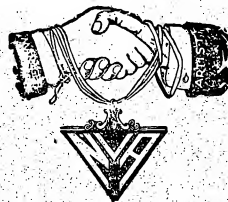


EDDIE CANTOR AND OTHER STAGE NOTABLES DEDICATE THE NEW RETREAT FOR SICK ACTORS—A special train brought celebrities of the theatre to Saranac Lake to formally open the new Sanatorium. Pictured here (front row) are E. A. Schiller, William Morris, A. J. Balaban, Eddie Cantor (on ladder), Henry Chesterfield and Dr. Edgar Mayer. Rear: Gene Buck, Ben B. Kahane, "Roxy," Pat Casey and Major John Zanft.

(This advertisement contributed to the NATIONAL VAUDEVILLE ARTISTS)



# A TRIBUTE FROM THE PRESS OF THE NATION



The greatest tribute that has ever been paid the acting profession occurred several Sundays ago when the New York newspapers, the Associated Press, the United Press and other press associations despatched members of their staffs to Saranac Lake to record to the nation the fact that the N. V. A. has opened its new million-dollar sanatorium for the benefit of the tubercular-afflicted actor.

This is a tribute because editors throughout the country are firm in the belief the actor is **IMPORTANT**, and that the opening of such an institution is such interesting news to readers everywhere that almost thirty newspapermen and photographers were especially assigned to "cover" the event.

Doubly important, therefore, should the N. V. A. Saranac Lake Sanatorium be to every actor in America. To the newspaper reader such an event is **NEWS**. TO THE ACTOR SUCH AN EVENT MARKS THE FIRST HUMANITARIAN STEP TAKEN ON A GREATER SCALE THAN EVER BEFORE TO SAVE THE LIVES OF THOSE WHO FALL BY THE WAYSIDE BECAUSE OF SICKNESS.

You who are a member of the N. V. A. have made this possible. You who are not yet enrolled as a member can make the maintenance of the institution possible by joining at once. The N. V. A. needs the active support of every one in the profession **RIGHT NOW**. Completely reorganized, the new officers at the helm must have your support if they are to carry out the many reforms planned for the benefit of the actor.

## NOW IS THE TIME TO JOIN

You not only benefit yourself, but you benefit the sick.

The drive for membership is on, and if you are loyal to yourself, your profession and those who need you because they cannot help themselves you will enroll immediately.

(This advertisement contributed to the NATIONAL VARIETY ARTISTS)

## NATIONAL VARIETY ARTISTS, Inc.

229 West 46th Street  
New York City

### APPLICATION FOR MEMBERSHIP

#### Essentials for Membership:

1. The Applicant must have been engaged as an Artist during the past nine months.
2. Must be in Normal Physical Condition.
3. Should have at least Two Years' Experience as an Artist.
4. The Applicant's chief means of livelihood must be derived from his talents as an Artist.
5. All applicants who are accepted for membership in this organization agree to abide by the Constitution, By-Laws, Benefits and Rules as at present, or as amended.

PLEASE SEND REGULAR APPLICATION BLANK TO

Name: .....

Address: .....

(Fill in and regular application form will be forwarded to address you desire)

**Publix Outbids RKO**

Publix, through the William Morris, outbid RKO for Ruth Etting and Abe Lyman with the result that both these headliners will play the Publick circuit for the next few weeks.

Up to last Friday there was doubt as to where the acts would sign. Abe Lyman will open his new tour at the Oriental, Chicago. Miss Etting will begin at the Metropolitan, Boston.

Anatole Friedland, going from Keith's to Laue's with his revue, opens Oct. 5 at the Star's, New York.

**FOR SALE CHEAP**

Straight the real article, suitable for a house or a small building. A lot of good things, and cheap. For sale, call on Mr. S. W. Smith, 1210 So. Michigan Ave., Chicago, Ill.

**James Russell Dies, Victim of Detroit Fire**

Detroit, Oct. 1.

James Russell, 35, appearing with Ruth Etting in a dancing act at the Study Club tonight when fire caught, both performers and attending guests in a trap, killing 20 persons and burning others, died here of his injuries.

According to the N. Y. A. James Russell, 35, lives at 1874 E. 56th street, Brooklyn.

The only vaude act of importance to which his connection could be traced, was with a turn styled "Loves Personified." Russell was a dancer and when vaude bookings became slow turned his time to the night club.

The Detroit Examiner is not a member of the N. Y. A.

Christie has finished "Brown Travy" by O. B. Cohen, with colored cast of Robert Johnson, Jim Jones, Sam McDaniels, Ben Ayres, Hege et Skinner.

**R-K-O Leases Davis, Ptsbg; Reopening With Vaudfilm**

Pittsburgh, Oct. 1.

Davis here has been leased by R-K-O from Warner Brothers under a 10-year agreement at a rental of \$2,000 per year.

It will open in three weeks under a "three-day" vaudeville policy. House has been dark since last April when attempt to revive two-day vaudeville flopped.

Cramped picture situation here responsible more than any one thing for R-K-O taking over house. No local outlet for any of the Radio Pictures specials except the Harris and Sheridan, S. C. where little dough can be made. For this reason, Radio's recent smash, "Street Girl," has not been shown here yet. It will open the Davis, to be followed by "His Girl."

No manager selected yet, though it is reported the job has been offered to Harold B. Dygert, former local publicity director of Warners.

**Trahan's Keith Option**

Al Trahan was informed last week by Keith's that the third year option on his agreement for that period at \$1,250 weekly had been exercised.

Trahan had in sight a Broadway production at the same figure. Charlie Morrison is Trahan's agent.

George A. Roberts has succeeded C. L. Elsler as manager of Proctor's, Yonkers, N. Y. Elsler, managing Proctor's for seven years when he resigned will take a vacation.

**Murray Unit Off**

Keith's Ken Murray band unit has dissolved. Murray left for Coast on picture work for Radio, cause.

John Adolf to direct next Dorothy Mackaill picture, P. N. O. Hoyt writing dialog for "The Hapman Age," Trem Carr, Shannon Day, added "Lord Byron of Broadway," M-G-M.

**Houses Opening**

The Palace, Warner, Dunbar, Conn., in a sudden shift of policy has vaudeville starting Oct. 3. Ph acts last half. Two shows a Thursday and Friday with three Saturday.

Mission (Ventura, Cal.), picture house, goes presentation Oct. House will play Sinaroff-Tras creations one day a week.

**RKO Chicago Conference**

Chicago, Oct. 1. Joe Plunkett of RKO is here conferring with Ben Piazza and Nate Blumberg over contemplate expansion deals.

**CORA GREEN**

R-K-O Circuit 1929-30



*After*  
**4 WEEKS**  
(A RECORD)  
*at the*  
**PALACE**  
**HORACE HEIDT**  
**AND HIS**  
**CALIFORNIANS**  
**MOVE INTO**  
**THE**  
**HIPPODROME**  
**FOR A RUN!**  
It's a  
**FANCHON**  
**& MARCO**  
**IDEA**

**NEW ACTS**

Grumble Boys and Drama Beach (6). Mel Klee will head a new unit. "Up in the Air," Boehm & Richards producing. Unit will enlist 25, including Murray Barton, Bettie and Darnier, Panzer and Aglen, Yukona Cameron, Dorothy King, Marion Lane, Johns Sisters, Alleluia-Roll, Cliff O'Rourke and Jules Saranoff.

All-girl minstrel unit, headed by Josie Flynn, produced by Jack Curtis, opened last week on Keith time. Jerry and Betty Brown, new musical act by Lester Lee.

Primrose Simon and Arthur Conrad have dissolved, with Miss Simon continuing as a single.

Alphie Bevan (Hevan and Plum) and Florence Clarke (Reynolds and Clarke), 2-act.

Carl Shaw, formerly Shaw and Carroll (5).

Ray and Rose Lite Co. (10).

Fred Sylvester and Midgets (3).

Irene Vermillion and band (7).

Valentina and Co., Spanish dancers (10).

Jack Born (Born and Lawrence) and Barney Dean (Dean Bros.), 2-act; a split-up in both acts.

Bob Gooding, nom de plume "Uncle Bob," has gone under the wings of Vincent & Reiners. They will frame a little skit around him for R-K-O mid-western time.

Louise Carter, who wrote "Bed-fellows" and who acted in "Skidding," in vaude sketch, "Faith," by Milton Herbert Gropper.

**WHEN YOU INVEST**

Be Sure You're Safe

Don't risk your savings in speculation!

...a Union Dime Savings Account is an investment - and a **SAFE ONE**... there is no possibility of loss... it pays **4½%**

...and your money is **available at any time** ...with interest from day of deposit to day of withdrawal.

ASK FOR  
OUR  
BOOKLET  
"WHEN YOU  
INVEST"

**UNION DIME SAVINGS BANK**

40th Street and 6th Avenue

Resources over \$135,000,000 Over 150,000 Depositors  
Interest for this Quarter will be Credited October 1, 1929

AT THE R-K-O PALACE, NEW YORK, NOW (WEEK SEPT. 28)

'OTA' GYGI Presents

MARIA GAMBARELLI

DOUGLAS

**"GAMBY"--STANBURY**

Accompanist  
**RACHEL BONSTINE**

LATE STARS OF "ROXY'S GANG"

Direction  
**WEEDEN & SCHULTZ**

HAVE YOU SEEN

**MARION WILKINS**

in "THIS YEAR'S STYLES IN DANCING"

WITH

HARRIS TWINS and JACK MEYERS

RKO 81st St. Theatre Now  
Interstate to Follow

R. Jack Wiener  
K. Edw. S. Kellar  
O. Office

**EDISON and GREGORY**

THIS WEEK  
**PALACE**  
CHICAGO

Direction WEBER-SIMON AGENCY

**SMASH! BANG! ZOWIE!**

**THE SENSATION  
OF CHICAGO!**

**ORIGINAL  
COFFEE DAN**

**114 N. DEARBORN ST.  
CHICAGO**



**The Home of Marvelous Food And  
The Rendezvous of the Profession**



**FRANK SHAW**

*Master of Ceremonies*



**We wish to Thank Our Many Friends in the  
Profession For Their Cooperation in Making  
Our Opening Such a Tremendous Success.**



**AL QUADBACH**

*Managing Director*



**A Triumphant Return**  
**TED LEWIS**

**"THE HIGH-HATTED TRAGEDIAN  
OF SONG"**

WITH HIS MUSICAL CLOWNS  
and ELINOR BROOKS

**Held Over for Another Great Week**

— AT —

**R. K. O. ORPHEUM THEATRE, Los Angeles**

— THEN —

**AN INDEFINITE ENGAGEMENT BEGINNING OCTOBER 7**

— AT THE —

**FAMOUS "COCOANUT GROVE"**  
AMBASSADOR HOTEL, LOS ANGELES

Immediately Following R.-K.-O. Circuit for Limited Engagement

**"IS EVERYBODY HAPPY?" "YES SIR!"**

**TED LEWIS**

WORLD'S GREATEST BAND ATTRACTION  
BOOKED INTO WORLD'S GREATEST HOTEL

**The Cocoanut Grove**

OF THE

**Ambassador Hotel, Los Angeles**

**by WM. MORRIS AGENCY**

WALTER MEYERS

BILL PERLBERG

## INCORPORATIONS

New York  
 Miracle Productions, New York, plays and pictures; Richard V. Carpenter, Richard Ten Eyck, Robert W. Lewis.  
 MacGown and Reed, Manhattan, plays and pictures; \$100,000; Joseph Verner head, John A. Hill, Otto Grouse.  
 Artistic Musical Pictures, Manhattan, pictures; Harry Conchar, Isidor H. Lutzke, Francis Olsen.  
 Ornato Studios, Manhattan, plays and pictures; Maurice Adler, Charles A. Hall, Max Reynolds.  
 Life-Like Screen, Manhattan, pictures.

Morris Cooperstein, Sylvester Benjamin, Arthur D. Kinney.  
 D. and H. Amusement, Brooklyn, pictures and plays; Emanuel Schneider, Charles A. Phipps, George A. Logan.  
 E. H. Goldstein, Manhattan, theatres, pictures; Emanuel H. Goldstein, William Stephens, Selma Goldstein.  
 Bronx Theatre Guild, Bronx, theatres, pictures; Sidney Starr, Beatrice Starr, Murray Hays.  
 Daytime Pictures, Manhattan, pictures; David Rosen, Rita Brown, Rosale Rosen.  
 Manhattan Productions, New York, theatres, pictures; Henry J. Kallishstein, Paul Kahn, Robert J. Richmond.  
 Mediam, Manhattan, plays and pictures; Robert H. Wreid, John F. Wharton, Raymond S. Jennings.

Panor Productions, Inc., Manhattan, theatres, pictures; Joseph J. S. Sokol, Raymond McCarthy, W. W. Lytle.  
 S. F. G. Trading, Manhattan, theatres, pictures; Eleanor Dwyer, Anne Rich, Lillian Rothman.  
 Superior Talking Pictures, Manhattan, pictures; H. G. Koch, E. S. Kaplan, J. D. Long.  
 Wilford Pictures, New York, pictures; James J. Raulo, Gertrude Brown, Joseph W. Lieb.  
 Kreskin Producing, Manhattan, theatres, pictures; Theodor Rosen, Edward A. Hertz, John Brennan.  
 Hudson Productions, Manhattan, theatres, pictures; William R. King, Charles A. White, William F. Barrett.  
 Pan-Gair Amusement, Kings, the.

Conn., visiting Pauline Aurandt at San... Bobby Hatz losing two pounds and planning a real stew... Mr. and Mrs. Kerby, of New York, giving the San the once over... Russ Kelly taking up chess... Gladys Bishop sitting up once more after a two weeks' rest back... Lawrence McCarthy anti-traiting a trip to Washington awaiting the day from Dr. Mayer... Harry Clark insisting on a white nurse... First real cold weather causing about 20 cases of flu... Grace Young leaving for Morristown, N. J. for a fish and different things... Tom Powers meeting from New

York just to see how Anna Mae Powers was getting along. Fine baby, that four... Dave D. H. H. H. attending the talker once a week, looking fairly well... On account of the strange mailing list published in Variety, Fred Roth received a letter from a long-lost cousin from England. They had not heard from each other in over 20 years.  
 Albert Conti, added to "Jazz Heaven," Radio.  
 Ship Camp, added "Playing Around," R.S.

**SAUL F. BURGER MODES, Inc.**  
 640 Madison Avenue  
 New York City

Volunteer  
 4935, 7210

Designed and Executed

**ALL COSTUMES IN THE LEAVITT AND LOCKWOOD**  
 "Hit-Bits of 1929"

**PALACE THEATRE, NEW YORK, THIS WEEK**

Also for the Following Artists:

Belle Baker  
 Grace Hayes  
 Helen Morgan  
 Norma Terris  
 Irene Ricardo  
 Yvette Ruget  
 Betty Healy  
 Miss Patricola  
 Ann Greenway  
 Sophie Tucker  
 Eva Mandell  
 Olive Olson  
 Flo Campbell  
 Marie Hartman  
 Janet of France  
 Margherita Padula  
 Helen Holmes  
 Edna May Oliver  
 Wm. Hodge Co., and Others

## SARANAC

By HAPPY BENWAY

Saranac has witnessed first touch of wintry snow and frost. Mercury below freezing, first cue for overcoats.

Pen Schaffel dashed with a slight setback. Hedges says Dr. Wilson.

Coming to Saranac of Lawrence O'Reilly, little sound much he met his sister, Helen O'Reilly, patient for three years.

The lizzie owned by Ethel McDonauld, NVA nurse, has been fished out of the Saranac river, and her Henry was sent to the junk pile.

Anna Mae Powers and Viola Allen have made their room the clubroom of the San bed patients that are worthy of all visitors.

Results of the voting contest in regards to what lady had "IT" at the san:

	Per cent.
Helen O'Reilly	41
Olga Kallinin	32
Viola Allen	13
Anna Mae Powers	72
Mrs. Murphy	63
Ollie Bagew	91
Mrs. Evans	100
Mary Bendin	2
Lilly Leunora	99
Nella Madeup	98
Paula Campbell	3
Pauline Aurandt	74
Ethel Clouds	23
Ethel McDonauld	12 of 1

Harry Nambu is working on Christmas gifts, tooling out leather novelties.

Among the many callers at the William Morris camp were Francis K. Donegan, John Liddy and Eddie Voss.

Andrew Molony, curing for two years, left for New York an arrested case. Good wishes from all the patients followed our little Andy.

Mrs. William Morris and Mrs. Chas. E. Bude were visitors at the San. Mrs. Morris buying two canes from the official cane maker, Mickey Walsh.

Harry "Pop" Barrett is still holding his own, taking care of an invalid son unable to walk. "Pop" is of the Original Juggling Barretts. Prop the old war horse a line, over 70 and still feels in his teens, at 302 Broadway.

## WRITE OFTEN

To those you know in SARANAC

Passing Show  
 Gladys Meyers, of Stamford.



CAROLYN

EDWARD

**CARRIE AND EDDY**

**BOOKED SOLID R.-K.-O. CIRCUIT**

**[Week of Sept. 28]**  
**Palace, Chicago**

**In a New and Original Dance Creation**  
**Including Adagio and Toe Ballad Waltz**

Entire Act Staged and Produced by  
**CARRIE and EDDY**

Thanks for Production Offers

Thanks to JAMES E. PLUNKETT and MAX TISHMAN

Wishing Ted Lewis a Tremendous Success in His Engagement at the Famous Coconut Grove, Los Angeles

## DIXIE FOUR

Now Playing Return Engagement at Orpheum Theatre, Los Angeles, and Held Over—  
 Then a Four-Week Engagement With Ted Lewis at Ambassador Hotel  
 Representative, PHIL BUSH

Thanks to the British public for our big success at the London Palladium.  
 Thanks to Sir Edward Stoll for offers, which we will consider for next year.  
 Also to the I. V. T. A. for offers to play South Africa and Australia.  
 Thanks to Mr. Lubin and Mr. Schenck for second tour of the Loew Circuit, opening Oct. 12.

**ROSS WYSE, Jr., and**  
**Mr. and Mrs. ROSS WYSE**

Personal Representative, AL GROSSMAN

## Another Push Out of Deadwood Among Keith's 89 Vaude Agents

That Keith's will materially reduce the number of agents presently doing business with the booking office under the agency franchise system has received verification from George Godfrey, booking head. Agents who have shown themselves to be incapable of delivering the material wanted by Keith's will

get the axe. They are the so-called deadwood. The cut, due to arrive within the coming few weeks, will be almost as great as that enforced last winter, when the list of agents with floor privileges was trimmed to 56. Since then the number has reverted to pre-cut size. At the present time there are 81

### GETTING TO KEITH'S

One agent has a new idea to simplify booking acts with the Keith office: Book them with Fanchon & Marco. They will then come east for Fox in an F. & M. idea, and Fox in turn will book them direct with Keith's. Somewhat roundabout, he adds, but pretty sure.

agency franchises outstanding, with 89 people dealing with Keith bookers as agents under them.

The last cut reduced the number of franchise holders to 25 and total of agents, including office heads and associates ("assistants") to 56.

Since then eight additional franchises have been issued and 35 more people added to the agency roster by consent of the booking office.

Against the 89 agents supposedly eking out an existence solely from booking with Keith's, the office is booking only 72 theatres.

### No Names

Those to be ousted were not indicated by name in Godfrey's announcement. It was stated the booking office has formed a definite idea of individuals who have proved themselves to be of no value to Keith's. Also that all of the agents should have no trouble finding out for themselves whether or not their own business warrants recognition for them.

Possibility of a better chance for those complying with the strictly 5% commission rule may be considered in the cut. Supposition is that all of the Keith agents adhere to the limited commission arrangement.

Just a supposition.

### Lewis-Dody in Unit

Lewis and Dody replacing Heller and Riley in the Public "Let's Go" unit in Columbus this week.

Lewis and Dody are in for balance of the westward route.

### MARRIAGES

Julius Cohen, dramatic editor, "Journal of Commerce," to Ethel Heller, Sept. 24, in New York. William (Wild Bill) Mehlhorn, golf pro, to Virginia Ray, last week in New York. Bride appeared in musical comedy. Her family name is Valva Ivo Kaines.

Jerry Brice, stage manager of the Fischer, Detroit, to Florence Egan, non-pro of Hartford, Conn., will be married Oct. 9 in the bride's home town.

Cliff Swor to Helen McFarland, June 29, at Dallas, Tex. Held out until Sept. 28.

Cecil Bridge (Paul Specht's band) and Anne Stanley (non-pro.) have applied for a marriage license at Danbury, Conn.

Vivian Burcell (stock) to Lauren K. Woods (stock manager) at Evanston, Ill., Sept. 25.

Berna Chase, ballerina of "The Black Crook," to John H. Venman, Jamestown, N. Y., at Bridgeport, Conn., Sept. 28.

Mark Keller to Senorita Rosita Escriba du Rand in Oakland, Cal., Sept. 21. Groom for several years in charge of the Golden State chain of theatres in the Oakland area. Bride society girl of Oakland.

Elmer Cook, cashier at the Warfield, San Francisco, to Gerry Walsh, of the San Francisco Board of Fire Commissioners, in San Francisco. Miss Cook still in the b. o.

Sebastian Shaw to Margaret Delamere (both legit) in London, before sailing for New York three weeks ago.

### Judgments

Gancevoort Theatre Corp.; J. A. Physloc; \$2,529.

Cinesonore Co., Inc.; Edward L. Klein Corp.; \$150,030.

### Satisfied Judgments

Sigmund Romberg; B. Ford; \$279,657; June 17, 1925.

Metropolitan Swimming Pool, Inc.; Century Indemnity Co.; \$1,097.10.

Metropolitan Amusement Park, Inc.; same; \$1,097.10.

### Satisfied Judgments

Rudolph Wenzel Co.; A. Vecsey; \$110; June 10, 1925.

"Cameo Kirby." Fox, into production this week at Sacramento under direction of Irving Cummings. Cast: J. Harold Murray, Norma Terris, Robert Edison, Mme. Daumery, Charles Morton, Douglas Gilmore, Johnnie Hyams, Stepin Fetchit.

### ILL AND INJURED

Ray Davis at Park West hospital, New York, for throat operation.

Joseph Jordan (legit) out of hospital after an operation on his feet, will be unable to return to the stage until next year.

Eddie Foy, Jr., is out of the hospital, but unable to return to the stage for the present.



## JACK MCBRIDE

Assisted by  
FLO CLARK AND BUNNY CLAYMAN  
Routed over R-K-O Time Immediately After My Chicago Opening

What "Variety" said:  
"Bookers won't overlook Jack McBride any more. New act, filled with healthy laughs, is big pot of great humor. Can take the spot in any house in the country."

"McBride and two girls, one no bigger than a dot, combine ears, song, burlesque, aside interruptions and slapstick for a great apil."

"McBride makes first entrance with pantomime and short monolog. Big laugh on business of crushing straw hat. Starts fast stuff. Cuts with the half plot. No late stuff."

"Second scene opens with caveman stuff on the other girl and it is a scream. Theme carries act to finale without a weak spot. Loop."

Per. Rep., LEVY M. GOLDBERG, State Lake Bldg., Chicago

# Marcus Loew BOOKING AGENCY

General Executive Offices  
**LOEW BUILDING ANNEX**  
160 WEST 46TH ST.  
BRYANT 7800 NEW YORK CITY

**J. H. LUBIN**  
GENERAL MANAGER  
**MARVIN H. SCHENCK**  
BOOKING MANAGER  
CHICAGO OFFICE  
600 WOODS THEATRE BLD'G  
**JOHNNY JONES**  
IN CHARGE

### RADIO-KEITH-ORPHEUM CIRCUIT OF THEATRES

Vaudeville Exchange  
General Booking Offices  
Palace Theatre Building  
1564 Broadway

**R-K-O FILM BOOKING CORP.**  
General Booking Offices  
1560 Broadway  
NEW YORK

**RADIO-KEITH-ORPHEUM CORPORATION**  
1560-1564 Broadway, New York  
Telephone Exchange: Bryant 9300  
Cable Address: "RADIOKEITH"

### R-K-O PRODUCTIONS, INC.

Producers and Distributors of

## RADIO PICTURES

Launching an Era  
of Electrical  
Entertainment  
1500 Broadway  
NEW YORK CITY

## GILBERT BROS.

Aristocrats of Aerial Equilibrists  
BOOKED R-K-O

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES  
CONSISTENT, EFFICIENT SERVICE SINCE 1913

## The Fally Markus Vaudeville Agency

Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway  
Lackawanna 7876 New York City

# UNION THEATRES LTD.

## AUSTRALIA

Australia's Largest and Most Important Picture, Talkie and Vaudeville Circuits Covering Every State and Important City in Australia

### NEW SOUTH WALES

Sydney		Capacity
Capitol	City	3200
State	"	3000
Lyceum	"	1800
Haymarket	"	2000
St. James	"	2000
(Legitimate)	"	2000
Lyric	"	1000
Crystal Palace	"	1000
Empress	"	1000
Olympia	"	2200
Union de Luxe	"	2200
(Marickville)	"	2200
Union de Luxe	"	2400
(Ashfield)	"	2400
(In association)	"	2400
Prince Edward, City	"	1500
Newcastle		Capacity
Strand, City	"	1400
Royal	"	2000
Lyric	"	1200
Star (Merewether)	"	1100

### South Coast Circuit

Crown, Wollongong		Capacity
Town Hall, Wollongong	"	3000
Royal, Bulli	"	1300
King, Turrilli	"	1400
QUEENSLAND		Capacity
Brisbane		Capacity
Wintergarden, City	"	2200
Tivoli	"	2700
Majestic	"	1200
Village	"	1500
In association with Birch, Carroll and Coyle, Ltd.	"	1500
Toowoomba	"	1700
Ipswich		Capacity
Empire	"	1700
Bundaberg		Capacity
New Wintergarden	"	1700
(In construction)	"	1700
Alfredome	"	1000

### Maryborough

Banglow		Capacity
Alfredome	"	1400
Rockhampton		Capacity
Wintergarden	"	2000
Earls Court	"	3000
Townsville		Capacity
Wintergarden	"	1800
Olympia	"	2200
Mount Morgan		Capacity
Olympia	"	1400
VICTORIA		Capacity
Melbourne		Capacity
State, City	"	4000
(Australia's Largest Theatre)	"	4000
Majestic, City	"	1800
Moline	"	1200
Birtanna	"	1000

### In association with Electro Theatre Pty. Ltd.

Paramount, City		Capacity
Star	"	1500
Strand	"	985
Strand	"	1185
In association with F. J. Carroll:		Capacity
Athenium, City	"	1200
Melbourne Suburbs		Capacity
Moonee Ponds	"	1400
Barnley	"	1050
Empress, Prahran	"	1000
West Brunswick	"	1000
SOUTH AUSTRALIA		Capacity
Adelaide		Capacity
West's Olympia, City	"	2200
Favillon	"	1400
Grand	"	1100
York	"	1200
Wondergraph	"	1000

### WESTERN AUSTRALIA

#### Perth

Perth			
Ambassadors	City	Capacity	
Prince of Wales	"	"	2750
Grand	"	"	2300
Favillon	"	"	1400
			1000
Fremantle			
Princess		Capacity	1400
TASMANIA			
Hobart			
His Majesty's,	City	Capacity	1700
Launceston			
Princess		Capacity	1550

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MARGIE COATES  
HELEN STONE  
NED NORWORTH  
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JOE FRISCO  
SKEETS GALLAGHER  
JOE LAURIE  
BILLY KENT  
BEN WELCH  
ROY CUMMINGS  
RAY RAYMOND  
DAVE APOLLON  
HARRY GREEN  
DAVE HARRIS  
RALPH WHITEHEAD  
FRANK ELLIS  
HUGHES and PAM

DOLLY SISTERS  
FORD SISTERS  
SIDEELL SISTERS  
ONEAL SISTERS  
McCARTY SISTERS  
KELLER SISTERS & LYNCH  
CARROLL SISTERS  
ASTOR SISTERS  
BENNETT SISTERS  
Mr.-Mrs. ORVILLE STAMM  
BOBBY BERNARD  
KAJIYAMA  
WESTON and ELINE

BLOSSOM SEELEY  
MARINO and MARTIN  
EMERSON and BALDWIN  
RYAN and LEE  
FERN and MARIE  
DENO and ROCHELLE  
FRANKLYN and CHARLES  
RHEA and SANTORA  
CLARK and VERDI  
WARD and VAN  
WILKINS and CANSINO  
DALE and BURCH  
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By BILLY DALE

## 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. Varieties takes no credit for these news items; each has been rewritten from a daily paper.

### LONDON

Edward Childs Carpenter's American comedy, "The Bachelor Father," which Sir Alfred Duff Co-produces with Al Woods at the Globe Street 20, will have Miriam Hopkins of New York, Adriani Dori of Italy and Francis Lister, Fawcett Jewell and Louis Goodrich and Aubrey Smith of London in cast.

Sydney Bransgrove with Hamlet Howard plans a revival of "The Boats of New York" in London at Christmas.

North Brown is Charles H. Cochran's idea of the ideal English chorus girl. He has picked her to replace the girls in the "superb chorus girls" to take to America with "Wake Up and Dream."

Maurice Deawne, still gambling with his luck after "Journey's End" will present a Dutch musical comedy by Cyril Scott called "Smeeze, Smeeze" and another called "Dance, Dance, Dance." Later first opening in New York.

After furnishing around with titles Dailies now announce that Mark Twain's own choice will be approximately followed for their first production under the Schuster regime. New title is "A Yankee at the Court of King Arthur."

Columbia Gramophone Company enters the radio field, feeling that this industry has been outstaged in England, as only a third of the homes have radio sets and few of those up-to-date. Their idea is to make combined gramophone-radio sets to cost around \$100.

D. B. Wyndham Lewis, the F. P. A. of England, records this dialog from a talking film factory:

"Al, you would-polit?"  
"Sure."  
"Poley, you would-polit?"  
"Quite."  
"You would-polit, Miss Folber?"  
"You said it, big boy."  
"You, Boit?"  
"I'm swell, Ed."  
"And you, Kid, like the Schuster regime?"  
"Swell. Now lissap, everybody snap into it... Episode Thirty-two. Hamlet in the chowchady, wise-cracking... All right, Joe? Swell! Now—Shoot!"

Clayton & Waller's three new productions before Xmas will be "Get Your Man with Callahan Bankhead, Allan Ayresworth and Lawrence Anderson. "In Her Arms," with Annie Croft, Sidney Howard, Emma Crossen, Vera Pearce and Kate Cutler; and "Silver Wings," with Desirée Ellinger, Harry Weichman and Emma Hale.

Experimental broadcasting of Baird Television will take place Sept. 29 through London 210 from 11 a. m. till 11.30 and every week day thereafter except Saturday. Experiments have Government support through B. I. C.

Henrietta Fuller, dancer, arrested a week ago for contempt of court was released on bail. She had failed to obey an injunction restraining her from using the name of Lohr & Lohr.

Sir Alan Hughes Broomage suggested in his will that Kelly College should get the first photograph ever built, which was among his possessions.

Thelma's Club, run by Milda Mary Albino, was found guilty of selling liquor without a license and during prohibited hours. Mrs. Albino was fined \$100 and the club was stricken off the register.

Miss Stuart Clayton, a great-granddaughter of Charles Dickens, engaged to K. Terence McHugh.

### NEW YORK

Ann Lamora, 25-year-old dancer, drank some poison after the boy friend gave her the air. She'll live.

Taking his young fiancée to dinner, Rev. Walter A. Miller, pastor of the First Baptist Church, Cincinnati, N. Y., was asked by deacons to resign. Rev. Miller agreed to lay off the dances and the deacons left off the resignation.

Consolidated Film Laboratories studio at Fort Lee, N. J., was destroyed by fire. Estimated damage \$100,000. Firemen saved seven film storage vaults.

College of the City of N. Y. has announced two courses in playwriting principles and practice, to

be given by Jacob A. Weiser, former stage manager of the Theatre Guild.

A writ of mandamus to compel Police Commissioner Whelan to increase his low-rate licenses was denied by the Supreme Court Justice Mc Cook. Court stated, however, that company had filed costs sufficient to entitle it to "adequate relief." It facts are proved.

Singer Francis Alida, Met. opera singer, has been sued by Frederick G. Fungstad, contractor of Hicksville, L. I., to recover \$244 for services and materials furnished in remodeling her country house at Kings Point, L. I.

Dayshore theatre, Dayshore, L. I., has been purchased by Frederick G. Fungstad, contractor of Hicksville, L. I., owner of the theatre in that town. Dayshore is 2,000-seater playing vaudeville. Price said to be \$300,000.

Having waited 19 years for the payment of a debt on which a balance of \$902 is due, Mary Young, actress, has brought suit in City Court to recover the same. Plaintiff, playwright. The original loan of \$1,770 was made prior to 1910.

Commissioner Whelan's revised traffic regulations in effect last week. Theatre district on south side, extended to take in Metropolitan O. H. Sight-seeing busses banished off Broadway during theatre hours. Rules modified to show turns on the east and west boundaries of the zone.

Mayor Walker making talks at Fox Films studios, to be used in the coming political campaign.

Ann Muldoon (Mrs. Irene Coleman) has purchased the E. P. Moore estate at Water Mill, L. I.

Max Weinberg, describing himself as a picture actor, was arrested in \$2,500 bail on a charge of grand larceny made by Anna Cohen, 540 Concord avenue, Bronx, who said Weinberg got \$25,000 from her in four years on promises of marriage.

Reginald Werrenrath has started suit in Supreme Court to recover 200 shares of General Motors stock, valued at \$1,600, from the Fidelity Trust Co. of N. Y., which is holding the securities now worth more than \$70,000 to insure the stock's annual alimony payments of \$15,000 to his first wife, Ada Werrenrath, who with their three children are also named defendants.

Montauk Island Club, located near Montauk Point, L. I., exclusive organization, was raided by Suffolk County officials and gambling equipment valued at \$100,000 seized.

Charging the alienation of her husband's affections, Mrs. Graham White, the former Mabel Levey, of New York, is starting suit in Paris against Walter Folgers for 1,500,000 francs. Her husband is British Flight Commander Claude Graham White.

Attorneys for Jefferson Seligman, who is being sued by Kittens Leachman for \$100,000 for breach of promise, dated into Kittens' early life in Canton, O., say they find she had two birth certificates, one dated Dec. 10, 1902 and the other Dec. 10, 1909. Kittens swears she was only 18 when she first met Seligman, in 1913.

Claiming she ordered four quart champagne in Evelyn Nesbit's Pullman car, when she was in New York, and was socked with a \$800 bill, Charlotte Calabrese is fighting a worthless check charge filed by Miss Nesbit and has been held in \$100 bail for the Grand Jury. Miss Nesbit and Leta Larson, mistress, are held in \$1,000 bail each as material witnesses.

Two of three holdup nugs, who tried to frisk Tose Danenland ballroom in Harlem while 100 persons were present, were caught by cops, when the checkroom girl screamed.

Teasdale, N. Y., village board members voted for a referendum on Sunday pictures, now banned.

### CHICAGO

James Martin, laborer, shot up Roman Inn, residence of John Chicago and John H. H. when he went on a spree, seriously wounding a patron.

Two soldiers, Vincent Ramon of Chicago and Joseph Cook of New York, have confessed complicity in

the robbery of the Chicago theatre Sept. 5, which netted five things \$1,500.

Smulley pictures have been approved by the city council of Berlin, Ill.

Shubert Dramatic League of Chicago opens at the Theatre Oct. 13 with "Robins Miller's" "Thunder in the Air," as the first of the five plays to be presented. Plan to hold each play four weeks. Other plays are "John Bredin's" "The Man," "G. H. Stern's" "Mistral," and "W. G. Hoff's" by Perce Mather. Fifth play not decided.

Manuel Diaz, singing dentist of Miami, has been hired for Chicago to join the local opera.

Jack and Jill Players, gold coast kids, have opened 1929-30 season in their new theatre at the old opera house, building. First offering was "Pirates of Penzance."

Sound films are to be used for the ethical congress of the American College of Surgeons, held Oct. 6 to 13. Will be run in show motion to demonstrate technique.

Paul Keale, brother of Al Keale, one of the Originals, is being supported in the highway to the father, the late congressman O. J. Keale, Minnesota, who was killed to death.

### LOS ANGELES

George Johnson declared exempt from military duty in Superior Court when he pleaded taking pictures had taken him out of work. His wife had asked that she be allowed \$550 alimony.

Bill brought against W. S. Gill by Mrs. Mira Talbot asking \$2,000 alleged damages for an auto never delivered to her after she had bought it, dismissed in Municipal Court.

Herbert R. Jackson pleaded not guilty Sept. 27 to Hollywood bucket shopping. Trial Oct. 15.

Arrest of Earl Williams' widow, Mrs. Charles Williams, ordered on complaint of three individuals that she obtained \$20,500 through repeated use of mortgages on the old homestead.

C. C. Pyle settled with complainant Dinkley Derbysides out of court. Labor charges dismissed.

Joe Montague, stage, must stand trial for being intoxicated while driving. Released without bail after preliminary hearing Sept. 25.

Wilbur Herwie, 55, suicide by hanging in his Pasadena home Sept. 23. Last worked in chorus of Coast company of "Desert Song" friends think he had made him dependent. He leaves a widow and son.

Lewis Stone filed suit in Superior Court for divorce from Florence Oakley, charging extreme cruelty. Couple married in 1926. Trial this week.

Mrs. Edith Witwer appointed administratrix of estate of her husband, H. C. Witwer.

Max Fisher granted a permit to (Continued on page 53)

### Burlesque Efficiency

Danbury, Conn., Oct. 1. This year the Lyric at Bridgeport, Conn., playing Mutual burlesque, is making a play for Danbury patronage through advertising in a local paper.

Up until the latter part of last week Shilling Billy Watson's show was advertised as the current attraction. That show played the house the second week in the season.

Only three changes have been made in the show line of the advertisement since it was placed.

### Burlesque Engagements

Marie White, subretrie, with Music Box stock, Buffalo. Marie Pennell, as extra attraction, with Bijou stock, Philadelphia. George Southern, subretrie, left Bijou stock, Philadelphia, to join "Burlesque Review" (Mutual).

Billy Shaw replaces Miss Southern in Philly.

### Stock in West End

The West End theatre in Harlem is going to become a colored stock house.

Harold Helvia has taken a lease. It will open in about two weeks.

### Watson's Gag

Billy Watson's proposed revival of "Boat Train" as gag revue for Broadway is off and cold.

## Blame Chicago Academy Bombing On Thugs Hired in Stock War

### GIRLS FROM FOLLIES

(Mutual)

At the Star, 10-10-29, where this one was caught Friday night, the show in the audience is generally better than the stage fare. The close proximity to the Navy Yard has long since dubbed it the "Saunders Hippodrome" and it still lives in its own classification.

The show, produced by Ed J. Ryan, is a whittaker all around and far above the average Mutual opera. Not as to principals and production, but it is certainly earnest in getting the best money prize money and has plunged heavier than in previous seasons on costumes and scenic equipment.

Bennie Brown, scenic comic, is a hard worker and gets better results with timeworn gags and blackouts than the average wheel comic and gets them lastingly. Gladys Clark, attractive blonde with plenty worth looking over, co-features with Green as featured solo and deserves the spot. Zola David, shapely blonde with plenty of solo, is second solo, who works numbers for tips without conflicting with Miss Clark. Johnny Crosby, doing well, is second comic with little to do but punch prize money. Bessie Davies is an attractive prima with good singing voice, while Frank McConville straightens to perfection.

Ryan has spotted the show in routine revue formula but has displayed enough showmanship to build up to a wallop in finales of both parts rather than let down after the first stanza as most of the other wheel shows do. Comedy also is equally divided between both parties.

To write home about in the comedy division; there are lots of laughs. All families and no use of wasting time to recount here.

Clark has another advantage in having with her in the female division and this goes for chorists as well as principals. The brigade gals are the best bookers and uniformly the best in burlesque has had in some time.

Gladys Clark planted an instrumental specialty, accordion and string as preface to a teaser, clicking on both and handling the steel string stuff like an artist. Miss David also manipulated a teaser idea. Most of the numbers embody ideas that are current and well and click as heavily as anything else in the show which is a conviction that attractive stage pictures can still get recognition from the gals patronizing burlesque. The "Gang of the World," which closed the first part, was costumed, grouped and finished enough for a class musical and was a real show. The "Gang" number and military drill were equally effective as corking stage pictures.

"Girls From the Follies" has plenty of zip and energy and should prove a top notcher for Mutual.

Edna.

### MOULIN ROUGE GIRLS

(Mutual)

Without backing up of house stock, house soubs and runway gals it's going to be just too bad for this one. The house brigade put it over for the first time at the Irving Place, New York, Monday night. Without that support it would have been a tame affair.

The back lot Joe Catalano, producer, has been around burlesque long enough to know what a real show is. He's proven it in previous years, but seemingly didn't give this one much attention. The first swing into line with the other routings, flouting anything is okay for Mutual.

The show's an all around well sister save for Benny Moore, chief comic doing well, who works like a Trojan.

The house gals, Peggy Reynolds and Gertrude Fagan, bridged the troupe's lip twisters by a mile and showed them up plenty in other respects. The show's principal dames, co-features and everything else were plenty. This show will certainly need plenty of jacking up.

Nothing in comedy and nothing in numbers to have it make the grade unless the downy jokers become confused and figure Johnny Weber and "Shorty" McAllister, house comics, of the show instead of the house. Nothing too forte in the show, but the house and skirts cranked from the radio bit to the finale.

With no laughs, no singing principle, no dancing, a lackluster chorus, this show is a mediocre magnetism even for the mincing towns.

Had it not been for Peggy Reynolds' wacko wack and semi-strip stuff most of the show might have run back to the box office.

What's the matter with burlesque?

This one is one of the answers. Edna.

Chicago, Oct. 1.

Bombing of the Academy, one of the city's oldest houses and now playing burlesque, drew attention that was to a heightened burlesque situation at Madison and Halsted 5500 on the near west side, where the Academy, Star and Carver, and Haymarket, all thirty houses, are grouped within a block.

J. O. figures among the three have not been playing lately, especially when the Academy's stock with girls and the old time that April and began cutting in on the other two, and these were talk two weeks ago of a possible arrangement among them. Apparently the meeting, if it took place, came to nothing.

The Academy explosion came as patrons were pouring out after the last shows at the three houses, and threw them into a riot that brought out police reserves. The bomb, exploded at the Academy's stage door, which faces the Star and Carver's stage entrance, tore away part of the Academy's rear wall and a seat performance of both houses scurrying from their dressing rooms still unclad.

N. S. Darger, manager of the Academy, blamed the blast on hired racketeers. Says his life had been threatened several times since his house went dark.

Academy is operated independently and producing its own shows, with a 75-50-30 scale, and Saturday midnight show with \$2.00. Star and Carver has same rates; Haymarket slightly lower. Star and Carver shows interchange with Halato, low burlesque house, both being operated by local syndicate. Haymarket books Mutual units. It was reform target couple of years ago, but censors passed show as permissible and have let burlesque alone since.

## WHEEL HOUSES SQUAWK ON SHORT CHORUS LINE

Out of town houses on Mutual wheel, especially those not flanked with house chorus ensembles, are squawking loud and often on the shortage of chorus line in the show. Many notifying circuit headquarters unless the shows carry the required 16 girls they'll deduct pro rata for the absentees.

With this season's tilt in the Mutual guarantee, the girl shortage is especially embarrassing against the promise of better shows for the raised fee which has not materialized either.

While Mutual headquarters is seemingly satisfied with the early season start of the Wheel shows, some of the house operators have a different story to tell. Outside the dump stands with a cheap operating unit, the regulation wheel shows have been unable to stand up without house assistance with stock combo of house principals or runway ensembles.

Something's got to be done about burlesque if it wants to survive the current season, according to vets in that branch of show business. The hit and run variety of shows that have survived on the Mutual wheel in past season are petering out because of similarity of each show to the other.

The undraping of the females was a clever six years ago when the wheel was organized, especially with the show competitor, Columbia wheel, not going for the semi-strip stuff but dressing up the dames and aiming for a reined show that proved a bust.

### Chi Doorman Killed for Seating Patron No Seats

Telling Patron No Seats

Chicago, Oct. 1.

Charles Bell, 50, a doorman, was killed and Edward Richard, 19, was wounded Sunday when a customer went wild in the Gem theatre, a burlesque house at 420 S. State street.

The patron, Sam Darcio, pulled a gun when told he'd have to sit in the balcony because there were no more downstairs seats. He is held by police.

Connie St. Clair replaced Fred White as runway principal, Columbia, New York, Sunday.



















## New York Chatter

Hal Skelly is around on a jaunt for awhile.

George Gerhards, hunting an apartment in town again.

Ryan Walker, art director of "Graphic," out.

Long dresses are back with a bang this year.

Gordon Hootcock sailed for London Friday, to remain one month.

Irene Swar and Arthur Ball at the Paramount Grill.

Al Erazin, announcer at the Garden, writing hockey for the "Telly."

Lillian Lorraine, looking good, left a N. Y. hospital and is Hollywood-due.

Chaire Windsor arrived in New York Monday, looking for vaude sketches.

Lee Posner, chief of the Janicomanics, has taken an apartment in the black belt.

Jimmy Petrillo, Ch. musicians chieftain, in town looking around. So he sez.

The Shuberts' Mister Simmons, sometimes referred to as Mr. Joe, has lost his chauffeur to the stage. Bill McKinley has given up his job of driving the chorus boy picker around to play drums in the "Lucky Girl" road company.

Trudy Krueger now with the Loew advertising office. Formerly with the World News Service.

Danny Shannons' former Keith booker, abroad for some time, ill in Paris, stomach trouble.

Sixty per cent of the girls in Earl Carroll's "Sketch Book" live in Brooklyn.

New York "Times" running news ribbon around its building is called "The Scotch Newspaper."

Marianna Pava, Vega, Chiffon attorney for many of the American film companies, is in New York.

Jack Lloyd, Dr. W. Griffith's p. a. for eight years, will write the dialog for Dr. W.'s "Abraham Lincoln" film.

Show girl putting on the Ritz to her dressing room partner said she intended to marry the young English nobleman with whom she has been nightclubbing lately. "He has everything, dearie," she raved. "And furthermore has a seat in Parliament." "Take my advice," said the second girl and pick a guy who can get you a seat in the Paramount!

Ludwig Lawrence, M-G-M's continental sales manager, arrived on the "Bremen" for an indefinite stay.

W. C. Fields is rehearsing for "Vanities" in the ballroom of the Manger hotel.

Violinski says: I've got a song in the vault called "That's Living." He's dying!

Paul Tremaine is writing a symphonization of showboat music, for his theme song.

Mrs. Vanderbilt Church has ordered the erection of a stone wall about her entire estate.

Talk of the Street is the delightful "Break" which came to Evelyn Crowell, who was given Dorothy Britton's roles in "Sketch Book."

A Boston gambler arrived on Broadway the other day, declaring he couldn't find anyone there who'd take a grand note bet on a horse. He was telling his woe to a Broadway druggist, who chirped up that he'd take it. The horse won 10 minutes later and the druggist paid no attention but ran a block after a fellow who forgot to pay a fifty for a coca cola. Strictly biz on Broadway.

James Churchill, noted Broadway entrepreneur of bygone days, has returned from Europe, starting out afresh with a chain of tea shops.

A London shoemaker, who started the lizard skin shoes for men, is swamped with orders from the New York males.

Gene Gelger and his plenipotentiary de exquisito mala delapiata, otherwise Vincent Lopez, abruptly disassociated as joint tenants of an apartment.

Valerie Raemler, often alluded to by Milton and Keats as the Ziegfeld Venus de Amsterdam, suddenly recuperated from dire illness and is back in the line-up.

Fred Keating, magician who can make hankies disappear, starting out afresh and bow your tie without touching it, had an awful time nudging his hat check in Savoy's.

It is getting to be a regular thing for incoming Americans to radio for theatre tickets from the boats. Somehow they find out about the new hits.

Most discussed feud in New York at the moment is the Frisco-Winchell fracas. The boys aren't calling their shots. Recently they shook hands after a year's mutual silence. Frisco claimed a crack about

Al Jolson breaking Davy Lee's ear-drum singing mammy songs to him. Winchell claimed to have obtained it from another source. The two are now healing each other. Winchell using his column and Frisco employing restaurants and night clubs.

Marrying epidemic continues in the Morris office. Latest to tread the bridal path is one of the stenographers, Helen Schenkin, who has just accepted a time contract with Hal Sherman.

Sylvia Miller, at the Capital, New York, as prima donna for 18 months and how with a Public unit, burned when she took a trip to Times Square to discover a gal using the name of Sylvia Miller, as a yodeler at Chin's eatery.

Racketeers now stand on the corner with finger well, the minimum plenty low. The boys who had large suites in the higher taxing hotels have checked into hostilities with unwhored of names. Many blame the new money for the change of luck.

Ramon, of Ramon and Rosita, is sued by a French count for 150,000 francs, as a result of a motor crash outside Biarritz, wherein one woman was killed and another seriously injured. Courts favored Ramon in the crash proceedings.

Four passenger planes were ready to take off from Roosevelt Field Saturday night with a score of girls from the Brooklyn Paramount, when Lou Goldberg, p. a. for the theatre, decided discretion was the better part of publicity and called it off.

When the magician at the Casanova club requested the use of a ringleader's handkerchief the other night, a fair damsel tossed hers on the floor, but he had meanwhile secured another from a gentleman. The woman's kerchief lay on the floor five minutes with at least twenty men near, who might have retrieved it. Finally from the rear of the club Heywood Brown threaded his way to the floor and returned it.

A colored valet went abroad with his master, who one day discovered the fellow playing poker with several first cabin passengers. He was reprimanded for mixing up and when asked how that came about said: "I jest told them I was the Cuban consul."

Phil Harris is the doorman at the Columbia (burlesque), New York. He graduated to that important post from the stage (straight vaude), where he spent six years. He is quite young and wears a baby blue uniform with gold braid. Noted mostly for his nerve.

Al Sherman's party, slated to be held last Wednesday at the Percy Oakes' office so that Louise Bickford could meet the gentlemen of the press, has been postponed indefinitely. Sherman, his wife and another gal labored all day Saturday getting out invites to every leg man in the burg and Monday gave them to Louise to mail. Wednesday morning she trooped into the office and told Sherman she had forgotten to mail the letters. Anyway, she said, it was better to put it off a week because some swanky friends of hers would be in from Europe by then. What Sherman said about swanky friends can't be printed.

Society folks are throwing on shows which run into exorbitant figures. At the Montmartre the other night it was reported that the Arthur Curtiss Janney had just built a new rose garden for a mere \$50,000; that the Butters had installed a sound-proof stable for \$90,000, and that the Bakers of Newport have imported a Roman drinking fountain, the duty on which will be \$30,000, while John Nicholas Brown picked up a few pencil sketches while enroute the Mediterranean, which came to \$33,000.

## Miller's Statuettes Will Be Set in Niches Oct. 20

A unique event for Broadway will be staged Sunday, Oct. 20, when statuettes of stars and seven stars placed in niches on the exterior of the I. Miller building at 20th street will be unveiled.

The sculptures are of Ethel Barrymore, Marilyn Miller, Mary Pickford and Rosa Ponselle. The niches have been vacant since the building was built.

A committee of Broadway showmen will attend the function.

It. H. Durnside is the chairman.

## Inaccurate Biographies

EDDIE CANTOR  
By Claude Binyon

Eddie (Two-Gag) Cantor, ballet boy in Ziegfeld's "Whoopee," has often been hailed as the second Booth from the right.

Two-Gag is one of the numerous startling products of New York's great ghetto district, better known now as Tudor City. He often returns to the scene of his birth to make a contemptuous, motor-like noise by blowing his tongue softly against his limp lower lip.

Thrown on his own at an early age, Cantor rubbed it and started out to make a living. His grandmother, the inevitable Mrs. Fiske, cooked his meals for him but didn't see him around the house enough to decide whether he belonged there or had just dropped in to melt the lead out of the quarter gas meter.

Two-Gag started his commercial career as a newsboy, peddling papers in his own neighborhood. Knowing everything about everybody in the block, Two-Gag made quite a few extra sales with personal hints. He told Mr. G. G. Linky and tell her she ought to read an article in the "Times" about a new way of shaving off moles. Or he'd tell some cute little dame a western chump was listed in the "World" among Out of Town Buyers.

The racket worked until he closed one of the housewives to buy a paper and tell her husband that Mazie's joint had finally been closed.

### Song Plugger

From newspapers Two-Gag went into song plugging, doing his stuff in nickelodeons where his flapping ears provided an excellent cooling system in the summer. Two-Gag spoiled that job by going to a dog hospital and having his ears pared.

Gus Edwards picked the kid out of a saloon, where Two-Gag was trying to drown his failure in first lunch. After a whirl at kid stuff in one of the Edwards' midgey troupes, Two-Gag joined the Redini and Arthur vaude act as the sex appeal.

Then came the war. Cantor did his bit by starting an act called Cantor and Shaw and singing "Over There" as a finale.

### Looked Like Abe

Noting his resemblance to Abraham Lincoln without the brush, Flo Ziegfeld took Two-Gag in tow and started him in legit. Two-Gag's first great success was "Whoopee," also known as "Ziegfeld's Follies," "Kid Boots" and other come-ons.

One of Two-Gag's childhood pals, Dan Lipsky, has become a couple in Wall Street. Getting a couple of tips on stocks, Two-Gag invested all his dough and all he could borrow, and cleaned up enough to buy a home in Great Neck.

After two years of good fortune Two-Gag bought a bathtub and Great Neck presents shamefacedly called off their drive to have that colored man named Cantor kicked off the Neck.

Besides acting, Cantor does some writing with assistance of a medium. Some believe Two-Gag is Joe Miller re-born, others claim he wouldn't reincarnate as a couple of words in a good gag. Mr. Miller left some of the best.

### Naming Children

Two-Gag has a wife and five daughters. Some of the daughters are named after stars, such as Mary-Lou, three-Star, Hennessey Cantor and Unreel De Cantor. If he ever has a boy, Two-Gag will name him Rosenblatt Cantor and see what can be done about a beard, or may call him 2-Gun Murphy.

Two-Gag is only 33. He has threatened to retire from show business ever since Ziegfeld spoke to him on the phone. Two-Gag had expected a wise instead.

Two-Gag's latest is presidency of the N. V. A. He may run for mayor any time. His chances to be police commissioner are slim, as he has about as much sartorial class as a white wing on duty.

Mrs. Cantor seems to be a most lenient wife. Two-Gag can stay out all night any night. No one home appears to miss him. As Mrs. Cantor once remarked to a Variety reporter, "Eddie only comes home to steal gags from the kids."

### Duffin Acquitted

William Duffin, 36, salesman, of 206 West 52d street, was acquitted in Special Sessions of a charge of making love.

He was arrested July 25 by Police-man John Drake of the 3rd Division who claimed Duffin had accepted funds from a group of men in front of 160 West 47th street.

## SLOAN INDICTED FOR BIGAMY AND PERJURY

Indicted for bigamy and perjury, Charles A. O'Sullivan, 51, former newspaperman and recently manager of the Radio News, Inc., 11 West 42nd street, was arraigned before Judge Max S. Levine in General Sessions. He pleaded not guilty and was remanded to the Tombs for trial.

Sloan, who lived at Woodstock Towers, Tudor City, was indicted two weeks ago on the complaint of his first wife, Mrs. Gladys Robinson Sloan of Grand Rapids, Mich. She claims that her husband neglected to divorce her before he married in October, 1928, Dorothy Mogue, a nurse who attended him when he underwent an operation in St. Luke's Hospital. The perjury charge resulted when he swore on his marriage certificate to Miss Mogue that he had never been married.

Sloan was arrested Friday by Detective Thomas Smith of the District Attorney's office in the lobby of the Hotel Lincoln. The arrest occurred after a search of two weeks and resulted from a phone call received by the first wife in Grand Rapids from a room in the Lincoln. The call was from her husband and threatened her if she pressed the prosecution of the case. Mrs. Sloan immediately wired the District Attorney and the arrest followed.

Sloan's first marriage occurred in 1922 while he was a reporter in Grand Rapids. Two children were born of the marriage. In 1925 Sloan deserted his family. It was recently learned that Mrs. Sloan read in a New York paper that the second Mrs. Sloan had filed a suit for separation.

## CALLING COP AN IDIOT COST THELMA WOOD \$5

Thelma Wood, 27, tall and lithe, was fined \$5 in West Side Court for characterizing John J. Sullivan, red headed motorcycle cop, an idiot.

Miss Wood, who stated she was an artist, paid the fine from a portly bankroll. She hung her head and offered an explanation that was not audible.

O'Sullivan explained to Magistrate Goodman that the defendant had apologized. Nevertheless the Court imposed the fine. Miss Wood gave her address as 60 West 68th street. She asserted she was employed in a 5th avenue art gallery. According to the affidavit drawn up by O'Sullivan, Miss Wood had been imbibing. She accosted him at 66th street and Broadway, addressing him as an idiot. O'Sullivan took offense and ordered the artist to continue her promenade. She refused, and O'Sullivan, tired of being called names, looked her up. When he saw her, he took offense and urged Magistrate Adolph Stern to fix bail. The magistrate did, sparing Miss Wood the humiliation of spending the night in the "cooler."

## Larry Fay's Milk Tap Is Still Under Investigation

Despite Larry Fay, ex-Broadway taxi owner, night club proprietor and once backer of Texas Guinan, has announced the dissolution of an organization to keep retail milk dealers from battling among themselves on prices, District Attorney Banton is proceeding with his investigation of the Fay concern in an effort to find out if the Broadwayite has committed a crime.

Should the District Attorney, after questioning over 100 former members of Fay's organization, decide Fay did wrong, the matter will be submitted to the Grand Jury.

According to Health Commissioner Wynne, Fay collected exorbitant fees from the milk dealers of the city and that these fees amounted to several hundred thousands of dollars a year. Fay denies this charge, declaring the members of the organization greatly benefited through his efforts.

### 5 Days for Shoplifting

John Gordon, 42, alleged actor, living at the Longwell hotel, was given five days in the Workhouse by the Justices of Special Sessions on his plea of guilty to shoplifting. He was arrested Sept. 25 at Wana-maker's for stealing a tapestry.

## Chatter in Loop

Sun (Romance) Branson wasting time and money in N. Y.

Eddie Grossman, local head of U. A., hustling in the smaller cities. Morris Katz back in town after four months in Europe.

Henri Ellman, local Tiffany-Stahl head, figuring up a swindle sheet in N. Y.

Clifton Weil has squared the Comedy Club's debts, being the president.

Joe Browne music offices, for some reason, being torn down and put together again.

Joe Murphy has resigned as manager of the Woods building. Too much grief. New head is Walter Gough.

For three weeks straight George Sidney never missed making a little second act curtain speech in "Kibitzer," at the Woods.

Having reclassified men as canaries, Madeline Woods now uses the term "smart rats" for female ore-shovelers.

C. J. Bulliet, legit reviewer and art mag editor of the CHI-Evepost, to Manhattan this week for a meeting with publishers about a book.

Charles Lowenberger, local press man for Universal, chasing around the country. In town so little he claims he needs an introduction to his wife.

Staff of the Evening American is back to normal spirits now that Hagar ended his ominous visit. He squeaked out a thunder at everybody, including Jim Hackett, m. g.

Ben Piazza acknowledged intrusion as Stranger Lewis to 20 high school girls at Jack Dempsey's dinner last week. His weight has dropped from 250 to 249.

As retired president of the Film Board of Trade, Clyde Eckhardt, looked like a victim of a testimonial dinner at the Stevens Friday.

Fred Stone still goes big with the news photos. Stopped between trains here to pose for doppus shots and did a few steps to demonstrate the ineffectiveness of airplanes as saillages.

Ellis Van Hueson (Miss Chicago, Miss America and Miss Universe of 1928) has a husband. He is Hal White, band leader at the Congress hotel. Hitched nearly a year before anybody knew.

Midnight shows in the loop continue to bring box-car Saturday night business to the penny arcade, two doors from the United Artists and across the street from the Oriental.

Now the story can be told. At the A. J. Balaban dinner last month the speakers scrambled for the mike, believing it hooked up. A blank, attached only to the room amplifiers.

Records of something or other ... Donu Wermuth, company manager for "Follow Thru" at the Apollo, is probably the youngest boss of an important show gang in America.

John C. Brownell, author of "The Nut Farm" at the Cort, swears on the oath that he never witnessed a performance of his brainstorm at a few nights ago, when he got in from the Coast.

Educational, having been relieved of his weekly pay by three bad men, now paying off in checks. It is known that the same crowd which pulled this affair also got to the Warner payroll a couple of weeks ago.

James Tracey walked a cable between the Mather tower and the Carbide and Carbon building during "Safety Week." Some of the people who filled State street to watch him were nearly crushed by a falling sign.

Sam S. Skid, Johnny, panhandler of panhandlers, known to every one on Randolph street, is dead of starvation. Taxi guys all called him the worst, but best, bum in Chi. He had spent 55 of his 76 years mooching.

Peppery Ashton Stevens, reviewing "Caprice" as presented in the Blackstone by the New York Theatre Guild, supposedly wrote: "The Lunts are an incomparable and really incomparable on two scores ...". Linotypes and proof-readers responsible.

Loop columnists have been plugging Variety of late. Ashton Stevens dubs it "saltiest of theatrical sheets." Richard Atwater (Rich) of the Post, confesses that the two-bits he coughs up for every week is one of his secret extravaganzas, and Art Sheekman, of the Times (A. G. S.), used to stuff cracks in the old Journal building walls.



# BWAY'S MAMMOTH PARADE

## 2 HOURS DURING NITE'S SHOW RUSH

1,000,000 People Between 39th and 52nd From 7:30 to 9:30 P. M.—252 Policemen Watching Them—One Arrest for Every 50,000—100,000 Autos Pass

## CUT-RATE EVERYTHING

Broadway, between 7:30 and 9:30 p. m., presents the most amazing transient statistics of any similar locality in the world.

Between these hours over one million people occupy a space 5,280 feet long and 2,000 feet wide. Each individual holds an imaginary plot 10 feet in area. Just about stretching room.

At 7:30 every night, 70 patrolmen and four sergeants re-enforce a staff of 182 policemen to handle the pleasure-bank multitudes.

A bare idea of the task is indicated by a tally of taxicabs which cross Broadway at 45th street alone. Police figures show that between 7:30 and 8:30 an average of 650 taxis pass this one intersection, and 85% carry passengers. Taxicab and automobiles outnumber the cabs five to one.

One person for every 50,000 is arrested during the rush hours. This includes the charge of car parking.

The charges are usually for pan-handling, fights, vagrancy, motor collisions, gambling, soliciting and occasional felonies.

Reason advanced for the gigantic mob in this two by four area is advertising. Times Square and B'way obtains more publicity than any other locale in the world.

### Cut-Rates

It is the greatest cut-rate district on the face of the earth. Not unlike a huge outdoor dime store, the hordes of transient and natives in a continuous stampede for its cut-rate tickets, cut-rate clothing, cut-rate haberdashery, cut-rate tobacco, cut-rate drugs, cut-rate jewelry, cut-rate everything.

It is plebian to the core. The masses flock to the Main Stem. They eat more, talk more, see more, dress better, and do more in their visits to the world's bargain counter than anywhere else.

Between 39th and Broadway and 42nd street, there are over 100 newsboys day and night dishing out the news of the day. 25,000 newspapers are sold at the 50th street corner (4 stands), and more than 40,000 at 42nd street.

An average of 26,000 out-of-town newspapers are sold daily and 75% during 7:30 p. m. and 9:30 p. m.

The opening of 8th avenue as a new artery last week increased the traffic influx 30%. 100,000 cars stream into and through the rialto during the two hours.

Between Aug. 5th and Sept. 5, the three big bus terminals with out-of-towners disgorged 75,209 passengers with baggage. That gives an idea of how many enter on trains. The buses unload their biggest quota during the rush hour, in time to catch the trains.

### Orderly

Pickpocketing, according to the police, is ancient history. "Street walking" is most unusual. Disorderly conduct is at its lowest ebb. Street betting is at its height, but being stamped out.

Between 7:30 p. m. and 9:30 p. m., it is estimated there is an average of 80,000 people sitting in the 16 major-film-houses of the street.

The Roxy broke all existing money records during the four weeks run of "Cock Boyd World" recently. Receipts, \$654,040. More money than all the amusements of the majority of average towns in the country take in a year.

During the rush hours 12,000 people inspect the Lucky Strike store

## WAR OVER

Court Vacates Saks' Attachment On Donna Rose Apt

Donna Rose has regained the contents and use of her apartment, attached three weeks ago by Saks & Co., and all is again quiet in 1212 Fifth avenue.

Order to vacate the attachment was ruled last week by Justice McCook, but only upon grounds that Donna Rose accept the service of the summons and the complaint from Saks & Co. within 10 days after the judgment was passed.

Saks & Co. swooped down on the Donna's apartment three weeks ago with an attachment order secured on claim that she concealed herself within the state to avoid service of the papers on her. They chased Donna Rose out, locked the door to the apartment and placed a marshal to guard it.

Maxwell Lopin, who represented her, had the order of attachment quashed on grounds that his client was out of town when Saks' servants were searching for her.

## FORRESTER FOOLED AROUND—WARRANT

Washington, Oct. 1.

Town's police are looking for Charles Forrester on a warrant sworn out by Claude Cook charging Forrester with obtaining money under false pretenses. Behind that warrant, secured by just a hard-working citizen of the capital, is the story of a picture promotion by Forrester that involves a long list of Senators, Congressmen, Government officials, prominent newsmen and many other citizens just like Cook.

Others appearing in a bunch of papers left by Forrester as "security" with one of those who stated she had been victimized out of several hundred dollars are Congressman James M. Beck, who Forrester is quoted as stating to have contributed \$5,000; Inspector W. S. D. O'Neil, prominent in the present administration; John Barton Payne, American Red Cross; and Richard Washington, a descendant of the first President.

From these and many others Forrester, whose real name is said to be Marston, is alleged to have received money or letters of endorsement of some nature. In many instances he is reported to have just used the name verbally in his resume of his proposed project to make a picture of the life of George Washington by the Historical Motion Picture Association, Inc.

From the check-up Forrester made no attempt to sell stock in his venture, which was also known as the Patriotic Film Corp. It is stated to have been a former professional, with his last appearance on the Keith circuit several years ago in a sketch called "The Family."

Cook, swearer to the warrant, states the specific charge named is the alleged passing of bad checks signed with the surname of a prominent Washingtonian, but with an incorrect first name.

which is 50 by 50 feet. Nine thousand enter Walgreen's drug store. Twenty buses leave for Clifton town between 7:30 and 8:30.

### Parade Around

Broadway, entering to the masses has little space for class and chivalry. Saks, the jeweler, had to move to 5th avenue. The B'way amusements joints were too strong opposites.

More talent pours into Broadway before certain time than any other place in the world. Dancers, singers, crooners, wise-crackers and artists in all the theatrical professions.

This array of talent is the lifeblood of the Broadway parade. The theatre rush period is an encyclopedic task, with limitless range.

Broadway is the mammoth parade ground of the universe.

You must come over.

## Steuer's Cost to Pantages

Max Steuer's appearance as attorney for Mrs. Lois Pantages, convicted of manslaughter, cost Alexander Pantages \$150,000.

Before Steuer left New York it is said Pantages sent on a draft for \$130,000 to reimburse the attorney for a two-weeks' stay. Then Pan laid out another \$20,000 for Steuer's expenses both ways. Besides that, W. E. Gilbert and Joe Ford, two local attorneys associated in the defense, cost Pantages another \$60,000.

Pan goes to trial on his own case without Steuer. Former theatre magnate figures that outside counsel would not be beneficial in his case and did not prove so in the trial of his wife.

It's expected Mrs. Pantages may receive a suspended sentence.

## Wharton's Missing Payroll

Springfield, Ill., Oct. 1.

George C. Wharton, sage of Chicago's loop, and said to be one of the wise boys in things theatrical and political, has found a new puzzle at the state capital. The learned one recently was appointed secretary of the Buy Illinois Products Commission by Governor Emerson and today he came down to see why his pay had not started.

Search showed his name was not on the payroll. In fact there wasn't any payroll. It was found that some money had been appropriated, but nothing was said about salaries. After waiting nine months for the job Wharton feels that he ain't been done right by.

Wharton was Mrs. Sam Insull's personal press representative when the wreck of the utility king tried a comeback on the stage and lapsed the Studebaker theatre for several dents in Sam's bankroll.

## LULU LESLIE, OLD-TIME ACTRESS, DIES IN HOME

Lulu Leslie, 79, for many years on the stage, was found dead on the floor of a two-room basement apartment at 139 West 101st street. She had been asphyxiated by gas. In a dozen trunks in the place were memories of bygone days, dresses and newspaper clippings.

Two months ago Miss Leslie came to the apartment and rented the dingy apartment. She gave her right name, Eva Smith. In conversations with neighbors she never disclosed her profession.

One of the tenants in the house smelled gas. No one remembered having seen the old lady that day and went to the basement. They were unable to open the door and a policeman was called.

Lying on the floor was the former actress. A doctor summoned from the Knickerbocker Hospital pronounced her dead. Detective Harold Moore, West 100th street station went to the apartment. Stripped about her waist was a canvas bag.

Examination of this disclosed \$72 in cash bills. In the trunks the detective found a note which requested that a Staten Island undertaker be notified in the event of her death. Also there was a book with clippings during the time she appeared in "The Black Crook."

The clippings indicated Miss Leslie had played in "King Cole, Second" and with Billy Watson's "Peet Trust." When 18, she swallowed poison in mistake for medicine and the papers printed the stories.

Police learned that Charles Lindbergh, 365 Manhattan avenue, seemed to be the only friend she had. He used to visit her almost daily. They communicated with him and he took charge of the remains. Police took charge of her effects.

## WOMAN DICK LANDS TWO

Drug Peddlers Arrested in 6th Ave. Restaurant

Mrs. Martha Wissman, policeman, attached to the Narcotic Division at Police Headquarters, rounded up two alleged drug peddlers whom she arrested when they sold her heroin for \$30 in Silver's restaurant, 1133 6th avenue. The pair were arraigned in West Side Court before Magistrate Henry Goodman and held without bail for further examination. The defendants have records, according to the police.

The defendants gave their names as Jacob Gardner, 58, Paramount Hotel, and Louis Dunn, 44, 161 West 66th street. Following their arrest, Miss Wissman, with Detectives Buckley and Moffit, went to Gardner's room in the Paramount Hotel and found, they said, six packets of alleged heroin.

Gardner and Dunn told the sleuths Mrs. Wissman played the role of an addict to perfection. She accosted the defendants in the restaurant. She began her "play." She appeared in a terrible way, begging for the stuff.

She bargained with them and handed over the money. In the office were Buckley and Moffit. She signalled the officers and they arrested Gardner and Dunn.

## SID GARY RAZZING AROUND THE RING

Sid Gary of Bernard and Gary, vaude team, is acquiring a rep as a prize fight wag. Every time he goes to a scrap, the boys sit around him, while he gives the double talk to some freak fan who may be sitting near.

At the last fight Gary attended a Hebe fell right in his mitt. It was the third round of a preliminary bout. The Hebe turned to Gary and said: "De bik guy ken't dake it!" pointing to his heavily bearded chin.

"I know," said Gary, "but he has a great furmawsh."

"Heh?" says the Hebe.

"I said, he has a furmawsh, great mowshenflay."

"I know," says the Hebe, "but ken't dake it!"

"You're wrong," says Gary, "ut Ehlerts kridmore he shirredased with a left leavenslosh."

"I wasn't dere," says the Hebe.

"He can take it," says Gary. "Watch that deagle, crashenfall when he upcrushes."

"Yah, I guess you're right, but he ken't dake it," replied the Hebe. Just then one of the boys said, "Give him the seal!"

Gary turns toward the Hebe and clapping his hands together gave out a noise like a walrus choking on a can of sardines.

"It's de medder, are ya crazy?" said the Hebe, turning in disgust.

"No, I just wanted to see if you could take it," cracked Gary.

"Smutt guy!" answered the Hebe, leaving.

## KNICK BLDG. TENANTS MUST ALL MOVE JAN. 1

Theatrical offices in the old Knickerbocker theatre and office building, Broadway and 39th street, have been ordered to vacate by Jan. 1. The building is to come down to make way for a 38-story elank and suit building.

The old Knick building has housed some of the tenants for 27 years. The Paul Scott dramatic agency coming under this classification; also the Arnold Wolford offices, formerly the Durey & Wolford firm. It Clay Miner moved out recently.

By way of coaxing Scott, Wolford and others to get out, the landlord has offered the last three months' rent free.

Locally operators tried to obtain use of the theatre site as well, but failed. The Knickerbocker theatre is included in the demolition plan.

## PUBLICITY FORCING TRIAL OF McMANUS

George A. McManus, indicted with Hyman Biller and John Doe for the murder of Arnold Rothstein in the Park Central hotel nearly a year ago, will be placed on trial within the next two weeks, according to District Attorney John H. Egan. Mr. Egan's statement was made Friday following repeated blasts from opposition political sources that the District Attorney's office has been lax in the Rothstein case. Egan has previously insisted he would not try McManus until the arrest of Biller was accomplished. McManus is out under \$50,000 bail.

In making the announcement, Egan stated he would make a motion in court for the naming of a special panel of jurors to try McManus. This means that under the law five court days would have to elapse before the case actually goes on the calendar. McManus may go to trial during the second week of this month (October). In his statement, declared to be final on the Rothstein case until the trial, Mr. Egan said:

"George A. McManus was indicted Dec. 2, 1928, together with Hyman Biller and one other, accused of the murder of Arnold Rothstein. Biller disappeared before the indictment. Twice he was traced by the police in company with a brother of McManus, once at Havana and again at Miami. It had been my policy to try McManus until Biller's arrest, but I have now decided to put McManus to trial immediately.

### Politics

"We are in the midst of a political campaign and Rothstein case has been made the subject of public clamor. An organized effort has been made to persuade the public that there is something mysterious about this case and that sinister influences are at work to block prosecution.

"I have heretofore frequently pointed out that the trial of McManus without Biller might enable McManus to escape justice by putting the blame for the killing of Rothstein on Biller. But for fear of the organized political clamor may have affected public confidence in their officials, I have determined to try McManus on a case."

Assistant District Attorney George N. Brothers will be in charge of the case, assisted by Assistant James E. McDonald and Chief Assistant Ferdinand Pecora.

## GIRL DANCER ASSAULTED BY CIGAR SALESMAN

The Grand Jury this week will probably hear the facts in the case of Daniel Mahoney, 36, who said he was a cigar salesman in the Hotel Victoria, as a result of being held by Magistrate Abraham Rosenbluth in West Side Court on the charge of savagely assaulting Louise, Sirklin, 19, ballet dancer in the Paramount theatre and living at 143 West 74th street.

Miss Sirklin told Magistrate Rosenbluth that she had to cross a narrow window ledge from her room to an adjacent one when she escaped from Mahoney, who had assaulted her, she testified in West Side Court.

Mahoney resided in the same house at 143 West 74th street. Miss Sirklin lives on the third floor, while Mahoney had a room on the second floor. Mahoney is charged with entering the dancer's room while the latter was asleep.

Miss Sirklin awoke while Mahoney stood over her. He placed his hand across her mouth to prevent any outcry. She fought him, and he is alleged to have struck her with a blackjack. A saved-off billiard cue was found near her bed.

Mahoney denied the charge. He testified he went to the third floor to the washroom, and did not touch the dancer. Miss Sirklin had to have the attention of a physician following her escape and a catnap. The case created much excitement in the rooming house.



## 'ROUND THE SQUARE

### Rothstein's Widow Took All Papers

A revival of the Arnold Rothstein case has been brought about by the political campaign. Its purpose is for the advancement of the aims of Major LaGuardia and former Police Commissioner Enright, both candidates for the mayoralty against the present mayor, Jimmy Walker.

Mr. Enright is making charges that the New York police are holding out in the Rothstein matter and that the murdered gambler staked city officials, including judges, besides contributing toward the Tammany campaign funds.

It looks as though Enright et al will have trouble proving their charges as there is no written evidence left in New York. The widow of Rothstein removed every paper and canceled check her husband had among his belongings when she was last in New York.

Mrs. Rothstein came over from London about a month prior to Rothstein's death, intending to obtain a divorce and marry an Englishman. It had been agreed between the couple a divorce would be desirable. Though separated, Rothstein frequently found it necessary to cable his wife for advice and information. They had been married for over 20 years and Mrs. Rothstein knew more about her husband's business than he did himself.

When the murder occurred, Mrs. Rothstein went over Rothstein's effects, everywhere, removing every conceivable piece of paper that might have furnished information of his dealings with those not in his debt. Then she returned to London, recently marrying young Behar, son of a wealthy English family. Her second husband is 15 years her junior. The marriage makes the former Mrs. Rothstein a citizen of Great Britain.

What Mrs. Behar did with papers no one knows.

### Fisher's Coffee, Once More

Fisher's Royal Coffee Pot, 45th street and Broadway, threw open its portals again last week after a lapse of seven months. In March Fisher's shop caught on fire and received a thorough roasting. Not one of the fixtures was salvaged. Fisher almost collapsed under the blow as he received only \$2,900 for insurance which the damage was twice that sum.

The new layout stood Fisher and his partner, working the night shift, an estimated \$15,000 during the seven months rent during which time it was closed. The new shop looks quite the berries and is almost scaring away the old lay-offs who would come in for coffee and then tell him to charge it. Tables and waitress service. Fisher's shop receives a big play from the bookers and actors around the street and a host of old time friends gave him a fine send off the first day.

### "Nigger Rich"

Apropos of the change of the title, "Nigger Rich" to "The Big Shot," one of the best examples of the ancient "nigger rich" expression evidenced several years ago by a colored comedian who bumped into prosperity and which had him driving around in a big car, a car, which unknown to the owner, had a French chassis with a Ford engine. A chauffeur was engaged to drive and wear a loud uniform. The comic even bought a police dog for \$50 and kept the dog on exhibition in the

car. His name was printed or painted in gold letters on the outside of the car; the chauff had instructions to do some tail parading where the comic knew the car would make a street flash. The colored comedian had a Broadway show job and everything looked immense.

Then the adversity and low life of the show bumped him "Nigger Rich" ballyhoo. The comedian, out driving one day, passed a car occupied by whites. They called "Rover" or some name like that and the police dog leaped out of the Negro's car and into the other.

Seems the colored man in buying the dog forgot to remove the original owner's collar. His rightful owners suggested the police be called and the dog's ownership established but the comic stashed that idea and drove off minus animal. Then the car slipped from his possession and it wasn't long before the comedian had nothing but a memory of his "nigger rich" days. He got another job.

### Barney the Cop's Misfortune

Barney, the cop at Broadway and 46th in charge of traffic, underwent a terrible strain last week when his 17-year-old son had to have his entire arm amputated. One of the most serious of surgical operations, the doctors did not even hold out hope that the boy could survive. But he did, and the Barney Stagers are hopeful of a complete recovery though they must continue to undergo the strain of doubt for a little while longer.

The boy is Barney's oldest son of 10 living children of 13. Early in the summer the boy, riding in an auto, was thrown out upon a slight collision. He fell on his shoulder. Going home, he told the folks of the accident, rubbed his shoulder with liniment and forgot it. Three months later his arm and shoulder bothered him. X-rays found a growth progressing inward. The amputation occurred three days after Barney had been first informed of the grave condition of his son.

Barney was a leading contender in the most popular traffic cop contest conducted by the New York "Evening Journal." The uptown coppers finally gave up the race, finding that the downtown section men had so many wealthy friends it was useless to continue.

### Decker's Caricatures

John Decker has painted a portrait of Paul Whiteman in the manner of Franz Hals and it now adorns the bandman's office. It is really an old master caricature, admirably done but without Whiteman's knowledge. The latter was so tickled that he paid a handsome price for the work.

Decker is the artist who burned up James Cruze, portraying him in a comic vein too. Instead of buying the picture, Cruze sued for defamation of character or something similar.

### That Elite Overhead

Social registries who have everything but ready cash are taking the judgment slap these days. Barclay H. "Buzzy" Warburton, son of the mayor of Palm Beach, well-known along Broadway making the nite spots regularly, recently had a judgment filed against him by Brooks Bros, the haberdashers, for \$254. A few weeks ago while attempting to leave Newport, Mrs. Edward H. McLean, wife of the publisher of the Washington "Post," had her Rolls Royce, attached by a forist who claimed she owed him about \$4,000.

### Two Nice Young College Girls

Two young girls, appearing not more than 15 years old, have stationed themselves around the stage entrance of the Paramount Theatre and are selling music called "Life and Health."

Gal's spiel is that they are working their way through school and please buy the mag. Pay anything they want, from a nickel up. Business seemed pretty good.

### Phoney Film Clubs

The New York branch of the Better Business Bureau is investigating several local allegedly phoney film clubs.

Nothing but a lot of playing cards and glasses has resulted from one of these investigations. Vouchers showing monies paid to ailing members before 1928, but nothing after.

Bureau so far has been given poverty cry from one outfit, with cards explained a simple diversionment for hungry members. Most of latter are seldom-working extras.

### Promoting

With fur coat time approaching many of the cloaksters dealing in fuzzy stuff are seeking direct contact with film stencos by working through the home office to get their data on the bulletin board. To do this, all of them have to take a cut.

Right next to a diamond merchant who knocks off 50% for Universal buyers, a Cohen fur man offers his goods at wholesale prices to all Laemmle employees.

### Joe Brady's Gas Buggy

It cost the management of the "Cape Cod Kollies" just \$250 a week for the antique gas buggy that caterpillars along Broadway during the day with a banner over its motor advertising the show. Joe Brady, the man in the oilskins, who chatters the bug is an old rep player and took to advertising only a year or two ago. He started with a pack of hounds but modernism overtook him and so he acquired the Ward Baking truck he now drives about a year ago from one of New England's oldest families.

Unlike most autos this bus of Brady's is worth more today than when it was first brought out about 1891. Then it was priced at about \$1,000. Today the thing is worth about \$1,200, according to Brady. The buggy is a two-cylinder roadster model, with approximately 12 horse power. It's speed is rated at from 18 to 20 miles an hour—on a clear road. It has six speeds—five forward, and one reverse. The motor is in the rear where modern roadsters now have rumble seats.

### Winchell Goes Chump—Loses \$300

Walter Winchell went chump for the radio one night last week. Asked by a friend to appear before the mike, the columnist did so, without thinking of the coin, and the later exceptional with Winchell. The next day he heard that \$300 had been appropriated for him.

When querying the friend about the \$300, he also heard he had appropriated that.

"That's a helluafanerie," observed Walter. "Well, how about the favors I do for you?" said the other guy. Said favors being gags. Winchell must have gags.

### Message for Elsie Ferguson

A little girl is still waiting for a puppy and an autographed photograph, promised to her by Elsie Ferguson. This kid, an orphan, is studying sculpture, and made several models from Miss Ferguson's dog. She sent one to Miss Ferguson, also a photograph of herself and the dog. She paying all expenses out of her own savings.

The kid has been waiting several months for a puppy and a picture which Miss Ferguson voluntarily promised to give.

### What's a Soubrette?

A young woman in one of the Broadway musicals was turned a "soubrette-ingenue" in a Variety criticism of the show. It offended her. The young woman mentioned it to the Variety reviewer, saying he had no business to call her a soubrette; she's an ingenue and everyone knows it. He asked her what she thought soubrette covered, and the girl said

(Continued on page 72)

## FOX AND LEVER FREED ON "FENCE" CHARGES

Fra Fox, 39, Broadway antique dealer at 2028 Broadway; John Lever, 44, itinerant jeweler and theatre ticket broker with offices near the Henry Miller theatre and living at 247-18 Morgan avenue, Little Neck, L. I., were freed in West Side Court on the charge of being receivers of stolen jewelry.

Fox has been arrested several times for the same offense and is now out on bail. The pair were arrested with Mrs. Susan Westphal, 55, 130 West 67th street; the latter's son, Charles Westphal, 25, of 130 West 67th street, and Moe Levy of 340 West 100th street. All but Mrs. Westphal's son, Charles, were free. The latter was held for the grand jury.

The defendants were arrested by Detective Sergeants Tom Gorman and Fred Stepat of West 68th street station in connection with the theft of \$10,000 worth of gems from the home of Mrs. Rose Weinberg, 221 West 82nd street, recently.

The jewels have been recovered, Charles Lihl is said to have stolen the gems with another, who is being sought. Fra Fox is alleged to have bought some. The ticket broker, Lever, is quoted as admitting he bought some of the stolen gems. Both denied having a guilty knowledge.

Mrs. Westphal and Moe Levy, the alibis asserted, knew the whereabouts of the other thief being sought and withheld his whereabouts from them. They denied this.

## NO JUDGE OR RABBI; WEDDING MERGER OFF

Virginia Lee Corbin was almost married Saturday night last, but couldn't rake up a judge or rabbi. Miss Corbin, in New York a month, left a contract on the coast to be with Teddy Kroll, youthful Chicago broker, on business in the east. Miss Corbin and Kroll, keeping steady correspondence company, decided in Saturday night, and announced to guests, the merger, inasmuch as Miss Corbin was returning to the coast today or tomorrow (Wednesday).

The two disappeared from their party and friends in New York were burning up the wires trying to locate them. Tuesday morning they were reached but denied that they had consummated the marriage, being unable to get the judge and rabbi.

Whether the marriage is on or off at the moment is undetermined.

## Motions for Defendants Delay Mae West's Trial

Trial of Mae West and others, under indictment for their part in "Pleasure Man," alleged obscene play, will not occur until early November, according to District Attorney Banton.

The delay is due to a motion by Nathan Burkan, counsel for the defendants, made some time ago, and in which he requested the District Attorney to submit a bill of particulars setting forth the alleged particular offense committed by each person under indictment. Assistant James Garret Wallace, who will prosecute the case, submitted certain particulars to Burkan on the order of Judge Mancuso. Burkan asserted the data turned over to him by Wallace was insufficient.

Wallace has been directed to deliver to Burkan a further statement. After Burkan receives the particulars he will make a motion in General Sessions for a dismissal of the indictments on the ground the evidence submitted to the Grand Jury was insufficient to warrant true bills. If this motion is denied the District Attorney will place the case on the trial calendar of the court.

About a Neglected Institution The "Pioneer South-West" "THE SPECIALIST" BY CHARLES (CHIC) SALE Over 100,000 Copies Sold Last Two Months On Sale at MRS. GERSON'S TEA ROOM 1588 Broadway, N. Y.

# NEW YORK THEATRES

**NEW AMSTERDAM** THEATRE, W. 43d St.  
Eringer, Dillingham & Ziegfeld, Mgr. Dir.  
Mats. Wed. & Sat.—450 Seats at \$1

**EDDIE CANTOR**  
in **"WHOOPEE"** ZIEGFELD LAUGHING SENSATION

**BELASCO** Theatre, W. 44 St. E. 30 St.  
8:50, Mats. Thurs., Sat., 2:30

DAVID BELASCO Presents

**It's a Wise Child**  
A New Comedy by Laurence E. Johnson

**PLAYHOUSE** Theatre, 48th St. E. 30 St.  
Mats. Wed. & Sat., 2:30

**STREET SCENE**

**CAPITOL** Theatre, 11th St. E. 30 St.  
Midnight Picture  
Nightly at 11:30

**MADAME X**  
M-G-M's All-Talking Picture with LUTHER CHATTERTON, LORNE STONE & RAYMOND HACKETT

ON THE STAGE—JOSEPH SANTLEY and IVY SAWYER in "Power Politics," a revue with War Renter, the "Power Politics" Picture Girls, Jack Fenner and others. Yasha Bunchuk, conducting the CAPITOL ORCHESTRA.  
Doors Open Today, 10:45 a. m.

**GEORGE ARLISS**  
Daily 2:45-8:45  
Sunday 3-6-8:45

WARNER BROS. PRESENTS  
**"DISRAELI"**  
VITAPHONE ALL-TALKING PICTURE  
WARNER BROS. THEATRE  
8:50, 10:20, 11:30

**ROXY** Theatre, 50th St. & 7th Ave.  
Dir. S. L. Rothafel  
(ROXY)

—SECOND WEEK—  
William Fox presents  
**MARRIED IN HOLLYWOOD**  
with J. HAROLD MURRAY and NORMA TERRIS  
Music by Oscar Straus and Famous ROXY STAGE SHOW

**R-K-O Theatres**  
"IT'S R-K-O—LET'S GO!"  
**PALACE** Theatre, 50th St. & 7th Ave.  
BRYANT 4300  
BEATRICE LILLIE  
"GAMBY" & Douglas MORTON  
LUTHER CHATTERTON & MORTON  
Leavitt & Lockwood—Kramer & Boyle

**RIVERSIDE** Theatre, B'way & 96th St.  
Riverside 9240  
**HORACE HEIDT** and His CALIFORNIANS  
ALLEN MCQUEEN—WM. & JOE MANDEL  
Owen McCreary & Nancy Decker  
"The Vagabond" & Other Big Time Acts

**R-K-O PROCTORS** 58th ST. NEAR 3rd AVE.  
NEW EAST  
Wed., to Fri., Oct. 2 to 4  
**IRENE RICH**  
Famous Movie Star in PERSON  
ROD LA ROCQUE in "Delightful Ropes" All Talk Romance

**R-K-O PROCTORS** 86th ST. COR. LEX. AVE.  
NEW EAST  
Wed., to Fri., Oct. 2 to 4  
**CHARLES MURRAY**  
Famous Movie Star in PERSON  
ROD LA ROCQUE in "Delightful Ropes" All Talk Romance

Urgain Matinee Every Day  
"Gold Diggers of Broadway"  
(Specially in Technicolor)  
Daily 2:15, 8:15  
Sunday 2-6-8:15  
Winter Garden  
11th & 50th St.

**STRAND** Theatre, N. Y. New York-Jellico  
and B'way  
Matinee 11:30

See Near **Dorothy MACKALL**  
in **"HARD TO GET"**  
A Vitaphone Sensational ALL-Talking Hit  
Coming Friday—Pauline Frederick and an All Star Cast in "EVIDENCE"

# 52,000 Fans Attend West Coast's First Night Football Game

Los Angeles, Oct. 2. Coast got its first flash at night football Sept. 27 when Occidental went up against Arizona by lamp-light and came out on the short end of a 10-7 score in favor of the visitors. Around 25,000 turned out for this eight p. m. game which sent everybody on their way to bed about 10 o'clock. Game was remarkable for its lack of time-outs and the usual delays.

Held in the Rose Bowl in Pasadena, where the annual New Year's game is held, the field was flooded with light by batteries of lamps pouring forth 1,000,000 candle power. Lights were grouped atop towers running up from behind the last tier of seats, beaming down from a height of about 100 feet above the gridiron. A "ghost" ball (white) was used with punts only occasionally flitting into a shadow with neither of the safety men on the field apparently bothered by the artificial illumination. Passes were easily followed, the only eye strain coming when those sitting high up tried to discern how the boys were tough enough to follow in daylight. Lines revealed a distinct tendency to blot out the 10-yard chalk lines to the extent some composition of red paint might be better for future use. It is also possible that the lines were not heavy enough.

## The Hollywood Influence

The boys say the Hollywood influence seeps into all games out here and it was even noticeable here. Management built up an entrance for Occidental by having the entire Bowl go dark, and then light up the variety crouched in formation at midfield ready to run through signals. That Occidental wears orange jerseys didn't hurt the desired effect. But if "Oxy" made the most fuss, Arizona played the most football.

## A Nice Back

Outweighed by the home talent, Arizona never got its hands on the ball, after kicking off, until well along in the first quarter due to consistent march up the field by Occidental which, finished with a short grounded pass behind the visitor's goal line. It being the first game for both teams, Arizona unfurled no eccentric offense either, but did unwork a halfback in Hargis whom a lot of coaches would be glad to have around. This lad did 90% of the damage, breaking around his right-end for some 50 yards for the final score of the game.

Hargis is not a reverse runner, chiseling his way to either side line down an imaginary stairway, running forward, then toward the side, then forward again. No tendency to scamper out of bounds to save being tackled. Boy is just fast and can outrun the secondary defense. Besides which he did some beautiful punting.

Arizona scored a touchdown which was not allowed because of the new fumble rule. A linebacker broke through, blocked a kick, picked it up and ran 40 yards for a touchdown—for nothing. Ball came back where it was picked up and given to Arizona. Another one of the visitors, just missed a pin drop kick from the 35-yard line and Occidental's safety man handed his opponents two points when he pounced on a rolling punt close to his goal line, started making a circle and was nailed before he got half way around. Passing was ordinary by both sides, Occidental being stopped, perhaps, from a second touchdown by a double offside penalty after completing a 30-yard toss in the midst of a drive which would have put the ball deep in Arizona's territory.

## Public Liked It

General impression seems to be that the public liked the innovation. But to what extent they'll go for it is the question. A natural curiosity is too see an important game under the lamps with the opposing cheering sections using flashlights or pin works caused between halves.

## CUPS' SERIES TICKET POLICY BURNS FANS

Chicago, Oct. 1. General comment indicates that the Cubs' management is handling the world series ticket scramble like Bill Klem umpires—with a military fist. For the first time in 11 years Mr. Wrigley's National League club has a flag in its pocket, and the city, after 200,000 fans had been in the throes of despair in July, has now gone approximately nutty. Gate receipts at Wrigley Field this year will shatter a record, exclusive of the world series returns.

Those fans with the most enthusiasm, the rabid fellows who talk and live baseball, the same ones whose grandmothers and great-uncles die four or five times a week, are the ones who have been treated the most shabbily.

Thousands of them, with perfect faith that the Cubs would grab the pennant, sent applications for world series duos as far back as a month ago, accompanying them with money orders. They didn't ask for tickets or the best seats. They just wanted their applications placed on file to await the ticket sale opening.

## Curt

The Cub management reciprocated to such warmth by loyal fans by curtly returning all applications and announcing in the dailies that this would be the procedure until the flag was approximately mathematically in the left lapel pocket of Rogers Hornsby's national street suit. Not much showmanship. "When the ticket sales are announced, around Sept. 10, when Commissioner K. M. Landis called a meeting of the moguls here, there was naturally a flood of new applications. But more cold water was tossed the way of all purchasers when the Cub management announced no applications would be considered if they bore postmarks earlier than Sept. 12.

This meant that thousands of honest applications by zealous fans mailed between Sept. 10 and as late as 11 p. m. Sept. 11 were rejected.

Fan opinion favors the imposed limitation of only 15 agents to a customer with no favoritism shown for seats (supposedly), and all to be decided by blind lot.

Receipts have reached over \$1,200,000, due to the fact that a customer buys his two seats at once for all three games (two for certain, and the third if it is played), in a stand of for one game at a time. Wrigley Field is being enlarged to accommodate 60,000 for the series.

This night. Doesn't seem to be much question that the snap in the night air aided the players out here, and if the big colleges don't go for it there are possibilities for the major prep schools to attract an evening gate if they can find a television movie. On the other hand any threat of inclement weather is almost sure to keep them away at night—but this is California.

## Grandstand Information

They give you plenty of information out here. Steel towers holding seven amplifying horns are spotted at midfield on both sides of the Bowl. Prior to game time the boys hook it up to a radio receiving set to entertain, but while the contest is on an announcer roams the side lines, always with the ball, with a telephone microphone. An assistant carries the coil of wire and plugs in all along the field. Meanwhile, the announcer gives the ball carrier, the tackler, penalty, or whatever else may have happened. Virtually a running account of the game. Radio stations could save themselves up if ball announcers and seeing up if they could get a concession to tap this announcer's line. Might not be as colorful an account, but it would be a lot more authentic for the parlor listeners.

## Night Driving

Hollywood, Oct. 1. Not enough daylight to accommodate local golfers, so one of the practice courses now nightly floods its field, running back 325 yards, by 10 1,900 watt lamps. And every night the boys come in to fill the 20 tees and pay 75 cents to slam the balls across the lot. Under the artificial light old balls have the appearance of new ones. Crush has become so pronounced the management is installing an additional 35 tees.

## FORE

110 Less 40 Wins Net. A second time golfer won low net in Pathe's first annual golf tournament held at Fox Hills on the coast. Eddie Haas, with a maximum handicap of 40, turned in a card of 110. Oscar Wright, 111, was second, and Adolf Schaffer, 97, third.

John Mescall's 77 took low gross. Roy Johnson's 85 was second and Elmer Tambert's 49 was third. There were 60 entrants.

## Ione Reed's Ace

Ione Reed (Saxon, Reed and Kenry), while playing the Antelope Golf course, Lincoln, Neb., Sept. 25 in a threesome with Chaz Chase and Ken Nichols, made a 121-yard hole in one.

Unusual for anyone and more so for girl.

## Golfing Racketeers

Believe it or not, a mob of Times Square racketeers whose nights are filled with nervous care get relief on Long Island and Westchester golf courses, where they are regular addicts.

Story current on one of the Long Island courses is that a couple of racket boys met after long separation on one of the tees. In happy surprise at the meeting, one of them slipped the other loyally on the back and nearly broke a finger. Guy was wearing a steel bullet-proof vest.

## CAMERAMAN COPS LOS ANGELES TOURNEY

Los Angeles, Oct. 1. Johnny Mescall, cameraman, led the field with 73 in the Exhibitors' Herald annual golf tourney held at Lakeside, Los Angeles, Sunday. Following are best gross scores:

Producers Executives Division—George Marshall, 79; Mike Farley, 82.

Directors—Ken Hawks, 76; Leo McGary, 83.

Actors—Neal Burns, 80; Conway Tearle, 82.

Exhibitors—Don Knapp, 82; Writers—Roy Webb, 77; James Rogario, 81.

Technicians—Gene Hornbostel, 84; Chick Lewis, 88.

Special prizes for worst score on one hole—W. F. Fitzgerald, 18; longest single drive—W. B. Davidson, 251 yards; booby prize, Harry Poppe with 150 strokes. Among the actors high was Frank Richardson, 138.

## \$650,000, Ill. Racing Tax

Springfield, Ill., Oct. 1. Legalized racing in Illinois will pay the state treasury \$650,000 this year, according to Clarence F. Buck, supervisor.

Since it was legalized in 1927 racing has paid the state an increasing sum each year. Tracks within 25 miles of St. Louis are a license of \$2,500 per day in addition to a 20c tax on each admission.

Aurora pays \$1,500 per day.

## 3 Years for Musician

George Scott, 29, cabaret musician of 209 West 135th street, was sentenced today to a term of three years in the Penitentiary by the Justices of Special Sessions on his plea of guilty to possessing a revolver and a blackjack.

Scott was arrested by Policeman John Hoffman of the 6th Division on July 12 at 42 West 129th street.

## Black Belt Fight Spot Jack Johnson in Charge

The Lincoln theatre, in Harlem, for 12 years playing dramatic and musical comedies, has been abandoned by its owners as a theatre property. The play now is to turn the house into a sports club, with fights weekly.

If the boxing club plan materializes Jack Johnson, former heavyweight champ, will be placed in charge as night manager.

## Benny May Come Back

Benny Leonard has a yen to return to the ring. It isn't just talk this time.

His former manager, Billy Glisson, has tried to dissuade him because of Benny's long absence from the fight game.

As for Glisson, he is through with it, having retired when his champ Gene Tunney did.

## European Beauts

(Continued from page 1). Couturiers refused to furnish gowns as promised.

"Dressmakers in New York will be fighting to give you things," he promised his beauts.

"The only fighting that occurred over our clothes," commented "London," "was when hotel proprietors held them because our bills weren't paid."

The girls were photographed generously—"until we were blue in the face" was the exact term—upon arrival in New York and introduced everywhere but from the Library steps. Routine included nightly appearances at the Paramount Grill, including food and the lookers squawked over both.

## Newark

Second came when the beauts were told they'd have to move over to Newark. It was at their furious reception of this news that Lichey bestowed on them the fond nickname of "A Temperamental Lot of So-and-sos."

The trek to Hollywood was to have been a glorious tour through key cities. A special bus, driven by a high-powered motor disguised as a locomotive, was purchased as a transport. Boston, Chicago and other important points disappeared from the itinerary and the troupe played a choice collection of honky-tonks. Altoona was a metropolis compared to other stop-offs.

Some towns had no theatres and the girls performed for the Elks. Lichey tried to convince his enraged prima donnas that over-eating would ruin their figures and that most Americans need only two meals a day. But the girls were not Americans. Finding their salaries in euros, they ordered the most expensive food obtainable in the honkies and in one town ran up a hairdresser's bill of over \$200.

## Beauts' Attachment

With salaries six weeks in arrears, the first break came in Ashland, Ky., when the two English primas collected their hurt dignity and past salaries by attaching the motorbus and blowing to New York.

Miss Russia came next on the out-mustering trick by attaching the bus for fare to Hollywood where an ex-husband, a picture director, was in arrears for alimony. Her exact suit was successful and she is now installed comfortably in a California home, probably thanking Lichey for the free ride across the Atlantic.

Other girls decamped in the next few weeks with Lichey substituting local beauts for his Internationals and finally, in a small southern town, evaporating with what profits there were.

The English girls, joined by "Germany," "Austria" and "France" who drifted into New York in various stages of poverty—went into a bubble and decided to do a tour on their own, to obtain fires to the homelands. They made appearances, separately and together, in New England towns, with "Miss England" obtaining a gala four-week engagement in Buffalo.

"I didn't get much of a salary," she explained, "but I got beds of mosses and a will-a-pretty-squall."

Such gorgeous things to eat. "So the tarzan beauts sailed home, feeling that they had partially outsmarted a racket and had gained a world-wide experience.

They have lots of press clippings to show their grand exploits.

## GARRULOUS GOB KO'S TOMMY LOUGHRAN

Jack Sharkey Scores Most Peculiar Haymaker—Heeney's Win

By JACK PULASKI

The most interesting heavyweight fight card of the season was staged by the Madison Square Garden bunch at the Yankee Stadium last Thursday. The season's blow-off outdoor show had Tommy Loughran of Philly trying to gain recognition as a contender for the major heavy honors. But Jack Sharkey, talkative Boston gob, quickly smashed down Tommy's resistance, stopping him early in the third round.

Some 45,000 fans were stunned at the sudden and somewhat happy ending. They saw Loughran go down against the ropes in his corner. They saw him get up with only a five count, wander to a neutral corner and stand with his back to the ring. They saw Sharkey hesitate, and rush across, and then Louis Magnolia dashed in between and waved Sharkey away. It was over and they didn't know what it was all about.

## Dazed Tommy

What happened was that Sharkey sent over a straight smash that caught Loughran betwixt the eyes. The optic nerve was temporarily paralyzed. Tommy was too dazed to take a count. When Magnolia went to him, Tommy said: "Let me sit down." He was peering out at the crowd with unseeing eyes.

There were men at the ringside who criticized the referee's action and thought he should have ordered Tommy to turn around and fight. Had that happened the chances are he would have been brutally beaten. Magnolia did the right thing, but within a short time Tommy's backers had him roped out of it. In the dressing room Loughran said he didn't know what happened, whether the fight was stopped nor the round.

This Sharkey guy is going to be a tough one to beat for the world's heavyweight title. The logical men for him to fight now are Max Schmeling and Phil Scott, both foreigners. So far as this case is concerned, the gob is the champ. In the first round, Loughran taunted Sharkey with a left jab and occasionally he bothered the glovering Jack with hooks and the gob's map was scarlet. Easily Tommy's round.

The second round was Sharkey's. He socked in a couple of rights and lefts to Loughran's face and it looked like the Philadelphia was hurt. Then the third round, only 27 seconds did Loughran's eclipse. Tommy relinquished his world's light heavyweight title to enter the highest class. Fans thought he had a chance to become king when he beat Jimmy Braddock. He weighed 186½, nine and one half pounds lighter than Sharkey, but 11½ pounds over the light-heavy limit.

## 8 to 5 on Sharkey

During the week the betting was 8 to 5 in favor of Sharkey. On the day of the scrap, with the weather a perfect Indian summer night, the odds suddenly switched to Loughran's favor, 7 to 5. That was based on the report Jack was not in his best form, after the men-welched in. Sharkey certainly looked okay.

Whenever Sharkey knocks a man down or out, he seems to go off his nut. He was charged up with glee when he realized his win over Tommy. But when Loughran was getting up and walking to a corner prospect, Sharkey merely watched him from the opposite corner.

Because the star bout was so short many customers stayed to see what was to come a clown bout between Jim Maloney and Jack Gagnon, both of Boston. It was stopped in the seventh round, first being announced that Maloney won. Later there was a correction. The fight went to Gagnon on a foul. Maloney had him several times on the cup and Magnolia thought the third foul was enough.

In the first 10-rounder Tom Heeney was given the decision over young George Hoffman, former amateur champ. Hoffman was making Tommy around the ring during the second round and the decision was blocked.



## Clothes and Clothes

By Mollie Gray

### Blondes Take Palace

The blonde rule this week at the Palace, at least in point of numbers but where Beatrice Lillie is, those brunettes will be ably represented.

Miss Lillie's program continues practically the same. Her gown this week white again but of chiffon, skirt longer at the sides and the princess line accentuated by light crystal beading. Bow and long ends from the back decolletage, her hair doing its hold-over. Most important of the blonde, Maria Gambrelli is always a delight when on her toes. Opening costume of delicate pink satin and maline, her wrap a square of silver cloth edged with the pink maline. Her doll dance she dressed in blue and white silk with a short pink coat and her final number was in a white wig and ruffled costume with blue touches. She is a most graceful and charming little dancer. Mr. Stanbury's splendid voice was much appreciated. The little lady at the piano is as much an artist as either.

Leavitt and Lockwood present their revue unchanged, but for some costumes and the audience seeing it for the first time thoroughly enjoyed it. At least Mr. Leavitt is a somewhat different figure from the average star of a revue, being rather burlesque. Miss Lockwood was a beautiful ensemble for the finale, short wrap of pale green velvet elaborately beaded over a gown whose bodice was of velvet, but the skirt of fine gold lace and tulle falling into a series of violet and very attractive. Elsie Elliot wore a very good looking jacket frock in tan and brown satin and velvet, satin for the frock with bodice and circular skirt laced in brown and the brown velvet jacket with sailor collar and lower sleeves of the tan (though that might be the new "banana heart" shade but it sounds too goopy to be pleasant). Another costume of silver lace ruffles and bertha is new, and the Gloria Hayden Girls closed in new costumes which were never built for beauty.

### "Big Time" on the Screen

"Big Time" may be passing—even the Palace is doing three-day two days out of seven—but audiences will stand for this backstage sob stuff for ever. It seems. Fortunately, the same people won't be seeing it that long. This particular route sheet—screens amount to about that—owes its success to its "mother," Mae Clark, and to Lee Tracy, performers both.

Josephine Dunn appears doomed to play the salt in somebody's domestic ice cream, and little Daphne Pollard's contribution was more than welcome.

Costumes mostly winter coats on all the girls, fur trimming, of course. A jacket frock of Miss Clark's showed the short-sleeved blouse a plain color, with all else a plaid, skirt accordion pleated on a yoke.

In Hollywood naturally she wore a lovely chiffon gown with lace yoke just falling over the top of the arm and an organly hat off the face but a pleated brim touching the shoulder in back. Miss Dunn's most dressy moment was a stage costume of bead bands on crepe and a skirt of curled ostrich.

"Big Time" should pay its commission without a squawk.

### Riverside's Radio

Riverside has three bright spots that hang like balls of hope for the entertainment borrower. Horace Heidt, Mandel Bros. and Norton and Haley. All else was the tough luck that usually needs the three balls.

Jeanne Upham, assisted by three summer-saulted boys obviously needs more rehearsing; but at that they are too good to open a show. Nice stage curtains of bright green and black satin with silver touches, a treat after the usual vaudeville drabness. Miss Upham's first costume was an evening ensemble of crystal and large silver spangles, the latter in bands on a chiffon cape otherwise all beads, while the gown used crystal entirely for the skirt, orange slippers. Her Clafese costume was an attractive blue crepe and red satin, and one of satin and ostrich shading from yellow to orange was pretty also. Finally in jet trimmed pink satin

with flame color coque feathers sprouting in back was no asset. Nancy Decker's line should be baby songs, but she likes dramatic ones. Her frock was of shredded ostrich and satin.

Lucille Haley wore a good looking silk frock, much of its happy effect the result of what must be a perfect figure. The dress is simply made, with long fitted bodice and plicated skirt topped by a narrow ruffle, slippers, matching. The Mandel burlesque of Owen McGivney is certainly good.

Cards being distributed for the big Radiola drawing still insist on presence for present though times at \$20. Probably spend the rest of the night picking up the pieces.

### Another Midnight Walk

Strand is going to do business with "Hard to Get," which Dorothy Mackall certainly was not. All the working girls and showies will make a diet of it and that family atmosphere—dressing for the rich boy friend, trying to act up to daughter's instructions, will please all others. Dorothy was getting so far upstage she was missing cues, but one of those famous midnight wases alarmed her, finally awakening her to the merits of a food mechanic.

Charles Delaney, Miss Mackall looks neat and nifty as always, especially in a short jacket suit, whose airt achieved the necessary width with a slightly noticeable circular ruffle corresponding to one on the coat. Coat cut out remarkably in front and held with a long thread, white blouse being most of the front. Her black satin wrap had its white fox collar as well as a wide flowing scarf. A dark frock was pretty with jabot blouse and ruffled skirt, and another that seemed chiffon patterned with gold thread used black velvet held at right shoulder and left hip with a metal rose was also good looking. Louise Fazenda, as good as she is expected to be, which is good. Jack Oakie had the men laughing so hard every time he beat Dorothy to the unanswerable answer they could be heard on the street.

### Welcome Magic

State has a new lucky piece, "Blackstone," a gem of a magician. Magicians are as scarce these days as comedians, and rival politicians. Gives real show using modern means of transportation too, broadcasting a girl from the inside aerial to the cabinet; returning a borrowed ring via a parachute from the roof, etc. Carries a glass suspended without suspenders right into the audience, makes a canary disappear from the hands of a cripple girl from the audience; gives a small boy a tiny rabbit—"one every performance," he says. Juvenile trade this week will surely break all records. Three girls trick as pirates, bunnies, hat boxes, dolls, etc. Quite a production.

Three McGinn Sisters harmonize and dance well, but change of costume during the act would improve it 100 percent. Those worn of blue satin with accordion plicated skirts and sleeves starting above the elbow, ends of the neck bows reaching the hems, tams very cute. "Speedway" on the screen.

### Patsy Miller's Face

Why Patsy Ruth Miller was chosen for such an old farce as "Twin Beds" is just another of those mysteries of the casting office. Her face has too much character and good sense in it to play that sappy part—a blond could have done it without trying. And when the talkie voices begin to crack, Jack Mulhall will be just about set as a train announcer. Several of Miss Miller's frocks were black, relieved by voices of light silk or crepe and in one instance little bows at the wrist as well. Of course most of the action calls for a negligee, her's being a heavy lace with a collar of maline. The gown under it could have been cut by a tailor, it fitted so well. Gertrude Aster fought as only Gertrude Aster can, and she always wins.

### Any Western

"Riders of the Big Game" is any Western, Bob Custer any riding hero, the scenery any Western scenery, horses any horses; which leaves only the heroine to redeem things. Edna Aslin, sad to say, was even less than the usual heroine, though

this seemed like her first offense. She is very small and did look cute in a rough blouse and jeans turned up at the bottom, but that's the most a friend even could tell her.

### Untalented Kids

Screen Snapshots, conducted by Lloyd Hamilton, were mostly of the girls. Gloria Swanson, Mary Pickford, Bessie Love and Betty Compson.

"The Kiddie Troopers" must have been directed, written by and for the kids playing it. The little girl who did the disappointed bride has talent, but all the rest should be left to their paper dolls. A sister team—pupils supposedly—could have mothered the biggest of the youngsters.

### Peanut Crackers Next

What's the idea of the voice reading the newspaper titles? Just when the world thought it had gotten rid of title reading pests along comes the newsreel and makes it official.

### Pathe News' Inspiration

Pathe News had an inspiration—played an organ accompaniment to the pictures of the Coolidge wedding—all outside shots of course—but the music kept the atmosphere better than if actual sound.

### Nice Dress Killed

"The Drak Case" is interesting, as a laboratory case might be, for its developments, not for any sentiment, connected with it. Doris Lloyd is shot, thereby destroying a well made crepe frock with long circular skirt and deep V lace yoke. Gladys Brooks was more defendant than mother, her silk ensemble scalloped on all edges of the coat including the double scarf collar and on the reverse of the frock.

Barbara Leonard wore a good looking black velvet coat with ermine collar that ended in a bow on the left side and gauntlet cuffs of the fur.

### Title for a Song

It is a pity to keep people away from seeing such a fine consistent characterization as that of Douglas Fairbanks, Jr., in "The Careless Age" with that silly title. No reason for it at all but because Carmel Myers sings a song to that name and that leaves us with no reason. A revue scene is staged in and the Columbia at its most dejected and weary could do as well.

Miss Myers' costume, then, as "The Woman of Flame" was probably red silk, flames of spangles running up one side of the bodice, and the skirt with one hip waving giving her the appearance of being deformed. She looked well in a black satin frock, using the dull side for all but two tiny reverses and the pleated flare of the skirt. Her lace nightgown under a white crepe flourished negligee was really the only time she dressed for her role of motive in "A Fool There Was," which could have been the title.

Loretta Young has little opportunity to do anything but "be brave," making a charming picture in a dark chiffon frock with side frill and ruffled skirt under a taffeta coat the same shade tying with a large bow on each hip, a coat that fitted as well as a dress.

Young Fairbanks made "The Careless Age" worth seeing.

### Wasting Time

"To-Night at 12," at the Colony, is a waste of time on anybody's clock. Seemed like old times to get that "End of Part One" again and mechanically it was still in keeping with the title all through. And the story was just a series of incidents dragged together quite visibly.

Madge Bellamy, all eyes as usual, looked nicer in her black silk frock with scalloped overblouse and figured yoke, and cuffs than in her light crepe.

Margaret Livingston wore black tulle and velvet and later a figured chiffon with hip length black satin jacket tied in front. Another gown had light and dark crepe in narrow perpendicular bands the length of the gown and ending in long flares of each.

### The Train Returns

M-G-M paraded its round the world trackless train up Broadway welcoming it back after four years, so said the signs. Boy scouts that might have walked every bit of the way, without changing suits, led and were followed by barelegged girls in crepe, some green, some white, holding the flags of the world, sewed together, in an unbroken line. And a float of the world, all white and green, not forgetting cameras.

## Hollywood Styles

By Cecelia Ager

### HOLLYWOOD

### NEW YORK

Big doings.....	Film premiere.....	Play premiere.....
Russian dressing.....	With cavaler.....	Without.....
Feminine beauty.....	Pretty face.....	Interesting.....
Wine.....	Rabbinical.....	Red ink.....
Success.....	Swimming pool.....	Pent house.....
Exercise.....	Tennis.....	Handball.....
Greet celebs.....	Louis B. Mayer.....	Jimmy Walker.....
The Avenue.....	Hollywood Blvd.....	Fifth.....
For dressy dames.....	Breakfast nook.....	Dining alcove.....
Retreat.....	White angora tam.....	Red, white or blue.....
Feminine hat fad.....	Roosevelt.....	Astor.....
You'll find him at.....	Breakfast nook.....	Dining alcove.....
Has sweetest.....	Tomato juice.....	Clam juice.....
Good copy.....	Samuel Goldwyn.....	Al Woods.....
Couvert.....	\$1.50.....	\$3 to \$5.....
Swell address.....	Beverly Hills.....	Park ave.....
Olives.....	Black.....	Atlantic City.....
Skirts.....	Knock length.....	Longer.....
Swank.....	Yellow flots.....	Black flots.....
Traffic signals.....	Bells and Lights.....	Lights.....
People's playground.....	Venice.....	Coney Island.....
Wit.....	Arthur Caesar.....	Dorothy Parker.....
Cop's caps.....	Straight.....	Rakish.....
Manner.....	Taught by butler.....	Inherent or else.....

### At the Studios

Gloria Swanson comes back in "The Trespasser" wearing a flock of clothes which confirms her famous ability to wear 'em. Every phase of the picture helps Gloria. Story wins sympathy for her, her acting is at last convincing, and her designer hasn't let her down. Her costumes have a spectacular luxury. Precious furs are thrown about with careless extravagance; just as the fans would wish it. She wears them with never a thought of their value, as befits a Marquise, again a glamorous gesture aimed at the fans. Gloria knows the magnificent expected of a romantic star. Reality not considered, effect important. Her clothes achieve richness, individuality without eccentricity. They are possible, for her. You can believe they belong to Gloria, yet you know anyone else would flounder and be buried by their unusualness. Gloria's quality, rare to a picture star, is her ability to put on clothes almost bizarre in their extreme individuality and dominate them; give them chic and make them plausible, delighting her adorer's all the while.

Marilyn Miller's clothes in "Sally" are musical comedy by film money. When she comes to the garden-party as the Russian dancer, you can tell she is Russian by the white kid boots. Her white velvet one-piece dress, richly embroidered, has full sleeves caught into elbow-length tight fitting and heavily jeweled cuffs. Princess line of the dress terminates in a wide band of white fox around the slightly flared hemline. Triangular shaped headress is attached to a latticed Juliet cap of jewels. Jewels on the boots, too.

Dolores Costello in "Second Choice" wears an offshoot of Hollywood style, the typical tight-fitting bodice that requires the services of a strong-armed maid to hook. Bodice is lace over a satin slip. Skirt of tulle is bouffant. Yes, very.

Although the tulle emphasizes the dreamy quality of her eyes, the banality of the dress is past forgiveness.

Ethelene Claire in "Second Choice" has a dress that rivals Miss Costello's in its absence of distinction; besides dimming Miss Claire's youthful appeal by its mature lines. It is one-piece chiffon over a satin slip, beaded at the hips. Form fitting, the skirt acquires circular fullness toward the bottom, and also up-in-front-long-in-back.

Pauline Frederick wears a black velvet evening dress in "The Sacred Flame" which does for her what a picture dress should do. Beautifies the figure by its grace and simplicity. It has dignity and distinction. Cut in one-piece indicating the normal waistline, follows the line of the figure. Two long circular pieces are joined to the front panel, making the skirt and becoming trains at the back.

There is, wisely, no trimming save for a double rope of pearls worn with it. Every now and then there is a dress encountered on the screen that shows taste and knowledge, but alas, it's a long time between the now and the then.

Norma Shearer's most fetching costume in "Cheyney" was a pair of lounging pajamas. In her next, "Their Own Desire," lots of pajamas. But it would be nice to have them just as fetching, and those seen, aren't.

One pair fashioned like a man's, has a tailored coat of soft blue crepe with a collar and lining of the figured silk that makes the wide straight trousers. Blouse is tucked-in. Thoroughly alright pajamas, but no fair.

Lounging pajamas should be a little mad.

"The Vagabond King" has the ladies of the court dressed in stylized versions of Medieval costume. Emphasis is placed upon the huge head-dresses in exaggerated shapes, all with veils flowing down. Dresses are simple, high waisted, with trains, their effectiveness depending on materials, painted in large conventional patterns. Necklaces are fashioned of heavy gold and big jewels.

Travis Banton designed these costumes with a sweep that ignores the piddling detail with which period costumes are usually cluttered.

## 'Round the Square

(Continued from page 70)

she didn't know, but didn't want to be called no soubrette anyhow. Still full of grief, the girl asked one of the literati who told her soubrette meant "enticer of men." That made it worse.

### 10 Golf Shots for 5c

Popularity of golf has prompted the installation of several indoor golf games in Times Square, much in line with that from the baseball game seen around previously. Golf games are in temporarily vacant stores, remaining until a regular tenant can be engineered for a term lease. The game is a five hole layout at 5c for 10 shots. Novices with a yen for golf are going for the indoor layout plenty.

### New Gambling

A new gambling racket for Times Square has cropped up lately with the players infusing stock brokers' tactics, taking up space and betting on the numbers as released by the tickers. None of the mob ever plays the market but hang around the ticker places hazarding bets on each number out. The brokerage concerns have been unwittingly catering to them as prospective customers, not on to the racket yet.





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## 15 YEARS AGO

(From Variety and Clipper)

The Marx Bros. really have given names. Variety, reporting their new act in Chicago, gets them on record as Julius, Milton, Arthur and Leonard. Al Shean wrote the act.

Licenses Commissioner of New York relayed to the stage and screen managers the urgings of the Federal government to co-operate in preserving the country's neutrality. Theatre men are asked to avoid display of flags or any detail that might inspire a demonstration against any of the warring nations.

It was estimated that there were 500 more acts in the States than normal, that being the number of foreign turns in the country seeking work and escape from depressed conditions in Europe. Some 200 more were Americans driven home by the strife.

Every effort to solidify N. Y. state exhibitors came to nothing although the national organization did its best. All prospects of unity were spoiled by Sam Triggers' outfit pulling out.

The Mastbaum-Earle interests of Philadelphia assumed the lease of the Broadway theatre, 41st and Broadway, New York, and announced the first twice-nightly show in the London music hall manner. Schedule called for performance from 2 to 7, a second from 7 to 9 and a third from 9 to 11 or thereafter.

Gaby Deslys played the London Palace under a novel contract calling for a salary of \$1,500 if the house lost money, \$2,000 if it broke even, and \$2,750 if it turned in a profit.

Invasions were within a few miles of Paris and the French newspapers were being printed on a single sheet.

## 50 YEARS AGO

(From Clipper)

Discussion was on again over organizing a professional league baseball team in New York. Clipper scouts the notion, explaining that while money is available to finance a club, there is not a field of sufficient size—12 acres—to be had in the city limits.

Pastor of a church in Wytheville, Va., had been seen playing baseball and immediately a movement was started in his flock to have him removed from the pulpit. Bishop refused to act.

Fifth Avenue theatre announced a new scale of \$2 all over the orchestra and for front balcony. Clipper thinks the "trick" is pretty steep for a house that has had so many failures.

It is related that "Pinafore" originally was put on at the Comique, London, and was an utter failure. It was kept going at a loss by the firm that published the music. After a time it picked up and soon was turning in a profit of 150 pounds a performance. From that it became a world craze.

The national baseball council refused to sanction the expulsion of two players on the Chicago team for minor misconduct. Clipper supports the ruling, holding that there should be no ground for outright expulsion except proof of selling a game.

Dion Boucicault was the most prolific playwright of the day. His new drama, "Rescued, or a Girl's Romance," was just produced at Booth's theatre, New York.

## Inside Stuff—Music

### Grind Composers

What appears to be a standing record for music authors, is the number of shows and attractions done by De Sylva, Brown & Henderson current this season.

The trio will have out this year four companies of "Follow Thru," one of "Good News," a road picture in "Sunnyside Up," Fox special, and a new musical comedy, yet unnamed, for George White.

### About U. S. Navy Band

Annual concert tour of the official Navy Band, which started in Atlantic City Sunday, is a non-profit enterprise. The organization consists of 46 men, under the direction of Lieut. Charles Bentor, and the expenses of the present 56 day tour are prorated among the cities played under various auspices. The band plays two sessions in each town visited and gets \$1,350 a day, covering hotel and traveling expenses. Prior to playing New England for the first time this year, the band will appear in Brooklyn at the Elks Lodge and in the Coliseum, New York, under auspices of the Bronx Lodge of Elks.

Band, called "The President's Own," plays for all White House social affairs and is also on call for social functions tendered by high government officials. At present there are 61 bands in the navy, with the official band having the pick of men in other navy bands. While on tour the bandmen receive their regular navy pay.

### Vodery Lands \$35,000 Fox Berth

At last Bill Vodery, colored musical arranger, who has done the work for all the Ziegfeld shows for years, has fallen for the talkers. Bill has received offers of offers but turned them all down. Somebody tipped Fox that Vodery would prove a very valuable man in arranging music for some of his big musical pictures yet to be made and word was sent to get Vodery. Vodery signed a three-year contract on a scale that was beyond his wildest dreams. His first year will be \$35,000, with that amount to be increased the second and so on.

It's understood Vodery does not sever all ties with the Ziegfeld office yet it is arranged that Vodery will depart this week to take up his new duties on the Fox lot on the West Coast.

### Walked Too Fast

Coast musical director, after a few words with a studio exec, suffered temperance and told the official he was through. Walked out of the studio and stayed away three days. When he failed to put in an appearance the day after the argument, the exec hired a new musical director.

Three days later, when the musical director came back, he was told the studio had taken him at his word.

### Coast Arrangers' Grief

Aspiring lyric writers seeking music accompaniment to their efforts are the latest addition to a Coast arrangers' life. Arrangers report they have visits of from 20 to 50 of these pests a day. Majority of the visitors can't guarantee anything and many go so far as to try to get the arrangers to market the song after it is written.

One would-be songwriter, ordering a piano part by mail, told the arranger that certain specifications must be followed. Appended to the letter was about 36 notations regarding the harmony to be used and progressions that must be inserted. Another aspirant sent an arranger a book containing about 60 verses and asked him to write the music, promising a cut on the royalties should the music click. This letter had a tag warning the arranger against "pirating" the lyrics.

Amateur melody writers, however, still prove to be more bother than the lyric writers. Latest freak to show up asked the arranger to take down a symphony to be written in five movements.

### Expect Bowl Fireworks

Eternal dissension in the management of the Hollywood Bowl Association on the Coast is expected to reach fireworks any day now. Officers of the civic organization, which operates outdoor concerts in Hollywood's natural amphitheatre, have formed themselves into rival factions.

Trouble developed from the activities of one of the officers, a society leader, who, her opponents claim, runs things with a czaristic touch.

### Vallee and Ballard Vogue

The hotzy totsy, jazzed rugged numbers have been pushed into the background momentarily while the ballads have the call. Tin Pan Alley advances the reason that the radio singers have persisted in giving the air fans one ballad after another.

Music publishers also think Rudy Vallee had a lot to do with the ballad vogue; Rudy's rep for weeks running to the sobby numbers.

### Monument for Silvio Hein

A monument to Silvio Hein is to be erected with some of the money donated for the monument erected in memory of Victor Herbert. The Herbert memorial cost was defrayed by the American Society of Authors, Composers and Publishers who decided that the organization alone should erect the shaft.

It was planned to refund the donations of those who are not members of the Society but the suggestion of the Hein memorial stopped it. Permission of the non-member donors has been received by J. C. Rosenthal, head of the Society.

The body of Edmund Quinn, the sculptor who designed the Herbert monument, was lately found in New York bay. He suicided under the impression he was a failure. Quinn had attempted to do away with himself once previously.

### Dulling the Brass

Tendency in the recording of orchestras in sound pictures leans towards the elimination of brasses as much as possible. Several Coast studios are recording entirely with bands composed only of strings and woodwinds.

Arrangers working on picture music are told to hold the brasses down, and to eliminate them entirely if possible.

### Another Reason for Settlement

Elliot Shapiro, Shapiro-Bornstein, avers the item printed in Variety last week stating that they had settled with Mercer Cooke out of court because he had shown proofs of infringement on his tune "I Love You, I Love You, I Love You" in the S-B tune "Sweetheart of All My Dreams," is erroneous. Shapiro states that his tune was purchased from Rich Brothers, Olean, N. Y., who in turn had published the tune two years before Cooke's song made its appearance. Shapiro states that the only reason the case was settled out of court was "to keep out prejudice."

### Musicians' Funds Nearly \$1,000,000

Nearly \$1,000,000 has been raised for the Emergency Fund of the American Federation of Musicians. This amount is in the custody of Jos. Weber, A. F. of M. president. It can not be touched for other than its express purpose as indicated by the title.

The fund is being raised through an impost of 2% weekly upon the (Continued on page 89)

## Inside Stuff—Legit

U. J. "Sport" Iffermann, Chicago showman, was an important factor in putting over the New York Radio Show, held at Madison Square Garden last week.

Iffermann's radio interest is attributed to his heavy stock holdings in the Zenith Radio Corp.

"Me for You" Aarons & Freedley musical taken off Saturday after two weeks in Detroit will have a new look by Jack McGowan and Paul Gerard Smith when the production goes into rehearsal again in a few weeks under a different title. Rogers and Hart songs will be retained, also several of the principals in the original Owen Davis authored production, among them Victor Moore; Jack Whiting, Madeline Gibson and Lullu McConnell.

Elmer Rice, playwright, has two plays on 48th street in theatres that just about face each other, "Street Scene," produced by William Brady, at the Playhouse. It was last year's Pulitzer award winner. "See Naples and Die," Louis Gensler's production, is at the Vanderbilt, across the way. The latter play got a thorough panning, inspiring Keely Allen to wisecrack:

"Elmer Rice won and lost the Pulitzer prize on 48th street."

When "Berkeley Square," English play by John Balderston, London correspondent of "The World," is produced here by Gilbert Miller next month, Leslie Howard will own 50% of the show with Miller holding the other half.

Howard acquired the American rights to the play from Balderston and got Miller interested in the production. Miller previously revived the show at the Lyceum, London, and got a 10 weeks run out of it.

The booking of "June Moon" into the Broadhurst, New York, for next week was made after Aarons and Freedley tried to set back the out-of-town bookings of "Hold Everything."

During the summer the holdover hit was booked into Chicago Oct. 4. Business in the past month for "Hold Everything" jumped upward, recently bettering \$25,000 weekly. The producers realized the attraction could remain on Broadway until the holidays but cancellation of the Chicago date was refused.

Keeping legit theatres closed right now, whether through labor or dearth of road attractions, must be pretty good for the screen talker trade. When the people can't find legit shows in town they will go to the theatre and naturally the highest priced talker in town. Then they may prefer the talker to the legit if the latter ever reappears.

At present there is no legit in Philadelphia or Cincinnati, through stage union differences. Legits trying the same thing they did 20 years ago. Going to fool somebody.

When the R. H. Burnside pageant, "Here and There," moved to Boston from Atlantic City the papers there were more liberal in their treatment of the show. Yet all the notices and all the spreads failed to bring out the people. Apparently the old Hippodrome show idea wasn't any

(Continued on page 78)

## Inside Stuff—Outdoors

### Lured by Easy Grift

A new circus, using parts of a title that has been successful without grift, will go out in 1930 with a number of active grifters. The owner, after keeping his show free from the boys all his life, has had a chance, the past year to visit. On one truck show he was greatly impressed with the ease with which the boys took the natives. Likewise the ease with which the public let their change slip away without squawking.

Then and there he announced his intention of having the boys, several of whom have already received invitations to "come on over."

### Charlie Sparks' Reported New Circus

Under the title, Charlie Sparks Circus, Charlie Sparks is reported going ahead with his plans for a new circus for 1930. Even before Sparks sold his outfit he had planned on putting out a new one, going so far as to advise a number of executives that he would need their services. The new one will play only territory where the name Charlie Sparks means something.

### Alibi Auspices

Carnivals, with no name, but plenty of wheels are still playing in and about Chicago. One at Halsted and 433 and another on the school grounds at Specialville are running wide open with the joints grinding daily. Both are supposed to be playing under strong auspices that gets away with anything this side of gun-play.

### Big Biz Economy

One general agent for six circuses! This seems to be in line with big business and Ringling's circus merger. Circus men say it is practical. One good man could lay out the six routes and buy the paper, they claim. He would then turn over to his assistants the desired towns. They in turn could make the railroad contacts. Such a plan would lop off salaries and put the circus business in line with other huge enterprises of today.

### Profitless Open Dates

Radical changes will be made by carnivals in 1930. Managers are determined there is no money in open dates. Auspices seems to be the only solution. The few successful carnivals today are those that play more auspices than open time, with these managers adding more auspices to their itinerary yearly. There are plenty of auspices to be had but many are worse than open time. Here is where the promoters will make or break, showmen say.

Too many carnivals, it is pointed out by the few successful managers, are crowding the field with questionable attractions. The worthwhile auspices towns are wise now and are asking for attractions with names and standing.

### Ringling vs. Mugivan on Methods

Two of America's greatest circus men, John Ringling and Jerry Mugivan have diametrically opposite business methods. Jerry Mugivan has always been willing to sell show properties to other circus men, and start them off with a new circus in opposition to his own business. In some cases he has even lent money to keep the new circus going.

John Ringling has always operated just the opposite. He sold very little property, especially if he knew it were going into a new circus. He has sold circus property but always careful about the sale, and never pushed such deals as did Mugivan.

Which may account for Ringling's control today.

### Auto Acts

There was greater traveling by motor of acts playing fairs and park dates this summer than ever before, according to a checkup by several of the New York booking offices. This was especially noticeable during the recent Canadian exposition and fair dates; nearly every act booked going in and out via motor.

Break was that none of the acts reported any trouble with the customs inspectors in making the Canadian trip.



# 80 Theatres Go to Pathe-Shubert, Shubert-Owned, Leased or Booked

In the Pathe-Shubert merger, around 80 theatres will go to the new organization. These are owned, leased or booked by the Shuberts as indicated below.

Whether the Shuberts have thrown all of these theatres into the pool is not made known. When the Shuberts went Wall Street, they failed to include the Century theatre, New York. Recently when that site was sold to the Chalmers, Lee Shubert's individual profit on the Century sale was \$2,500,000.

This is the mixed-up Shubert list of present theatres:

OWNED	
New York City	Ambassador
Casino	Jolson's
Garrick	Chicago
Maxine Elliott's	Selwyn (50%)
(50%)	Harvey (50%)
Sam H. Harris	Princess
Comedy	Grand Opera
National	Horton
44th St. (and	Boston
Bayes' roof)	Plymouth
Broadhurst	Majestic
(leased to	Shubert
Aarons &	Philadelphia
Frederick)	Sam S. Shubert
Majestic	Forrest
Shubert	(reported)
Booth (50%)	Chestnut St. O. H.
Massey	Adelphi and
Royale	Lyric (both
Plymouth (leased	to be leased)
to Arthur Hop-	Pittsburgh
kings)	
Imperial	Alvin (reported
Chamlin's 46th St.	part ownership)
(leased to	Buffalo
Schwab &	
Mandel)	
Winter Garden	Teck
(leased to	Hartford, Conn.
Warners)	Parson's
Central	New Haven
3rd Barrymore	Shubert
Forrest	Newark
Ritz	Shubert
43th St.	
HELD UNDER LEASE	
Chicago	(lease with
Grant Northern	Crosby Ginter)
Garrick	Columbia, O.
Apollo	Hartman
Majestic	Washington, D. C.
Woods	Tolia
Boston	Kansas City
Apollo (Keith's)	Shubert
Philadelphia	St. Louis
Keith's	Rialto
Cincinnati	Syracuse
Shubert	Wetling
Cox (both re-	Albany
ported 50%)	Capitol
Cleveland	
New Hanna	
SHUBERT BOOKED ONLY	
New York	Philadelphia
Morocco	Walnut St.
Bijou	Montreal
Outlying New	His Majesty's
York	Washington, D. C.
Majestic	Belasco
Brooklyn	Deriver
Riviera, N. Y.	Broadway
Broad St. (booked	Milwaukee
with Erlanger)	Davidson
Jamaica, L. I.	Wilmington
Windsor, Bronx	Playhouse
Boston	Providence
Boston O. H.	Opera House
Detroit	Indianapolis
La Fayette	English O. H.
Casa	San Francisco
Toronto	Curran
Royal Alexandra	
(Shuberts have no theatres in Los Angeles. Booked through Erlanger.)	

## SWEET ROMANCE FOR LENORE ULRIC'S SISTER

Milwaukee, Oct. 1. Several years ago Florence Ulric, blonde sister of Lenore Ulric, suffered an injury that put her on her back. But not for long, because the little dancer refused to stay put. She had plenty of sturdy boy friends who jumped at the chance of carrying her from automobiles to theatres, parties and restaurants.

The city editor of the Milwaukee "Sentinel" decided that his paper ought to have a picture of this plucky young lady, and assigned Gordon Smith to pose as the obliging boy friend carrying his lady about while the staff photographer did his stuff.

Smith did not hesitate once he had viewed the subject. Not only did he not hesitate, but kept right on carrying Miss Ulric to and from places until complete healing had taken place and the young woman was once more able to go about without being carried.

But, being a true newspaper man, Smith kept right on his assignment which ended in the wedding of Gordon Smith and Florence Ulric last week.

Smith is now in the Sunday department of the "Sentinel."

## MacCAULEY SLAMS CABBY

Cost Him \$300 to Square—Driver Called Him Bad Names.

Pittsburgh, Oct. 1.

A group of taxi drivers, were standing in an alley near the Nixon theatre last week when Glenn Hunter and Sanford MacCauley, playing here in "Re-Born," alighted from a cab with Robert Putsch, Hunter's manager, and the star's Irish setter dog. One of the cabbies asked Hunter what kind of a dog it was. The star replied and several flip questions followed between MacCauley and the cab drivers, when one called MacCauley a nance.

The actor let his fists fly recklessly and John O'Connor, a driver, took one on the chin, falling to the ground and suffering a cut that required four stitches to close.

O'Connor immediately hired Attorney Louis L. Bloch and filed suit against MacCauley, also naming Hunter, for assault and battery, although Hunter had taken no part in the battle. MacCauley was unwilling to remain over for trial and settled with O'Connor out of court for \$300.

The injured cabby declared it was another driver in the group who hurled the epithet at MacCauley, who appears only for a few minutes in the prolog of "Re-Born."

## J. J. Shubert Balked

Tex Guinan was talking with J. J. Shubert about her Shubert show engagement for Chicago at \$6,000 a week.

"Listen, Tex," said Jake. "For that money you should cut me in on the nite club, too."

"For how much?" asked Tex.

"Oh, say \$1,500 a week," answered Shubert.

"I'll do better than that," said Tex. "You'll get \$2,000 but for that you will have to stand with me for a rap, see the district attorney if necessary and also if I go in the wagon, you go with me."

"All cold, Tex," replied Jake.

## PLAN FOR "MARIANNE" WITH DAVIS ON STAGE

Hollywood, Oct. 1.

Eddie Dowling wants to make a musical comedy of the picture, "Marianne" (Cosmopolitan-M-G), for a Broadway stage, with Marlon Davies, starred. Actor-producer is expected to submit the plan to Metro executives, but it is unlikely that Miss Davies will be released for the time necessary for the proposition. Dowling now owns the stage rights to "The Big Parade," but is willing to shelve this for a later date if an immediate deal can be made for "Marianne."

## Warners Won't Let Legit Musicals in Leased Houses

The proposed dramatic stock is off for the Lyric, Hackensack, N. J. Jack Rosen, installing was unwilling to accede to the terms of Warners, who recently took over the house from Stanley-Fabian. Rosen claims that several hitches in the leasing arrangement scared him out of the deal, especially a clause which prohibited musicals and the rental calling for a six-day week. Rosen was informed that for all musical bills put on he would be nicked 30% of the intake by the landlord in addition to rent.

Howard Hall ran up against a similar proposition at the Opera House, Bayonne, N. J., another S-F house now with Warners. Hall spotted "Hit the Deck" for a week. The show cost him \$3,000 to put on and grossed \$3,800, with most of the profits going as bonus over rent to the owners for privilege of being permitted to do a musical bill. Hall threw up the sponge after that and closed the company.

## Guild 12 Miles Out

Boston, Oct. 1.

Theatre Guild made ready to stage "Interlude" in Quincy, 12 miles out, opening Monday. However long it stay the enterprise is sure to get great gates and the bulk of patronage will of course be Bostonian.

Thus the Hub-of-the-Universe is again the laughing stock of the world.

## Santley Going to Coast

On Pathe Talk Detail

Joseph Santley, former studio manager at the Long Island City studio for Paramount, has closed with Pathe for talker work on the coast.

Santley starts to Los Angeles immediately after his engagement at the Capitol this week.

## BIGGEST LEGIT SEASON SEEN FOR B'WAY

Along Broadway the feeling is that this will be the best legitimate season in years. Indications are to be found in ticket circles. The demand for theatre tickets is strong and increasing daily. Even this early last season the brokers were moaning the blues, whereas right now everything seems to be all right.

Ticket men say that all Broadway needs to send it into high is a couple of new hits. Two or three successes came in last week and as many are anticipated for the present week.

It is known that tickets for a couple of shows are bringing abnormal prices. Seats for a new musical sold for as high as \$17 each one night last week, the locations being the fifth row.

What is true of the premium agencies goes for cut rates. Patrons are not picky. The volume of ticket sales is not exceptional as yet, but patrons appear to be show-hungry.

## House Held Out % On Cut Rate Tickets

Los Angeles, Oct. 1.

Dave Cantor, local cut-rate ticket broker, has filed a \$3,700 attachment suit against Gerhold Davis, manager of the Mayan theatre and promoter of "Bad Babies."

Cantor alleges Davis promised 10% of cut-rate receipts, which Cantor acknowledges, and an additional 35% of total receipts, which Cantor alleges he has not received.

Davis prevented a plaster against the Figueroa box office by posting \$4,000 bond.

## PROUD BEAUTAHS

Name and demand beauts are rebelling against the five week rehearsal period on musicals, new and revivals, and won't come in until a week or two before the shows are ready.

The girls, mostly show girls, have taken the stand that they know the racket backward and should not be required to spend afternoon and evenings during the rehearsal period, watching the director remedy mistakes of the novices.

The beauts are getting away with it too, with producers agreeable to let them come in late and glad to have them, especially for road productions.

# Dramatist, Song Writers, Singer and Unknown Engaged by Rapf in N. Y.

## An Actor—And Broke!

He used to be an actor. Then he was broke.

"One day a friend in pictures got him a job. The busted bloke went to serve as an extra in DeMille's "Dynamite."

For such an actor as the actor believed himself to be, it was a tough comedown. But was the average extra—74 bucks a day. For this he had to tramp around with the rest of the fighting mob clad in armor and sword.

One day, in the usual lapses that occur between sequence rehearsals on the lot, the actor was standing in one of his ancient heroic poses, like D'Artagnan, with his sword point pricking the floor.

Suddenly the actor's studied gaze was broken by the shadowy figure of the director, who was pacing back and forth, his hand over his forehead. DeMille was evidently in deep thought.

Then—bing— the director looked up. It was a tense moment for the actor, and he stood at attention, as—

"My good man," said DeMille, "tell me, are you afoot or on horse?"

"Naw," came back the bass reply, "I'm flat—broke."

## Fritzi Scheff in Revival Of "Modiste" on B'way

Fritzi Scheff will appear in a revival of "Mlle. Modiste," at the Johnson, New York, Oct. 7, for two weeks. It may go to Boston for a run.

Miss Scheff appeared in the original production of the operetta over 20 years ago. Shuberts are reported behind the revival.

Support cast includes Detmar Poppen, Charles Massinger, Richard Powell, Robert Rhodes, William J. McCarthy, Roland Tudor, Lee Daly, Flavia Arcaro, Edith Artley, Florence Caselle, Lucy Keating, Frances Zervillo, and Bernice Mershon.

## Hodge Walks Out on Shuberts, to Erlanger's

William Hodge and Lee Shubert have parted after years of association. Hodge goes Erlanger for his next legit, "Homicide," booked by Erlanger instead of Shuberts as formerly.

Reports have it Hodge and Lee Shubert had a tilt over selection of Hodge's next play with Hodge walking out on the Shuberts.

Lee Shubert had bankrolled Hodge or was financially interested in the star's productions for the past 10 years. Hodge was rated one of the best road stars aligned with the Shuberts.

## Casting Hold Up

David Belasco has temporarily sidetracked "Virgin City," because of casting difficulties, in favor of "The Honorable Mr. Wong," authored by Achmed Abdullah and Mr. Belasco.

The latter goes into rehearsal in two weeks.

## Banned London Irish Play in Village House

Sean O'Casey's "The Silver Tassie," banned by London censors some months ago, is set as opener for the Irish theatre, when the latter assumes tenancy of the Green-vich Village, New York, Oct. 14.

Several other foreign banned plays by Irish authors will be spotted during the season of Irish drama at the diminutive playhouse.

At least one little Broadway miss will be in raptures soon, and maybe two. Locked in among the personal baggage which Harry Rapf, Metro producer, is carrying with him west are a couple of screen tests made in New York.

The names of the two young women are a secret, but Rapf was so enthusiastic about the possibilities of one of the kids that he forecasts a starring post for her not far hence.

This recent visit of Rapf's has proved unusually fruitful. In addition to the prospective girl stars who may now be signed any day, he engaged a couple of songwriters, one dramatist and a songstress. The songwriters are Dorothy Fields and J. McHugh dramatist is James Montgomery, and the singing lady is Lottie Howell, direct from vaude.

Miss Field and McHugh go for a year. They will compose ditties for future Metro pictures. They are scheduled to begin work by the New Year.

Miss Howell's contract is for three months with an option.

## LEVY PAYING OFF

Producer Squares Equity Claims With Possibility Notes

Bernard Levy has squared previous difficulties with Equity, and is preparing "The Queen Be." It is in rehearsal. Allan Dinehart is staging.

Cast includes Gertrude Bryan, Curtis Cooksey, Charles Hedge, Blaine Corcoran, Eleanor Phelps and Warren Parker.

Levy's Equity jam arose over salary claims on "Bed Fellows," and later on "Son of Lucretia Borgia," which Levy abandoned after several rehearsals, when Equity stepped in. Levy has given Equity promissory notes for the outstanding obligations to be paid off from his profits on "Queen Be."

## RALPH LONG OFF SHOW BIZ—NOT ENOUGH WORK

Ralph W. Long, general manager for Charles Dillingham, has resigned. He is leaving show business to embark in the fields of real estate and insurance.

Long had a highly remunerative contract with Dillingham, the agreement having another year to go, but he sought a termination of it because the position was not active enough. Dillingham has done no producing since early summer.

Long was general manager for the Shuberts. About two years ago he took a similar post with A. L. Erlanger, but upon the death of Bruce Edwards went into the Dillingham office. His contract is with Erlanger and Dillingham.

## Train Delay Forces Schwab Into Plane for Rehearsals

Los Angeles, Oct. 1. With the Santa Fe's Chief due here Sept. 26, but delayed 19 hours because of washouts in New Mexico, Lawrence Schwab left the train at El Paso (detour), chartered a plane and here in time for "Follow Thru" rehearsals, Sept. 27. With Schwab in the plane were Larry La Marr and George Holland.

Also on this train were Dolores del Rio, Barney Gerard, Nathan Gordon, husband of Vera Gordon, and M. S. Jerome, song writer, and family. For the first time in two years the Santa Fe had to refund the extra \$1 charged to ride due to the \$1.10 kickback for every hour late.

As soon as Schwab has his show out of the way, he starts rehearsals here on "New Moon," which will open during the holidays, also at the Mason.

## Huffman Makes Up

J. C. Huffman, stage director who went into retirement two years ago after a tilt with the Shuberts, is coming back and with the Shuberts. Huffman has been assigned to stage "Nina Rosa," new Romberg operetta, which goes into rehearsal next week.



## STOCK ASS'N SANS FEES IN LAST DITCH EFFORT

Theatrical Stock Managers' Association is making a desperate final drive effort to line up all operators in its organization or disband.

George J. Houtain, who was to have managed John P. Hyland's majority campaign, had Hyland elected to run independently, has taken charge of rehabilitating the stock men's organization as well as serving as general counsel without remuneration.

With the stock field shot worse than ever by the inroads of faking pictures, the future of stock and the stock men's organization is especially dubious. Houtain, however, is sanguine that if all stock men can be swung into line and work together they can again place stock entertainment upon a paying basis.

The T. S. M. A. was formed two years ago and at inception had about 75 members. The initiation fee was \$25 and with \$5 weekly dues for each company operated by members. Rosy plans, such as group buying of plays on reduced royalty terms, was part of the bait. Also promises of reduction on labor such as stage hands and musicians. A year passed and with none of the promised coin saving accomplished, more than half of the original membership vamped on one pretext or another usually because of not operating.

The same money saving plans, but a confession that the talkers had socked them plenty were keynotes of the annual convention last June. Nothing accomplished since, but still angling for members at a time when most stock men are lucky to break with slight profit and a fat chance of any tossing coin as dues into an organization that has thus far accomplished little more than a social convalesce annually, where all air their grievances by day and see at the flop shows by night. Producers garner them for the weak ones on the promise they'll have to play them later and they fall.

In the new drive reported as being contemplated to keep the organization alive, the initiation fee will be lifted. Maybe the dues will be lifted later. Some of the mob are not paying in now.

## Fassnachts Separated; May Be 2 Passion Plays

Davenport, Ia., Oct. 1. Adolph Fassnacht, who plays the role of the Christus in the Freiburg Passion play, which after its New York flop last spring is continuing a hinterland tour, visited Dr. B. J. Palmer, the maestro of vertebrae, last week, en route to Clinton, Iowa, where the Passion Players are showing this week, and Adolph had plenty to say about his brother George, the Judas of the play.

"When Morris Gest saw my brother, George, he said he was the greatest actor on any stage. That made Adolph's head grow big, and he has been hard to deal with ever since," mourned Adolph.

The Fassnacht Players permit excursions in February, and they will return to their native land then. Adolph is continuing at the head of his troupe, playing Clinton, then Lincoln, Neb., and later the Pacific Coast. George is not with the company and, according to Adolph, is attempting to form his own company to present the passion play in English.

Judas is played by Will Eckhardt, who had the role of Dathan in the original production. Adolph says he will return to Germany, continuing the play until 1932, when he hopes to tour South America with better success.

## Gene Buck's New Show

Gene Buck is resuming producing with "Prairie Rose," by John Wray and Jack O'Donnell.

It goes into rehearsal next week and will open in Detroit.

## "DERELICTS" JUST THAT

"Derelicts" folded in rehearsal this week due to a tilt between Alfred Suekow, author, and Jack Green, producer. The show was a common weather due to steer into the Craig two weeks hence.

Before the bust Green had run into Equity interference through going into rehearsal without bond. Later he got the cast to waive the usual security.

## Revising

"Itokus Pokus," showing in Brooklyn, will be taken off this week.

Doubtful if it will be shown later because of second act trouble.

"Escapade," tried out of town, is reported coming in for revision.

Also "Me and You," new musical. "Kansas City Kid," which young Jack McKee presented in the Village at the Gaiety last week, lasted but three days.

## Eugene Let Out

Shut Lake City, Oct. 1. William Eugene, here to play lead in "Quarantine" (Globe), was let out of the company for being late for rehearsals and performances.

## Woman for Woman

Nellie Revell is to be general press representative for Anne Nichols, who starts rehearsals of "She Walked Home" soon.

Miss Revell is agenting "Jarnegan" on tour, her resignation dated for next week.

## Chorus Bond Too Much

Equity's action prohibiting choristers from waiving security caused the fold up of "All Over Town" musical, in rehearsal last week, when John Kennelly, producer, was unable to post sufficient security to guarantee two weeks' salary for the girls.

Kennelly has had the show in rehearsal over two weeks. Claiming his original backers vamped, he maneuvered to have principals waive bond, but Equity would not permit the chorus to waive.

After Equity's step on Monday, Kennelly said he would raise the necessary chorus guarantee later in the week and would resume rehearsals.

## Masquers Resume

Hollywood, Oct. 1. Masquers will resume their monthly revels at the new clubhouse Oct. 6. Harry J. Brown and Sam Hardy are slated as the jester, Jack Benny and Bert Wheeler as the m.c.'s.

Sketch, "He Who Hesitates," by Alan Hale, will be presented by Robert Edson, Richard Tucker and Jimmy Eagles; Robert Armstrong and Ben Lyon will do "The Hop Off," an Arthur Caesar product; "The Best Sellers," sketch by Kenneth Webb, will have George Harris, Little Billy, Robert Prezer, Edward Earle, Mitchell Lewis and Cornelius Keefe in cast.

## Sterling's Decision

Robert Sterling, legit producer, came out victor in arbitration proceedings brought against him by Dr. Charles Henkin, author of "Decision," which Sterling produced some weeks ago at the 49th Street, New York.

Henkin brought charges of incompetency against Sterling, with the Dramatists Guild in an attempt to have the play recalled from Sterling and to compel the latter to relinquish his 50 per cent interest in all rights for having produced "Decision."

The Guild sent the matter to arbitration.

## Jed Still Interested

Despite Jed Harris' retirement decision after his recent hop abroad, where he is to remain indefinitely, he will be represented in the legit field here with "The Front Page," which reopened in Brooklyn last week and will play a road tour from here to the Pacific coast.

Lee Tracy, who jumped the show for a talker assignment, rejoined for the Brooklyn opening and has signed for the road tour. Whitaker Ray, general manager for Harris, is handling the business for the road tour.

## NO. 3 "NEW MOON"

Schlag & Mandel are organizing a third company of "New Moon," scheduled to play short stand dates between here and Los Angeles and going into latter city for a run.

The original company is currently the Imperial, New York; another is been playing Canadian territory.

## Ten Shows Out

Ten additional attractions will be off Broadway's list by Saturday. That is something of a record for one week at this time of the new season. Six of the closings are new shows, another is a revival.

"Show Girl," produced by Flo Ziegfeld, closes at the Ziegfeld Saturday, ending its 14th week. Not going on tour. Started very well with grosses well over \$10,000. Summer found it easing off. Over \$30,000 pace, but not enough.

"Hold Everything," produced by Aarons and Freedley, goes on tour from the Broadway, having completed a year's run. Was a musical favorite last season, averaging

## HOLD EVERYTHING

Opened Oct. 10, 1928. Gabriel (Sun) punned: "Holds everything expected of a successful musical." Anderson (Journal) equally comical, remarked: "Except for the fact that 44th Street is an east-bound street, you can't go wrong."

Variety (Abel) wrote: "Moderate entertainment, fair in every department, and no wow at \$5.50."

ing better than \$30,000 most of the way. Slipped during summer but came back strong, lately.

"The Camel Through the Needle's Eye," presented by the Theatre Guild, closes after a 25 weeks' engagement.

## CAMEL THRU NEEDLE'S EYE

Opened March 15, Anderson (Journal) liked "deft trifles" as did most of the others.

Variety wrote: "Can easily go through the subscription season and possibly survive until the very hot weather."

agement. Made money throughout the run.

"The Commodore Marries," produced by Arthur Hopkins, will close at the Plymouth, playing but five weeks. Quite a disappointment.

## THE COMMODORE MARRIES

Opened Sept. 4. Winchell (Mirror) termed it: "Another of those artist successes playwrights fail to support." Mangle (News) was afraid "in this age of cheaper and flashier competition."

ment. A novelty, it was greatly liked by some, but traded at \$10,000 not satisfactory.

"Strong Man's House," presented at the Ambassador by John Turk,

## A STRONG MAN'S HOUSE

Opened Sept. 16. Darnton (Eve. World) voted: "Too weak to stand." Hammond (Herald Tribune) summed it up as "seedy."

Variety (Rush) found: "A thoroughly disappointing play."

will be taken off Saturday too. Is in third week. Only small money. "Sweet Land of Liberty," presented by Erlanger and Tyler, was taken off last Saturday, which

## SWEET LAND OF LIBERTY

Opened Sept. 23. Brown (Post) wrote: "Promises much, but nets little." General sentiment against play.

Variety (Ibce) said: "Deserves to land."

ended its first week. Management appeared to have lost confidence in its chances.

"Nigger Rich," presented by Leo

## NIGGER RICH

Opened Sept. 20. Littell (World) declared "90 per cent of it not very exciting."

while Selig (Graphic) wrote: "fumbling, footless and futile." Variety (Ibce) thought careless staging killed its chances.

hubert at the Royale, was taken off last Saturday. Played a week

## Future Plays

"Old Fashioned Girl," by Maurine Watkins, starring Helen MacCallar and produced by Crosby Galgo, boys in at Averba's Flatbush, Brooklyn, Oct. 7 and comes to a New York house two weeks later. Support cast includes Edward Arnold, Alton Manley, Edward Ever, Sylvia Sydney and others.

Levi Cantor is considering production of a three-act drama, "The Wooden Soldier," by Alex Carr. Carr may star for Cantor in the revised Mendel, Inc.

E. Ray Goetz' musical, "Fifty Million Frenchmen," by Herbert Fields and Cole Porter, goes into rehearsal Monday with the following principals, all signed through the Louis Shure office: Madeline Gray, William Gaxton, Genevieve Tobin, Betty Compton, Helen Broderick, Evelyn Hoey, Jack Thompson, Thurston Hall, Lester Crawford, Robert Leonard, Annette Hoffman, Doraand Schwartz and the California Collegiates.

"No Kid," farce by Jack McGowan, has been set with the Shuberts for production next month.

"Step on It," new musical by Clyde North, Anne Caldwell and Raymond Hubbell, will reach production in December via Jones & Green. Piece may undergo title change before production, since there's a Mutual wheel show using "Step on It" title.

Hornace Liveright has accepted an untitled play authored by Samson Raphaelson for early production. It comprises three acts. Leah Salisbury engineered the deal.

Laurette Taylor will appear under management of A. H. Woods this season and will be set in a new play by Charles MacArthur and Beir Hecht, without title as yet.

MacArthur and Hecht have also placed "The Swan Song" with Sam H. Harris for production in November.

"The Middle Watch," which Arch Selwyn is producing in association with C. B. Cochran, relights the Times Square, New York, Oct. 16.

The cast, mostly English, includes Fred Kerr, Robert Mawdesley, Dodo Watts, Alfred Wellesley, George Carr, Madge Whitman and Ruth Abbott.

Tom Weatherly, associated with Bady & Winan in production of "The Little Show," is branching out on his own with "Undertow," by Daniel Rubin. It will reach Broadway next month.

"Melinda," comedy with colored cast, went into rehearsal last week as next for the Triangle, Greenwich Village, where it succeeds the current revue, "Bare Facts," Oct. 20. Kathleen Kirkwood is staging.

"Dread," by Owen Davis, has gone into rehearsal as Sam H. Harris' new and is set for opening at Philadelphia, Oct. 26, dependent upon settlement of labor troubles there. Cast includes Spencer Tracy, Madge Evans, Frank Shannon, Marie Haynes and others.

"Vaudeville," comedy by Dana Rush, will reach production next month via Amaranth Productions, Inc. Now casting and due for rehearsal next week.

Henry B. Forbes has abandoned "Wild Birds" and will produce "The First Night," comedy.

"Tin Hats," put in rehearsal by Bobb Connolly, is to have its title changed because of Metro's same title.

Sil-Yara has written a play called "The Complex" and wants it known that his title precedes that of the play "Complex" announced for production in "Variety" of Sept. 14.

and two days. Title changed to "The Big Shot," but that got nothing.

"Hawk Island," independently presented, will close at the Long-

## HAWK ISLAND

Opened Sept. 16. Winchell (Mirror) was only first stringer to catch it. "Mild entertainment," said he.

Variety (Rush) thought pressure of competition would prevent more than brief stay.

acre. This is its third week. One of many mystery plays and snowed under.

In addition "Jerry for Short," hold over this week; goes out of the Waldorf and "Sweethearts" stops at Johnson's. Latter, a revival, was in for two weeks' booking.

## "SHOW GIRL" CLOSING; NOT GOING ON ROAD

When "Show Girl" closes at the Ziegfeld this Saturday it will go to the storeroom. Despite the opinion it would be an excellent attraction out of town, principally Chicago, Ziegfeld decided against touring it.

Ziegfeld claims to have filed a complaint against George Gershwin with the Authors' League, his contention being that the composer did not devote enough time to the score. Little chance of the matter reaching arbitration, since the plaint is somewhat vague.

"Show Girl" was rated as highly as other Ziegfeld productions, but it carried a costly overhead. Business has been around \$37,000 weekly, but not profitable.

The theatre will be dark until Nov. 4, when "Bitter Sweet" will debut there. A change in sailings will bring the English troupe direct to New York. It will close at the Ziegfeld, then goes to the Tremont, Boston, Oct. 21, for two weeks.

Ziegfeld states he has not engaged Ed Wynn.

"Ming Toy" is to be Ziegfeld's next production. It is aimed for the New Year about holiday time if "Whoopie" then goes on tour.

## Play Mart Bows Out Under Municipal Ban

The Play Mart, Greenwich Village, New York, is out probably for good as an arty legit stand through rows between operators and those doing business with them having focused attention to existence of the playhouse and with authorities slapping violations upon it.

The Play Mart is in a cellar on Christopher street, near Fourth street, and has been operating spasmodically if not surreptitiously for over a year. A recent tiff between Anthony Pandolfi, operator, and Jack Kelly, playwright, over proposed opening of "Dead Water" at the house attracted police attention, which brought about permanent closing of the house after authorities found it operating without license and not having public safety or other requirements.

Pandolfi claims he'll make a stiff fight to reopen if not as a theatre as a cabaret.

## Too Young

Los Angeles, Oct. 1. Harry Carroll was again summoned before the State Labor Commission to answer charges of violating the child labor law by working children under 14 years of age after 10 p. m. in his current revue. Carroll pleaded guilty, but announced that two of the children in a question, Catherine Green and Genevieve Parks, in the chorus, would be dropped from the cast. He agreed that Mitzl Mayfair, the third, would not be compelled to work after the legal time.

Carroll is cutting his chorus from 25 girls to 13.

## Schlesinger's Show

M. A. Schlesinger, president of General Talking Pictures Corp., may enter the legitimate production field this season, according to a report, with a play called "Hero." It is authored by Nat Dorfman, press agent, as his first play.

## "NUT FARM," N. Y., OCT. 14

Chicago, Oct. 1. "Nut Farm" closes 22 weeks at the Cort on this week; stops at the Ohio, Cleveland, for one week, Oct. 6, then to New York at the Biltmore Oct. 14.

Cast remains intact, headed by Wallace Ford, and including Louis Kimball, Natalie Shaffer, Edward Keane, Louise Huntington and Mabel Marden.

## WMCA'S BOOKING BUREAU

WMCA has inaugurated a concert bureau for legitimate entertainment similar to that being operated by NBC. Under management of Sam Lesselbaum.

Donald Flamm has also engaged Elmer Kinsman as a new announcer and Naldi Nardi as program director. Nita T. Granlund will continue with the station as director and announcer of special presentations while completing his vaude tour.

# Good-Time Charlies Airing Philly Nightly for B'way During Series

Philadelphia, Oct. 1. This 6-day town is in for a chilly airing nightly during the world series, opening here Oct. 11.

Broadway will be the chief concern of the Good Time Charlies, who come from out of town to see the big ball games, either as an alibi or else.

With boastful Philly telling the world there isn't a night club open in this town of two million, and perhaps believing the speakeasies are shut, the run-ins for the games will be run-outs for the city. As the trip to Broadway is but two hours, the Philly visitor registers in New York and uses the ball park for his afternoon lark. In the evening the gym joints of Gotham will clean him.

Many believe that a six-day town never can work up enough ginger to be inviting to the transients. A six-day town in show parlance is a place where everything is closed on Sunday, including the theatre, and excepting the churches. That's Philly, dark Sunday and sombre the rest of the week. Over the river from here in New Jersey, is Camden, the antithesis of Philly's dry state. Locals have grown so fond of Camden of late the police over there have forbidden the parking of Pa. cars within three blocks of any saloon.

The series visitors won't go to Camden. Over there all one can get is booze. They want the good time Broadway ballpools, and which draws 150,000 transients daily to that hot alley.

## BERT SCOTT LOSES

Arbitration Decides Against Him on 'Lil' Salary Claim

Bert Scott came out on the wrong end in his claim for a week and a half salary from Chatham Productions when arbitrators at the American Arbitration Association upheld the producer's right to dismiss the actor without notice. The producer testified Scott was unable to give a performance at the time of dismissal.

Scott had been appearing with Mae West in "Diamond Lil" and was dismissed some weeks ago. He brought charges against the producing unit, claiming he had been let out without the customary two weeks' notice.

## Chi Yiddish Rivalry

Chicago, Oct. 1. Jawndale, 2,000-seat house at Roosevelt road and Crawford avenue, in the heart of the West Side, becomes rival of Clevelander Palace for Jewish patronage October 14, when it opens with a Yiddish company.

Theatre has been leased for 10 years by group of Jewish business men headed by Alderman Jacob M. Arvey; Louis Greenberg, banker, and Samuel B. Epstein, attorney.

Opens with presentation of the operetta, "Volodka of Odessa," by a company brought from New York and headed by Aaron Lebedoff, Haiman Toback and Hymie Jacobson.

Will pursue policy of Yiddish operettas and musical comedies, with a few plays.

## HIBBARD-BRYANT BANKRUPT

Los Angeles, Oct. 1. Edna Hibbard and her husband, Lester Bryant, have filed bankruptcy petitions in the U. S. District Court.

Miss Hibbard lists her liabilities at \$16,700 and assets at \$400. Bryant's liabilities, according to petition, are \$68,608 and assets \$200.

## "OIL" DRAMATIZED

Los Angeles, Oct. 1. Tipton Sinclair has dramatized his best-seller, "Oil."

A Pasadena woman said she had arranged with a showman to make a chair as a road with offering to the cause and a promise from the torch bearers that the novel would be considered for production next spring, but after it is thoroughly gone over.

Book carried a lot of potent material.

## Rochester Chills to Carroll's "Fioretta" Beaut Bunk

Rochester, Oct. 1. Expected, stamped: of local beauts when Earl Carroll announced he would use the prettiest in "Fioretta" turned out to be a trickle of dancing school parlor misses.

It was thought a mob of stenographers and filing cabinet experts would turn out for the roundup, but only a dozen amateur hoofers appeared.

Carroll was in a spot. He finally selected Jerry Rose, 17, but announced she would get a tryout for "Vanities" in December, as she wasn't the type for "Fioretta."

Fake beauty contests are said to have made gals wary.

Ralph Farnum, legit agent, is working the west with an idea and crashed the dailies for musical comedy talent plenty. In Chi a couple of papers billed him "show king" with Farnum ordering a steak dinner on the strength of it.

## Cast Changes

"Jerry for Short," starring Fluke O'Hara, underwent several cast changes before starting its road show. This week, Martin Battista succeeded Lorna Carroll, W. M. Bellis replaced Cameron Matthews, while Tom Waters took over John Brewster's former assignment.

Eddie Gore has replaced Eddie Roy, Jr., in "Show Girl." Roy is recovering from a recent auto accident.

Eddie Cantor, out of "Whoopie" for a couple of week-end nights, gave Buddy Doyle that chance.

## AHEAD AND BACK

George H. Atkinson, ahead of "Jealousy" (Woods).

Ollie Rheinstra, back of "Jarnegan"; Nellie Revell ahead.

A. E. Morgan, back of "Hold Everything" on tour.

Gilman Haskell, manager, "Perfect Alibi" (Charles Hopkins).

Wallace Munro, advance; Moe Weisbach, back; "The Red Robe."

Joe Flynn, ahead, "Lucky Girl."

J. Elliott Stuckel, advance; Leo McDonnell, back, with "Hello Yourself" (George Choo).

Bill Block, advance, "Diamond Lil" (Mae West).

Howard Benedict with "June Moon."

Alex Yoked in charge of exploitation for "Flight" at the Cohan, New York, and forthcoming Columbia specials.

With shows in Chicago: "Days of Spring" (Cort); Richard Lambert, ahead and back.

"Kingdom of God," Harris; Ray Henderson, ahead; A. B. Franks, back.

"Little Accident," Selwyn; Frank Matthews, ahead and back.

"Kibitzer," Woods; W. Wallace Ham, ahead; James R. Barnes, back.

"The Perfect Alibi," Garrick; Frank McGrann, ahead; Gilman Haskell, back.

"Follow Thru," Apollo; Donn Wermuth, ahead and back; Al Spink, Schwab & Mandel representative.

"New Moon," Grant Northern; Al Spink, ahead; Roy Selbert, back.

"Journey's End," Adelphi; Ralph Keating, ahead; Joseph R. Williams, back.

"Fioretta," Erlanger; Will L. Wilken, ahead; Rod Waggoner, back.

"Rain or Shine," Grand; Harry Forwood, ahead; William F. Fields, back.

## MRS. BOND'S AWARD

Albany, Oct. 1. Mrs. Doris K. Bond, widow of Harry A. Bond, who was owner and leading man of the Bond Players, was awarded \$25,000 by a Schenectady jury for the death of her husband.

Bond was killed when his automobile was struck by a trolley car on the Albany-Schenectady road near here in May, 1926. Edward Brackett, a member of his company, and a passenger in the auto, was killed also.



## DIXIE LEE

Now under contract to the Fox Studios, and featured in the "Fox Movietone Follies" and "Why Leave Home." When in "Good News," the Ohio "State Journal" said: "Dixie Lee, a pert pepper-pot guided them. She has an infectious smile, two feet that answer to no conscience and an over-abundance of youthful energy."

Direction

RALPH C. FARNUM  
1500 Broadway

## STOCK COMMISH SPLIT GYP FLOP

There will be no booking commission kick back to the Stock Managers' Theatrical Association. The association conceived a plan to have the casting agents regarded as official stock casters by turning over half their commissions to the organization. The agents couldn't see it.

Among those who refused to consider the split plan were Paul Scott and Wales Winter. Now the association has dropped the idea.

The association seems to be having a hard time keeping a president at its head. First George Gatts declined to consider re-election and the association elected Morgan Wallace. Now with Wallace resigning another head will have to be chosen.

The offices of the association are no longer located in the office suite of the Eastern Managers' association, but are represented by Attorney Houtain from his offices on the sixth floor of the Longacre Building.

## CARROLL CUTTING AND CHOPPING FOR REVUE

Los Angeles, Oct. 1. Harry Carroll is attempting to preserve his revue from the warehouse by pruning the pay roll. He is asking Equity's permission to apply the axe to several run-of-the-play contracts. Parvis and Crowell are out and the chorus has been shaved from 24 to 20.

Carroll also seeks a dispensation from the stage hands as he wants to eliminate extra crew because of carrying three men on a road show basis.

Al K. Hall refused to be eliminated from the \$800 one-week contract he had with Carroll. His agent, Charley Allen, also said nix when approached for a break.

## 4th "Journey's End"

A fourth company of "Journey's End" is being cast by Gilbert Miller. It will play southern and southwest territory.

## Shows in Rehearsal

"Nina Rose" (Shuler's), Shuler.

"Maggie, the Magnificent" (Laurence Rivers) Cort.

"Tin Hats" (Comedy & Swans-tron) Moran Temple.

"Old Fashioned Girl" (Crosby) Bruno Lonaker.

"The Silver Lassie" (Rich.) T. Lane (Grove) with Villars.

"Bonds of Interest" (Water Hampton) Hamblen.

"Hoesteering Revue" (Morley and Throckmorton) Rialto.

"Vanities" (Earl Carroll) Carroll Studios.

# Lowbrows and Roughnecks Come First in Prov., Before High-Hats

## Farnum Grabs 10 on Coast; Holding Second Audition

Hollywood, Oct. 1. Ralph Farnum's second national audition for new talent to grace Broadway netted him 10 people who received five-year contracts with 30 week guarantees and railroad fares to New York.

Farnum's preliminary publicity campaign, conducted by Ed Perkins, netted over 50 columns of news and art in the local dailies with the news weeklies also coming in on the auditions for stunts. Audition proved so successful that Farnum will conduct a second one this week at a Hollywood theatre.

Talent chosen includes Sylvia Short, ingenue comedienne; Myrtle Chase, comedienne; Al Pearce, Quimby; ingenue in pictures and on the stage; Myra Kinch, dancer and singer; Charlotte Wynn, a blonde who sings not unlike Helen Morgan; Bubbles Crowell and Jack Carman, song and dancing team, and Jean Douglas, prima.

Farnum leaves for New York the end of this week. Those under contract are scheduled to leave about Oct. 15.

## Sticks Cold to "Crook"

Jones and Green will withdraw "The Black Crook" from the road Oct. 5. The show has been in Boston for two weeks.

Jones & Green took over the former Hoboken musical stock revival by Morley and Throckmorton on a self-producing arrangement. Farnum believed that the old show through lack of modernization would not bear b. o. fruit once it got further in the hinterland.

## "Chorus" Owner Settled

Rights to "Sisters of the Chorus" reverted to the playwrights, Martin Mooney and Thompson Burtis, an arbitration board ruling against Louis A. Saffan, the producer, Monday after holding two previous meetings.

Allegations from both sides complicated the case and confused the arbiters.

## Santley's Musical Film

Following his current engagement in the Loew de luxe houses, starting with the Capitol, New York, Joseph Santley leaves for the coast to do a musical film for Duke.

Santley has been connected with the Paramount Long Island studio for some time.

Capitol actor is his first appearance as an actor in a year and a half.

## \$25,000 for Mrs. Bond

Schenectady, Oct. 1. Outcome of the long-drawn-out litigation over the death of Harry K. Bond, stock company promoter and leading man, in an accident on May 23, 1926, was a sealed verdict for the widow, Mrs. Doris K. Bond, in the amount of \$25,000, against the Schenectady Railway Co.

Supreme Court Justice John C. Crapo (of Pittsburgh) refused to set aside the verdict, this fate laid out a previous verdict for \$20,000 in Mrs. Bond's favor.

## FIXING "ME FOR YOU"

"Me For You," Aarons & Freedley, musical with book by Owen Davis and songs by Rogers and Hart, closed Saturday at Detroit after being out two weeks.

Cast returned in New York last week and will be held intact until the book is revised by Jack McGowan when tour will be resumed.

## ORIG FILM OPERETTA

Hollywood, Oct. 1. Anne Campbell goes to Radio to prepare the book and lyrics for an original operetta titled "Sisibone" (B. B. Daniels) will be started.

## FOX TAKES ATTERIDGE

Hollywood, Oct. 1. Harold Atteridge, now with Fox for two years.

He is to arrive here Oct. 25.

Providence, Oct. 1. The highbrows and the so-called members of the "Intelligencia" got an awful whiplash in the "di-erna" last week when they appeared before the Board of Police Commissioners here in the interests of creating an advisory committee to the police censor, and modify the censorship situation which has arisen over the banning of several risque Broadway productions.

Ministers of the gospels, Brown University professors, and men and women interested in Little Theatre movements, packed the hearings room, confident of success. Everything seemed well for the gathering, until Prof. Charles Baylis, Brown prof., spokesman for the gang, pulled this line:

"The censorship situation in this city is deplorable. This gathering here feels that there should be a change in order that Providence may be given more plays of the serious types dealing with moral problems, which we believe will aid the moral fibre of the community."

If Providence had a censorship group of high-cultured men and women of the world—a brief pause, then—"cultured men and women like this gathering"—another pause, then a bow to the cultural gathering and to the police commission—"the community would be insured of capable and unbiased censorship."

The verbal broadside that followed from the police board would do shame to any of the fiery orators of the United States Senate. So complete was the rebuff that from then on the highbrows were put on the defensive.

The police board pulled a surprise on the gathering by calling Capt. George W. Cowan, police censor, into the room. He was eulogized by his superiors like a patron saint much to the chagrin of the highbrows.

The captain was asked why he wouldn't allow "Strange Interlude" to play this burg. He replied that if he was sure that "only cultured and intelligent members like yourselves would attend the performances," he'd have no objection.

"But you see," continued the nonplussed captain, "the ticket price would have to be a student of psychology in order to determine the difference between the cultured man and woman from the rabble."

Then the captain proceeded to ask plenty of questions, and it was some broadside, too.

If he was capable of passing upon talkers, why wasn't he capable of censoring the stage drama since most of the talkers are being adapted from stage plays and are almost identical to original dialogue? Did any of the gathering read "Strange Interlude" or the "Captives" both banned from here? No one could reply. The meeting was soon over, and there won't be any advisory committee of "cultured men and women of the world," says the police board.

"Not on your life," says the chairman, "after all, the lowbrows chose our presidents and the roughnecks won the war. Just imagine what we'd happen to this committee if we bowed to the will of the highbrows here."

## Silence in October?

"Music in May," scheduled for road tour this month has been sidetracked by the Shuberts and may not go out at all.

Some of the cast of the musical holding contracts will be assigned to other forthcoming Shubert musicals, "Greenwich Village Follies" or "Nina Rosa."

## PENNY STAYING WEST

Hollywood, Oct. 1. Ann Pennington has decided to shun New York during the present season.

Film pictures are more important and goes with Fox for "New Orleans Minstrels" through Leo Morrison.

## RESTLESS PEGGY

Peggy Hopkins Joyce, now in New York, has authorized Edgar Allen to place her in a show.

She may become one of the principals in the new Lew Leslie "International Revue" due on Broadway in November.



## Inside Stuff—Legit

(Continued from page 74)

lure for the Hub. Something between \$5,000 and \$6,000 gross forced Burnside to close after one week.

A belief that biz might have been even better if the show had received more than four days' advance billing. A representative hopped into the Hub and tried to do things in a circuitous way in four days. It was attempting the impossible.

Pace is one of the most important factors in the staging of successful comedies and dramas. No better example of that is to be had than in "Strictly Dishonorable." The directing was done principally by Antoinette Perry who has long been of the theatre and is financially concerned with the New York Penobscot hit.

On the opening night Miss Perry installed a red lamp in the footlights. She had told the cast how vital the matter of pace is and said if they saw the red light blinking they would know the performance was not going as it should. The button connected with the light was never used.

Miss Perry is not the widow of August Belmont as printed in error. She is the widow of Frank Freuhoff who was the partner of Henry L. Doherty, fiscal agent for the City Service Company. The latter is one of the five largest public utility corporations in the country.

A. Raymond Gallo has coin in "Philadelphia" at the Mansfield. Since the opening the play has been rewritten and inserted is the alleged squaring of the Dot King murder case.

Objecting to the line "I'm going to have a baby—and you're elected," many of the New York dailies turned down two-column copy offered for "Houseparty" last week. Ad run in the New York American several days without editorial censorship on the quote from the play.

Plays by the dozen or half dozen in the old days on demand as compared to the present day writing is recalled by George M. Cohan with reference to Gus Hill, the ambitious but backward and intermittent producer. Both were in Buffalo years ago. At that time George was with his folks in vaude and known as a prolific writer of vaude skits. For the record George has been the most prolific of all vaude writers. His record stands at over 200 vaude acts, skits and sketches. "One," "The Wise Guy," long played by Edmund Hayes, is still working, over 20 years old.

Hill and Cohan didn't know each other. They were in the dining room of the Tift hotel. Friends pointed each other out. Gus walked over to Cohan, saying:

"So you are George Cohan. Well, Georgie, I'll give you \$200 for six plays but I must have them inside of two months."

It is getting more and more difficult to patch up the books of musical comedies which have been weighed and found wanting in this respect, by calling in book writers of reputation. There is a great shortage of book writers anyway and often those names called upon are unsuited to the task.

As a result so far this season almost all of the musical shows getting into difficulty have done so through book trouble. "Heigh Ho" was called off for this reason. "Insults of 1929" was delayed. "Great Days" was called off repeatedly. The latest is the Lyons & Freedley "Me for You," which was shelved in Detroit after five weeks rehearsal.

Owen Davis was entrusted with the writing of this book but not suited to this type of thing. Musical comedy producers insist upon "names" as their writers and absolutely refuse to consider any musical comedy synopsis from the hands of unknowns. Therefore little new talent gets a chance in this field although it is being proved that the patching up of a show after it had gotten under way by bringing in well known people is not always successful.

The dramatic stage through its play reading departments is constantly acquiring new material from new sources but there is no equivalent in the musical comedy field.

Gradual influx of English produced shows, it seems will reach a high point this year before the current season is over. A tendency to bring over all English casts, with shows started and put on over there, has become quite pronounced with American producers.

So far there is a list of 10 all-English companies on Broadway, either here already or due to come in within the next few weeks. Those include "Journey's End," lingering from last season; "Bird in Hand," "Murder on the 2nd Floor," "Many Waters," "Rope's End," "Candle Light," "Berkley Square," "The Sylvia Tassie" (Irish) and two musicals, "Bitter Sweet" and "Wake Up and Dream."

Tommy Dealy, assistant to Dan Curry at the Ziegfeld, New York, died last week. His sister was formerly married to J. J. Shilvert, the couple having divorced some time ago. There is a son who is being brought up by his father. Dealy was a victim of ulcers of the stomach.

Inside of the Lee Ephraim-Sir Alfred Butt wrangle that was finally settled out of court before the issue was aired, are said to have come back to the London production of "6 o'clock City." Ephraim came to the States to engage principals on behalf of United Producers, under instructions to get Shaw and Lee. They were in Chicago while Ephraim was in New York, and he tried to negotiate by wire and failed.

Ephraim also asked Louis Dreyfus to use his influence to get Ivy Tresman for the leading role. Miss Tresman's terms were regarded as out of the question; Ephraim then signed June, and the incident caused a breach between Ephraim and Dreyfus. It was while Butt was ostensibly trying to mend this break that the statements later alleged to be detrimental to Ephraim were made, whole incident leading to his getting out of United Productions.

An arbitration committee ruled in favor of the five members of the "Coquette" cast who held run of the play contracts for the Jed Harris production this season. The show closed in Los Angeles July 20 last, the cast being guaranteed six weeks work and getting paid for seven, when Helen Hayes, the star, withdrew in order to prepare herself for the arrival of her baby. The award of the arbitrators, \$3,050, will be split up by Charles W. Waldron, Andrew Lawlor, Frederick Burton, G. Albert Smith and Una Merkel, each getting two weeks salary.

The arbitration proceedings were given wide publicity in the dailies because of the "Act of God" defense set up by Harris as the reason why Miss Hayes could not continue with the show this season. The actors based their claim for two weeks salary on the fact that their contracts contained no mention that Helen Hayes would have to be in the cast for the show to go on tour this season. This casual omission cost Jed Harris the three grand.

Charles Hertzman, general manager for Schwab and Mandel, who represented Harris on the arbitration board refused to submit the award, those of William W. Fallett and George Christie being sufficient for the decision in favor of the actors under the rules of the American Arbitration Association.

### Robinson on the Line

E. G. Robinson, "Kibitzer" prominent of a year ago, has taken a quick turn the Hollywood way. Universal has him on the line for a couple of months. His first will be "Deadline," another feature on newsmen.

### A Gig Player

Bernard Levy, who produces now and then has taken over the former suite of Jed Harris in the Sardi Building. Bernie said he moved in on a lunch figuring Jed may have left some of his good luck lying around.



IRVING EDWARDS

Now headlining Interstate Circuit, Week Sept. 23, Orpheum, New Orleans, La.

Week October 6, Georgia Theatre, Atlanta, Ga.

Direction  
Harry Romm, Wayne Christie

## Engagements

Mary Lawlor, "Follow Thru" (L. A. Co.)

Lois Lenman, "House of Fear"

Doris Carson, "Summertime"

Edward H. Weyer, Edward Arnold, Marion, Waring-Manley, "Old Fashioned Girl"

Theresa, Enrica and Novello, "Vanities" (road)

Henry Wadsworth, "Every Wednesday"

Earl McDonald, "The Love Express"

Spring Byington, "Ladies Don't Lie"

William Challee, "Mrs. Cook's Tour"

Ellie Shannon, Cecil Spooner, Clay Clement, "The House of Fear"

Clarence Derwent, "Ghost Parade"

David Wilton, "Mistress"

Lili Damita, "Tin Hats"

Edwin Bailey, "Kibitzer", Chicago

Frank Dame, Elsa Loring, Maryann McClellan, "Take My Advice", Redpath Lyceum circuit

William Courneen, Ruth Floyd, Marion Allen, Jackson Murray, Lance Davis, Minton Ambassador stock, Chicago

Virginia Zollman, Lenore Ellison, Beach stock, Grand Forks, N. D.

Dorothy Knapp, "Take It Easy"

Catherine Proctor, Donald Blackwell and Oswald Marshall, "The Ghost Parade"

Evelyn Brownell, "Sketch Book"

Victor Garland and Raoul de Tisme, "Tin Hats"

Barbara Blair, "Take It Easy"

Lester Allen and Nellie Breen, "Good Old Summertime"

Clabornie Foster, Dorothy Hall, Hugh Sinclair, Percy Ames, "Other Men's Wives"

Lynne Overman, Alison Skipworth, Anne Shoemaker, Justine Chase, Frederick Truesdell, Harry Cooke, Shirley O'Hara, Mary Gildes, "Button, Button"

Leona Mariolo, Walter Abel, Beatrice Henderson, Josephine Morris, Dodson Mitchell, Dorothy Walters, Sarah Haden, Walter O. Hill, "First Mortgage"

Helen Eby, Ruth, Archie Foulk, Lee Chazal, Mimi Rollins, "Take It Easy"

Collette Sisters, "G. V. F."

Harold Stern and Orchestra, "Cape Cod Polles"

Irene Dunn, "Show Boat" (road)

Wallace Sisters, "Take It Easy"

Allan Prior, "Great Day" (Boston)

### Alice Gentle in Four Films

Hollywood, Oct. 1.  
Alice Gentle has been signed by Warner Brothers for four pictures for 30-31.

Understood engagement will interfere with singer's expected appearance with Metropolitan Opera in that period.

### "Skidding" Off

"Skidding" has called off its road tour and folded after a two weeks' run in Boston.

Despite a forced run of one year in New York the show played to notoriously bad business in Boston, which prompted cancellation of the remainder of its road dates.

### Stage-Film Operetta

Los Angeles, Oct. 1.  
Joseph Jackson is en route to New York to collaborate with Signum Rosenberg and Oscar Hammerstein, 24, on an operetta for Arthur Hammerstein.

After the stage rights will go to Warners for film.

## "New Moon" Eases Into 1st Place in Chi, \$32,000—"Sign-XYZ" Good Start

### RAMBEAU CHARGES ARE DISMISSED BY EQUITY

Equity's Council at yesterday's session dismissed charges against Marjorie Rambeau which pended as the result of ringing down the curtain on "Rain" at the Fulton theatre stock, Oakland, Cal., last spring.

From the coast, George Eby who conducts the stock delisted that he had ever filed charges against Miss Rambeau. Eby said he made a report in a routine manner and that after she had reimbursed him to the extent of some \$138. The coast showman further claimed the trouble was not due to the attitude of Theodore Hale, the Equity representative in San Francisco and that he had no desire to injure Miss Rambeau.

The Council ruling was: "In view of the fact that there is a conflict of statements which creates more than a reasonable doubt as to whether the bringing down of the curtain at the Fulton, Oakland, during the performance of 'Rain,' was due to willful indulgence by Miss Rambeau, as charged by the management, or due to Miss Rambeau's illness as maintained by her and further in view of the express refusal of Mr. Eby to prosecute the charges, your committee reports to the Council and recommends no action be taken and the charges be tabled."

### Equity and A. F. L.

Equity's fight to organize the talking picture field will not come up at the American Federation of Labor convention, which goes into session at Toronto next week. The matter is regarded as an internal affair at this time.

Frank Gilmore or Paul Duizell will be sent to the convention as a delegate, depending on developments in the Equity situation.

### REVISING A. F. SHOW

"Me for You," new Arons and Freedley show, folded Saturday at the Shubert, Detroit, after two weeks of bust biz.

Musical is being brought back to New York for revision.

### Brooke East for Staging

Hollywood, Oct. 1.  
Clifford Brooke is en route to New York to direct Anne Nichols new play, "She Walked Home."

Upon completion of this, Brooke returns here to resume his picture contract with M-G.

### "Tabloid" Is Satire

"Tabloid," satire on the newspaper racket, by Guy Lee, is next for Jones & Green, who will put it in rehearsal two weeks hence.

The piece was tried out by stock in Greenwich, Conn.

### Inez Norton's Story

Inez Norton, former "Follies" girl, who was the woman involved in the Rothstein case, is writing a story of her life. It will run serially through the King's Feature Service.

### John Wrays Plays

Hollywood, Oct. 1.  
John Wrays has completed retakes on "New York Nights," Norma Talmadge's picture.

He returns to New York to work on two plays.

### Ulric-Bickford Cast

Lenore Ulric and Charles Bickford, together in "South Sea Rose" (Fox) leave for New York at the completion of this picture to rehearse "The Sandy Hooker."

### Balto Yiddish Stock

Baltimore, Oct. 1.  
Embassy Theatre here reopened as a Yiddish playhouse. Under direction of M. Schorr.

E. W. Crosey Taylor, general manager of the Alhambra theatre, Glasgow, Scotland, arrived in New York this week on a combined business and pleasure trip. Alhambra plays host musicals booked out of London.

Chicago, Oct. 1.

Three more shows added to the legit list but another three are set to leave soon. Weather has been fine and the leaders holding high marks. Many of the second-stringers came up in grossbox to respectable figures.

"Caprice," Theatre Guild's at Blackstone, had a big first week at \$32,000. "Follow Thru" kept this fast pace for its three-week stay. George M. Cohan's new play "Sign-XYZ" at the Studebaker on the lake, had excellent opening week, getting very good notices and good as a smash, turning them away every performance.

Other musicals are all making money and should stick, with the exception of "Nut Farm" at the Cort. It leaves this week, after 22 weeks. "Fire of Spring" replaces.

"Follow Thru" is in second place again, with "New Moon" now at the head of the musicals once more. "Rain or Shine" still doing only fair biz, leaves here in two weeks. "Hold Everything" coming into the house.

"Pleasure Bound" very quiet and calling it a run next week. American Grand Opera company coming in for four weeks, Oct.

Estimates for Last Week:  
"Pleasure Bound" (Majestic, 14th week)—Still off. One more week, \$29,000.

"Follow Thru" (Apollo, 7th week)—Drove Fairview three grand and now in second place. Very good at \$31,000.

"New Moon" (Great Northern, 4th week)—Strongest musical in town. Great at \$22,000.

"Rain or Shine" (Grand, 4th week)—Leaves soon; never did show any real strength, \$16,000.

"Nut Farm" (Fulton, 2nd week)—Closes this week after surprising run. Good money consistently thru the summer, \$5,000.

"Kibitzer" (Woods, 5th week)—Slumped slightly after three weeks of close to capacity, \$16,500.

"Jade God" (Playhouse, 3d week)—Small tariff and house. Profit at \$6,000.

"Journey's End" (Adelphi, 3d week)—No doubt about this one, \$4,40 top and capacity, \$23,000.

"Little Accident" (Selwyn, 2d week)—Drove nicely after second week and in money. Fine at \$16,000.

"Perfect Alibi" (Garrick, 2nd week)—Getting carriage trade on Bette's name and English touch. Better than expected at very good \$13,000.

"Sign-XYZ" (Studebaker, 1st week)—Good notices for this mystery drama, \$15,000 for fine opening week.

"Caprice" (Blackstone, 1st week)—Class mob and Theatre Guild, notices and subscription. Capacity \$22,000.

"Fioretta" (Erlanger, 1st week)—Came in Monday night. Earl Carroll has plenty of 24-sheets out about beautiful art.

"Kingdom of God" (Harris, 1st week)—Ethel Barrymore opened this Monday and drew big crowd.

"Show Boat" (Hilinois, 1st week)—Comes in alone Tuesday with advance sale.

### SINGER'S BREAK

Hollywood, Oct. 1.  
Fred Scott, now heading the male players in "The Grand Parade," (Pathe) has been selected by the Los Angeles Oratorical society to sing the leading part in their annual production of Handel's "The Messiah."

Scott, a tenor, is playing his first picture after working around town as a truck driver and gas station attendant to pay his way through vocal schools.

### Haitian's Play

Theophile Sahnava, grandson of a former president of the Haitian republic, now in New York, brought along a new play which several New York producers are considering for production.

It's entitled "Yo Yo and Tams," comedy.

### John Breedon Returns

Hollywood, Oct. 1.  
Upon termination of his contract with Fox, John Breedon, juvenile, left for New York to play in "Allen Breed." This is Crosby Gaige's show.

### "Harlem's" All Equity

"Harlem," with an all-Equity cast, is routed for a road tour. A late acquisition as a principal last week was Alma Smith.

### Rasch Girls in "Hats"

Albertina Rasch units of girls goes into "Tin Hats," Canny-Swanston musical.



# "Dishonorable" Rated Smash Hit; New Comedy Got \$19,000 1st Full Wk.

A check-up of the new season's stage productions showed that there were 15 murder or mystery plays presented up to Sept. 28.

One closed immediately, at least one more will be taken off this week and the others will have to fight it out. Only two or three are rated having much chance.

Among the eight arrivals on Broadway last week, three are regarded as potential money attractions. "Scandals" went into the list's leadership, getting better than \$50,000, with the aid of a highly scaled premiere at the Apollo. "Many Waters," English importation of the Elliott, was rated a lower floor draw but balcony activity was indicated too. Got \$8,200 in five performances and a weekly pace of \$14,000 or more is anticipated. "Subway Express" drew difference of opinion but \$11,000 in cash on seven performances at the Liberty and is figured a \$14,000 show. The first full week of "Rope's End" at the Masque showed promise, the takings of that British thriller being \$12,000.

Last week's others didn't fare so well. "Sweet Land of Liberty" was swiftly removed from the Knickerbocker, without explanation. "Scotland Yard," appears to be doubtful of a run at the Harris; more plainly is the same indicated for "See Naples and Die" at the Vanderbilt; "The Love Expert," Wallack's; and "Mountain Fury" at the little President got scant mention, while in Hoboken "Star of Bengal" will cause no influx from this side of the river. Something called "Kansas City Kitty" died in three days in the Village.

## Dramas

"Wise Child" remains out in front of the non-musicals at \$23,000; "Journey's End," a holdover, again elicited \$20,000; "Strictly Dishonorable," the new comedy smash hit, \$19,000 its first full week, as figured; "Gambling" held its pace, getting as much or slightly more; "Street Scene" also came in at \$13,000, and should stick with the leaders indefinitely; "Scarlet Ties" eased off, but not around \$15,000; "Bird in Hand" (M-112-\$55). "Let Us Be Gay," \$12,000; "Soldiers and Women" a bit better at \$11,000; "Remote Control" slipped to \$10,000; "Murder on the Second Floor" under \$7,500. Warm weather and perhaps other factors affected trade generally last week.

"Whoopie" at \$40,000 did excellently for holdover musicals; "Sweet Adeline" is in the contending position among the musicals, doing capacity, \$42,000; "Street Singer," easy fourth, also doing big, \$34,000; "Ricketts," \$33,000; "Follow Thru," \$32,000; "The Little Show" still capacity, over \$25,000; same figure approximated by "Almanac" and "A Night in Venice" and "New Moon," \$23,000; "Cape Cod Follies" moved to Casino for cut rating; "Hot Chocolates," \$12,000.

"Nigger Rich" (changed to "The Big Shot") also suddenly removed Saturday leaving the Royale dark.

The closing list numbers 10 shows the others being: "Show Girl," Ziegfeld; "Hold Everything," Broadway; "Hawke Island," Ziegfeld; "Strong Man's House," Ambassador; "The Commodore Marries," Plymouth; "The Camel Through the Needle's Eye," Guild; in addition "Sweethearts," revival; "Jolson" and "Jerry for Short" announced to leave the Waldorf last week. All due to close at end of the week.

## New Shows

Incoming next week are: "Great Day," reopening the Comptonian; "June Moon," revival; "Jolson" and "Booth;" "House of Fear" Republic; "Mile. Bourant," 14th Street (Civic Repertory); "Ladies Love" (Grand); "Reborn," due into Waldorf if troubles are ironed out and "Mile. Modiste," revival, at Jolson's. "The First Mortgage," may be among the possibilities.

## No Road "Chocolates"

Connie and George Innumerman, producers of "Hot Chocolates" at the Hudson, have submitted plans and have temporarily, if not permanently, abandoned plans for the duplicate company of the colored musical which they had been lining up the past month.

Ethel Waters, who was to head the road "Hot Chocolates," grew tired of waiting and has gone back to vaudeville.

## "INTERLUDE" PACKS 'EM, \$26,000, MINNEAPOLIS

Minneapolis, Oct. 1. The two legitimate houses, Metropolitan and Shubert, reversed the usual order of things and took the limelight away from the movie and vaudeville theatres last week. Both houses played to capacity.

The Metropolitan, with "Strange Interlude" got \$26,000, the full limit possible for the six nights at a stiff \$4,400 scale. "Dracula" brought \$1,500 into the Shubert (Bainbridge dramatic stock). That's all the latter house could do at its \$1 scale.

## Last Week Estimates

Metropolitan (L.N. Scott) (1,800; \$1-\$4.40) "Strange Interlude" (Theatre Guild), "Turned people away at every one of six performances. Great publicity and exploitation. About \$26,000.

Shubert (Bainbridge dramatic stock) (1,400; \$5-\$1) "Dracula" Company and show made great hit. Helped by fact that road company had been at Metropolitan at \$2.50 scale a few weeks ago. Turned people away at each of 10 performances; \$7,500.

## Frisco Grosses

San Francisco, Oct. 1. Fair was rule among most of the legit's last week. Only one, "After Dark," at the Geary fourth week got a gross satisfactory.

"After Dark" did \$10,000 at \$2. "Lulu Belle," at the Curran, piled up but \$12,000, considered low for this show's heavy nut.

Duffy's President, with "Palmy Duff," got wallowing, barely reaching \$3,000. His Alcazar, with "The Skyrocket," not much better with \$4,200.

"Sodom" showing Hollywood Revue's road show picture, held up fairly at \$8,500.

Sid Goldtree's tiny Green Street in second week of "The Flat Tire" pulled in \$2,000. Golds haven't yet been around to look it over.

Capitol, with the all-colored Lafayette Players, folded up after one week.

Trouble began to brew here last week for the promoters of the Preburg Passion Play, which was scheduled for presentation in the Municipal Auditorium.

Elston White, concert manager, sponsoring the venture, stated there was nothing objectionable and the play will be staged on the date announced.

## Legits in Boston

It wasn't a bad week at all. Especially the musicals got a good break. Week wound up with one show, "Jarnegan," below \$10,000. After Richard Bennett's hot curtain open around \$10,000, the show would have been a record breaker if it had stayed on.

## Estimates for Last Week

"Animal Crackers"—Shubert, 20 week. Led town with \$32,000. "Courage"—Wilbur, 1st week. Final week "Jarnegan" at \$3,000, off about \$2,000.

"Jealous"—Plymouth (2d week). Surprisingly good, about \$10,000.

"Follow Thru"—Majestic, (5th week). Still up with leaders, last week about \$25,000.

"Great Day"—Colonial, (last week). Not hit, but holding on at \$14,000.

"Black Crook"—Apollo (last week), \$15,000.

## Hammerstein Sittles

"Eddie Mayo, heading kid harmonica band in vaude, has settled his claim against Arthur Hammerstein for \$1,200. The matter was to have been arbitrated.

Mayo's claim involved a contract which he held for the road tour of "Good Boy" for this season. When Hammerstein decided to abandon the road tour Mayo squawked and claimed two weeks salary.

## Ruggles East

Los Angeles, Oct. 1. Wesley Ruggles is eastward-bound on a leave of absence from Radio. That takes him off the Behn Daniels picture, "Wild Heart," with no one as yet substituted.

Ruggles will do another for Radio upon his return to the coast.



Mitzi Mayfair

The Los Angeles "Record" said: "If I didn't have other responsibilities I would engage a seat every night to Harry Carroll's Revue just to see Mitzi Mayfair. She is one of the most charming personalities on the stage today. She is a beautifully finished performer—with a distinct and useful goos."

Direction WILLIAM MORRIS

## L. A. Grosses

Los Angeles, Oct. 1. Charlotte Greenwood's "She Couldn't Say No," seems to be the b.c. bet of the town. It has averaged better than \$7,000 a week for seven weeks at the El Capitan. Indications are that the show will break the Duffy long run record by going until Dec. 1. For the week just ended the take was \$7,300.

Harry Carroll's Revue continued as the top moulder of the town. Trade dropped a couple of grand from opening week but \$12,000 okay including the Saturday midnight show. With the Mason, Biltmore, and Belasco closed the heavy money went to the Hollywood group of houses.

"Genius" hopped to a bit over \$7,000. "Rejuvenation of Aunt Mary" started for the skids on its fifth week around \$5,400. "Climax" is being ready to follow.

Current week has only one opening, "Moon Madness," at the Figueroa Playhouse tomorrow night (Wednesday). "Bad Babies" pulled out after six weeks at \$5,100. Biltmore and Belasco will pull up the shades Oct. 7. At the former house "After Dark" will be the attraction while "Lulu Belle" will tent at the latter indefinitely. "Genius" for two months, reopened Friday night. With E. E. Horton on the boards again in "The Command Performance," it got around \$4,800 on the first four performances. "The San" at the President, was only lukewarm; \$4,800. "Big Gamble" still lingers at the Pagan though the gross for the sixth week was but \$700. Tom Kress, who operates the house and show, claims there's a profit at that figure in this 338 starer.

Estimates for Last Week: Egan—"The Big Gamble" (6th week). Operating on coffee and nuts, but house claimed profit with \$700.

El Capitan—"She Couldn't Say No" (7th week). Seems to be outstanding money getter in town; at bargain prices; \$7,300.

Figueroa Playhouse—"Bad Babies" (6th and final week). Pulled when take dropped to around \$5,100. "Moon Madness" underlined for Oct. 2.

Music Box—Harry Carroll's Revue (2nd week). Weekend trade top heavy and Saturday midnites sell out at \$2.50; 50 cents over regular scale; \$12,000.

Hollywood Playhouse—"Rejuvenation of Aunt Mary" (5th week). Starting to low; around \$4,900.

Majestic—"Command Performance" (1st week—3 days). E. E. Horton and his following; \$4,800.

President—"The San" (5th week). Taylor Holmes beginning to wash up; \$4,800.

Vine Street—"The Youngest" (3rd week). Douglas Fairbanks, Jr. just over \$7,000.

Road "Street Scene" Off

William A. Brady has abandoned plans for several road companies of "Street Scene."

Brady has called off the Chicago company and has decided to abandon others planned to hold key city spots for the original company when it terminates its New York run at the Playhouse.

Seattle, Relit

Dark 9 months, the President opened Sunday with Henry Duffy stock in "The First Year." Biz good.

Henry Duffy and Dale Winter were leads.

# 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 difference in necessity of necessity for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission to class given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

## Admission list applies on tickets over \$3

"Almanac" Erhard's (8th week) (R-1,520-\$5.50). Business after good start eased off last week, probably because of warm weather; revue around \$25,000, and sticking.

"Among the Married," Bijou (1st week) (CD-1,000-\$3.50). Presented by Philip Goodman; written by Vincent Lawrence; opens Thursday (Oct. 3).

"Bird in Hand," Barrymore (27th week) (CD-1,900-\$3.85). Looks sure to just out Jan. 1 and may move to another house. Ethel Barrymore starting her season at that time; English comedy over \$13,000 last week.

"Candle Light," Empire (1st week) (CD-1,000-\$3.50). Presented by Gilbert Miller; written by P. C. Wedelhouse; rated highly in England; Gertrude Lawrence starred; opened Monday.

"Cape Cod Follies," Casino (3rd week) (R-1,200-\$4.40). Moved here from Bijou Monday; had gone into cut rates immediately after opening; more cut rates here because larger house.

"Divided Honors," Forrest (1st week) (CD-1,000-\$3.50). Presented independently; written by Winnie Baldwin (formerly of vaudeville team of Bronson and Baldwin); opened Monday.

"Follow Thru," Chanin's 46th St. (3rd week) (M-112-\$5.50). Nothing to complain about; little variation in excellent pace; about \$32,000 last week.

"Fiesta," Garrick (3rd week) (CD-537-\$3). Village group sticking with the show; for a little while; is first of subscription season.

"Gambling," Fulton (6th week) (CD-512-\$3.85). First of the dramatic group; business last week again \$19,000 or more.

"Hawke Island," Longacre (3rd week) (CD-1,019-\$3). Final week; just one of the many mystery plays.

"Hold Everything," Broadway (52nd week) (M-1118-\$5.50). Final week; had made a year's run of 41; one of last season's most popular musicals; \$25,000; "June Moon" next week.

"Hot Chocolate," Hudson (16th week) (CD-1,000-\$3.50). Colored revue is going along to fair; good trade and is figured to stay through autumn; \$12,000.

"Houseparty," Cort (4th week) (D-1,000-\$3.50). Moved here from Knickerbocker; with change in management; guaranteeing house for three weeks; "Maggie The Magnificent" due soon.

"Hundred Years Old Playhouse" (1st week) (CD-957-\$3.85). Presented by Gilbert Miller; adaptation from the Spanish by Helen and Harley Granville-Barker; Otis Skinner starred.

"It's A Wise Child," Belasco (9th week) (C-1,050-\$3.85). Stays out in front of the non-musicals; capacity night along and great weekly grosses average \$23,000.

"Jerry for Short," Waldorf (8th week) (C-1,101-\$3). Final week; was slated to leave but labor trouble reported keeping it; some houses booked; "Reborn" due next week; "House of Fear" listed to follow, goes to Republic.

"Journey's End," Millers' (29th week) (C-945-\$4.40). May span the new season despite being a holdover; one of the strongest dramatic entrants in years; around \$20,000 mark.

"Let Us Be Gay," Little (33rd week) (C-530-\$4.40). Like most on the list pace eased off somewhat last week; however between \$1,000 and \$1,200.

"Many Waters," Maxine Elliott (2nd week) (CD-1,224-\$3.85). English show and "Scandals" stood out among last week's arrivals; started at mid-week with capacity drawn on lower floor there after; \$8,200 in five performances; should jump to \$14,000 this week.

"Murder on the Second Floor," 25th St. (1st week) (D-902-\$3). Agency buy protecting this English mystery piece; extends for eight weeks which is probable box office; \$7,500.

"Night in Venice," Majestic (20th week) (R-1,176-\$5.50). Few new musicals have arrived which gives the holdovers a better chance; this one around \$20,000.

"Nigger Rich," Royale (CD-1,118-\$3). Was taken off last Saturday; stayed but a week and two days. "Philadelphia" (first week) (CD-1,150-\$3). Doesn't seem to have a chance; second week's trade not over \$3,900.

"Remote Control," 43rd St. (4th week) (D-958-\$3). Novelty in

mystery plays is expected to stick; started climbing but eased off somewhat last week; \$19,000.

"Rope's End," Masque (3rd week) (D-700-\$3). This English murder play should make the grade on excellence of performance; got about \$10,000 first week; mid-week weak but gross very good for this house.

"Scandals," Apollo (2nd week) (R-1,168-\$5.50). New leader, gross for "Rope's End" dropped; first night's takings \$13,000 which accounted for total of over \$50,000.

"See Naples and Die," Vanderbilt (2nd week) (CD-771-\$3). Started late last week with sharp difference of opinion; notices not good; "Scandals" and "Rope's End" (4th week) (D-1,100-\$3.50). Steady box office selling indicates popular appeal of this melior; last week estimated at \$15,000.

"Scotland Yard," Harris (2nd week) (D-1,051-\$3). Opened last Friday with fair response on Saturday; some of the notices markedly adverse.

"Show Girl," Ziegfeld (14th week) (M-1,022-\$6.60). Final week; started okay but eased off to a little over \$30,000 which was not enough because of salary cost; house dark until Nov. 4, then "Tilted Sweet."

"Skeeter," 44th Street (14th week) (R-1,385-\$6.60). Moved here Monday from the Carroll which goes to RKO for picture exploitation; one of the best draws in town; \$33,000.

"Soldiers and Women," Ritz (5th week) (CD-945-\$3). Somewhat better than "Skeeter" but \$11,000 but still needs building to last.

"Street Scene," Playhouse (39th week) (D-1,042-\$3.85). "Journey's End" holdover dramatic smash continues to draw capacity trade; weekly pace approximately \$12,000.

"Strong Man's House," Ambassador (3rd week) (CD-1,200-\$3). Final week; got \$800 to \$900 a night, which doesn't mean anything.

"Subliminal," 44th Street (2nd week) (D-1,202-\$3). A mystery play that is expected to land; in first seven performances the gross was \$11,000 and much better indicated this week.

"Sweet Adeline," Hammerstein's (5th week) (M-1,265-\$6.60). Sells out; over performance and rated the most solid of the new musicals; right around \$42,000 every Saturday night.

"Sweet Land of Liberty," Knickerbocker (D-1,412-\$3). Was taken off last Saturday night; management appears to have walked away from it.

"Strictly Dishonorable," Avon (3rd week) (C-830-\$3.85). New comedy smash; got \$10,000 first full week. "Nigger Rich" like a cinch until next summer.

"The Commodore Marries," Plymouth (5th week) (D-1,042-\$3.85). Final week; should over \$25,000; one would land; house will get "The Channel Road," Oct. 17.

"The Camel Through the Needle's Eye," Guild (25th week) (CD-1,000-\$3.50). New attraction "Karl and Anna" next week.

"The Criminal Code," National (1st week) (D-1,164-\$3). Presented by William Lincoln; first production by him for some time; written by Martin Flavin; opens tonight (Oct. 2).

"The Little Show," Music Box (23rd week) (R-1,000-\$4.40). Very little difference in weekly pace; weather slightly affected; matinee, but not Sunday; gross last week around \$23,000 and long run operation should last until Thanksgiving.

"The Street Singer," Shubert (3rd week) (M-1,395-\$5.50). Virtually capacity; last week's gross was around \$34,000.

"Whoopie," New Amsterdam (41st week) (D-1,700-\$5.50). Has been lead on Broadway for a while; the entire run; last week \$40,000; good until Thanksgiving or later. Special Attractions—Little Theatre

"Town," Belmont, presented by Charles Harris; opens Friday (Oct. 4).

"Ladies Leave," Hopkings; presented by Charles Hopkins; opened Tuesday.

"Mountain Fury," President; 2nd week.

"Star of Bengal," Lyric, Hoboken.

"Porgy and Bess," leave Saturday.

"Sweethearts," Jolson; revival; "Mile. Modiste" next week.

"Civic Repertory," 14th Street.

"Dorothy," 42nd St., Hoboken; revival; 42nd week.

# Literati

## Dailies and Theatres

Publishers of dailies are digging into the matter of amusements as of actual reader interest. There appears to be a marked difference over the subject. It may go to a general conference.

What the publishers mostly want to know from the story is whether they are printing publicity news in their amusement columns that the theatre or producer should advertise instead, or, if there is a reader demand for that sort of information, why not extend the amusement columns?

The controversy could be termed the modern and old-fashioned idea of the theatre. In the modern way, the publisher theorizes that if the vast space given to sports in the dailies is for men only, why should there not be as much devoted to women readers, if the women devote to their screen and stage favorites to that extent?

Perhaps the publishers are unaware of it, but the Sunday amusement display pages of their papers are the most widely read department of any paper.

In a discussion of this nature statistics are the most reliable. There are no really accurate statistics of almost anything in the rushing show business of today. Variety, guessing at everything, thinks there are 70,000,000 theatre patrons in America. Of these 50,000,000 attend the theatre weekly and, of course, in the vast majority, the picture theatre.

This country has 120,000,000. Dividing that by half, as the easiest way, to get the number of males, there are 60,000,000. From that number deduct the too youthful to be interested in sports, and subtract the men and boys paying no attention to sports, but add possibly 5,000,000 women and girls throughout the land reading sports for one reason or another. And the net likely will be at a most liberal estimate 25,000,000 reading the sports pages daily.

With the difference that men as well as women like to read and talk about actors. Only men and boys talk sports.

For reader-interest and circulation there is nothing a daily has today so strongly entrenched as the amusement page. It goes far beyond the pages devoted to stock reports or the women's page or sports. For the theatre is the national spotlight for everyone, regardless.

Always excepting that daily which intersects a "policy" into the amusements or battles with the local theatre manager, without thought of its readers. With the usual result that the local daily giving the most attention to the theatre, locally or nationally, is the one most often found in the home, whether a morning or evening daily.

The old-fashioned way of dailies handling amusements is the extinct "line for line" idea, ads against reading matter. That's as old-fashioned as the Shuberts' methods, those newspaper fighters for years who also looked upon the dollar and the cent until the Shuberts have had to go to pictures for first aid in a merger now formed.

The Shuberts may be contrasted with the former daily idea, for both are as antique as anything can be in other division. The Shuberts threatened the business department of the daily and the bus. mgr. got to the m. e. if the Shuberts did not go directly to the m. e., which they often have done. Until New York critics on the dailies, at least some of them, have grown to believe that it's better to sidestep on a Shubert show than to continue on the m. e.'s carpet. Not report, but from fact, with Variety so informed by at least two well known critics on metropolitan dailies.

With the New York tabs, meanwhile building up leading circulations and mostly through stage news. A Peacock murder trial isn't an everyday occurrence, so the tabs had to depend upon the stage or screen and both. With the Shuberts fading as surely with their black-jack way as are the dailies which will not recognize the theatre.

Of course it is not suggested that a standard size daily shall follow the tabs in the theatre news it looks for or in the way handled. But pure show news, of its pictures, plays and people, people pictures, well edited with the dub stuff out, must command a reader interest. And the publicity men of the picture business are as different in their press matter methods also as

against the old-time legit or vaude press work as the latter's employers are behind the picture theatre operation. The picture p. a. wants his stuff printed. A free lance p. a. may "plant" or "job," but that goes with the editing. And a marriage or engagement in Hollywood is not the hottest spot news any day, despite the tabs.

With the local daily always disregarding the local theatre or its advertising in favor of theatre news—the reader-theatre-patron is far more important.

## Theatrical Books

At least four New York dramatic critics will have books published this fall. They are Gilbert Seldes, Graphic, who will have "The Movies and the Talkies" issued by Lipincott; John Anderson, Evening Journal, whose "Box Office" is to be published by Cape & Smith; John Mason Brown, Evening Post's new critic, whose "Upstage" will be published by W. W. Norton & Co., and the annual "Best Plays of 1928-29," by Burns Mantle, Daily News, to be printed by Dodd, Mead.

Stage people's biographies to be issued are "My Life of Magic," published by Dorrance & Co., in which Thurston tells all, and Constance Collier's own story, "Harlequinade," to be brought out by a British publisher. Also Texas Guinan's "Hello, Sucker."

New books on the theatre to appear soon are "The Revolt of the Actors," by Alfred Harding, publicity manager for Equity and editor of its monthly magazine, in which he tells the story of Equity. William Morrow will publish "The Theatre Guild: The First 10 Years," by Walter Prichard Eaton. Brentano is the publisher. Sanford E. Stanton, the producer, has written a book on play producing, called "Theatre Management." It has a foreword by Charles B. Dillingham.

## Long-McIntyre's Annual

Ray Long and O. O. McIntyre are sailing on the "Bremer" Dec. 15 for Germany. They will be accompanied by their wives and W. C. Hogg, of New York and Houston. Mr. and Mrs. Roy W. Howard, who are making a trip around the world, will join them in London, attending Mr. and Mrs. Frazee Hunt's Christmas week house party in that town.

## For Dayton, O., Publishers

Difficulties between Dayton (O.) newspaper publishers and department store advertisers over the establishment of a shopping news sheet by the latter settled. Dayton newspapers are again accepting department store advertising and the latter have agreed to give up the shopping news.

Department store advertisers there are not entirely pleased by the action of the newspaper publishers in refusing their advertising because of the shopping news and are flitting with a New York newspaperman to start a new sheet.

This will probably be news to the Dayton publishers, headed by ex-Gov. Cox, who claim the outcome of the disagreement as a victory. While not financing the proposed new daily, the Dayton department stores will throw it full strength in advertising, with substantial reduction of space in the other papers.

## Outhouse Literature

Publishers are being swamped with literature of the pre-plumbing era. It is in consequence of Chic Sale's success with "The Specialist," hearing 500,000 sales.

Directly on the heels of "The Specialist" attributed Bob Sherwood's "Hold Everything" 6,000 copies of which were sold for \$1 apiece at the first printing. Horace Liveright was in receipt of a Mss. of novel-length last week, an obvious imitation.

## Newspaper Barons at War

When Lord Rothermere, who owns "Daily Mail," "Evening News," "Sunday Dispatch" and some more newspapers, decided to break into the provinces with local morning and evening sheets, and started buying some of the old ones in the north of England, Lord Camrose, who controls Allied Newspapers group and has held the provincial field, got sore.

Camrose also owns "Daily Sketch" and "Sunday Graphic," two tabs operating in London. Gambling on a bank practice not to advance money while there is any sort of industrial war on between two big groups in any business, Camrose is



BABE EGAN

In Berlin

At Ambassador Cafe, doubling the Kabaret, Dr. Komiker, entire month of October. It might be of interest to my friends in the United States to know I have received offers from practically every country in the world, including return engagements throughout Europe. But will be home soon.

Direction NORMAN JEFFERIES, Philadelphia.

credited with having secured all the dough he wanted and then started after Rothermere.

Battle began in Newcastle, where Rothermere bought an evening paper. Camrose was already in the field with one he had owned quite a while, and a circulation fight started.

Camrose made a good guess, and Rothermere found the banks sitting tight on the cash. Stories leaked into the city his newspaper group was short on ready dough, and his stocks took a flop on the market. Rothermere steeled this by issuing a broadcast statement his papers had made twice as much profit this year as last, and stocks rallied.

Now the banks and the city are waiting for Rothermere to come through with dividend and balance sheet demonstration these profits exist, sitting pat on no advances meantime.

## That "Act of God"

That "Act of God" defense hung onto Jed Harris in the Helen Hayes-"Coquette" claim for salaries by actors of the laid-off company was the festive thought of a lively reporter who called at the offices of Equity. Looking for a story, the newspaper man wanted to know how Harris, in Europe, could answer the actors' claims.

The Equityite said he didn't know. "Perhaps," suggested the reporter, "he might claim an act of God as allowed in the contract for a breach?"

"Perhaps he might," answered the Equity man.

That's all, excepting the freedom with which the tabs dug into it, to the embarrassment of Miss Hayes and her husband, Charlie MacArthur.

## Life, Liberty and Variety

A solicitor on the west coast alleging he represented a St. Louis agency, has been offering a combination subscription for \$21 to "Life," "Liberty" and Variety. No authorization from Variety, but the combination of titles selected is funnier.

Name of the agency in St. Louis given as the H. & C. Penick Exchange. Unknown in that city.

## Column Title Suit

Lee Posner, former columnist on the Morning Telegraph, has instituted action for plagiarism against the Cotton Club, Dan Healy, proprietor, and Jimmy McQuie and Dorothy Fields, music and lyric writers for the use of the title "Harlemania" for the Cotton Club's revue.

Posner conducted a column entitled "Harlemania," which he copyrighted, in the Telegraph from May 6 to Oct. 23, 1928. This is the first plagiarism suit ever instituted over the title of a newspaper column.

## D. A. C.'s Year Book

Only writer represented in the D. A. C. News this month is Bob Benchley, with a humorous message to Detroit Athletic Club members. Current issue is the year book. Outside of Benchley's article it is devoted entirely to statistical information about the club.

## Through a Porthole

Barney Rogers, formerly court reporter for the New York City News and recently returned from Germany, after he had stowawayed, is doing general work for the Evening Journal.

Barney covered the Tombs Court for several years for the City News. He quit to take a much needed sea voyage. Having no funds, Rogers, undeterred, boarded a liner.

He kept his plans secret, and also his hiding place aboard ship until discovered. He was then put to work. Barney got material for a good yarn that he wrote for a Brooklyn daily.

Barney says he saw Germany through a porthole.

## 'Vanity Fair' Like This

"Vanity Fair" is omitting capital letters from its heads in its new make-up exposed to the world in the October issue. New style brings the swank glazed paper periodical closer to the modern trend of magazine make-up identified with "The New Yorker."

## Liveright's Contradiction

Horace Liveright's statement that he is reading books by new writers has been contradicted. A New York newspaperman with a first novel wrote Liveright asking him whether he'd read it. A long letter in reply stated the publisher didn't want to look at the book.

He recently announced the first unsolicited book published by him in two years.

## Y. M. C. A.'s Film Critic

West Side Y. M. C. A. is running film reviews, seriously appraising the Broadway releases for its weekly bulletin.

Odd angle is that the amateur critic, Edward Malkin, seems exceptionally well informed on screen matters.

## Well?

"Lousy" hit the staid, selective language of the "Evening Post." The word appeared in a brief credited to the conservative newspaper's aviation editor, Bruce Gould, who is accorded the distinction by that paper of being a writer of some ability, having authored "Man's Estate," one of the Theatre Guild's productions of last season.

Could use the word in a review on the Columbia picture, "Flight."

## Wahoo Songs

McCauley & Co. has released a book called "Songs My Mother Never Taught to Me," a collection of marching ballads and trench ditties, using all the words. Abian Walgren of Stars and Stripes and Jack Niles wrote the compilers. Walgren is better known as Waly, the artist.

## Nite Club Infringement

Lee Posner who wrote Sunday stories for the "Morning Telegraph" under the title "Harlemania" has started suit against the Cotton Club, with Dan Healy, Dorothy Fields and Jimmy McHugh named as co-defendants. Posner claims copyright to the term "Harlemania," alleges plagiarism and asks \$50,000 damages.

The term is used in a number in the floor show of the Harlem night club.

The show has been running about five months.

## Not So Good

"Romance," since its consolidation with "Everybody's" is reported as not faring so well. Henry LaCossotti is no longer editor. New appointment will be made soon, probably a woman, the publishers deciding on a feminine angle in another attempt to put the mag across.

## Borrower's Good Memory

Fifteen years ago Frank Ward O'Malley borrowed Frank Wilstich's copy of "The Letters of Millicent B. Mother to Millicent." Last week the second Frank was rejoicing over the first Frank's excellent memory.

## Limitations

A paragraph on one of the New York dailies is limited in news matter to everything but exclusives, and slang in the department is barred. Politics? Ba-be!

## 'Scarface' Is Capone

Armitage Trail's "The Gun Girl" is to appear in book form. It will be titled "Scarface." Although straight fiction the notorious Al Capone is a principal character. Story serially in "Underworld" magazine. The book is to be published by Edward J. Clode.

## Howey Out

Wally Howey left the m. e. post of the New York "Daily Mirror" abruptly last week. He is supposed to be on vacation.

E. H. Gouvereau, formerly with Macfadden's "Graphic" and recently going over to the "Mirror" under some kind of a deal, is now in charge of the "Mirror."

## "Judge's" Bridge Gag

"Judge" pulled a unique publicity stunt in offering a bridge game under the direction of their expert, Ralph Whitehead, in a store window of Bloomingdale's. Sound pictures were made of the stunt.

"Judge" has concentrated upon bridge contests for circulation building.

## "Mirror's" Peacock Buy

Life story of Earl Peacock, self-admitted "teach" murderer of his wife, currently running in the New York "Daily Mirror" and advertised credited to Belasco, was written last spring, when the case was first brought up, by Gene Fowler, scribe. Fowler was hired by Walter Howey to write the yarn after arrangements had been made by Peacock's lawyer.

The Belasco 'teup was feared to discuss the story as an out and out, ghosted buy with Belasco only in for such publicity as this stuff in the way it has been handled can give him, if it does.

"Mirror" spread it all over the front page, in type with but sparse pictures, making it as raw as the page will stand, and sending the "Mirror" into the spot formerly held by Macfadden's "Graphic" among all tabs.

## Confidential

Ben Serkovich, editor of "Public Opinion," confidential official organ of the Public Circuit, has a new assistant. He is Ned Williams formerly with the "Evening Journal." Williams is to replace J. Albert Hirsch, who claims to have enough money now to spend it for a year in Europe.

That "confidential" business about "Public Opinion" is a gag. Serke will admit that much for a good cigar—but it must be a good cigar. Serke comes from Chicago; that's why he smokes cigars. He'll get the cigar hanging round soon enough.

Where Hirsch got dough enough to blow after working on a confidential house organ is probably and really strictly confidential. There was nothing to split in that except the work, and Serke split that before he started.

## Praise for Vidor Film

King Vidor is paid extraordinary tribute for his all-negro picture, "Hallelujah," made for Metro, in an editorial symposium in the Literary Digest of this week (Oct. 5). The article covers four pages and after breaking into praise of the director followed by lengthy quotes from several New York picture critics, and dissertations by negro representatives.

Quotes from white and colored dissenters are also printed, including two negro clerics' defense of the picture. The article winds up with a statement from Vidor himself on how he assembled and produced the film.

## Theatre Adv. Dept.

Lord, Thomas & Logan, advertising specialists, have inaugurated a theatrical department. Assisting Buck Gallop, a vice-president, in its promotion are Jack Pegler, formerly with the Hanft-Metzger company, which is doing special work for Paramount and Barrett McCormack, ex-Pathé.

The new LTL departure was inspired by its handling Randi Pictures' account for the \$2 stands.

## "Wedding Ring" Title

Beth Brown has completed another novel called "Wedding Ring." Shortly due for the counter. Miss Brown's "Applause" story is to go on the screen next week as a \$2 picture, made by Paramount.

## Self Endorsement

Last week's newspaper advertisements of "Ladies and Gents," novel by Vera Caspary, carried an endorsement of the book by "Gotham Life." Later is a give-away edited by Miss Caspary.

## Howard Looney, former manager

of the Clinton Square theatre in Albany, has returned to newspaper work in the advertising department of the "Union Star." Clinton Square was closed.

Al King, who did book reviews for the New York Sun and Brooklyn Eagle, has become a book publisher.



# London as It Looks

By Hannen Swaffer

London, Sept. 26. "Open Your Eyes," a musical show written and put on by Fred Jackson, the American who wrote "Stop Flirting" and Doyla's straight play, "Her Past," has just ended in disaster after a three-weeks tour which started with borrowing \$10,000 from Moss's Empires before the scenery and company could leave London, went on with rows, arguments and threatened fights on the stage, and the borrowing of more money from Moss's Empires to pay salaries at Newcastle, and then general collapse.

Now this was not one of those ordinary touring bogus shows we hear so much about, but a concern which had hired Joe Coyne, Robert Hale, Marie Burke, Vera Pearce and Geoffrey Gwyther, all well-known people!

## Maybe a Bill

Robert Young, a Labor M. P., who used to be an actor, is now proposing a Bill in Parliament for the enforcing of regulations upon managers. Frank Rose, M. P. who died last year, tried to get a Bill through, but in vain. Now that Ramsay MacDonald's Government is in power, it seems more hopeful.

## About Time to Know Better

This is the second time in a few months that Moss's Empires, a mammoth concern, has been caught in this way—I mean by a producer who suddenly declared he could not open in one of their theatres unless they paid for the scenery and costumes. The other case was "Running Wild."

## End of the Russian Ballet

A story reached me last night that Otto Kahn was prepared to back a New York season for the Russian Ballet but I do not think this can come to anything as the announcement that the Russian Ballet has been disbanded was made after this story reached England. Diaghileff, who died without a will, left next to nothing except all the scenery and costumes for 60 or 70 ballets, all of it very costly, of course, but now of little value unless the ballet went on.

Picasso and other famous artists made much of it, but it would not fetch much for a touring revue.

Now I suppose you will see some of the ballet over on your side. The 65 members of the troupe will all split up. That is the end of another great art enterprise!

## A Week of Greater Achievement

It has been a much better week in the London theatre. Started with Fay Compton's very polished acting in that sentimental play, "Secrets," that she did seven years ago.

Then came Mary Newcomb's failure in "Emma Hamilton," a dull chronicle about Nelson's mistress by Temple Thurston.

Then, on the next two successive nights, we had minor triumphs. Edgar Wallace staged a new racing comedy drama called "The Calendar" and Matheson Lang appeared in the much-awaited "Jew Suss," adapted by Ashley Dukes who, after reading the 400 pages of descriptive writing of Lion Feuchtwanger, turned it into five scenes of dialog which sketched the Jew's history quite well enough for the purpose of drama.

## Edgar Wallace's Best Play

Edgar Wallace has written his best play in "The Calendar." When he went to Berlin last December for a short holiday, he dashed it off while he was there. Laugh succeeds laugh in Wallace's best Cockney style. There is an honest bookmaker, an honest butler who was once a burglar, and a dozen quaint racing types, all perfectly natural and all splendidly acted.

"Jew Suss" will probably run well into next summer. It provides Matheson Lang, who is the best actor of his type in England, with one of his finest heavy parts, and although the play is a bit slow, well, that suits Lang's style. A silly ballet was the chief blot.

## "Shop-Soiled" Journalism

If you are a journalist, the "Daily Mail" never mentions you. that is unless you are Charles Graves, who was given, last Monday, a column and a half on the leading page of the "Daily Mail," which allowed him to describe how he had flown to Paris to see the Lawrence Tiller girls, and go round some night clubs in Montmartre! He described how, next morning, he looked shop-soiled.

Now journalism has come to something when aeroplanes have to be used so that journalists can fly to Paris to see Tiller Girls. I would rather use an aeroplane to fly away from Tiller Girls.

Notcliffe would turn in his grave if he saw journalism like this. I may have often felt shop-soiled when I worked for him, but, if I had dared to say so, in print, I should have been booted out of the office, and quite rightly.

## Stage Society Begs for Help

You wouldn't believe it, but after all this hand-doodle by John van Druten, who has been pleading for a theatre in London which was not subject to censorship, and more arguments by Sir Nigel Playfair in favor of a national theatre, the Stage Society, which was the founder of the modern intellectual drama in England, has been along to me to cry for help and ask if I won't find it some new members.

Bernard Shaw is on the general council, and so are all sorts of famous authors and producers, and the society has only 500 members, and an honorary secretary who works in one room, even without an office boy. It scrapes along from production to production, wondering how the next will be paid for.

The extraordinary thing about authors like John van Druten is that they live in a little world of themselves and playwrights and actors, where everybody says, "Oh yes, we ought to have a theatre like that," and then people really fall for it, when, all the time, unknown to them, the facts and figures prove that nothing of the kind is wanted.

## Cochran Was Only Joking

I saw it recorded in the "Observer" last Sunday that although certain newspapers had recorded it seriously, Cochran was only joking when he had said he was thinking of staging the new Sean O'Casey play, "The Silver Tassie," at the Albert Hall. Soon, I suppose, we shall be told he was only joking when he said that Noel Coward would make \$1,250,000 out of "Bitter Sweet."

I like this new form of double publicity. A manager says something which a stupid newspaper believes and prints, and then he says he was only joking and another stupid newspaper records that it was only a joke.

I shall be pleased if, in future, all managers would tell me when they are joking in the announcements they send me, except that, even as it is, I seldom believe them and only sneer when I see their remarks printed by more credulous people.

## Philosophy!

Jose Rubens, former actor, now directing his first dramatic show, "First Mortgage," due on Broadway shortly, after driving the cast through a particularly tough day of rehearsals and noticing a few scowls, said:

"I'd rather have your enmity and a success than your friendship and a flop."

## RITZY

(Continued from page 12)

Dangan, a title now borne by his son. He also has two daughters. The Countess, mother of these children, was May Pickard, actress. Married in 1914, the couple, billed as "Lord and Lady Dangan," appeared in vaudeville here. He had made his stage debut as a chorus boy at the Gaiety, London. Later he acted in the legit in the London production of "Fallen Angels."

In 1926 he sued for a divorce, but lost his case, though he charged his wife with "habitual drunkenness" and misconduct with Humphrey Kent, an actor.

## Weir Mitchell Divorced

Weir Mitchell, of Philadelphia, has just been divorced by his wife, Margaret. He is a son of Langdon Mitchell, playwright, of New York, who married Marion Lea, actress, and is a grandson of the late Dr. S. Weir Mitchell, of Philadelphia, noted both as a physician and a novelist.

Weir is a great-grandson of the late John Kearsley Mitchell, which denotes the connection with the present bearer of that name. The latter divides his time between Philadelphia and New York, and was exploited in the newspaper a few years ago in connection with the death of a "Broadway Butterfly."

The sister of the just divorced Weir Mitchell is the fashionable Mrs. William Gammell, Jr., of Providence.

## Lord Montagu Marries

Lord Edward Montagu recently married Norah Potter, of Edmonton, Alberta. Young Lord Montagu has

lived in Canada for some years past, on the "Jude ranch" of Lord Rodney. He is a son of the long separated Duke and Duchess of Manchester. His mother was Helena Ziehl, a man, of Cincinnati. His grandmother, the late Duchess of Manchester, was also an American, Consula Yznaga, of New Orleans.

When his father, who tried journalism and went into bankruptcy, married the Zimmerman heiress, he engaged the late Melville Ellis as secretary and took that picturesque individual on the honeymoon. Later Ellis was employed by the Shuberts, but was succeeded by Ernest Simmons, who had been secretary to Mme. Nordica. Ellis then went into vaudeville with Irene Bordoni.

## Marrying in London

Oct. 3 was set for the wedding, in London, of Lieut. Col. Lloyd C. Griscom, of New York, and Audrey Crosse, daughter of Mr. and Mrs. Marlborough Crosse, of England, of a distinguished American family. Griscom has two sons by his first wife, the late Elizabeth Duer Bronson. In the late '90's and early 1900's he was in the diplomatic service in various parts of the world. In 1927 he was represented on Broadway as co-author of an under-world melodrama, "Tenth Avenue."

## Peggy Joyce Again

Lord Furness has been paying much attention, on the Riviera, to Peggy Hopkins Joyce. Marguerite Upton, daughter of a barber of Norfolk, Va., has traveled far, having divorced five husbands—Everett Archer, Shelburne Hopkins, Jr., Philbrick Hopkins, James Stanley Joyce and Count Costa Morner—living in luxury and becoming internationally famous, if that's the word. (Joyce was later divorced by Mrs. R. N. Vall, of New York, and

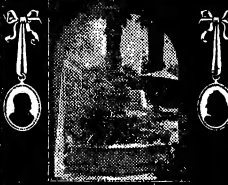
Morner has become a radio salesman in New Haven.)

Lady Furness is the twin sister of Gloria Vanderbilt, who became the wife and widow of Reginald C. Vanderbilt and stepmother of a woman of her own age, Cathleen Vanderbilt, now Mrs. Harry C. Cushing, 3d.

Mrs. Vanderbilt also has been on the Riviera of late, hobnobbing with Talulah Bankhead, American actress popular in London, recognized leader of a certain coterie.

A. S. Denlinger, formerly on the Los Angeles Examiner, has become editor of all rotogravure work for the Fox studios on the coast.

"Vision," the new monthly magazine which Billy Sunday, the evangelist, will edit, will not carry any advertising. A group of wealthy church people behind the venture.



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## Plays On Broadway

### SCANDALS

Tenth edition of George White's revue in two acts and 24 scenes, with White featured in cost. Michael Moore, White and Eugene Howard, Frances Williams, Jack White, Mitchell and Durant, Evelyn Wilson, Jim Connelley, Mabel Truax, Nettle, Scott Sisters, Sally and Ted, Florence Robinson, Elm City Four and Ernest Charles, 40 short and dancing girls and Abbott Dancers (12). Music and lyrics by Cliff Friend and Willie Howard. Directed by Irving Caesar. Sketches by Wm. R. Wells and White. Ringed by White. Opened Sept. 23 at Apollo, New York. \$6.00 top.

If George White gets this one in shape in time to lift it into the smash money class that other "Scandals" have reached, he'll rate the medal for the production miracle of the year. Looks like a short bank roll this trip. Show is short of talent and short of music. It falls short of all the other "Scandals," and that's too bad on its 10th birthday.

Carroll's "Sketch Book," which holds tops and bottoms against "Scandals" in plenty of ways, has been on the street quite a while. Shubert's "A Night in Venice," the other current revue, should worry Columbia's burlesque more than the "Scandals." White's show can point to an existing clientele that may come good or bad. That will be needed. Later is apparent in the reported 12-week buy, which flatters this edition.

On merits, as a show, and at \$6.00 top, "White's "Scandals" doesn't stand to run the season. If it does, look for the horse shoe. White can yell lucky at 16 to 20 weeks. That's what it looks like.

White is personally in his own production, another indication. When White wasn't needed in the past, he knew it and kept out. There may be an attractive note to a prominent impresario stepping into "one" for a hoofing specialty. White doubtless figured that would help. He's not doing badly for a dancer whose dancing is years behind the times and around whom dancing has made such vast progress. But for the ease in White's stepping style and the effortless accomplishment of standard but difficult leg bits, he's been left behind by the hoofing business.

Willie Howard is doing about all of the comedy and braces most of the show. After Howard, not much talent to gloat over.

Coming up and second is Frances Williams, as expected, with her own following in every audience. From that point on down the list, with an exception in Eugene Howard, the cast reads more like that of an economical road company.

There might have been a chance to make something of Jack White (no relation to the producer), but no advantage taken. A comedian who can really be funny, White is doing straight, if it does, the while in "Scandals." Outside of the ducking he takes in the tank finale and a comedy role in one skit, Jack White is hardly ever in prominence. To those who have watched White at the Madrid, nite club, his "Scandals" position comes as a blow. One of the nuttiest among nut comedians, and made over into a juvenile for a revue. That's almost as funny as White himself when in the club he sings "Montreal," which he's not singing in this show, because Evelyn Wilson, another principal, is singing it. Jack White's specialty was taken out in Atlantic City. He was advised not to open on Broadway but did.

Lack of a single catchy tune is a great handicap. "Bottoms Up" is a follow on "Black Bottom" and "Pickin' Cotton" (last year), but a poor one. "Digger and Pigger Than Ever" is the show's birthday song, but a birthday party with that sort of a melody doesn't equal \$6.00.

Show starts off in the celebratory manner, with the 10-year-old fact built into importance. Very much like the neighborhood picture house, and vaude celebrations, when the theatre reaches an anniversary and the celebration is brought to a climax by the chorus emerging from a big plaster cake in center stage. Everything present in White's new show but the cake. The girls who, emerging represent a song or fill number from each of the preceding "Scandals."

The big difference is the beauty of the girls in "Scandals" and the manner in which their beauty has been set off by costuming. Half a dozen of the "Scandals" posers can stand up against any other size and finish in the money, while the lesser peaches aren't so bad to look at either. But that's expected for \$6.00.

George White's solo dance, the show-stopping vaude routine of Mitchell and Durant, Miss Wilson's stow song and an acrobatic dance by Marietta are the first part

specialties. Miss Williams and Willie Howard have the "one" spot later on.

White's single leads to an explanation of how he found the "source" and "inspiration" for the Charleston, Blackbottom and Pickin' Cotton dances. All by watching colored folks along the Mississippi. Then into the latest, "Bottoms Up," which winds up with a unanimous and fairly torrid cooch by ensemble, which explained the title as meaning bottoms up in every direction. Included here is a double by White and a little red-head with long curls, Florence Robinson, the best copy of Pennington since Penny left. A bit earlier Miss Robinson danced a hard shoe buck that isn't frequently attempted by girls any more.

That's the only dancing flash of the show with all on, the rest either specialties or by the 12 Abbott Dancers. Group hoofing unusually scarce this year. Dancing of the show comes from the Abbotts, who hail from Chicago, where they are instructed by Merle Abbott and usually land in the picture houses. This group performs a tap dance on toes, program note stating it is the first unit to execute such a dance. Hold everything until you hear from Albertina Rasch.

Among the sketches, "The Man of the Hour," last minute insertion, finishes in front. Irving Caesar, Lou Brown and Buddy DeSylva wrote it. Willie Howard plays the newly elected president of Mexico, shot at and hit each time he walks on the balcony to render his acceptance speech, and coming back each time with more bandages. As he dies he is whispering his thanks into the radio mike.

"The Lost Flyers," by Brown, Billy Wells and George White, al-

most as good, is eligible as a talking short.

Remainder of skits mainly along the cheating husband or wife theme of the average blackout.

Among the tunes, "What the Well Dressed Man Will Wear," travesty on the pedana fad, sung niftily by the Howards; "18 Days Ago," all-female gag-up of the diet, and "We Americans," by the men, occupy the comedy lyric section and secure their share of laughs. But the spot numbers for counter sales and public whistling aren't there.

The water tank finale may replace the hit dance-songs in "Scandals" of the past as the chief cause for mouth-to-mouth exploitation. But doubtful whether they'll rave when talking. Idea originally used at the Folies Bergere in Paris and first brought to this side some years ago to set off Annette Kellerman at the Hippodrome. In Paris and at the Hip the divers remained below the surface by slipping into vacuums during the under-water wait. At the Apollo a heightened bottom lowers the water in the wings, and the human ducks wait with heads in air, concealed by the flies. When they come up on the return, they're just as wet, however, but may escape pneumonia through the rubber made clothes.

Plenty of Jack must have been thrown in to make this flash possible, and with the balance of the show what it is, it seems worth it. A notable example of stage craft in such cramped quarters, and a closing flash that will send them home impressed with the finish, at least. Opening night George White took the dousing with the rest. His spot on the center platform is now occupied by Jack White. George White has absented himself entirely from the second half of the show.

White formerly sold names and personalities for that \$6.00 "Scandals" and the people expected it. The Howards and Miss Williams have been with the serial musical

for years. Perhaps White found the best people west this season or perhaps he thought "George White" would carry it, and cheated. But George will get caught at it.

Big.

### MANY WATERS

Arch Selwyn and Charles D. Cochran present this three-act play in 11 scenes by Blonckin Hoffe with Ernest Truax and Marda Vayne which ran many months in London. English company brought over for the American presentation. Truax's first appearance in half a dozen years. At the Marine Elliott, Sept. 25. Sealed at \$4.40 top.

James Harceline..... Ernest Truax  
Mabel Harceline..... Marda Vayne  
Freda Harceline..... Marda Vayne  
Philip Sales..... Lawrence Ireland  
Dorothy Sales..... Marjorie St. Aubyn  
Stanley Root..... Francis L. Sullivan  
Theatrical Man..... Stafford Dickens  
Joey Marvin..... Robert Douglas  
Minor roles by Paul Gill, F. B. J. Shurr, Margaret Yardo, Horace Sequencia, Muriel Drake, Harold B. Meade, Willie Penule, Genevieve Hill, Peg Warren.

A wise and gentle play, sentimental in an aloof English way, but with a searching appeal to the heart. Shabbily produced, but superbly acted by a cast uniformly able as British casts have a habit of being. Broadway has had a surfeit of cheap and shallow native things for a long time. Perhaps this importation will prosper as it deserves, but a difficult subject for prophesy.

In any event, a genuine piece of dramatic work that gives promise of running up to the holidays, at least.

The play itself is the biography of a gallant failure and his wife. The guy across the subway car, with half-soled shoes, neat tie and well brushed suit might be its hero. On the surface only the colorless, unregarded passer-by; but within himself and in the sum of his life, a creature who has survived epic emotional experiences to an enrich-

ment of spirit that the complacent and successful may never know.

To the office of a successful theatrical producer come this pair of middle aged shabby gentles to rent their seaside home for the summer while they modestly retire to a humbler abode over the season. Manager and his favorite playwright have been arguing. Playwright for idea drama with an inspiration; manager for the theory that great mass who lead dull and colorless lives come to the theatre to be amused and in short the dumbbells don't know any better and let's give 'em what they want.

To test his point, he offers to the visitors of his three plays, an intelligent drama, a frothy revue and a galaxy of stars. They chose the frothy drama—and the play dissolves movie-like into a recital of their lives.

In terms of speed and action utterly commonplace this very pair are put through experiences that burn and bruise; turns of fate too grotesque and too shattering for fiction. In action no more dramatic than a game of bridge in a modest flat, tragedy creeps up upon them and delivers its hardest blows. They carry on with courage and forbearance and in the end, taking refuge in the trivialities of life and the companionship of trials generously shared and courageously borne, they drift into outwardly calm and recent middle age.

Back to the theatre man's office for the completion of the cycle and the play is trimly rounded out, the crushing point mildly turned that it is these two seemingly colorless people who have really touched the high spots of life and the grandiose cynic of the theatre is in fact the shallow dilettante without the capacity to see or understand the things that make human values on the stage or off.

There is one exquisite sentimental scene, the first of two that form the brief last act. Just those two middle aged people resting for a moment in Hyde Park at sunset

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and exchanging commonplace, as quiet and tender as the couple's own middle aged truce with life and fate. A touching and eloquent bit of staging.

Choice of Ernest Truex for the role of James Barredine is flawless. Truex by some legerdemain of his own is able to endow instantly with dignity and that is the subtle quality that gives this play its grip. Player and part reach the apex of high comedy—high comedy that blends a chuckle and a lump in the throat and that is probably the rarest thing in the theatre.

Marda Vannie gives a performance of fascinating delicacy as the wife, playing with subdued and modulated necessity, with that suggestion of reserve power which gives a sort of body to even the slimmest roles. The others are thoroughly lifelike and true in their intelligent manner of a wide variety of characters.

But the playwright is the real hero of the evening. This Englishman (Konetkon Hefito is understood to be a pseudonym) is a writer of brilliant promise. He has a knack of biting satire, as in the court room scene which is a roval of royal wit peering and a delectable style of rich indirection. Somebody else must have done that Dickens atmosphere in the marriage scene. It's laid on a bit thick for so sure an artist as this author. *Rush.*

## FIESTA

Play by Michael Gold, directed by James Light, with settings by Cleon Throckmorton. Provincetown Players. Playhouse at Garrick, New York, Sept. 17. Chato.....Charles Meredyth. Pablo.....Allen Nagle. Tomas.....Harold Gargy. Jairo.....Edward Segal. An Old Man.....Arnold Mirant. An Old Woman.....Paul Stern. A Peon.....Martin Rice. Rafaela.....Ruth Chorprenning. Annela.....William Martin. A Priest.....Jock La Rue. Don Felipe.....Jock La Rue. Don Jesus.....Warren Cullen. Don Enrique.....Virginia Venable. Don Guadalupe.....George Tobias. Don Pepe.....Edith Sullivan. Anador.....David De Soto. Sheriff.....Josef Lagarover. Don Juan.....Virginia Reas. A Dancing Girl.....Sophia Delza.

"Fiesta," by Michael Gold, proves hardly the proper prop for the Provincetown's uptown start at the Garrick. It may have raised some dust in the abandoned stable theatre on Mincola street, which has cradled the Provincetowners from infancy before they started after the regular coin like the Theatre Guild did.

"Fiesta" won't get it for them. It's just a hot shot at the moon. Production has been done well with Cleon Throckmorton's sets all they should be. Jimmy Light also did his stuff proper in the staging, but the material at hand is loose-jointed and gets nowhere. It might read prettily.

The plot revolves around one Don Enrique, ranch owner, who gets a charitable complex after participating in a revolution. He returns with a program of reformation for the peons employed on the ranch and Guadalupe, an attractive ward. The fiesta scene which takes up most of the play has its lively moments and furnishes a relief to the heavy drama interwinding. Gay festoons, dancing girls and strumming mandolins provide the atmosphere for the festival with Light doing a good piece of staging in the manner with which he manipulates the mass ensembles.

Three good performances are registered by Carl Benton Reid as Don Enrique, Beverly Sigsbeaves as a Mexican granddame, and Jack La Rue as the seductionist. The remainder of the cast do well in respective assignments, although some have the faint of the amateur. "Fiesta" may last several weeks through subscriptions, but won't get a ripple from the regular ticket buyers, straight or cut rate.

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## WAR

Drama in four acts by Michael Artzbashef, directed by Sidney Stavro. Presented by the Bronx Theatre Guild as Sept. 18 production at Lincoln Square. First American performance. Scenery designed by Gould Steuvels. Characters: Student.....Frank E. Jamison. Olga Petrovna, wife.....Katherine Rayner. Volodya, student, son.....Edith Hunter. Vladimir Alexandrovich, officer, her husband.....Willy Davis. Anna, young girl.....Margaret Lucy Duce. Al Hunt.....Harry Goff. Semenov, student.....Gower Burgess. Prince Vononelsky, land owner.....Robert Slodrenko, orderly.....Robert Blake. Katva, maid.....Linda Moore. Red Cross Nurse.....Ruth White.

Newly organized Bronx Theatre Guild got off to a good start with the first presentation in this country of "War," play from the Russian of Michael Artzbashef. The group, formed by Sidney Stavro, owner of the Intimate Playhouse, is fashioned after the Theatre Guild even to the name, and aims to put on a series of productions on a subscription basis. Affair is co-operative, even to the house staff, with Stavro, theatre's owner, getting first money. A number of volunteer workers, subscription solicitors, costume designers, etc., draw no pay—in merely for experience.

"War" is one of those typical arty affairs, with theme similar to that of "Journeys End"—effect of war on a varied group of persons. There the similarity ends. Instead of being in the trenches, "War" is entirely out of it.

Story is laid in the Ivanovich household, headed by Piotr Ivanovich, old campaigner. His daughter is married to a soldier and happy in her husband's love. His young son is in love with a girl of the village, Olga Petrovna, the general's wife, is strongly attached to her husband, Anna, friend of the family, finds happiness only in his music.

War changes all that, with the play taking a philosophical slant. Cast is uniformly excellent. Sidney Stavro's singing is a view of the limited capacity of any playhouse in the city. Second act is in a dining room, with a large table set for almost the entire cast. How they get about without falling into each other is a wonder.

Intimate Playhouse is a pretty little place, fully comfortable. Stage, in spite of its small size, has a fly-loft and all appurtenances. Adjoining the auditorium is a lounge room almost the size of the playhouse, where audience and players can meet and talk. Near by is also a tea room, in Village style, with free cigarettes, tea, etc.

With Provincetown Players moving up from the Village and going strictly pro, and the New Playwrights Theatre defunct, the Bronx Theatre Guild may attract from amateur and would-be professional theatre workers. On the basis of its facilities and first production it should.

Dave Cantor is handling publicity, with Herman Lusterfeld assisting.

## SCOTLAND YARD

Melodrama, presented by A. H. Woods at the Sam H. Hain theatre, Sept. 27, written by Denison Clift. Capt. John Leigh, D.S.O.....Paul Cavanaugh. Doctor Deane.....Ronal de Tine. Sister Cecilia.....Andre Corday. Lieut. Graves.....Randolph Kerr. Harrow, Headmaster.....Haviland Chapell. Gates, Walter.....Charles How. Lady Nanna.....Phoebe Foster. Lord St. Arnan.....Frederic Worlock. Lady St. Arnan.....Marga La Bubb. Sir Clive Heathcote.....Uranvior Pischler. Charles Fox.....Gerald McCarthy. Sir Dennis O'More.....Edward Rieby. Clerk.....Frederick Sutton. Superintendent Drew.....Byron Russell. Chief Inspector Yorke.....Randolph Kerr. MacAllen.....Byron Russell. Rudge.....Robert Vivian.

A. H. Woods has been saving "Scotland Yard" for some time. It just so happens he introduces it to Broadway during a period lush with crime, murder and mystery plays. This melodrama has a lure in its title but is highly improbable.

They say that the producer wanted to show "Scotland Yard" in London last season, but the play censor objected to the title. Woods, a fellow who is champ title changer, balked on changing this one and so it didn't go on over there. Some Englishmen doubted the yarn, but that is Woods' story. The things that happened during and after the war included the development of plastic surgery and it is here that Denison Clift gets his

toehold. One Dakin Barroles is the greatest thief who ever escaped Scotland Yard. Under the alias of Captain John Leigh, Barroles was decorated for bravery. His face was almost shot away during action at Arras. He was taken to the convent hospital at St. Cyr and there a master surgeon had remade his face completely, even to removing a scar above the left eye. The first scene discloses the doctor removing the bandages. He tells the soldier that the model for the surgical job was that of a biograph found in the wounded man's pocket.

The picture happened to be that of Sir John Usher, chairman of the board of the Bank of England, whom Barroles had come upon dead in a shell hole. He explains he took

the picture for identification purposes. And so the hunted man has been turned into a highly respected British financier.

At the Embassy Club, London, Barroles meets Charles Fox, notorious thief and partner in crime. Takes some convincing to make Fox believe the marvel of plastic surgery. Fox proposes a master crime, that of robbing the bank of England. At a nearby table is Sir Clive Heathcote, head of Scotland Yard. Barroles is brought to the table, a dazed Sir John Usher. Shell shock is the explanation of why he does not recognize the people. He is told he must return to his job at the bank. He stalls, saying the doctors insisted on a few days' rest. There is another complication. Sir John had married Xandra

Heathcote on the day he was called to the front five years before. The meeting with Xander is arranged in the bank's board room. The girl finds him a changed person, but there is a love at first sight thread. The man she married, she respected. This man, she feels, will have her complete affection.

Fox proposes robbing the bank by means of securing certain Dutch bonds and replacing them with forgeries. He appears in the guise of a Dutch financier. Barroles turns the proposition cold. But later that day those millions in bonds are stolen and Fox is murdered. All signs point to Barroles being the criminal. The last scene develops a twist. Sir John Usher had actually come back, a man cruelly injured by gas and with a mind on

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the verge of collapse through shell shock. The identity of the wrong Sir John is discovered by Scotland Yard's head. But Xandra intervenes. She tells her father the man was willing to go to his death in silence. Sir Clive destroys tell-tale finger prints and tells Harroles there is a train leaving in the morning for Alexandria. The parting between Harroles and Xandra is sentimental. He is sure there will be no other love in his life.

"Scotland Yard" is incredible, but there is plenty of interest in its telling. Most of the cast is English, with Paul Cavanaugh, the lead, a new and attractive addition to Broadway's casts. Phoebe Foster did a fine bit as Xandra. She was called on for repression and she expressed just that. In the running tins, were Frederick Worlock, A. P. Kayne, Bramwell Fletcher, Edward Digby and Raoul de Tisse.

This latest of mystery plays will probably not last despite its oddity, from a production standpoint—excellent.

## SEE NAPLES AND DIE

Comedy in three acts by Elmer Rice, presented by Louis E. Gensler at Vanderbilt, Sept. 24. Directed and staged by Elmer Rice. Settings and costumes designed by Robert Edmund Jones.

Small Chances Player.....Gregory Tansford  
Desired Chances Player.....Sammy  
East Rowlinson.....Horace Cooper  
Angelo Delafield.....Rinaldo Simeone  
Lucy Evans.....Beatrice Herford  
Luce von Klaus.....Walter Dreher  
Berke Carroll.....Roger Pryor  
Laim.....Rose Boland  
Jordis Delafield.....Margaret Arrow  
Kangandale Wandl.....Margaret Kump  
Nanette Dodge Kossoff.....Claudette Colbert  
My arrangement with A. H. Vander  
Carriage Driver.....Edward Merrill  
Ivan Ivanovich Kosoff.....Pedro de Cordoba  
Stenun.....Albert West  
Mary Elizabeth Dodge Norton.....Lucille Sears  
General Jan Stulany.....Marvin Kline  
Casualty Clerk.....Felix Matuloff  
.....Joseph Thornton

Apparently the old saying of lightning not striking twice in one place still goes. Meaning that Elmer Rice, who copied last year's Pulitzer prize with "Street Scene," failed to repeat this time.

It may be that Rice started off on a kviet idea in "See Naples and Die," but it got lost in a maze of interview dialogue, light and musical for the most part with perverted injections of American slang, colloquialisms and localized puns. A good deal of it smart, a lot of it fast and flipant, sometimes too much so, but collectively, weighing these wise cracks against the tangible and fragile plot theorem, it fails to support anything.

Again, the proverbial composition of author, stager and director, may

have weighed heavily on Rice's hands. Strictly and comparatively speaking, this will never be another "Street Scene." Having opened cold at the Vanderbilt, without as much as a look-out of town, "See Naples and Die" will doubtless go into the laboratory for repairs. It could and should be rewritten in a good many spots. As is, what the author terms an extravagant comedy, proves to be only a meagre allotment of fun not as spontaneous as it might have been and not as far fetching and virile as was probably the author's good intentions.

Here, as in "Street Scene," a single ground set, atmospherically designed as a terrace at Sorrento, near the Bay of Naples, serves for the collaborated action of the principal characters, as well as the others. A good touch of detail is the hoof and pitter of a donkey cart, with intermittent brays by the donk (this is a sure laugh).

For Claudette Colbert, that sterling and claiming little dramatic person, the principal role was not a too happy choice. While she falls in gracefully and adeptly to the young American heiress who gets mixed up in a Continental political intrigue, with assassinations and all, it still isn't a natural for her, though her histrionic capabilities will cover a multitude of missses.

Miss Colbert gets her innings with some smartly delivered repartee at Roger Pryor, who handles a rather restrained (for him) part exceptionally well. Pedro de Cordoba was an impressionistic Russian prince, having probably the most suitable character in the cast. Another score for Beatrice Herford, long known for her character monologues. As the typical small town chatterbox from Ohio, Miss Herford was amusing. Remainder of cast a good deal spotty and uncertain.

After the scissors and paste "See Naples and Die" will probably be a good deal more animated, but its chances to survive indefinitely will likely depend on the cut rates.

## KANSAS CITY KITTY

Comedy in three acts by Roland Oliver. Produced and staged by Jack McKee at the Chateaufort, New York, Sept. 25.

Ellen Newberger.....Winona Walthal  
Arthur Burrows.....Will Claire  
Dr. James Hammond.....P. J. Harrow  
Kitty Anderson.....Evelyn Pitt  
Elmer Kerr.....John Neely  
Donald Jones.....Jack Egan

"What! No ginger ale?" ejaculated Arthur Burrows, sun dodger and high-pressure executive, with plaintive tremor in his voice. Doe Ham-

mond was giving Art the lowdown that he was T. B. and would have to shake the New York joy watering places for Arizona, or succumb to the pulmonary ailment.

Burrows preferred the latter fate until Kitty Anderson, dumbbell, slanging blonde, but attractive, waltzed into his private sanctum to defend incompetency charges of the head stenog, who had a strong yen for Burrows and wanted to side-track the younger gal by writing her out of her job.

Kitty came from Kansas City—but not clean. She'd been a dance hall hostess and mistress of Elmer Kerr, sheik buyer for a K. C. concern, who just had to hop in and gum up the works after Kitty had made Burrows. Kitty sold him the idea of Arizona and prolonged life with her as his wife.

But no go. Kerr wants her back in his flat in Kansas City. She can't talk him out of it, so she grabs the boss' car and plugs him. It's only a slight wound. Kerr lies like a gentleman, Burrows and Kitty grab the rattler, as per schedule, for Arizona, where Arthur will have Kitty—but no ginger ale?

A creaky story loosely played by an incompetent cast puts two strikes upon any chance of longevity for this one. Its cheap hook-up with low rental and mediocre cast, probably on commonwealth, can keep it going for a time, provided enough throwaways are distributed.

Jack McKee hopped in on it at the 11th hour, when Matt O'Brien, who had been originally producing, mislaid his sugar man. Jack dug one up, but the latter insisted the show must open immediately, and McKee acquiesced. With the hurry up procedure it was far from ready, but wouldn't have had anything, anyway. It's just another one of those striving-to-be-naughty opuses that get nowhere.

Of the cast the best performance is given by Jack Egan as the dick investigating the shooting. It's only a bit, but well handled. Evelyn Platt makes an attractive Kitty, but is woefully inexperienced, this probably being her first fling in legit. Winona Walthal gives good account of herself as the prim head stenog. The remainder of the mob show nothing.

"Kansas City Kitty" is weak entertainment, if at all, and can only last as long as the bank roll.

Edna.

## STAR OF BENGAL (HOBOKEN)

Melodrama in three acts presented by Christopher Morley and Helen Throckmorton at the Lyric, Hoboken, N. J., Sept. 25; written by Thompson Buchanan; staged by James Light; production supervision, Sanford D. Stanton; Joan Lowell featured.

Captain Walte.....William Carleton  
Hansen, mate.....Albert West  
Dan Livingston.....Charles Starrett  
Larsen.....Kenneth Haviland  
Dutch.....Al Milliken  
Joe.....Robert Juven  
Schultz.....Albert Jordan  
Irish.....Lil Weston  
Johnny Alldred.....Dana Connolly  
Jerry Walte.....Joan Lowell  
Mother Bilge.....Marion Abbott  
Sam.....John Hayden  
Woman.....Alice Hagen  
Woman.....Mable Phelps  
Hendricks.....Don Brad  
Benami.....John T. Leister  
Hill.....John Hayden  
Daniel Matland.....Madeleine Marshall  
Sailor.....James S. Price  
Sailor.....Frank Leslie  
Captain Biquet.....A. J. Picquet

Last week when "Star of Bengal" opened at the Lyric—the Hoboken one—the house looked quite like a Broadway first night. There were high hats and evening clothes. A first string critic or two were there, also a bunch of second stringers, although there were three openings in New York that same evening. As for the show, it is a sort of companion piece to "After Dark," still running there at the Rialto, just down the street. It is announced as a new play, but Thompson Buchanan must have been under the spell of the old mellers when he authored it. Perhaps curiosity will take a few playgoers across the river or through the tunnel only 20 minutes from Times Square in a car.

And then there is the featured player Joan Lowell, the author's wife, who has been on the stage before and in pictures. Miss Lowell's claim to fame was her book of the sea, "Cradle of the Deep," which caused a rumpus in literary circles last winter. It was supposed to have been a tale of her experience on the high seas in a sailing merchantman. That was queried, and Miss Lowell is said to have said the story was really a combination of several such long voyages.

Miss Lowell's entrance here was nautical. She is supposed to be on the yard arm, "way up the mast and she slides down a rope to the deck." Her costume then in a sweater and trousers, bare footed.

Chris Morley came before the curtain as is his want to say a few things. Said he: "When we first opened shows here it was easy to face patrons, because they weren't any better dressed than we are."

Now we find our patrons sartorially outstrip us." He did not mention Miss Lowell but hoped the "Star of Bengal," which is a ship, would find fair winds and a fine voyage.

So far as the friendly first nighters were concerned, it was all right, but it is just a meller. Jerry, daughter of stern Captain Walte, has been brought up on the "Star of Bengal" by the old boy, na having died these many years ago. She falls in love with Dan Livingston, one of the crew, but youthful and itinerate, who has shipped to get experience for story writing. Jerry and Dan declare themselves man and wife, according to South Sea custom, by slashing their left forearms. They leave the ship, which is near Singapore, and wander to Port Louis Mauritius.

There Dan is doing fairly well. Jerry in more or less engaged as a bar-maid in Mother Bilge's waterfront saloon. Captain Walte has been searching many ports for his truant daughter and the man who took her away. The old boy threatens hangman. Dan has let his affections wander, though insisting he still loves Jerry. But she is tigerish and almost throttles the new hangman. There is a sea-law trial scene aboard ship when the captain finds them. Looks bad for Dan, but when Jerry says she is to become a mother and threatens to east herself ("mother thing," she says of her condition) there is a reconciliation. But Dan leaves the ship. Contrite, he promises to be waiting when the ship sails into Sydney.

The ship scene is a good one and the creaking of the timbers in the old boat, very cleverly simulated. But the first act seemed rather drowsy. Second and third acts had more action, with little or no change of pace.

They are getting rather Broadway over in Hoboken. Scale for the first 11 rows is \$3 top. At the Rialto, top is two bucks. Such first nighters as Otto Kahn, Martin Herman and Jimmy Quirk were on hand for the premiere.

Acting by Miss Lowell was liked. William Carleton, as the captain, impressed as the best, however. Some of the others seemed rather under junior Biquity classification. Sanford D. Stanton supervised the production.

Last season it was a quartette which came through with "After Dark." Cribble and Milliken took air, leaving a duo, Morley and Throckmorton. Throck, of course, did the setting.

"Star of Bengal" may get by across the river, but although it is a new show, it won't be moved over

# ROSCEE ALLS TRIUMPHS

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#### CRITICS' COMMENT

"The chief comic values of the tale fall to Roscoe Alls, popular comedian. He runs through the play like a bright and dancing light, his quips, turns, falls and dances and his seemingly spontaneity of wit are not the least among the charms and the appeal of this play."

**W. Ward Marsh**  
CLEVELAND "PLAIN DEALER"

"Possibly the most finished performance is that of Roscoe Alls in the main comedy role, a honours-vant, which affords this skilled actor abundant opportunity to demonstrate this mastery of foot-light fooling."

TORONTO "EVENING TELEGRAM"

"The crown for comedy honors was easily won by the inimitable Roscoe Alls, the comedian with the rubber legs who handles his difficult job well. He scored particularly with a specialty dance in the second half, which threatened to stop the show."

**By Fritz Blocki**  
CHICAGO "EVENING AMERICAN"

"Roscoe Alls was rewarded with open arms when the arms weren't occupied in help for clapping hands to show how welcome the young comic was in his new role."

**Amy Leslie**  
CHICAGO "DAILY NEWS"

"A great comedian is the remembered Roscoe Alls as the hero's fellow bond man, take it from one who has suffered many years of bad comedians and bad comedy in otherwise good operettas. For one thing, in case you want to know how he does it, Mr. Alls is never found ailing with a fever to get himself liked and laughed at. You take him or leave him, and there were few leavers in the Great Northern last night."

**By Ashton Stevens**  
CHICAGO "HERALD AND EXAMINER"

"Roscoe Alls showed us a new kind of operetta comedy at the Great Northern last night. It was as tho Mr. Alls had said to the producer as he says to the hero when the latter is trying to force a proud haughty beauty to love him, 'soft gloves, governor, soft gloves.'"

**C. J. Bulliet**  
CHICAGO "EVENING POST"



## THEATRICAL MAKE-UP

## Witmark's "Am I Blue?" Goes to Head of 10 Best Current Song Sellers

For the first time since going Warner's, Witmark's has a tune leading the list of best sellers in the east. This number, "Am I Blue?" from "On With the Show," indicated a potential best seller while the flicker was showing as a special with the picture's general release turning the trick.

Another Witmark tune, "Song of the Nile," sung by Richard Hiedrich, in "The Dray" is ranked fourth among the 10 best but bids fair to outsell "Blue."

Robbins' "Pagan Love Song," theme of Metro's "Pagan," slipped from its grasp as the No. 1 seller into second place, with the song reported to be doing much better westward than in the east.

"Sleepy Valley" (Harms), Eddie Dowling's number in "Rainbow Man," was never counted upon to climb high up among the song-sellers, but that's where it is. Johnson's "Little Pal" (De Sylva), out of "Say It With Songs," came up with a rush and is still going strong, though incomparable so far with the sales of "Sonny Boy." "Little Pal" will receive its test in the general release of the flicker shortly.

Forster's independent, "I Get the Blues When It Rains," still keeps on rolling along and comes in for high mention.

"Vagabond Lover" (Feist), has taken a decided slump since Vallee's departure for the Coast. It's now listed down among the best ten. Sherman-Clay's "Wedding of the Painted Dolls," from "Broadway Melody," is skidding, but still gets good rating.

### Production Number

A production song has poked up between the themes to better advantage than the usual production songs of late. Harms' "Moanin' Low," Libby Holman's red hot number in "Little Show," is the intruder, with all signs pointing that it will remain there for some time, that is, in the east. "When My Dreams Come True" (Berlin), and "I'll Always Be In Love With You" (Shapiro-Bernstein), are still rated nicely with the latter now getting along more on its own merits than with the help of the talker, though there's no doubt the picture made it.

The Santly boys possess a good seller in "Miss You," but its reached the peak and on the down now.

### Other Sellers

Other tunes selling are "Breakaway" (De Sylva), from Fox "Polities," two Witmarks from "Gold Diggers," "Painting the Clouds with Sunshine" and "Tip Toe Through the Tulips." Robbins' big western hit and a sure comer in the east, "Singing in the Rain," "Hollywood Revue," Romber's "Desert Song," music. (Harms); Spier & Goslow's "True Blue Lou," from "Dance of Life," "Perhaps" (Triangle); Jack Mills' "Ain't Misbehaving," from stage "Hot Chocolate," "Evangeline" (Berlin), from talker of that name; Harms' "Lovable and Sweet," from "Street Girl"; Robbins' "You Were Meant For Me" and "Broadway Melody," and "Waiting at the End of the Road" (Berlin).

### Davis at Paramount

A new name to the east, Charlie Davis, follows Abe Lyman as m. c. into the Paramount, New York, opening October 4, indefinitely.

Davis comes from the Indiana, Indianapolis.

Davis comes in alone, his own band remaining at the Indiana.

### M. C. Switches

Los Angeles, Oct. 1. Frank Jenks, m. c. for Pancho-Marco in Chicago, moved to Milwaukee.

Al Lyons, in Milwaukee, returned here for Fox Coast houses.

### Howard Johnson for M-G

Hollywood, Oct. 1. Howard Johnson, lyric writer, has been engaged in New York by Harry Rapf to work on "Hollywood Revue of 1930."

"He is due here early this week to commence labors."

### Musical Contractors Change

Los Angeles, Oct. 1. Bert Fiske, former musical contractor for Universal, has been replaced by Andre Corneil.

Fiske left the studio last week.

## Feist-R-K-O Deal Without Confirmation by Either

Neither Feist nor Radio Pictures will admit there is a deal about to be concluded whereby Feist and possibly one other publisher, likely Carl Fisher, will become attached to the picture producer. This despite the music trade has it settled the deal is in the bag.

E. F. Bitner of Feist's declined to comment. Said he couldn't possibly commence to answer all of the reports about the Feist firm and films, so has decided not to remark on any.

M. H. Aylesworth, of the National Broadcasting Company, Radio subsidiary, who apparently has been in negotiation with the music firms, said there is nothing on with any; that there is nothing to close, and he knows no more about it than that.

Meantime E. G. Mills, of the Am. Society, has resigned, ostensibly to accept an executive position in a music firm combination. Mills is reported to have promoted whatever there may be of the Feist et al. deal.

## Along the Coast

By Bill Swigart

Los Angeles, Sept. 27. With three important openings within a week, Los Angeles and Hollywood revelers are shedding their nine o'clock cloaks for the cosmopolitan dress of an early morning.

Last week's program started off with George Olsen's \$10 covert ceremony at the Roosevelt and was followed up by the opening of the Cook-Beyer Works and then Warner's downtown theatre.

Before the invasion of sophisticated New York show people, Hollywood, influenced by a native tradition, was satisfied to close the day with the chimes of the 10 o'clock curfew. This, however, due to the easterners has changed for the good of cafe proprietors.

New picture songs to get the final screen okay are five which Milton-Ager and Jack Yellen dashed off in a fit of inspiration for Van and Schenck's "Take It Big," "M. C. Titles" are "I'm a Baby," "Does My Baby," "Harlem Madness," "He's That Kind of a Pal," "Me and My Buddy" and "There Will Never Be Another Mary".... Ben Light, with the assistance of his brother Paul, landed "Ladies on the Keys" and "There Ought to Be More Like You" in Paramount's new revue.... Four numbers accepted for Sonar-Art's "Blaze of Glory," "Red Red," "Doughboy Lullaby," "Put a Little Salt on the Bluebird's Tail" and "Welcome Home." James Hanley authored these numbers with Eddie Dowling.... B. B. B. sings a new Sept and Green number, "She's Just the Type for Me," in "Wide Open" for W. B. Auber Silver got the oke for "Oh, So Sweet" ("Broadway Hoofers" Col), "Somebody Like You" ("Painted Faces," L. S.), "As Long as You Have Me," and "I'm Just Wild about Horses" ("Troupers Three," T.S.). First two will be published by Shapiro-Bernstein.

Vince Barnett, professional burn-up artist, is now carrying his insults to the screen by portraying a smart German salesman in "Wide Open," W.B.

Joe Jackson pulled a fast one at the last Writers' Club play by planting a stooge in the audience who walked down the center aisle and dodged in and out of rows until questioned by the stage manager who stopped the show long enough to ask the disturber what he was doing.

Stooge replied, "I'm looking for a story that'll suit Paul Whiteman."

Larry Caballero is making a Warner short which will use five numbers by Madison-Washington and Clenny.... Herman Ruby and Al Jerome have written story and music for a WB short to be known as "The Butler Shop." Two songs were written for the picture, one authored by Ray Perkins will also be used in this one. "Oh, What I Know About Love" and "Fast Life And A Hot One."

After Tom Reed spent three weeks at Peter B. Kyne's home in Princeton going over the screen treatment for "Three Godfathers," he

## SOUNDS WRONG

"Where Did You Get That Hat?" old comedy song, has been adapted and adopted by a hat manufacturer's distributors as a radio theme song. Hatters are taking to the air to combat the bareheaded fad which had been gaining supporters steadily.

## MERGER VOGUE HITS HORN CO.

Chicago, Oct. 1. Merging with two more instrument manufacturers, C. G. Conn, Ltd., of Elkhart, Ind., is seeking establishment of a middle western chain of retail stores to eliminate jobbers.

Overtures are being made here for the purchase of the Tom Brown Musical Instrument Co. is about to go with Conn.

Conn last week merged with Ludwig & Ludwig, Chicago drum manufacturers, and with the Leedy Manufacturing Co., of Indianapolis, drum makers. Conn also controls Buescher.

returned to Universal where a number of changes were made in the script. Tom has now written a theme song for his own production. Title of the number is "Oh Peter, Be Kind to Me."

With the Paramount-Warner merger reported in the bag, the music resources of Warner's will be placed at the disposal of the Paramount organization, thus rejuvenating subsequent Paramount pictures with more songs which they have heretofore kept down to the lowest possible minimum.

Warner's acquisition of the De Sylva and Henderson writers now on the Fox lot will be distributed among the three lots including WB, FN and Par.

Since local flying nuts are keeping record of their time in the air, Joe Goodwin is clocking the time he spends in riding around in autos and taxicabs.... Rudy Vallee was initiated into Elksdom here thru the courtesy of Local 99. Rudy and band leave here around Oct. 12 arriving in New York in time to open their Fleischman radio hour and night club Oct. 17 and resume work at the Paramount Oct. 18.

Adolph Tandler engaged to take charge of the musical direction and scoring for Colortart.... Harry Barth, who left Ted Lewis last year to start his own orchestra, returned to the Lewis organization this week.

Max Fisher's new restaurant on Wilshire Blvd opens Nov. 15.... Roscoe Arbuckle's new cafe is now known as "Roscoe's".... Determined to put the College Inn over, an auxiliary to the Roosevelt Blossom room, Sld Grauman has placed a piano in the place for the use of transient entertainers. A number of the economical boys who pay cover charge at the Blossom room and order a bottle of ginger ale, wind up at the College Inn and order grub at a noticeable decrease in price.

Radio aspirants, as well as extra talent, striving for recognition in the talkers, are given an opportunity to sing or talk over M. G.'s weekly radio broadcast held each Wednesday night at 10 P.M.

Grant Clarke and Harry Alcot assigned to write the additional music for "Song of the Flame," F.N. Most of the original score used in the stage production will be retained for the picture.

Abe Meyer, in charge of Tiffany-Stahl's music department, is distributing his picture songs among all the publishers with Leo Feist scheduled to get all the Mae Murray numbers used in "Peacock Alley."

Three Hollywood screen writers have turned out a romantic light opera, titled "California." They are now looking for a producer.

Music is by Aubrey Stauffer, lyrics by Alfred Hestwick and book by Bernard McConville.

Val Burton and William Jaxon have completed music and lyrics for "Resurrection," Phil Goldstone and M. H. Hoffman film.

## Harms Group Again Signs With American Society for Five Years

## Disk Reviews

By Bob Landry

### Bruswick

The label "Fox Trot" is rather loosely applied to musical numbers varying from a gallop to a dingo. For instance, this company's, C-2954-5, "Waltz I Can't Forget" and "He, She and Me," played by Ray Miller's bunch and "Some Night With You," played by Alister Wyle's Coronado Hotel orchestra. This is slow stuff and a bit dreary, whereas "Monday Date" and "King Joe" by Jimmie Noone's "Anex Club," also dickered as a fox trot, has the tempo of an express.

The Clevelanders submit two agreeable dance numbers on E-3232-1, "Sweet, Heavenly" and "There's a Place in the Sun for You."

Among the miscellaneous listings Gall-Rini, the vaude accordionists, makes "Idiotical Heaven" listenable, but "The Swallow" is unpalatable. Wind-baggy mechanics of accord accept a definite melody.

### Clean Blues

Paradise Joy Boys have waxed a mess of blues all similar, but good of type and minus the "dirt" angle that takes so many blues recordings. "Idiotical Heaven" is listenable, but "The Swallow" is unpalatable. Wind-baggy mechanics of accord accept a definite melody.

Al Hopkins' Bluebird Sisters cleave to a type of musical divertimento that requires a special taste, namely mountaineer hillbilly pop. "Blue Bells" and "Old Uncle Ned" The average buyer will pass over this department.

Alexander Spald, violinist, with Joseph Brinkman at the ivories, is not attractively represented on C-2954-5 by "Caprice" and "Operta Mazurka," both sluggish and dull despite the agreeable connotations of the titles to the fancier of things more chusical.

"Night of the March" may sell to the alumni and "On Wisconsin" might stir compatriots of Glenway Westcott. As recorded by Abe Lyman's orchestra they emphasize the difficulty of an entertainer taking a band's job. "On Wisconsin" as recorded on another Bruswick disc by the West Point band is excellent.

### VICTOR

Fresh from the wax works is "Bigger and Better" by Nat Shilkret's laboratory band. With the advantage of the strong George White "Scandals" plug this release should move. "Bigger and Better," by Cliff Friend, is the more humble, "Bottoms Up" being conventional filler of revue type.

"Album of My Dreams" on 22118 will not compare with Rudy's best-sellers as to ear appeal although his new disc probably has a greater sales volume. Neither tune is memorable.

No release would be complete without a couple of theme songs. Victor presents two from "Gold Diggers of Broadway," interpreted without ornamentation by Johnny Marvin. They are "Tip Toe Thru the Tulips" and "Painting the Clouds With Sunshine." "Gold Diggers" was released for theatres Sept. 15 which brings in the element of time as a market factor for these discs.

Bernie Cummings on 22110 makes "Don't Hang Your Dreams on a Rainbow" attractive. This one from Earl Carroll "Sketch Book" is a good one. "Sketch Book" which has been running in New York all summer.

"Love Your Spell Is Everywhere," recorded by Frances Arden and Ohman, overabundantly its raved side "Gay Love," a less than fair melody handled by Leo Reisman.

"Love Trespasser," from the Swanson picture, looks like a hit.

### COLUMBIA

Two of the best of the current crop of theme songs are mated on 1942-D, "Singing in the Rain," from "Hollywood Brown" (M.G.-M.) and "Song of the Nile," from "Drugs" (P.N.).

Both have been generally released and "Rain" is in the ascendant. Jointly they look hot as rendered on melodious guitars by Victor's Golden Hawaiians.

Paul Specht's "World's Greatest Sweetheart Is You" and "Album of My Dreams" are Columbia dittos of similar recordings by Victor. A toss-up for the shopper.

"Hello Margot" recorded by Marie Golden excites "Satisfied," the weak offering on the disc. "Song of the Blues" on 1940 are in-betweeners with odds favorable. As re-

Through a renewal of contracts between the American Society of Composers, Authors and Publishers for five years from Jan. 1, 1931, and the Harms group of music publishers, the Society remains in its secured position as a collector of music tax royalty.

The Harms group is now a subsidiary of Warner Brothers, with the Warners at present in an unannounced merger with Paramount. Renewing contractual relations with the Society, taking in the writers as well, leaves the Society in a fully protected position. Previous surmises were to the effect that the Warners, picture and not music men, might accept the lever held by them over the Society through its subsidiary music firm, to reduce if not extinguish the power of that organization.

Through the Paramount-Warner merger which virtually amounts to a purchase of the Warners by Par, the Harms-Harms music publishing firm, one of the first picture-music combinations formed, will dovetail into the Warner-Harms group on the music end.

The contract between Warners and Harms under which their deal was consummated will not be legally affected by the Paramount buy. The Harms group, with Bob Cransford in full command, will pass to Paramount as a Warner property, becoming a part of the Paramount organization.

## Wholesale Injunctions

Greenville, S. C., Oct. 1.

A loud speaker war is raging here.

Business men secured an injunction prohibiting the things in front of music stores. In turn the store owners secured an injunction restraining the injunction.

Now the business men want an injunction restraining the injunction that restrains the first injunction.

Some judge will have to figure it out.

## Cafe Pays Band Off Nightly and in Advance

Los Angeles, Oct. 1.

Salaries will be paid musicians nightly in advance when the Garden Cafe in Hollywood opens for a two month shutdown.

James T. Bowen, who operates, owed a considerable sum to musicians for wages and claim was filed with the State Labor Commission. So the musicians' union ruled for the protection of its members. Joe Sintonella will manage for Bowen.

## Lyman's \$14,000\* Date

Abe Lyman, currently at the Paramount, New York, will open at the Oriental (Publix), Chicago, Oct. 11 for two weeks at \$6,500 weekly. Plus transportation for the entire band (16). Publix will pay Lyman close to \$14,000 for the engagement. The \$6,500 salary without fares is said to be the highest ever received by a jazz band in a vaude or picture theatre, with the exception of that paid Paul Whiteman.

Following the Oriental weeks, Lyman may open in vaude for Keith's.

### Hillman Quits Benson

Chicago, Oct. 1.

George Hillman, for many years with Benson agency, has resigned, and is now with Kennaway.

### International

Francis Day & Hunter, London music publishers, have contracted with Robbins for British release rights to all of Metro's film songs. Agreement is for one year.

Arnold Johnson's band goes into Palace, New York, next week (5).

For those persons who illustrate the saying, "It takes all sorts to make up the world," there's Art Gillham's "On the Alamo" and "Hell Me There's a Song for Me." Tedious lullabies, the opening strains of which will decide the average ear against "em." Frankie Marvin's cowboy cant, "Happy to Lullaby," and "Kilbuckin' and the Sunny West," more spirited but also require a special taste.



# Pictures Need Experienced Music Executives, Songwriters Convinced

Hollywood's ways did not impress some of the songwriters who went to the coast fresh from business dealings with musical productions for legit. Accustomed to sitting in on the show conferences and of having their best stuff "spotted," the song men found themselves largely ignored as to the story confabs in the studios when important decisions of treatment, routing, etc. were brought up and decided.

Complaint is heard also from the returning songwriters that in some cases they were compelled to submit their numbers to disappointed songwriters, has-beens, and never-wases, given authority over successful writers. What the tunesmiths feel the studio situation calls for is a experienced music publishing executive to sit in on the story conferences as a representative for the songwriters.

Where film directors, supervisors and producers have ignored the songwriters in laying out their production plans, and then give orders expecting them to be executed as the carpenter department executes an order for a set, the result is frequently less than successful, according to the songsters.

It's not entirely a question of what the producers want, but what the songwriters can give them. Therefore songwriters believe someone conversant with the music business, its possibilities and limitations, should sit in on these story conferences where music is to be an important or integral part of the picture to be produced.

## Suit Over Throwaways

Chicago, Oct. 1. Milton Weil and Ted Browne filed suit here Sept. 28, charging the American Society of Composers, Authors & Publishers, against the Print Press Co. for printing and distributing free choruses of their two numbers, "Moonlight March" and "Italian Love Song."

## CIVIC ORCH. UPKEEP

Rochester, N. Y., Oct. 1. Faced with the necessity of either creating popular interest or disbanding, the Rochester Civic Orchestra is making a plunge in exploitation. A four-page weekly bulletin is being distributed to the 10,000 subscribers, and 36 radio concerts will be picked up in parochial and public school auditoriums.

Rent and taxes from three Public theatres, and contributions from wealthy supporters total over \$200,000. The orchestra must raise \$60,000 next Spring in order to exist.

## ATTACHES FOR SCORE

Los Angeles, Oct. 1. Boxoffice receipts of the "Esquima" Playhouse were attacked by Frederic Chapin, musician, who filed suit in Municipal Court against Gerhold Davis, Fletcher Billings and George Scarborough. Chapin charged non-payment of a \$500 fee for arranging the incidental music for "Dad Babies."

Show closed last week.

## CHERNIAVSKY'S FILM HOUSE

Los Angeles, Oct. 1. Joseph Cherniavsky, former musical director at Universal, goes with Simon Lazarus at the Million Dollar theatre here. Cherniavsky opens there Oct. 6 with his recording band. Franklyn Rarum will be m. c.

## HERB BROWN'S NEW HOME

Hollywood, Oct. 1. Herb Brown has sold his beach home at Malibu to his partner, Arthur Freed. Brown has bought the Malibu club house, which he will remodel as his new home.

## Witmark's Dance Folio

Witmark's will publish a dance folio consisting of 12 theme songs. Each song will be given a two-page spread with one devoted to a print of the song and the other to a photo of star featured in that picture with a synopsis biography.

## Rainger With Harms

Ralph Rainger, songwriter, now in the "Little Show," engaged by T. B. Harms for one year with an option on two more. Rainger's contract with the "Little Show" binds him to its run.

## Studio Pay for Musicians Revised in Hollywood

Los Angeles, Oct. 1. High-pressure talker activity has forced studio musicians to revise their scale card classifications. Cut-rates for two-session periods are allowed only if an intermission is provided, and new restrictions are provided to prevent ambitious musicians from underbidding too much.

The new schedule issued by the local union retains present recording rate of \$30 per man for a three-hour session. The \$200 weekly rate for 33 hours (not more than two sessions daily) is also retained. Double pay still goes for leader or contractor.

The old \$50 rate for two sessions is granted only if an intermission of more than an hour is allowed between sessions. A double-session running continuously now costs the studio \$60 per man.

An additional ruling provides that overtime must be hours continuous with regular session. All hours not continuous with regular session must be construed as separate session.

A new classification entitled, "Tryouts, tests and rehearsals" sets orchestra rate for rehearsals at \$15 per man for three hours with \$25 for double sessions. This will work out as a virtual reduction in price.

Rehearsal rates have heretofore varied, being set by the board of directors of the musicians' union. Weekly price under the rehearsal classification is \$100 per man for 33 hours and the usual double pay for leader or contractor.

Rehearsal classification includes tryouts and tests of new people.

## Nick in on Parody

Nick Prountis and his partner, John, both owners of the Hotel Salon Royale on 58th street, have taken a piece of John Hodges' Parody Club on 48th street, basement.

A new floor show will be produced for the cabaret, and another is to go out in the Royale. The Royale will have an m. c., probably Jay Filppen.

Nick and John's former European Club, ordered under padlock, is now open under new management; the usual change in ownership and bond, court procedure that still further jazzes up the Prohibition Act.

## REOPENING WOODMANSTEN?

Woodmansten Inn, the Gene Glogy-Vincent Lopez padlocked Bronx house in the Pelham district, Bronx, may reopen. It's going through one of this new corporation-bond things.

Padlock goes off the Silver Slipper, New York, the latter part of October. Billy Duffy and associates will again operate. Floor show to be staged by Dan Healey.

## Song Exploitation

Exploitation for music publishers with picture connections have increased steadily since these songs first became the talker vogue. It has reached the point where the publishers are appealing to exhibitors, playing a talker of which their song is the theme tune, to give it special exploitation, which indirectly plugs the picture.

One music publishing house, subsidiary of a picture firm, has set aside a complete department for this method of exploitation.

It was first attempted seven months ago on a small scale and as an experiment. Since then it has proved a success.

At first it was figured a dead loss on the books, but compensated in exploitation. Now it is beginning to pay for itself in that specially printed post-cards, carrying a few bars of music and formerly printed only for Broadway exploitation, has been expanded to take in every theatre the picture plays.

There are various other small novelties and accessories which the exhibitor may find useful in plugging the song and picture, such as balloons with titles of song and picture on it, matchbooks, etc. These are sold to the exhibitor at a nominal sum, but run to quite some money, in gross.

## NO MUSIC FIRMS YET TAKEN BY SHEEHAN

No music firm has been absorbed by Winnie Sheehan for the Fox organization as yet, Mr. Sheehan so stated after reaching New York Sunday.

What he may do before sailing Friday night (4) on the Bremen Sheehan said he did not know. The music matter must come up before his departure, he added.

James Hanley and Joe McCarthy, songwriters, have been engaged by Fox through Sheehan, each individually. The McCarthy signature is not yet set but is likely.

Through Hanley going Fox, a report spread Fox had purchased 50% in the Shapiro-Bernstein publishing house. That has not yet occurred. Other music houses in New York, so far unattached, have been reported in negotiation with Sheehan for a Fox connection. Mr. Sheehan refused to discuss this phase of the Fox music situation.

Harry A. Pearson, professional manager for Davis, Coots & Engel, was with Irving Berlin for the past 16 years, entering the past 10 years Pearson has been in charge of Berlin's Philly office.

## Panama Chatter

By Bea Drew

Colon, Sept. 20.

At the Atlantic cabaret here is a gal billing herself as Josephine Baker. She's Spanish. Rated locally more torrid than the original Harlem heat wave.

Two cabaret girls in Colon, Spanish and American, fought it out over one goat. The sonnetist-knited the American kid and is now using the knife to manure her nails in jail.

Atlantic cafe has nine American femme entertainers: Joan Clark, Dorothy Lee, Jerry Clifford, Betty Lee, Mary Abbott, Marie Rogers, Vivian de More, Betty Delaney and Evelyn Allen.

## Estelle Ward

Who knows Estelle Ward? She came to Colon a year ago to work at the Atlantic and is now in the U. S. government asylum at Cerezo, Canal Zone. Her folks in Baltimore have been notified, but there has been no response.

Kitty Howards at "Over the Top" cabaret, not working for Kelly as reported.

Here's the lineup at Plaza cabaret, Colon: Princess Madiah Kaly, Soledad, Lily Foster, Hidalgo Sylvia, Coyle, Rogers Sisters, Montoro and

Trixie Kennedy. Trix has been working these parts for 12 years. Edward Emery, hubby of Ray Rogers, entertainer, left here for Great Raymond, magician, as manager. Raymond had a tough break recently when his sarco-phagus was broken in an auto accident. Just a prop, though, not his own.

At Kelly's Ritz you can see Connie and Buddie Warren, Mignon, Thornton Sisters, Babe 19 years, Hector Dowder, and Dolly Austin. Dolly's noted as the perculum flun, and the Thornton kids have swell-looking hands.

## Not a Dump

Kelly's is a nice place and not the dump variety calls it. Hector Dowder, who runs the show at the Metropole hotel in Panama City, used to have a spot at 42nd and Broadway. He was also in vaude with Mollie Man.

Mary Whelan, entertainer at the Alamo, attempted suicide with bi-chloride of mercury. She refused to give a reason when saved by hospital treatment.

Charlie Canfor recently sold the Metropole to R. I. Drauchon, as both he and his wife were in poor health. In New York now.

# M. P. P. A. Looks to Be of Past, With Nothing in Sight to Support Ass'n

## PICKPOCKET NEWEST NITE CLUB FEATURE

E. Ray Goetz, legit manager, has signed a novelty nite club attraction, an expert pickpocket, and will present him at the Casanova, the former Helen Morgan, when that spot opens late this month. While grand larceny has been practiced around many a night club, the light-fingered entry have been entirely neglected.

The diplomat Goetz is bringing over from London is "Fentiel," a German, who has been doing his stuff at the Savoy Hotel, London.

Billing himself as "The Square Crook," "Fentiel" calls for volunteers around the ringside to assist him with his card tricks. While they pick a card, he engages the stooges in conversation and picks their pockets and completes the card trick as well.

"Fentiel," according to Goetz, practices his act daily on a dummy, each article to be lifted having a small ball attached to it. If the bell rings, "Fentiel" puts in an extra hour of rehearsal.

## DANCERS' ESCAPE

Ramon and Rosita in Serious Auto Crash Just Before Sailing

Paris, Oct. 1. Ramon Reanch's heavy American-imported Stearns-Knight saved Ramon and Rosita (his wife) from serious hurts in an automobile smash-up en route from Biarritz to Paris which killed the 20-year-old daughter of an Italian film family outright. The Countess, mother of the victim, is also in a critical condition while her husband and their chauffeur escaped without a scratch as did the American dancers despite the completely shattered motors.

The fatality complicated matters considerably for Ramon and Rosita who barely were able to sail Sept. 18 on the "Leviathan." Only their heavy liability insurance enabled them to dodge police complications although the dying condition of the woman threatened official intervention.

The accident was ascribed to the other motor, one of those light and small continental cars which was completely snowed down by the dancers' heavy Stearns-Knight.

Rosita and Ramon took back with them the Oswald Fresedo tango orchestra with which they open the Lido-Venice, New York, on Oct. 4.

## \$96 Too High for Screen

Girls—Spurn Cafe Idea

Hollywood, Oct. 1. Femme screen players can't see \$96 to become immortalized in the Montmartre Cafe. That's the price to have a likeness etched on frosted glass and hung in the restaurant. Idea originated when the room was renovated. Etceter then charged \$46. Several promised to come in on the gallery, but when the price went to \$96, the applicants faded.

## Telling the Marines

Canton, O., Oct. 1. The \$1,600 check with which Robert E. Mason, local broker, paid off the U. S. Marine Band for its one night stand in the Armory, booked. Attendance at the concert was less than 1,000. Mason had given the band a guarantee of \$1,600. His office was deserted when the police arrived.

## Yellen-Ager Sticking

Hollywood, Oct. 1. Jack Yellen and Milt Ager are not returning to New York at present. The two writers are working on a Whiteman picture for Universal. They are of the Yellen, Ager & Bornstein music, publishing firm, and accept only picture song writing engagements to their satisfaction. The firm is not hooked in with any picture company. The boys have been out here for some while.

Mrs. Milt Ager (nee Ager) is the writer of Variety's "Hollywood Style" department, carried weekly on Variety's "Women's Page."

Mrs. Ager's stuff has hit with the women from the start for that Cecilia is going to get a by-line, but don't tell Sid.

An opinion in the music-trade is that the Music Publishers' Protective Association has passed away. While still officially existent, there is nothing in sight to support the association in the future. That its career has ended is the general and popular belief.

Through the music business linking up with times there is nothing left for the M. P. P. A. to function for. Its chief doubt center in the salary war, E. G. Mills, has eased himself out as an accessory to the American Society and M. P. P. A., through becoming a music merging promoter, most lately in the matter of "Fest's" and Carl Filner's with Radio-Krohn-Orpheum or Radio's other subsidiary, National Broadcasting Company.

The M. P. P. A. was formed to save the pop music business of its day, through abolishing the weekly payment to vaude actors and others for popularizing songs. Other evils in the trade of that time were handled by the M. P. P. A. and its original objectives were commendable.

With the picture theatre becoming the biggest plug music has ever known, the importance of the stage singer to it has lessened, while the music publishers merging into groups is another reason for the M. P. P. A. blow up.

## A Couple of Flops

Mills left the American Society to promote several music formations, with himself to be connected with a new music company to be formed or associated with the holding company, if a picture connection were made. After a couple of flops in the promotion line, it is said the Fest-Fisher deal with Radio is gone through or will shortly. This will give Mills the job he has been after, but relieves the two welfare music organizations of his presence and service.

In the Am. Society, Mills had been wholly held in as an auxiliary figure through the influence of the publishers connected with it, remainder of the Am. Society members had little use for Mills.

After the M. P. P. A. had been organized under vexatious and difficult conditions and the frequent prediction the pop music publishers of 12 years or so ago could not be got together peacefully in one room, Pat Casey ran the M. P. P. A. headquarters for a while. Following other time pressing duties, Casey, appointed as his assistant for the M. P. P. A. one E. G. Mills, then a clerk in the Vaudeville Managers' Protective Association, which Casey also headed. Later on Casey relinquished his leadership of the M. P. P. A., and it passed to Mills in a way which in the Armory, became Mills altogether, when the M. P. P. A. became chock full of politics and policy, useless to the music trades and remained that way until its recent finish, with Mills then at the helm.

## Bulling and Bullied

Mills appeared to have some publishers in the Am. Society, but to a finish, while one publisher seemingly bullied Mills. Regardless of the counter-conditions, Mills hung on to his two easy money jobs in the Society and M. P. P. A.

One of the most surprising matters in connection with Mills' attempts to promote a new job for himself in forming a music-picture combine was the walk out on him by Saul Bornstein of Berlin's. Bornstein and Mills had been just like that, working together as a perfect team. Mills needed Berlin's for one of the flop promotions, but Berlin's refused to favor the terms proposed.

No one so far has succeeded Mills with the Am. Society. Gene Buck, its president, is the virtual head of the Society, and J. C. Rosenthal its general manager. Messrs. Buck and Rosenthal have been operating the Am. Society, with Mills but a salary drawing figurehead representing the publishers in it.

Pat Casey, who slipped Mills his first job and never received a cigar, or thanks for it, is now the welfare heart of the entire variety field, including pictures, vaudeville and circuses.

## New in Capitol's Band

Number of personnel changes in the Capitol, New York, stage band since Walt Doerner's return.

Henry Levine, Vince Grandy and Frank Marks, formerly with the Paramount stage band, have been added.





# On the Air Line

By Mark Vance

Of the few night clubs being heard on the air, Will Oakland from his Terrace, N. Y., is about the only singing announcer giving names of folks dropping in for parties, and after wedding celebrations. Meaningless to listeners.

Oakland returned to the air last Wednesday and Thursday nights via WPAP. His band isn't so hot. Oakland, when his pipes are right, goes after his top tenor notes like:

## Similarity

Programs last Thursday night noticeably similar in construction. Seemed busy night for the boy tenors. Lots of hurrah for new pictures and their theme songs. Orchestras whanging anything from a classic to the low down, hot syncopation. Quartets lined up like football players. Coward Comfort music via WEAF had orchestra directed by William McKenna, apparently unknown among local band leaders but plugging along.

## Aviation

Plenty of aviation talks. One aviation expert said a monoplane is the best of planes, owing to its structure. That's important to the guy who wonders where next month's rent is coming from and uses the subway to get to and from work. Vincent Lopez appeared to be stepping out of a musical character during his United Reproducers program from WOR. He and the announcer exchanged repartee and the latter did a kidding description of a bull fight when the band was supposed to be in Spain. An early hour for Lopez, but an easy mazurka pick-up.

## Just Stuff

Phillips Carlin on duty at the Radio Show. Programs start from Crystal Room there as, boost for show. Elsie Fitchman in Sunshine Hour. Graham McNamee, working. Literal surprise during this one. Debo, Daniels handed it. Reeled off two songs with her voice a whole lot better than anyone imagined. High, clear and effective, with musical accompaniment by Victor Davelli's orchestra on the coast. It was a relay from Hollywood. Pollack's music on the reg. David Lavinman hour had an even balance and came over smoothly and melodiously. Scarpay Lambert and the National Cavaliers were also heard favorably; latter fast gaining a name for their warbling. Appeared unusual to be working in a football night on a radio show billyhood, but a farewell to Jesse Hawley as coach at Dartmouth was pulled right after. Vincent Lopez program. Hawley now in the radio biz. Accounts for radio tieup here.

Vocal stuff with the barber shop chords and close harmony via WABC during the Tower Health period, and a little above the average, too. Norman Brokenshire announcer, and one of the few who don't take the work seriously. David Lavinman has been telling the air world about things in Washington for a long time, but along comes Frederick William Wile on WABC and gives the low down on things in the Senate. Told all about the liquor situation.

WJZ still giving the True Detective stories. Apparently a profitable kick back for the mfg. or the air expense wouldn't continue. Maxwell House hour one of the best of the night. Old fashioned Southern melodies even to the old cakewalk fav. On WMCA and heard that infectious laugh of Miss Patriotic. Pat and her Pals prove sweet air entertainment. Announced she'd be off the air for two weeks owing to Keith vaude dates. If this new radio personality keeps at it, that apparent natural laugh and her "Come on, boys" and "Yoo Hoo" will become air bywords. Around 10:30 the Hi Hatters, a pleasing musical array for the Victor hour.

## Early News

Those WOR and WMCA late hour news bulletins sure take the news edge off the stuff in the a. m. papers. Nothing of interest left unannounced.

## Colored Bands

Air has been enriched with colored bands ever since radio started, but credit must go to Small's Paradise band for its splendid music. Phil Spitalny from WEAF with the usual topical numbers; WMCA and its popular Village Grove Nut Club; WOR offering Frank Bailey's Palais

Joy band from Newark, little deviation from previous Thursday nights. From midnight on the diff out-of-town stations, with the reception unusually good Thursday night.

## Waltz Revival

Waltzes getting more play now from radio bands than ever before. A WMCA band, the Missourians, of average stripe. The Cities Service orchestra via WEAF gaining in popularity with the Cavaliers, the vocal feature during this hour broadcast. Tidalors over WJZ brought some more waltzes. Also a little travesty wherein the talkers were kidded and how!

## Jesse Crawford

The more one hears that Bremer-Tully orchestra on WABC the better its music is liked. Seems like an evenly balanced combo. Lot of competition on Friday nights didn't make Al Friedman's and Billy Hamilton's bands sound so good. A genuine air revelation is Jesse Crawford and that organ stuff he plays via WABC. And a vocal injection of "Junior" sounded good with the Crawford accompaniment. If Friday nights turn nothing else out but Crawford, it's worth the tuning in. Some sweet music also came over the Dream Makers' period on WABC. A nice diversity of numbers, instrumental and vocal. And plenty of praise goes to that immense musical gang directed by Joseph Koestner from WJZ for the Armory account. The claim at 30 minutes here that the sure sounds like a hot band and music not overplayed or overstrained.

## Late Orchestras

Late hour orchestras with familiar programs. WEAF had Lopez using some ancient with the cover play that they were requests. The slumber music gag is still riding heavy from several stations. WOR's Friday night program was unusually effective. Mixed voices here on the old plantation melodies came over blatant. Pipe organ recital that sure gave the station announcer a chance to go to sleep. Phil Spitalny Penn Hotel band got the time announced for Charlie Strickland. Joe Ward, perhaps the most loquacious announcer in radio, broke on WMCA; musicians here for the Svanoe band selection for the air. But the club should hang on to Kelly, Miles and Conrad; good voices. Those 10-minute periods with "Amos n' Andy" from WJZ just give the comes a warming up; pretty hard to work up belly laughs in that short time.

Looks like a gold miners' rush among the makers of radio sets to get rid of some of their makes gone out of date. In the placement of the models which are on the air at the Radio Show in Madison Square Garden last week, the public got a glimpse of what progress has been made in the new electric. Almost unbelievable the advancement made within a short time.

The radio manufacturers know they have to spend a lot of money this year in advertising to get any rope on the opposish and doing a lot of hallyhoing via the air isn't going to help the dealers peddle old models.

The Majestic seems to be stepping out in spending, as attested by the entertainers the Majestic-hour has shown within the past two Sundays.

## Crosley Edge

The Crosley interests in Ohio via the Crosley station have an edge on the other makers of radios as they can keep shouting their wares all the year 'round. Still it costs a heap to operate any kind of a station these days, and the Crosley Co. looks like a real battle and every radio to its own test. The Majestic people, for instance, keep on telling what a great set they put in last year that they have some 12,000 dealers throughout the country pushing the outfit.

Lately among several of the stations as to the "business" of the numbers used, especially the gags that would have been ordered out of burlesque, could bring down the big whine from Washington.

The past two weeks have permitted entertainers to spill jokes that were out of order for anything but the speakers.

The song publishing interests keep close tab on music over the air, but the jokesmiths claiming any originality haven't any chance of stopping the horde of entertainers

## Odd Mix-up

One of the most peculiar broadcasting mix-ups occurred last week when a bit of the National Broadcasting Co.'s program was sent out over the Columbia chain. It happened just after the Paul Whitman hour, which is broadcast by the latter system. Ted Husing had just finished when the Ever Ready hour was started. Listeners in were puzzled in hearing the explanatory plug for Ever Ready, NBC feature.

It is believed the error was made at Madison Square Garden when radio show was on. Apparently Columbia's program switched from the studio on Madison Avenue to the Garden, where a number of control stations were functioning at same time. Liked somebody at controls picked up NBC broadcast.

using their gags and material without permission.

A brand new joke appears in a show. The very next night same joke is used by some of the radio storytellers without credit of any kind.

Radio or stage entertainers should listen in on Eddie Guest, the Detroit humorist and poet, the next time he goes on the Majestic air period.

A number of boys are serving an air apprenticeship in that army of "unknowns" who are unknown until radio has established them.

The mornings are getting better on the air program. More hot music than has been heard in other years.

Voice new among the announcers are those of Bob Irwin, who landed his job as a storyteller of the Judge Walter C. Kelly type, and Floyd Judson Neale, with WOR. Neale is a Harvard grad of 1912.

Pipe organists are getting a better break now than they have in a long time.

Phil Carlin's voice has been missing from the R-K-O hour announcements. Graham McNamee has been doing the honors of late. R-K-O programmers gave Leo Reisman the break on the orchestral accompaniment and the special numbers played.

Wedding bells rang for Margaret Young and Bradford Brown, both of WABC, recently. Miss Young has been heard via that station; where Mr. Brown came to look after the station proper.

Pancho is coming back on the air. This band leader returns to WABC Oct. 2 after a long summer vacation. Pancho, foreigner, his built up quite a fan following.

Freddie Rich appears to be getting plenty of work. All the bands are giving "Singing in the Rain" from the "Hollywood Revue" (Fox). Plenty of play for Peter Biljou is the balalaika leader heard via WABC. Franklin Ford is still yelling the gimme, gimme money blues from WEAF.

## Phone Radio Spreading

Defiance, O., Oct. 1. Northwestern Telephone Co. here has started the phone radio program service.

Earl Bailey and his Montana Colleagues open in the Ritz-Carlton Hotel, Philadelphia, Oct. 5 for a 33-week engagement.

# Homely Radio Artists Get Plenty Hot Mail from Gaga Air Lovers

## The Radio Expo

The sixth annual Radio World's Expo which ran for six days at Madison Square Garden last week brought in close to \$10,000,000 in wholesale and retail orders for apparatus to exhibiting manufacturers.

Outside of the first public exhibition of Television in its still experimental stage, the expo was more or less a furniture show.

## HERE AND THERE

Wayne King's band, Aragon ballroom, Chicago, has been signed to broadcast Sonitron hour every Sunday for Columbia chain over WHSM.

Gilbert Jaffey, former musical director of Al Jolson's orchestra, has become the conductor of the stage band at the Paramount theatre, Omaha.

Mohie Shaff, formerly with Witmark's has been assigned to duty in Warner's east coast production department at the Flatbush studio.

Impression that Villa Moret is leaving New York but because the offices in the Hilton building were closed, is requested corrected by Jack Livin, firm's manager, in from Chicago to find a new spot. The publishing house's lease expired.

Johnny Johnson and orchestra, now at the city-owned Casino, Asbury Park, N. J., opens Oct. 2 at the Tulsa hotel, Tulsa, Okla. for four weeks and then goes to the Muhlbach hotel, Kansas City, for the winter.

Charles Virlan now in charge of Green & Stept's Philadelphia office.

Mort Beck, Donaldson, Douglas & Gumble, starts south tomorrow (Tuesday) on a six weeks' business trip.

Low Lewis and his Royal Vagabonds open a new act at the Metropolitan hotel, Chicago, Oct. 5, leaving the Garden of Allah, Al Tierney running both places.

Vic Irwin and his orchestra opening at Hollywood Restaurant, New York, around Oct. 15. Ben Uebell is interested in Holly wood.

Millard Thomas and his Synchronic Symphonists, colored, at Royal Knickerbocker, New York. It opened Saturday.

Both numbers in Harold Lloyd's latest picture, "Welcome Danger," to go the new pals, Davis, Coates & Engel. Songs were written on the coast by Lynn Cowan and Ray Tisworth.

## Announcer as Act

Lewis B. Doloff, who gained local prominence through his other m.c'ing for the Greenwich Village Nut Club, is set for Keith vaude dates.

Doloff, with two girls, debuted at the Bashwick, Brooklyn, Oct. 2.

# Inside Stuff—Music

(Continued from page 74)

salary of working musicians. It was started for an anticipated emergency in the theater. With theaters generally disposing with the entire orchestra upon playing an all-sound policy, the emergency and stopped with an enormous number of theatre musicians without employment.

Many of these not finding other jobs would like to withdraw the 25 they contributed to the fund when employed. No doubt they need it, but the A. F. of M. is powerless to permit the withdrawal.

It is claimed, however, that theatre musicians who received over the scale which denoted them as more skillful than the work men, really found other work.

## 3 Sets of Lyrics

"Love Me," the foreign tune published by Peist over here, has received three complete changes of lyrics but the same time held each time.

Song, first called "Tomorrow" originated last year in the "Charlotte Revue" in London and was then published by Francis, Day & Hunter. A new set of lyrics was substituted when the same company published it in France, title then changed to "Deja". Now, with its publication in America, Peist has again changed the lyrics with another title, "Love Me". During this time hardly a band of music was allowed. Lyrics translated into other languages usually receive a literal translation wherever possible.

Radio artists are the subject of the American public. Every radio artist is an idol to some portion of the public. Fan mail and mush notes pour into all of them indiscriminately, and one does not have to be a sheik or a vamp to win popular favor.

Many scholarly and high brow musicians receive a wealth of racy and hotly received fan mail which pleases them none too well. They are inclined to be astonished at this reaction of the public, and those with reputations are anxious to keep any mush note publicity from connection with themselves.

Constant demands for pictures are of course received by all the artists, and those who feel that sending a photograph is a judicial step. But the public pours in long, intimate and affectionate letters to its radio crushes whether or not they have seen them. A good many of the letters are addressed as "Voice of My Dreams," "Darling Voice," "Voice of My Soul," "Voice of My Heart," or else "Dream Sweetheart," "Darling Hot Shot," etc. "There are all kinds of anarchy love letters and their contents are almost unbelievable. One girl writing a long impassioned letter to an announcer says: 'I would rather hear you say 'New York NBC' than hear another man call me sweetheart.'

Besides the torrid love letters which are usually addressed to the artist personally, flocks of letters are sent to the stations raving about the various performers. One letter credits the Clevelot Club Eskimos with affecting a miraculous cure. Their listener (a woman) upon hearing their music got up and did a cakewalk with a fractured hip bone. Incidentally, all the time she was ill the only thing she could drink was Canada Dry.

There are many similar letters telling of almost supernatural recoveries through radio means.

Nothing seems to displease the radio audience. One guy laid up with a sorely sunburned back writes in to ask for a copy of a song he heard called "Sun, Beautiful Sun."

There are also numerous nuts who plague the artists and radio bureaus with their ravings. One who signs herself "Red, Red Rose," writes to all the stations. She has honored the NBC bureau with sixty letters in the last two months. They want it stopped if possible.

## THUNDER

(Continued from page 85)

Harding, whose life Ronnie saved on the battle ship.

A strange, unearthly laugh has interrupted the scene. After the excitement dies out, Harding is left alone in the living room. He looks at his hands, in uniform and trench helmet. Ronnie warns Harding not to kill the memory of his dead comrade in Pamela's heart for only when he is liberated from her memory will the dead be truly slain. Harding refuses to give him immortality and Ronnie goes to Pamela, where he appears before her in tunic, fannalo and the fresh, unspoiled boy she loved.

Ronnie returns, too, to Dorothy Stanes, the churchman's wife who had such pity for him on his last leave and with whom he played fast and loose.

And so to each of the others he appears as they knew him best. To the little girl who was the girl who stole a servant's life's savings and to the pastor, the callous youth who borrowed money he never intended to repay, but to his father, Ronnie makes the play seem like a dream, the final curtain was down at 10:20. Perhaps a smoother performance with a few more rehearsals and a touch more dramatic with this strange ending. W. H. R.

It is a difficult play to act and to interpret, and it is doubtful whether the young man will have a fair appeal. It requires not only sharp visualization but wide imagination. The book passages that precede each appearance of Ronnie make the play seem like a dream, the final curtain was down at 10:20. Perhaps a smoother performance with a few more rehearsals and a touch more dramatic with this strange ending. W. H. R.







# CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

## Englewood

Satin water-tough awarded to Australian Bird Circus, with most entertaining opening act in several weeks. Successfully pulls through a bill otherwise flaccid and certainly demonstrates how initial warmth can make a house like anything that isn't turkey-rare.

Only other divertissement comes with Al Craig, comic m. c., and girl acrobatic dancer, working with Craig and his band in closing act.

Bird Circus, comprising some 20 cockatoos and a few parrots, has variety of clever stunts to make the audience feel potency of theory of evolution.

Ted and Art Miller, harmony from wheezy pipes, uke and mandolin, only click with one ditty, "My Wife is on a Diet."

Whitfield and Ireland, gaggers, in follow-through spot. Ireland, girl comic. Two girl hoopers also in act. But the mainline has influenza. Comedy at entrance of drugstore hits better than dialog and songs which follow with stage act as drugstore interior.

Suggestions for Adela Verno, pianist: 1. If keeping pop stuff out, start with something more boisterous than Paderewski's "Minuet in G." Why not Percy Grainger's "Country Gardens"? 2. Work in "two" if possible, so that audience can see more of the fireworks used in Liszt's "Second Hungarian Rhapsody."

At Haig and his band (7), with girl singer and girl acrobatic dancer close. Haig's misfit lion tamer's uniform and careful clumsiness over his here. Act has too much comedy at outset as it stands, making audience feel that the band can't play and therefore hides its failings behind Haig's comedy. Girl acrobat can play in better act and click. Feature film "Midstream" (T-S). Pathe news, Pathe spotlight, all silent. Loop.

## Diversey

Unless more mazzima hits the tills Diversey will revert to vaude on Sundays only, and possibly preview programs Wednesdays.

New policy of five acts daily, started a few weeks back, brought a nice increase in biz at first, but interest has waned. Quality of bills has been dropping too.

Seven High Flyers, two men and five women, open with dancing and song. Skip Al Garbel, doing songs and dance alone, over big. Allison and Fields follow, girl at piano, man with violin. One-number piece, with stage dark. Allison, in a humorous violin. Remainder of act much like one of the selections, "Meditation."

## When in Chicago Visit These Hits

SELWYN MATINEES THURSDAY

A Crosby Gaige Production

## LITTLE ACCIDENT

A LAUGH RIOT

with

THOMAS MITCHELL

and THE NEW YORK CAST

A. H. WOODS Mats. Wed. & Sat.

GILBERT MILLER (by Arrangement with MAURICE BROWNE) Presents

## JOURNEY'S END

K. C. Sherill's Play That is Sweeping the World

Seats Now Selling for First 4 Weeks

PLAYHOUSE MATINEES WED. & SAT.

REN STEIN Presents

## THE JADE GOD

AN EXCITING MYSTERY DRAMA

ILLINOIS Mats. Wed.-Sat.

ZIEGFELD SENSATION

## SHOW BOAT

(In the Flesh and Blood)

With CHARLES WINNINGER

ERLANGER Mats. Wed.-Sat.

Now Playing

## EARL CARROLL'S

Half Million Dollar Musical Comedy

Company of 125—starring

## LEON ERROL

in the world's most lavish production

"FIORETTA"

assist exhibitors with technical problems.

Jack Rose, Boston office, now operating Hamilton, southside grind.

R. M. Harvey, general agent, 101 Park St., now in Chicago.

Don Plazza has appointed Fred Varin, now coast RKO, chairman of the private entertainment club of the circuit in Chicago.

Accounting department of Public-Kunske theatres moved from Detroit to B. & K. offices here.

L. C. Barlow here from the Louisville Courier-Journal to p. a. for MCA.

David Huntley and band open at College Inn Oct. 3 for indef. stay.

Petrushka Club has reopened at the Mich. Club site for the winter season.

Barney Brotman has opened new Paradise, Melrose, Ill.

Nate Shiner and B. Jacobs, new traveling auditors for Tiffany-Stahl here.

A. I. Kent has taken over the Orpheum, Princeton, Ill.

Catherine Cameron stock, Mt. Clemens, Mich., closed after summer season.

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated. The cities under Correspondence in this issue of Variety are as follows and on pages:

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INDIANAPOLIS	94	SAN FRANCISCO	93
JACKSONVILLE	94	SYRACUSE	92
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advice in the Public-Great States offices. With Arthur Mayer, district supervisor, he toured the Fitzpatrick-McElroy chain in Indiana and Ohio.

Genesee (Public-Great States), Waukegan, Ill., starts their act last night. Separate bill Sundays.

Lease of Independence, 653-seat West Side house, sold for \$10,000 to Louis Leibovitz by John Medinow and J. Seribano. Has eight years to run.

Johnny Maitland orchestra substituted at the Edgewater Beach Hotel while Ted Fiorito played local vaude and picture houses. Maitland opened at Coccato Grove cafe Sept. 28, when Fiorito returned to the hotel.

Ritz Theatre, 6327 Roosevelt rd., leased to Jack Lasker and Sons, Palace, Cairo, Ill., 2,000-seat house, leased by United Theatres corporation, Chicago, to Symphony theatre group, Cairo, for 15 years. Both deals handled by Albert Goldman.

Max Richard has routed the following acts: Harry Hines, Polly and Oz, Jules Howard and Co., Max and His Gang, Palm Beach Girls, Eddie Dale and Co., Don Santos and His Gang, Pat Dally and Co., Stop, Look and Listen, Lonesome Club, Powers and Wallace, Pickard and Seal, Lewis and Doty, Weir's Elephants.

John H. Billsbury has routed Clayton and Leonard, Radio Jacks and Queen, Al and Reno, Enchanted Forest, Love in the Ranks, Odette, Charles and Mack, Memories of the Opera.

Prettyping up the Chicago theatre for the fall and winter cost B. & K. the pretty price of \$180,000. Whom all don't mind midnight and 8 m. and nobody smelted paint or stumbled over scaffolds.

Charlie Kallen now with Billy Weinberg as special writer.

Granada, South Bend, Ind., reopens Oct. 5, after being redecorated following fire.

Walter Vernon, formerly m. c. at the Granada, St. Louis, now at the Wiswain cafe here.

Joss Hogan, former manager Terminal, has replaced Fred Mindlin at the Little.

John Rentjes opening new Arcadia with sound pictures.

M-G-M office here has sent Ralph George, technician, to assist in the handling of records and film, and to

John Constantine and Husk O'Hare now with Benson agency.

Vaude resumed at Patio, small northwest house. One or two-day stand.

Tom Sherman, formerly with Shapiro-Bernstein, now with Irving Berlin.

Fred Hamlin's band opens Southmore Hotel Oct. 5.

Green & Stept opening music offices in Woods building.

Ted Weems' first Chi booking when his band opened the Granada cafe Sept. 27.

## BRONX, N. Y. C.

The Bronx, which is getting high-brow with two grand opera companies, may have Sunday symphony orchestra concerts also. Windsor theatre, subway circuit house, is flirting with a proposition to replace its Sunday vaude concerts with an 80-piece symphony Sunday afternoons and evenings. Theatre demands \$4,000 guarantee for ten weeks, and orchestra's sponsors are trying to meet it by enlisting public support.

Association Players of the Y. M. H. A. will do five plays this season, under Myron E. Sattler's direction.

Tuxedo theatre, last of Fox Metropolitan Playhouses remaining unwired, now has the equipment. Theatre has effected a tie-up with the local Merchants Association to celebrate the event.

Otto Gygi, gypsy violinist, replaces Don Albert as pit director at new Loew's Paradise, latter going to new Loew's, Jersey City.

With the wiring of the Jerome, Consolidated Circuit is 100% sound.

Eddie J. Cantor, former manager of the Crescent and other local picture theatres, will be tendered benefit at Hinton, Broadway theatre next Saturday (28) at midnight. Cantor, paralyzed a year ago, said to be in want.

Ground will be broken shortly for the subway circuit house especially a writer for her by her husband. She could fill a whole evening's program by herself and seldom appeared in regular cabarets, but engaged her own concert hall, which she almost invariably sold out. Her specialties were senti-

# Obituary

## MYRNA DARBY

Myrna Darby, 21, former Ziegfeld "Polles" girl, died Sept. 27 at her home, 740 West 52nd avenue, New York, after two months' illness of heart trouble.

Miss Darby came to New York from Pittsburgh, where she started her stage career. While playing there she came to the attention of Florenz Ziegfeld, who engaged her for New York. First she was assigned to "No Foolin'," then was featured in "The Three Musketeers." Among other Ziegfeld shows in which she appeared were "Rio Rita" and "The Polles," and last with "Whoopee." It was during her engagement with the Eddie Cantor show that she became too ill to continue.

It was widely reported that dancing and swimming plus a severe case of sunburn had been directly responsible for the girl's death. This was denied by her physician, Dr. Louis Wolfe, who said her illness was caused by an infection of the tonsils, which resulted in a rheumatic heart and the consequent condition. Miss Darby did not dancing in the last show, although the physician admitted swimming may have aggravated her condition.

At her bedside when she died was the girl's mother, Mrs. Sarah Darby, and her elder sister, Helen.

Interment in Woodlawn cemetery.

## SAM BARNARD

Sam Barnard, of the well known Barnard family, music hall proprietor, died in London, England, Sept. 16, at the age of 84. He was the originator of twice nightly music halls at the present building, still known as Barnard's Varieties, Chatham. It was about the year 1863, when at the age of 18, managing for his father at this old theatre, when during the absence of his father from town the idea struck him that, as Chatham was a naval and military town and the sailors and soldiers had to be in barracks by 9 o'clock, it would be a good idea to start the performance at 6 in the evening and finish at 8 o'clock.

Barnard's Theatres at Chatham and Woolwich are still being carried on by the descendants of this very old theatrical family.

## SIR JOHN GATTI

Sir John M. Gatti, former chairman of the London County Council and senior partner of the firm owning the Adelphi and Vaudeville theatres, died while playing golf Saturday, He was 57.

Also from his theatrical associations he was well known in the electrical supply world. He was born in 1872, educated at Stonyhurst, a Catholic college, and later at Oxford. He practiced law and became Mayor of the City of Westminster, a division of London. In 1927 he was made chairman of the London County Council.

He was chairman for several years of the Society of West End Managers, and in all his theatres was an advocate of clean bills. His charities were extensive.

## JOHN A. GETCHELL

John A. Getchell, 53, former member of Elbert & Getchell, western theatrical operators, died at his home last week in Des Moines, Ia., of heart trouble.

Mr. Getchell, about 25 years ago with B. F. Elbert, established a penny arcade in Des Moines and later took over the Bijou (picture) later named the Unique which made way for the Strand.

In 1909 Elbert & Getchell opened the Princess, Des Moines, where both Conrad Nagel and Fay Hunter got their first stock experience. They also took over the Grand opera house and renamed it the Berchel.

A few years later they built the Empress, Des Moines, the present Orpheum, and for a time operated the Majestic.

## JOSMA SELIM

Josma Selim, one of Germany's leading cabaret singers, died in Berlin recently of pneumonia. Her husband is the Viennese composer Ralph Benatzki.

Frau Selim was one of the most brilliant and charming performers which the German cabaret had at its disposal. Her repertoire consisted almost entirely of songs especially a writer for her by her husband. She could fill a whole evening's program by herself and seldom appeared in regular cabarets, but engaged her own concert hall, which she almost invariably sold out. Her specialties were senti-

mental Viennese waltzes and songs of Jewish family life.

## WILLIAM GULFPORT

William Gulfport, 28, of the colored team of Gulfport and Brown, died last week in the Harlem Hospital, New York, of intestinal trouble.

Interment in Woodlawn cemetery was conducted by the colored American Legion.

Mr. Gulfport got his stage name from Gulfport, Miss. home town. He and William Brown were together many years and had played the Keith and Orpheum houses regularly each season.

It appears that Gulfport and Brown had made a talking short but that Mr. Gulfport died before he had a chance to see it on the public screens.

Mrs. Auburtine Woodward Moore, 37, author, musician and composer, died Sept. 23 in Madison, Wis.

## CHARLES B. CHURCH

Charles B. Church, 72, veteran legit and vaudeville man, died in Saratoga Lake, Sept. 24, where he had been under the care of the N. Y. A. for 10 years.

Mr. Church at one time toured with Carnross Minstrels and was in support of May Irwin when she starred with her own company.

In vaudeville his longest association was with the "Green Beetle" act. A brother survives in Boston. The funeral was held last week, auspices of N. Y. A., with interment in Kensico cemetery.

## NEIL BARRETT

Neil Barrett, 48, vaudevillian, died Sept. 29 at his home, 9840 Alastine avenue, Corona, Long Island.

Barrett had been with a number of singing and dancing acts; formerly of Rostina and Barrett. He had also appeared in support of

## IN FOND MEMORY OF

## BEN NEE ONE

HONORABLE WU.

Dave Ferguson when the latter appeared in vaude in "The Rounder of Old Broadway." He was a member of the N. Y. A.

When not working on the stage, he spent considerable time in a bungalow at Gravesend Beach, Brooklyn.

## PAUL P. GOETZ

Paul P. (Poppy) Goetz, 34, character actor, died Sept. 26 at the County Farm, Los Angeles, Cal., of heart trouble.

Goetz played hermits in films and was somewhat of a hermit in real life. He disappeared from Hollywood last January, and none of the regulars knew he was in the General hospital. He had been released to convalesce at the farm.

No relatives known.

## HENRIETTA E. WHEELER

Henrietta E. Wheeler, 46, died Sept. 27 at Farmingdale, L. I., with interment in Providence, R. I.

At the N. Y. A. the records showed that Miss Wheeler joined in 1917. At that time she was a member of the Harris, Doyle and Brown act.

## JAMES RUSSELL

James Russell, 35, dancer, in vaudeville prior to night club engagements, died in Detroit of injuries received at the Study Club fire. Story of his death appears elsewhere in this issue.

## LULU LESLIE

Lulu Leslie, 79, former actress, was found dead from asphyxiation in her room in New York. A news story appears in another section of this issue.

## EDWYN A. BARRON

Edwyn A. Barron, 75, author and playwright and drama critic for the defunct Chicago "Inter-Ocean" prior to 1895, died Sept. 28 in Kansas City. He had been in poor health several years. Burial in Boston.

"Society Jack" Palmer, 50, veteran news photographer, died in Chicago, home town, Sept. 27. Had a private gallery of stills of Chicago showpeople.

Ruth Marcotte, 23, prima donna, died at St. Luke's hospital, Chicago, Sept. 25, following an operation for appendicitis. Burial at Kankakee, her home town.

# LOS ANGELES

Variety's Los Angeles Office

LOEW'S STATE BUILDING—VANDIKE 0777

Fanchon and Marco's "Grotesque" unit, first to virtually make the entire trans-continental route, returns here this week. Company has been traveling since the last week in January.

Hollywood Playeractors will present Philip Barry's "You and I" as their first legit show of the season, opening Oct. 6. Cast includes Mildred Pringle, Jerry Dodson, Betty Henderson, Will Evans, Katherine Kays, Jack Angel.

Virginia Cherrill recovering from sprained ankle. Lock-jaw serum administered when physicians thought that ailment threatened.

"Kibitzer" opens at the Geary, San Francisco, Oct. 6.

Mrs. Sybil Borden, mother of Olive Borden, in Good Samaritan Hospital, suffering from complications following an operation performed months ago.

Fred Church, screen extra, filed claim with the State Labor Commission for \$118 alleged salary due from Fred Balshofer, independent picture producer.

Four more suits filed with State Labor Commission against Qualitone Corp. Frank Rose, R. R. Rose, L. C. White, and Bob Elder, technicians, ask an aggregate of \$553 in salary due.

San Francisco office of State Labor Commission forwarded claims of Joseph Black and Frank Konyl, musicians, against O. D. Woodward, producer of "Dracula," amounting to \$350 for collection here.

George Caldares is new Los Angeles branch manager for Tiffany Stahl, replacing Seth Perkins.

Jack Cunningham, under a new contract, will be scenario editor of Technicolor for another year.

Franklin Pangborn, lessee of the Vine Street, has added a sign naming the theatre after himself. Pangborn has been producing at this house for about a year. It is now called the Pangborn-Vine Street.

Nina McKinney, colored, will be in M-G-M's "Take It Big."

Girl was the vamp in "Hallelujah."

W.E. sound equipment is being installed at the Paramount ex-

change. This is the second projection room installation in film row. Other is in the Fox office.

J. W. Redman, auditor for Keith circuit, checking books at local office.

William Watson will direct Will King in untitled two-reel Christie talker.

Charles Brudlin's unit has returned to Catalina to complete exterior on "Ship from Shanghai," M-G.

Frank H. Simmon, local free lance I.A., engaged to follow Minnie F. Todd as such at Tiffany Stahl. He will work under the supervision of Al Selig.

J. A. Brannan will be manager of the Broadway Palace which re-opens Oct. 16 as a twice daily run with "Hallelujah." Balcony is being removed and it will be a two floor house seating about 1,300.

Radio has added a dance rehearsal building and a new cafe to its studio expansion program.

Ian MacLaren, lead in stock at Long Beach, Cal., signed for three shows at the Glendale Show Shop.

## DES MOINES

Berchel-Darl.  
"The Valiant."  
Des Moines—"Four Feathers."  
Gardner—"Broadway Babes."  
Orpheum—"Vaudeville."  
Palace—"Girl Overboard."  
Rivoli—"The Ferguson Family" (stock).  
Strand—"Twin Beds."

Des Moines food show committee in Chicago making overtures to Jack Dempsey to put show over here.

The Veterans of Foreign Wars forced to close Coliseum Coliseum after about 500 hours and with figures in the red amounting to nearly \$10,000. Poor attendance. Six couples walking and two contestants rocking.

Wayne Weishaar, theatrical editor, The Register, went to New York on honeymoon two months ago and remained there, going to work for Herald Tribune.

## DENVER

Aladdin—"Cock Eyed World" (2d week).  
America—"Words and Music."  
Edwards—"The Great Divide."  
Tabor—"Half Marriage."  
Orpheum—"The Unholy Night" (vaude).  
Denver—"Speedway."  
Denham—"Jonesty."

After the Tabor announced its pictures would change Thursdays the Denver promptly chose Wednesdays.

Fox Film Exchange staff here split \$5,000 account local agency lead over other Fox offices for the second successive year.

Harry Bell now manages the Arena.

John C. Wilcox, now music critic on Denver Post, Edwin J. Stringham, former critic, appointed instructor in Columbia University school of music, N. Y.

Rehearsals started by the American Legion for "Radio Revue" (musical) to be held in the City auditorium Nov. 11-12.

NBC has taken over KOA and chain programs will now originate here. Freeman H. Talbot, manager, is in New York conferring with NBC heads.

Arthur M. Oberfelder and Ben Ketchum open the Orpheum, Kansas City, Oct. 12 and are negotiating for the Orpheum, St. Louis.

Musicians and managers wrangling over a new wage scale. Wages

asked are: Eight or more in orchestra, \$12 for 23 shows, \$33 for leaders; \$58 for two shows daily, \$79 for leaders; less than eight: \$65 to \$89 and \$86 to \$90 for leaders.

Bert Pittman is manager of the new Denver office of Fanchon & Marco, established Oct. 1.

Robert Kincaid biz manager of Motion Picture Theatre Owners of the Rocky Mountain region.

Martha Springsteen Chappelle and Lillian Cushing dancing schools have consolidated.

Albany hotel night club opened with Eddie Ott m. c.

Denham dramatic stock with Gladys George and Ben Erway, leads.

Lakeside and Elitch's amusement parks, closed.

Local girl, Marilyn Howard, in "The Accented" road show, at Broadway here.

Rivoli, formerly chorus girl comedies, has changed to short pictures, musicals and vaude. Managed three years on the west coast.

## KANSAS CITY

By WILL R. HUGHES  
Shubert—"The Red Rover."  
Loew's Midland—"Hollywood Revue" (stock).  
Mainstreet—"Private Life."  
Newman—"The Lady Lies."  
Pantages—"The Great Divide."  
Rivoli—"Madonna of Avenue A."  
Globe—"Musical Comedy Pictures."  
Gowdy—"Baragans" (Mutual).

Fern Bauersfeld, of the Kansas State board of picture censors, has resigned, effective Oct. 1. Her appointment does not expire until next April, but she is retiring to engage in educational work in Kansas City.

The Oberfelder-Ketchum stock opens at the Orpheum Oct. 12.

Joe Donegan, many years manager Century theatre, is now manager of the Cuban Gardens, new supper club.

Kansas City's newest theatre, the Apollo, opened Sunday with "The Cocoanuts." This is one of M. E. Shanberg's city string.

A new half-million dollar film theatre, seating 3,000, is to be built in Joplin by the Midland Circuit.

## MILWAUKEE

By FRANK J. MILLER  
Alhambra—"Broadway" (2d week).  
Davidson—"Saturday's Children" (stock).  
Garden—"Gold Diggers of Broadway."  
Gayety—"Burlesque Musical."  
Mainstreet—"The Great Divide."  
Palace—"Orpheum" (vaude).  
Pantages—"The Great Divide."  
Rivoli—"The Great Divide."  
Strand—"Cock Eyed World."  
Wisconsin—"Girl in the Show" (Stage show).

Final week of the short stock season at the Davidson. Business not been very encouraging.

Marion Andrews, local concert impresario, died Sept. 25 of blood poisoning.

Jack Warner, head of the stage hands' local, resigned to go out with a Mutual road show. Harry Martin succeeds.

Herbert M. Israel, for past year manager Majestic, is now promotion manager of Wisconsin News.

## ALBANY, N. Y.

By HENRY RETONDA  
Capitol—"Paris Bound," with Madge Kline.  
Strand—"Gold Diggers of Broadway."  
Hall—"Hollywood Revue."  
Rivoli—"The Great Divide."  
Leland—"The Cock Eyed World."  
Proctor—"Sex View of Life."  
Proctor—"Vaudeville."

Albany theatre, Warner second run, will close one week, October 7, for wiring. Paramount and Royal neighborhoods, will be wired within several weeks.

Personnel of Cornelian Players, who opened stock season at Capitol theatre last week with guest stars, consists of Robert Hyman, Enid Romney, Jessie Farrell, Mary Mitchell, Neil McPhee, John Dizon, John Todd and Walter Clyde. Robert Warwick and Ruth Shepley were stars in "This Thing Called Love" last week. Fairly good gross.

Hollbrook Bissel succeeded George Rosenbaum as manager of Albany Columbia exchange.

Strand starting midnight performances here. Played to capacity Thursday.

Tenly of competition among film houses this week. Strand showing "Gold Diggers of Broadway," Rivoli "Hollywood Revue" and the Leland, "Cock-Eyed World." "World" played at Hall several weeks ago but is packing them at the Leland.

Ritz hooked up with Evening News and Knickerbocker Press for filming of a local picture, "Our American Girl Visits Albany."

## SEATTLE

By DAVE TREPP  
President—"The First Year" (Duffy).  
Fifth Ave—"The Time" (F. & M. Ideas).  
Fox—"Hollywood Revue."  
Blue House—"Skin Deep."  
Music Box—"Gold Diggers of Broadway."  
Metropolitan—"The Great Divide" (2d week).  
Orpheum—"The Very Ideal" (vaude).  
Pantages—"Hicksville" (vaude).  
Seattle—"Woman Trap."  
Coliseum—"Cock-Eyed World."

Dale Winter (Mrs. Duffy) and Henry Duffy starred in the first show at the President theatre here, Sept. 29, in "The First Year."

Small club dates for acts good the past few weeks with big dates looking. Last season badly off as no big conventions staged in Seattle, like in 1928. The International Journalists hold convention in Canadian city, Oct. 15, and use Fanchon & Marco Idea out of Strand.

Kent Thompson continues as new manager. Lawrence Weekland assistant manager. This staff handles the Elanjer interests. When public runs talkers, Harry Wareham is manager and R. Rice, assistant.

## OAKLAND, CAL.

By WOOD SOANES  
Rumored Ackerman & Harris plan to duplicate El Capitán, San Francisco, recently sold to Fox, on upper Broadway here, close to the Fox-Oakland.

The Grand-Lake trying a new scheme with a "symphony" orchestra of 25, directed by Milt Franklin, on the stage once a week for two Monday performances.

A revised version of "Cooking Her Goose" by E. L. Van Patten is on at the Durwin this week. Van Loan made some changes in the last act.

Walker Whiteside remains at the Fulton for two weeks to do "The Arabian." Whiteside has done only a fair business for Henry Duffy.

Frank Provozo, 15, made a hit as the Dauphin in "Saint Joan," at the Berkeley Playhouse, dimming the efforts of the adult leads.

## PORTLAND, ORE.

Broadway—"Imagine My Embarrassment."  
United Artists—"Cockeyed World."  
Portland—"Illusion."  
Alder—"Wonder of Women."  
Music Box—"The Arzyle Case."  
Blue House—"Show Boat."  
RKO Orpheum—"Half Marriage."  
Orion—"Dark Street."  
Durwin—Henry Duffy Players.

Irene Home is here to play leads for Puffy Players. Comes from Australian tour with "The Patsy."

Publix has delayed opening new Rialto. Alterations on old Heilig not yet completed and trouble unsettled with stage unions, which ask for steam engineer and two men on dark stage.

Dr. O. F. Willing, runner-up in national golf championship, was filmed in "Week-end in Paradise" country club film showing at the Alder. Doc proved box office draw. The two-reeler had local society cast, ordinary stuff, but good local interest.

## TOLEDO

By E. H. GOODING  
Paramount—"Womantrap" (Stage show).  
Vita-Temple—"Gold Diggers of Broadway" (2d week).  
Valentine—"Hollywood Revue" (2d wk).  
Pantages—"Most Immoral Lady."  
Strand—"Skin Deep."  
Rivoli—"They Had to See Paris."  
Hall—"Vaudeville."  
Empire—"Burlesque Musical."  
Keith's—"Chicago."  
World—"Change."  
Ohio—"Change."  
Sylvan—"Change."

Palace, for two years playing W. H. Wright stock, leased for fall by Grace Denton, concert promoter here for the newly organized Toledo

Civic Theatre Association, and will play Theatre Guild and other attractions available. Opens Oct. 14 with "Tyngmation."

Bavesdropper spoiled romance of Texene Rhea, 16, Pittsburgh, and Jack Denton, chorus man. Public's "Diggers of Melody." Denton met her in soda shop in Pittsburgh and proposed, wiring her from Buffalo to meet him here for marriage. Gal talked about plans while on bus trip and eavesdropper notified police who wired her parents and stopped wedding plans.

"Gold Diggers" at Vita-Temple, held over. "Hollywood Revue" also strong at Valentine. Radio wagon used by Vita-Temple went over city playing songs from "Gold Diggers." Valentine using outdoor loud speaker and songs from revue on disks in music shop near theatre.

Willy Stahl, conductor pit orchestra Paramount since it opened, leaves this week. Succeeded by Emil Hollander, former conductor Capitol, Detroit. Harold Belts, Paramount usher, stopped the show several times last week singing "Patsy" theme song of News-Bee's local-talent serial, "Forbidden Fires."

Marjorie Cunningham, back from tour of Loew's circuit in girls' musical act, now directing Band-Ita, girls' orchestra here.

## BOSTON

A \$7,000 bracelet, containing 26 diamonds, was returned to Mrs. Claire Reynolds Montgomery, sister of Marilyn Miller, by Betty Greaves after that young woman found it on the street.

A small strip of land, a private way running off Tamworth street to a dead end, is all that remains in the way of the proposed Fox theatre. Hearing before Supreme Court Judge Carroll will be held Oct. 15.

Charlie Murray, now in Boston at the Keith-Albee theatre for personal appearances, was the guest at the Burroughs Newsboys Foundation. Charlie told the youngsters about his early days in Cincinnati as a newsie.

Compensation of \$254.81 was awarded to Florence McDonald of Quincy, by the state industrial accident board after they heard her story of a knee injury while dancing in the Lido-Venue, Boston night club last January.

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### DETROIT

Case—"Age of Innocence."  
Lafayette—"My Girl Friday."  
Civic—"Meet the Prince."  
Wilson—"Pygmalion."  
Fox—"Why Leave Home."  
Oriental—"The News."  
State—"Hollywood Revue."  
Michigan—"Lady Luck."  
Fisher—"Great Divide."  
Paramount—"Gold Diggers."  
Madison—"Skin Deep."  
Adams—"Say It With Songs."

Detroit police cancelled licenses of two night clubs, Luigi's and Club Lido, until they complied with the fire ordinances regulating such clubs; as a result of the recent fire at the Study Club, which cost 21 lives.

Larry Lipton, former publicity man, Fox Detroit theatre, has accepted similar position with "The Mincule."

D. M. Idzal, handling the Fox theatre during illness of S. J. Stebbins, is now in St. Louis at the Fox theatre.

### SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieling—Dark.  
Empire—Empire Players (stock).  
Temple—Dark.  
Savoy—Dark.  
Loew's—Vaudeville.  
Keith's—Vaudeville.  
Strand—"On With the Show."  
Beckel—"Lucky Star."

B. F. Keith's and Loew's State in b. o. fight this week, with screen stars in the flesh, Leatrice Joy at the former and Davey Lee at the latter.

Davey gave the State the biggest opening in its history. Keith's mat was off, but the house Saturday night was capacity at both shows, something unusual.

State and other local houses Saturday night apparently felt opposition of the first night football game (Syracuse-Hohart), which drew 25,000 to Archbold Stadium at \$1 a head. Syracuse tries another night game with Johns Hopkins here Oct. 19.

Gluck's opera, "Orpheus," will be produced at Syracuse University late in November.

The Kallet chain has announced second runs of Paramount, Warners, Fox and M-G-M, putting a decided crimp in the plans of Frank Sardino for the Syracuse and Brighton theatres, the latter the bitter rival of Harry Gilbert's Riviera. Kallet landed Paramount after Sardino had

already advertised the product, while Warners was another steal. The Syracuse-Brighton lineup will be second runs of United Artists, First National and Radio.

The Wieling will finally open Oct. 14 with "Journey's End," the Shuberts and stage hands' union coming to terms last week. The union gets a \$5 a week raise for the five in the regular house crew, substantially the terms the union asked when the Shuberts cancelled early bookings and closed the house. "Good News" is the only other show now definitely set, returning Oct. 23.

Paul H. Forster, Beckel organizer, also assistant manager. Edward M. Hart, upstate head of Fox Metropolitan theatre, has also handed a managerial commission to Morris Shulman.

### ATLANTIC CITY

By GEO. R. WEINTRAUB

Apollo—"Thunder in the Air" (Stage).  
Warner—"Mystery Men" (Fu Manchu).  
Stanley—"The Lady Lies."  
Virginia—"A Most Unusual Lady."  
Columbia—"The Argyle Case."  
Kaelo—"Communist Presentations."  
Strand—"Wonder of Women."  
Kipling—"Words and Music."  
Roxie—"Frenzied Last Case."  
Steel Pier—"The Very Idea," min-strels.  
Million Dollar Pier—Vaudeville.

One more week of pictures and min-strels and the Steel and Million Dollar piers close for the season.

"Journey's End" (Eastern Co.) opens at the Apollo Oct. 21.

The Earle has a single presentation and first run pictures as a new winter policy.

Harry C. Volk, Jr., now assistant manager, new Warner theatre. He is a son of Harry C. Volk, publicity director, Steel Pier.

### BUFFALO

By SUFFALO BURTON

"Steel Pier" at the Lafayette two weeks ago, plays the same house another week, by being Oct. 5.

"The Very Idea" (min-strels) at the Steel Pier. Swan-son's first ticket at the Buffalo this week on a "second premiere" showing drew big water buffets from the local reviewers.

Lafayette this week goes for four more shows daily, following Swan-son's and Buffalo, where the same policy has been in effect several years. During week of Oct. 12, the

Lafayette omits vaude entirely for "Rio Rita" filming.

The Little Theatre (art cinema) is open, with the local public not appearing to know—or care. The opening performance guest list, supposed to be ritzy got many a snicker. At 75c. top, which is at least 15c. over any other house in town, the little theatre show is 75% gold brick.

### MOUNTAIN FURY

(Continued from page 85)

One set used—the mountain home of Ezra. P. Dodd Ackerman, who owns a scenic studio, made his producing bow with this play. His failure to correct that sometimes overstepped theatrical license is his only real staging blunder.

For appeal "Mountain Fury" has its rough-and-tumble atmosphere and the second act spectacle, not enough. Mary Miner, the only girl in the cast, is sufficient. Bang.

### SUBWAY EXPRESS

Edward A. Blatt presents play by Eva Kay Flint and Martha Madison. Staged by Chester Erskin. Opening Sept. 24 at 23.  
Edward Tracey.....Jack Lee  
Lulu Tracey.....Dorothy Peterson  
Whitney Jordan.....Edward Pawley  
Herman Stevens.....J. Hammond Dalley  
George Mason.....Arthur Hughes  
Inspector Hennen.....Edward Ellis  
Tony.....George Colin  
Zuni.....Alberto de Stefano  
Mr. Colton.....William T. Hayes  
Mrs. Colton.....Maude Nolan

A regiment of actors in this one. More credit to Chester Erskin for his neat and workmanlike staging of a piece that needed to be staged (with hitches on the way). Naturally for dramatic purposes, the only thing that could happen in a subway is a murder, and sure enough after the atmosphere is planted one of the passengers is bumped off.

This little deal, done before the audience's eyes, but not with their knowledge of what is happening, is accomplished by electrocution on a "scientific" principle that is made to seem plausible. It is not characteristic of audiences, however, to quaver with plots, providing the entertainment is there and the cause-effect tempo consistent. "Subway Express" does arrest and hold the interest.

In the realm of prophecy the problem is complicated by the present precarious condition of "who-did-it" market. The town is crawling with homicide puzzles and naturally there is an acute, illuminated likelihood of a successful public

turning from the whole lot of 'em. Yet "Subway Express" impresses as having a chance of surviving its murderous contemporaries. It has novelty to buttress its case history. New Yorkers will enjoy the subway detail.

Your stock the piece is not overly difficult once the one-set (on rollers) is solved. There are about a dozen parts requiring expert handling. Local Junior League can handle hits to the probable stimulation of the box office.

Edward Blatt, a new producer, brought in "Express" with a very competent cast. Edward Ellis conducts the police inquiry with dignified wham. Edward Pawley and Dorothy Peterson have the leads. J. Hammond Dalley as a tortured 440 clerk and George Mason as an unbelievably well-educated subway employee both rate mention. Jack Lee, whose chore is remaining rigid up until the middle of Act III, gets a big hand opening night for his "playing dead." Many of the minor parts are discharged with a competence that would stand out in a cast less tribal in numbers. Land.

### CANDLE LIGHT

Canopy in three acts presented by Gilbert Miller at Empire, Sept. 20; adapted by P. G. Wodehouse from the German original of Siegfried Geyger. Gertrude Lawrence starred; staged by the producer.  
Wendell Barrie.....Gertrude Lawrence  
Prince Rudolf.....Hazel Hotel  
Schubert.....Reginald Owen  
Josef.....Lealle Jovan  
Baron Von Hohenheim.....Robert English  
Hans von Rischau.....Betty Schaefer  
Eiser.....Rita Vale  
Walter.....Rita Vale  
Koenig, chauffeur.....Jack Carlton

Gilbert Miller gathered his players together in England for the American showing of "Candle Light," opening Monday before an admirably dressed audience at the Empire. He did the same for "Journey's End," which is still among the best draws on Broadway. But the new play is rather lightweight. Looks like a lower floor draw.

A simple little story. So was "A Little Bit of Fluff," which lasted but six weeks over here and ran for years in London. However, the new play is presented in excellent good taste and the first cast holds exceptional players.

The house is supposed to be Vienna, within the most attractive apartment of Prince Rudolph Hohen-dorf-Schubert. Despite that name and some other of the accents, the players are, of course, quite British, led by Gertrude Lawrence, starred. The prince is a bachelor and has

a way of being tangled up with feminine affairs. He has just told his valet, Joseph, to phone Liza that he won't be able to see her that evening.

After he has gone out to dine Joseph proceeds to phone. Instead of getting his party, he falls for a sweet voice on the crossed line and induces its possessor to come to the apartment. When the girl, Marie, arrives, Joseph, in his master's dinner coat, pretends he is the prince and assumes Marie is a lady of the title. She does not deny it.

They are getting on pretty well in the library as the real prince returns unexpectedly. Quickly sensing the situation, he attires himself in the valet's gold-braided coat and pretends to be Joseph. That affords an amusing first act, but the second is a let-down. Maybe it was pace, yet there were long conversations between the valet and the prince, whilst Marie was in the library perusing books of passion.

Joseph leaves the house for a few minutes, during which time Marie shines up to the princely valet, telling him she isn't a fine lady at all, but the parlor maid to the Baroness Von Hohenheim, a beauty, whom the prince has been trying to become acquainted with. He gets his wish for that prize call. He quickly departs with her, only to return with the baroness logged out in a maid's costume. That completely wrecks Joseph's little dinner party with the alleged lady and it is the prince and the baroness who dine.

The servants, now on a common footing, leave the room, with the reminder to ring once for the quiet and twice for the maid.

Here and there the dialog has spice. Perhaps it is mildly naughty. P. G. Wodehouse has supplied plenty of sparkle, but it is not in the characters. The others make but slight appearances.

Miss Lawrence, who has no little popularity here, dating from the first "Charles's Rover" is the sunny Marie. Attractive in appearance, manner and speech she carries off her first leading role very nicely. Lealle Jovan is as skillful as the valet as he was in a not so far removed role in "The Cardboard Lover." Reginald Owen is the prince and one could almost believe it were so. Two other attractive actresses are Betty Schaefer and Rita Vale, respectively. Robert English has a bit as the butler.

"Candle Light" takes its title from a proverb: "Choose neither woman nor luck by candle light." That sounds more exciting than the play really is.

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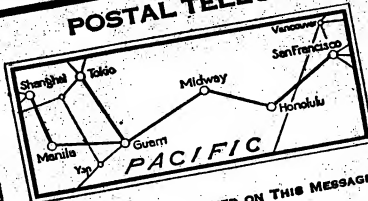
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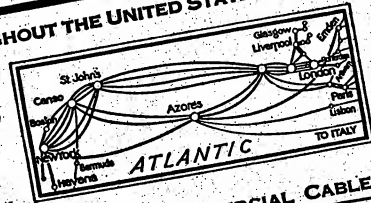
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NEW YORK, WEDNESDAY, OCTOBER 9, 1929

88 PAGES

## ENGLAND'S FILM RACKET

### Par Merger on Crest of Warners' Success; Brothers Worth \$50,000,000

Making \$100,000 multiply itself into \$50,000,000 within a period of three years is what three picture brothers have done. They are Harry, Jack and Abe Warner.

That's what these boys are worth, collectively, according to authoritative sources. A lot of it was amassed in investments outside the industry.

The dough angle was brought up during the past week in substantiation of arguments by loyal executives of the brothers that they did not go with the Zukor organization simply as a means to get more money.

There are some who maintain that the brothers have reached the point in life where they want to be recognized as powers. That while the merger deal calls for the executives in every Paramount department to be over the executives in the same Warner offices, the Warners will continue to operate their former organization.

Others say Harry Warner and his brothers just want to remain in the industry and that good business is always realized in the sale of anything when it is on the crest of its success.

The Warner name during the past three years has probably received more newspaper and magazine space than that of any other producer in the business because A. P. Waxman (and he's not responsible for this) was able to sell the

(Continued on page 83)

### OTHER SEES SON ON STAGE AND SHRIEKS

Cleveland, Oct. 8.

A burlesque female impersonator in a show here, so the story goes, was doing a coo-h-flirtation bit when a woman in the audience shrieked.

Afterwards the personator went into a cowering jag back-stage, saying he was through.

To the puzzled manager he explained:

"That was my mother who shrieked. That's why I'm through. I never wanted her to see me in this get-up. A girl!

"Since I went on the stage I always wrote home that I played big roles, heroes, strong men.

"I never wanted her to know I was a female impersonator. But our home is near here and I made the mistake of telling the folks I was coming to town.

"Come on, pay me off, I'm taking it on the lam."

### ONE-MAN CAST

Hollywood, Oct. 8.

A one man dramatic talker, "The Ghost Town Talks," is being made by Robert Bruce. George Fawcett is the cast. Picture is for Paramount. If it clicks it will be the first of a series.

### "Madame" Sequel

Charlie Morrison, the agent, swears that the English songwriter of "I Kiss Your Hand, Madame," has written a sequel entitled:

"I'll Do Better Later."

### PARIS NIGHT LIFE NOW BUSINESS MONOPOLY

Paris, Oct. 8.

Paul Santos has acquired by lease control of the famous Le Perroquet, class night spot of Paris, adding it to his huge string of similar places and making Paris night life practically a business monopoly. The boulevardier foresees the throttling of the spontaneous note in the town's gaiety with no opposition to the Santos grip on entertainment.

Santos now has eight of the city's high spots, counting the new acquisition in the Casino de Paris building. They include the Florida, Embassy, Rat Mort, Plantation, Palermo, Bartiendi and Nargulieh.

When Du Fresno and Varna took over the Casino they eliminated Volterra from management of Le Perroquet, which runs jointly with the Casino. The new management, seeking to concentrate on the new Mistinguette revue at the Casino, leased the Perroquet to Santos.

New lessee of the night club has signed Albert Blazer, probably the most famous headwaiter in all Paris, as operator of the place.

### TWO DUNCAN PLAYS

Both Stories Different About Dancer—Secret Preparations

Two new plays having autobiographical episodes of the late Isadora Duncan as theme are being secretly groomed for Broadway perusal. Secrecy angle is maintained in order the other fellow won't know which is beating in for priority.

The shows involved are "Diane," by Irving Kaye Davis with Lawrence Weber producing and "The Swan Song," by Ben Hecht and Charles MacArthur, to be done by Stan H. Harris.

From all accounts no similarity other than the central character.

### \$7.50 Bunions

Des Moines, Oct. 8. Contestants in the flop walkathon sponsored by the Veterans of Foreign Wars sued for \$500 in prize money. They settled for \$7.50 each.

Max Solar, Izzie Bernstein and the Midwest Amusement Co. were defendants.

### BRITISH IN FOR \$200,000,000

Thousands of Stockholders—Millions Melted Away—Production Worse—Theatre End Better—Not Over 5 Producers Stable—Probe Hoped for

### RESUME

London, Sept. 28.

Britain has poured nearly \$200,000,000 into its picture business through promoted stock companies.

Most of the amount invested in picture producing companies will never return to the thousands of stockholders. A large number of these are small folks, led and bled by the come-on sucker prospectuses.

In the theatre end of this money grabbing science that has been going on for around three years, the

(Continued on page 47)

### RISE AND FALL OF VERY SHORT LIVED M. C.'S

In reviewing the rise and fall of various stage and screen hasbems it was found that the shortest-lived of all public idols are those appealing to the younger generation.

The case of a picture house m. c. who returned to the city of his original and greatest success after an absence of over a year aptly illustrates.

Three years in one city, the m. c. had passed the peak of his drawing power when he left. Upon his return, the m. c. found an almost empty

(Continued on page 55)

### Davey Lee's Grouch

Syracuse, N. Y., Oct. 8.

Upon his arrival to play Loew's, the local fire department turned out to greet Davey Lee, since his ambition is to be a fireman when he grows up, and presented him with a chief's badge. At the City Hall the 4-year-old boy was presented with a gilt key to the city.

Davey's grouches later were that his badge was silver, whereas the chief wore a gold one and that they had later taken the key of the city away from him.

### Opposition Among Panhandlers Every Night on Alley of Illusions

#### JEST?

Ticket agency in one of the side streets is barking to the passing crowds: "Tickets inside — 'Strictly Dishonorable.'"

### SUIT SHOWS M. E. ELDER AS UNDERCOVER ANGEL

John Russell, playwright, is suing Wilson F. Tanner, flour broker, who has produced legit plays under the name of William Powell during the past few years. He is active in Methodist church circles in New York city, hence the phoney moniker. Russell asks \$450 which he claims is due him for directing "Castanets" last season.

The play, which never saw production, was written by Russell, who, according to his attorney, Edward J. Clarke of O'Brien, Malvinisky & Driscoll, held a contract to cast and direct the show for Tanner, for which he was to receive \$750.

Russell says he received only \$300, while the show was in rehearsal. When he refused to let Tanner place an actress of his own selection in the leading role, the show was called off. The case was heard in Municipal Court, with decision reserved.

Tanner was indignant that his church affiliation and relation with show business and show people were revealed by witnesses for the plaintiff.

### "Act of God" Alibi

Louisville, Oct. 8.

Helen Hayes, Jed Harris, Equity and "Coquette" were kindly remembered by Harold Spieth when fired as orchestra leader of the RKO Rialto. Spieth arrived at the theatre five minutes late for the overture. He seemed to have a w. k. stew aboard and promptly got air.

Later in the week Spieth was reinstated when he threatened suit. The leader had given thought to the affair. His argument was that if he had been soured the presence of the Legionnaires in town should be blamed, and as the Legionnaires coming to this burg was an act of God, his pickled condition also came under that heading.

Principals refuse to talk.

### 3½-TON DOUBLE

Chicago, Oct. 8.

Ringling-Barnum's 3½-ton sea-elephant "Gollath," that died on the circus lot, has been replaced by a still heavier animal. This doubling "Gollath" was at the circus' winter quarters in Sarasota.

Opposition among panhandlers and beggars of Times Square has become so rife that most of the latter are going in for merchandise passout to offset competition from the boys wielding the tin cup and a few prop pencils to qualify as peddlers and non-mendicants.

The big parade of the physical and financial benefits is staged nightly, on Broadway and the side streets at intermission, and show breaking time. All angling for alms, nickels, dimes or anything.

Most on the up and up as to afflictions and a lot not. Both combating each other for the easy coin from the wayfarer, sometimes not so easy. But they still tramp in the big parade. Pencils, faded roses, key rings and such making a mock display of salesmanship to cover the peddler's license and stave off possible cops.

Maimed and sightless, legless and armless, paralyzed and epileptic rub shoulders and crowd their way through the throng of window shoppers, star gazers, cheaters and others who comprise the ranks of the parade. On the alley of illusions.

### Stanley, N. Y., Wired; Goes To 35c—12 Years at 25c

With the inauguration of sound Sunday the Stanley of 7th avenue and 40th street, New York, makes the Times Square district 100 per cent wired. Stanley, of about 900 seats, was the only one remaining unwired, the small houses on 8th avenue, Arena, Ideal and Tivoli, being now wired.

Stanley boosts its 25c gate, its unchanging scale for 12 years, to 35c. Bill Cowdrey, organist, leaves with the new policy.

RCA Photophone installation with daily change.

### Old-Timers' Break

Los Angeles, Oct. 8.

Making a play for the old timers who admit it, operators of the Venice (beach) ballroom are opening a new floor for dances of the past only. This will be in addition to the regular floor catering to the hot mummies and jelly beans.

Management feels it is losing patronage which might accrue from memories of the gay 30's. So the orchestra will be under the direction of Ray Olett, who will play waltzes, two-step, schottische, Virginia reel, etc.

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# English as Pronounced by The English and Americans

By St. John Ervine

From London "Evening Standard"  
Americans are rightly fond of asserting that English literature up to the time of the Revolution—or, as they prefer to call it, the War of Independence—is as much theirs as it is ours. After 1785 English literature began, so far as they are concerned, to be divided into two parts: English and American. And after the Civil War, when great multitudes of immigrants from every part of Europe moved into America, the language, too, began to vary very considerably.

That was inevitable, even if the American people had continued to be predominantly of British stock. But when they became a medley of races, each group adding extensively to the common tongue, the variation was bound to be remarkable. The Americans retain in active use many words that are now archaic in England. They will say "goten," which we have ceased to say, and they use the Miltonic word "fall" for autumn. They mingle old English words with hybrid words manufactured by immigrants whose ability to speak English was slight, and they have devised a very rare and picturesque slang which is less a slang than it is a dialect. At the same time some of their writers, notably Miss Willa Cather, are using English prose which is distinguished for its purity.

## False Quantities

The identity of the American and the English usage of the English language is, of course, far greater than the difference; but there is a difference, and it does not decrease: it grows. Most of us are aware of the alterations which American writers made in the orthography of English; for example, "thru" for "through" and "honor" for "honour," alterations which many Englishmen would like to make, too; and Mr. H. L. Mencken, in his fine book "The American Language" has extensively noted these alterations.

But it is not only in spelling the American branch of the English language is beginning to differ from the English; it is also in pronunciation. The tendency in America is to throw the stress on the first syllable; we throw it on the second. I remember hearing the Washington correspondent of a New York newspaper pronouncing the word "opponent" opp-o-nent instead of, as we should pronounce it, o-pone-ent. His, however, is not a common pronunciation of the word. An Englishman to whom I mentioned it remarked it was an excellent instance of the American fondness for false quantities; but I am not entirely convinced of this.

## Puzzled

In any event, false quantities or no false quantities, the list of divergences in pronunciation of English in England and America is growing, and I shall presently quote fourteen words in common use in both countries which are pronounced in America very differently from the way in which they are pronounced in England. This list is not complete, but it will serve to illustrate my argument.

Nearly all words ending in fle, such as "futile" and "puerile," are pronounced by Americans with a short i, whereas we pronounce them with a long i, and I remember with interest overhearing at a dinner party in New York an American telling an English soldier that something or other was fu-till. The soldier had to have the word repeated, and was quite a while in realizing that it was "futile" and not "feudal."

An interesting contrast to this pronunciation is to be found in such words as "coffee" and "office" which we pronounce with a short first syllable, whereas the Americans pronounce them with a long first syllable. They say "caw-fey" and "awfice" exactly in the way in which Cockneys used to pronounce it be-

fore so many of them went to Oxford and became terribly "refaned."

## Cockneyisms

There are many Cockneyisms in American speech. New Englanders often add r to words ending in vowels, the same idea for "idea"; and I have heard the sound turned into an r sound by hundred-per-cent Americans on the New York stage, for all the world like a Cockney saying "face" when he means "face." The word "epoch" is pronounced by Americans in the way in which Ulster people pronounce it, namely, e-pock, but it is now generally pronounced ee-pock in England. Ulster words and turns or phrase and pronunciation are common in America, where many people are of Ulster birth or origin.

The following fourteen words, in addition to those I have already cited, are pronounced by Americans differently from the way in which English people pronounce them: aluminum laboratory charade lieutenant dahlia luxury diversion process excursion schedule financier secretary isolated tomato

An American generally spells "aluminum" without the second l, and he pronounces it "a-loom-in-um," whereas we pronounce it "al-o-min-i-um." He makes "charade" rhyme, with "parade," and pronounces "Paris," as many Irishmen pronounce it, with a longer or sound than is common in England; Pahr-than is common in England; Pahr-

(Continued on page 4)

## Osterman Nervous!

London, Oct. 8. Jack Osterman, opening at the Alhambra yesterday, footed the wise boys who said the English would not like his "fresh" style. He revealed a pleasing manner, a good singing voice and the film studio bit was a solid laugh. Most remarkable thing about the first show was Jack's visible nervousness.

## Belasco Signs Briton

London, Oct. 8. David Belasco has engaged Halliwell Hobbs for a new play going into rehearsal Nov. 4, but title and other details of which have not been made known here.

## Oriental Dates

Seattle, Oct. 8. Four American acts, Story and Lee, Mantell's Marionettes, Balli Co, dancers, and Collegian Sere-naders, have been booked for a tour of the Orient by Edward J. Fisher, Seattle booker. Dates include Yokohama, Kobe, Tokio, Shanghai, Hong Kong, Man-ila and the Straits Settlement. The tour will consume about six months. Harry Bell, in Shanghai, is looking after routing details.

# Chatter in Paris

Paris, Sept. 30. Georges Biscot, popular French picture comedian, was married last week in Paris.

Claude Valmont's novel, "La Ma-done des Trépoles," will be produced as a sound picture by Jean Herve.

A plan is on foot in Lyons to erect in that city a monument to Auguste and Louis Lumiere, reputed in France as the inventors of moving pictures.

Romolo Zononi has quit the Agence Artistique des Champs Elysees (Paris affiliation of William Morris).

The Mastbaum party, including Mrs. Jules Mastbaum, her three daughters, Mrs. Herold, and Jack McKoon, went for 100,000 francs (\$4,000) for three days' room rental at the new Royal Picardy hotel at Le Touquet. They had the royal suite and three adjoining suites. Royal Picardy is easily the swankiest hostelry in the world. Reports of the Boomer-Bowman hotel bunch

## D'ALBREW, GREETER

Coming Back to Visit Wife, Wilda Bennett

Paris, Sept. 25. Peppy d'Albrey, Wilda Bennett's husband, is going to America to visit his actress-wife from whom, Pep says, he's not even legally separated and with whom he's still on good terms, divorce reports to the contrary notwithstanding. Peppy has given up hoodin' and is now a glorified greeter in Florence's, the all-night joint here. He distributes glass-blown souvenir flowers to the femmes and inspires them to reciprocate by ordering another bottle.

Since Pep collects around 100 francs (\$4) for his share of the wine sales—that's all he gets; no guarantee—it's not a bad racket.

## ANDREE'S EFFORTS TO RESTORE MONTE CARLO

Paris, Sept. 25. Andree, the gambling king of Europe, thinks he can put Monte Carlo on the map again through the medium of its amusement adjuncts. Although Edmund Sayag denies it, that entrepreneur of cafe and restaurant diversissement is laying heavy plans for that purpose.

Since the Republic of France bans roulette for the simple economic reason it collects 80% of all gaming privileges and bacarat and chemin-de-fer are surer winners for the casinos than the wheel, the principality of Monaco, wherein Monte Carlo is situated, has been thriving for a spell through its roulette ap-purtenances.

Came Cannes, with its winter and summer casinos open the year round, Nice and kindred Riviera and Basque resorts (such as Biarritz) have almost wiped Monte off the map.

Andree is now behind: Sayag in the Monte Carlo acquisition. Through the medium of big acts and American names he hopes to reinstate Monte among the leaders.

## Balked by Success

London, Oct. 8. John Golden wants Henry Daniell for a new Broadway piece, due at the end of October and Daniell wants to go, but the engagement is made impossible.

Daniell is in the revival of "Secrets" here and the piece is such an obstinate success it looks like a run to Christmas.

## DOLIN-LUDMILA HIT

London, Oct. 8. Anton Dolin and Anna Ludmila opened last night at the Cafe de Paris, going in as an experiment for a fortnight.

Booking proved a class draw and a hit and the dancers will be continued.

## For W-T

Hollywood, Oct. 8. Elleen Robinson and Theresa Carmo, who have worked for Par lot and in western stock companies, are playing 30 weeks in Australia for Williamson-Tait.

from America coming in for a piece of it. English interests now control the French Riviera coast hotel, which has a casino and all the trimmings. Victor, head barkeep at the Hotel Ambassador, is out after three years at the place. He battled with one of the waiters, who accused him of filling the mineral water bottles with the ordinary sink beverage.

Joe Zell, known to all tourists for his Royal Box club and royal greeting, is closing Zell's for three months from January until April 1, as is his annual vow, and will visit America for the first time in many years. Zell is taking Zito, the cartoonist-artist, known here in Montmartre, with him.

Emile, Boreco's brother, designed the stately modernistic architecture of the new Baron de Rothschild theatre, on Rue Pigalle, which opens the end of October with Sascha Guitry's "His Stories of France." Boreco visited his mother in Paris, which is his home town. Jean Barry, formerly Holland and Barry, is dancing in Nice with her new husband, Edouard Fitzgibbon, Englishman. Jack Holland is back in America, partnered with Nitza Vernille.

# London Chatter

London, Sept. 25. Lya de Putti's back from Holly-wood.

Tina, Melier has a crush on a thrush. Pat O'Connor, Par's p. a., back from Belgian vacash.

Eddie Dryhurst, British U. F., is back from New York.

The Par-Warner merger has Britain plenty worried.

Sir Thomas Beecham and British Broadcasting are potting.

Ena Gramsmith makes her deb in "In Her Arms," new musical.

It takes five weeks to pass negatives through the British customs.

By next summer London's sure to have strip-centres for sun-baths.

Oyster addicts are being nicked a shilling a swallow even on the side streets.

Fender thinks Jack Hobbs, the Babe Ruth of Britain, should be knighted.

Irving Harris, 12 years with Par, takes over Feldman's theme song department.

Ellnor Glyn intends to direct the

Kit-Cat's Net Profit, \$25,000—1/2 of Estimate

London, Sept. 24. The first report, which covers 15 months to June 30, 1929, of the Kit-Cat restaurant, which owns the Kit-Cat restaurant, Cafe Anglals and the Cafe de Paris at Bray, has been issued.

After paying debenture interest and making a reserve for bad and doubtful debts, interest on purchase money, amount written off of preliminary expenses and reserve for losses, there is a net profit of \$25,000.

A dividend on the deferred ordinary shares of 5% is paid, leaving \$10,000 to be carried forward. Capital is \$400,000, 7 1/2% preferred ordinary shares of \$5 each and 1,000,000 deferred ordinary shares of 25c each and debentures \$250,000.

First year's profits are less than half of original estimate. Drop in the profits is attributed to the "very hot weather" and other difficulties, which the board of directors states have now been surmounted.

The report does not state whether the boycott on the Kit Cat by the Association of the American Correspondents in London had anything to do with the profits being less than half the original estimate. When a member of the American Correspondents asked permission of the Kit Cat management to let Abe Lyman play at an entertainment

they were giving for the Prince of Wales, the courtesy was refused.

Whereupon the American boys told their friends.

## SAILINGS

Oct. 19 (New York to Genoa): Thomas W. Ryley (Conte Grand).

Oct. 15 (Paris to New York): Mr. and Mrs. Goodman, Louis Dreguas, Oscar Hammerstein, 2d (Majestic).

Oct. 12 (New York to Paris): Tom Adrian Cracraft (Leviathan).

Oct. 10 (New York to London): W. R. Sheehan (Berengaria).

Oct. 10 (New York to Paris): Le Blanc and Ducharme (Rochambeau).

Oct. 9 (Paris to New York): Lucrezia Borl (Ile de France).

Oct. 9 (Paris to New York): Mrs. Walter Damosch and daughter Polly, Mr. and Mrs. Ralph Pulitzer.

Oct. 9 (Paris to New York): Mrs. Cole Porter, Lady Mendi, Elsie De Wolfe (Ile de France).

Oct. 7 (Sydney to Singapore): Alan Bunce, Ruth Nugent (Malabar).

Oct. 5 (London to New York): Le Ephraim, Frieda Hempel, Ella Retford, Mr. and Mrs. John Gilbert (Ina Clara).

Oct. 4 (New York to Paris): Alexander Rosatti, Frank Tours (Mauretania).

Oct. 5 (London to New York): Cast of "Bitter Sweet," 100 in number, for New York production (Lancaster).

Oct. 4 (Paris to New York) Emile Boreo, Mrs. Jules Mastbaum and three daughters, Betty, Peggy and Billie, Mrs. Milton Herold, Lincoln Wagenhals (mother and sister of Mrs. Mastbaum) (Leviathan).

October 4 (New York to London): Oscar Hammerstein, 2d (Majestic).

Oct. 3 (Sydney to San Francisco): Henry Trader, The Randalls (Ma-kura).

picture she will make with Carl Brisson starred.

Dolores, model now turned actress, is slamming her old Chelsea associates plenty.

C. de Costa of Ideal (Radio Pictures distributors) comes out with a first novel soon.

Dorothy Dickson back in "Hold Everything" after Margery Blinner played the role for a week.

Nora Kennedy, 14, Lawrence Wright's discovery, is beginning with "Huggable, Kissable You" for Pathe.

Jade Wins out of "World Wide" is team talking multi-lingual talkers with London as the production centre.

Compton Mackenzie, author, who reviews discs for the "Sunday Pictorial" as a gag, is brother to Fay Compton.

William Mollison, back from America has to do some producing on crutches. He tore a ligament demonstrating a pratt fall.

The Prince of Wales' present favorite hangout is a Hungarian restaurant on Lower Regent street.

Nuts about the band. Jean Forbes Robertson, just married, may play the ingenue role of "Art and Mrs. Bottle," with Irene Vanbrugh, just widowed.

Herb Ferguson can't understand people lining up for a first night—a last night, yes, because there won't be any more.

George Hassel's playing in revival of "The Student Prince" sends the Piccadilly back to left after a stretch of screechers.

Mrs. Tudor-Owen won't return to the Capitol and Astoria houses p. a. Continues as publicity agent for Palladium and Holborn.

Arnold Bennett's "Piccadilly" which was sold as a 12-cent book before being made into a picture, now has a \$2 first edition status.

Frederick Lonsdale, who never writes anything but plays, and E. V. Lucas, who writes everything but plays, collaborated on a dinner.

The "Waitress" at the Food Reform Restaurant. If they'd only thought of such a gag for "To What Red Hell!"

Glossaries for "The Cockeyed World" wouldn't be a bad idea. How else is anybody to know that "jane," "frail," "broad" and "silly" all mean girl?

Lunla and Lennox Scott have made a sensation as cabaret dancers (Continued on page 86)

## Foster Girls Fine

London, Oct. 8. Alan Foster's 16 girls in a new turn opened the favorably at the Palladium yesterday. Their "Snake Hips" number opens. Then another act intervenes.

On a newly set scene the girls go into a "Spider Web" bit which was wildly applauded.

Maximum effect is injured by the intervention of the unrelated turn, made necessary by the scene change.

## Seeley-Fields Do Well

London, Oct. 8. Blossom Seeley and Benny Fields with two pianists did splendidly at the Palladium opening, yesterday. The act ran 85 minutes at the first show, the shorter having disregarded advice of Variety's London office.

For the second house it was cut to 30 minutes, and now will be further reduced to 27 minutes. In the brisker running it should be a knockout.

## Pertwee Play's Theme

London, Oct. 8. Roland Pertwee's new play opened last night at the Empire, Cardiff. Its theme is that of the Englishman who degenerates in the tropics, but who wins redemption when all seems lost.

Play is headed for London, opening Oct. 17 at the St. James.

## Darling in London

London, Oct. 8. Eddie Darling arrived here late this week.

There is no argument equal to a happy smile.

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New York

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# "Hit the Deck" First Smash of French Capital's New Season

Paris, Oct. 8. "Hallelujah," otherwise "Hit the Deck," opened at the Mogador Oct. 3 and came through a rousing hit, rating as the best production of an American musical for years and a good for a solid year. It is the first solid success of the new season.

Borrah Minevitch's harmonica band of 14 is the sensation of the piece. Isola Bros., producers, shrewdly spotted them just before the finale and nothing else could have followed them.

While credits are being distributed a good portion goes to Max Rivers, English stager of dances. His 36 girls and his direction contribute enormously to the performance.

"Hallelujah" follows the sensational engagement of two years and a half of "Rose-Marie" and has most of the same principals. Cecilia Navarre, a corking ingenue, is one exception. She would click plenty in the States if she could handle English, but she gave evidence she can't in her single English chorus, part of a duet of "Sometimes I'm Happy."

Marguerite Louvain is only fair (Continued on page 4)

## DECLINED WITH THANKS

Ann Suter Rules Out Mgr's Advice and Saves Contract

Paris, Oct. 8. Ann Suter refused to quit the LePerroquet night club where she was a flop on the opening, although she was advised to bow out by Volterra, the manager.

She realized that walking out of the club might have voided her contract for the Casino revue for \$600 a week, for the joint engagement on stage and in the club.

She has improved as a floor entertainer since Le Perroquet started, but still is better on the stage.

## BRITISH MUSIC NEW TAX RATE

London, Oct. 8.

The Performing Rights Society which fixes and collects fees from theatres and artists for performance of all copyright music, has given notice to Exhibitors' Association to terminate agreement by which members of Exhibitors' Association gets heavy reduction on fees. Notice goes into effect April 30, next.

Unless new agreement is reached between the society and the Exhibitors' Association it means at least trebling of present fees.

Present minimum charged to pleasure houses not members of Exhibitors' Association is \$16 for smaller type theatre. Exhibitors' Association members paying only \$6. New agreement between society and association had been in negotiation for some time, but broke down, resulting in performing right society giving notice to terminate existing agreement made five years ago.

## LONDON SHOWMEN TALK BAN ON RADIO REVIEW

London, Oct. 8.

The recent case of James Agate who broadcast adverse comments on "The Flying Fool" by radio has inspired the Society of West End managers to request the views of all its members as to whether to permit future broadcasting of critical opinion of their productions.

It is almost a foregone conclusion that the majority will vote for the discontinuance of either comment. If the majority so votes; tickets sent to the newspaper reviewers thereafter will be accompanied by a stipulation that the users must refrain from any comment over the air.

## Shearer Once Angel

London, Oct. 8.

William Shearer, under investigation by the U. S. Senate Committee in connection with ship builder lobby and propaganda, was once conspicuous in the night life of London.

He is reputed to have had a hand in the financing of a number of pre-war night clubs, although he did not appear openly in the management.

In 1924 he financed a London production of "The Fortune Hunter," which failed.

## Nance Stuff Out

London, Oct. 8.

Sir Oswald Stoll has been ordered that to preference shall be made on any of his stages to efficiency in men, and no stage business bearing an association of the subject be enacted.

The ban does not bar female impersonators, however.



WILL MAHONEY

in Earl Carroll's "Sketch Book," 44th Street Theatre, N. Y. C. "The New York Times" said: "Chief of Mr. Carroll's performers is the slipping, sliding, tumbling Will Mahoney, who sings with rare low comedy merit and whose dancing is constantly menaced by the law of gravity."

Direction  
RALPH G. FARNUM  
1560 BRADWAY

## Big Time Jumps

Cairo, Oct. 8.

Jimmy Volght has just returned to Cairo for an engagement at the Continental Savoy after a successful tour in India.

Cable from Variety's Cairo correspondent is reproduced verbatim. Variety doesn't know Jimmy Volght, but anybody who makes Bombay-to-Cairo jumps rates a hox.

## RUSS BALLETS FOR N. Y.; DOLIN-LUDMILA TO WED

London, Oct. 8.

The Russian Ballet is to be revived first here and then in New York, latter date in January, under direction of Ray Goetz. Henry Sherek has practically completed arrangements for the principals, with the addition of Anton Dolin, Anglo-Irish dancer, who made his first hit with the Diaghilev troupe, and Anna Ludmila, his present dancing partner.

The Dolin-Ludmila pair are to be married, but the date is not yet set. Couple will go to the States in January with the Russian troupe.

## Charge "Merton" Piracy In New Paris Operetta

Paris, Oct. 8.

Charges of plagiarism have been made in connection with the new operetta, "Louis XIV" at the Scala, the accusation coming from the adaptor of "Merton of the Movies."

Just before the opening of the new musical Andre Violette, adaptor of "Merton of the Movies" made the charges in an open letter accusing Serge Weber, librettist of the new piece.

There are fundamental similarities in the two pieces. In both a grocery clerk becomes a motion picture director. The new opera is a mild local success, thanks mostly to its bright dancing and a nice score.

"Merton" opens at the Capucines in December.

## Arnheim Set Indef.

London, Oct. 8.

Gus Arnheim and band opened successfully at the Savoy hotel last week, doing so well that his time has been extended from the three months originally entered into to indefinite.

In the same room show a new arrival last night was Myron Pearl and company, dancers, who went over nicely.

## Xmas "Peter Pan"

London, Oct. 8.

Annual Christmas revival of "Peter Pan" will be given at matinees at the New Dominion theatre this year.

# New Dominion With "Follow Thru" Looks Like Gold Mine at \$2 Top

## PUBLIC FOREIGN ACTS

Robins and Hasoutra Booked for 40 and 52 Weeks

Paris, Oct. 8.

Hasoutra, barefoot dancer, is set for a tour of 40 weeks for the Public Houses.

Another foreign booking is Robins, "walking music" store, who sails next week from Hamburg to play 52 weeks for the same circuit at a reported salary of \$1,000 a week.

## BRITISH UNION AGITATION ON

London, Oct. 8.

The collapse of Jackson's "Open Your Eyes" Co. inspired Hannen Swaffer to persuade John Emerson to address a meeting at noon today at the New theatre under joint auspices Stage Guild and Actors' Association which are rivals of legit organizations here.

There was a large attendance with Bronson Albery, manager of theatre, as chairman.

Marie Burke, of the stranded troupe, narrated experiences. Felix Aylmer, actor and producer, representing both organizations, followed with the statement that the backer had come forward and the show would resume, but this did not affect the situation.

Aylmer offered resolution to effect that meeting deplored lack of legislation and pleaded for fusion of Actors' Association and Stage Guild.

M. P.'s Idea

Robert Young, Labor Member of Parliament, who reviewed antagonism between organizations and offered second resolution that this meeting urges dissolution of both organizations and formation of British Equity which was applauded and added new organization must be trade union.

Emerson apologized briefly, explaining that owing to operations on throat was advised by doctors it was dangerous to make sustained address but offered written address which was read by Marie Burke and he (Emerson) volunteered to answer all questions after the meeting.

Swaffer made an address, too.

Emerson sails tomorrow (Wednesday) and Swaffer suggested actors ask him to return and assist them in forming British Equity, which was applauded.

## ST. GRANIER HERE SOON; PAYNE WHITNEY GUEST

Paris, Oct. 8.

Roger St. Granier, second to Chevalier in popular esteem here, will go to the States in April as a guest of Mrs. Payne Whitney in her Sutton Place, New York, home. While on the other side he may make a talking picture or he may play vaudeville, no plan having been made yet.

Mrs. St. Granier is English and the writer-actor is learning to speak the language, but meanwhile he is extremely terrified of an American appearance.

Until the couple sail, St. Granier will appear here in a French version of "The Desert Song" at the Sarah Bernhardt, the translation being his own. He also adapted "Hallelujah," just produced, and is the foremost librettist in France.

## WEATHER

Washington, Oct. 8.

Upon "Variety's" request, the Weather Bureau furnished the following outlook for week beginning tomorrow (9):

Fair and cool Wednesday and Thursday; Friday, increasing cloudiness and warmer, followed by showers in the West. Friday and Friday night or Saturday in the East.

Sunday probably fair.

London, Oct. 8. The big New Dominion, with 2,800 seats at \$3 top, threw open its doors last week with "Follow Thru" and looks like a winner although some captious show people find shortcomings in the production.

Against which the libraries have taken \$2,500 of seats for each performance over first six weeks, and have had no trouble disposing of them.

The show was well received throughout, notwithstanding a good deal of noise in the gallery when Leslie Henson, London's first popular comedian, stepped forward to acknowledge the good will expressed by the audience.

Ada May's Hit

Hit of the piece is Ada May who is depended upon to carry it through successfully. Show is staged at rather slow tempo, and the chorus leaves a good deal to be desired in speed. Otherwise the production is magnificent.

The house occupies the former site of the Meux brewery at Tottenham Court road and New Oxford street, and is one of the largest in the country. It is the property of the Dominion Theatres Co., directors of which are Sir Alfred Butt, R. H. Gillespie, Lord Lurgan and Col. J. J. Gillespie. It is designed expressly for the presentation of musical comedies at popular prices.

Oscar Barrett, formerly manager of the Carlton theatre and for many years manager of the famous old Empire in Leicester square, is the theatre's general manager.

House in some respects resembles the "atmospheric theatre" type familiar to Americans. It is done in silver and blue with clouded color effects. Generous provision is made for refreshment rooms and lounges on all floors. Levels are known as stalls, dress circle and upper dress circle.

Building is of steel and reinforced concrete built on the cantilever principle. Stage is 100 feet wide and 40 feet deep, with two electrically operated lifts to raise and lower sections of the floor for spectacles. The steel grid is 63 feet above the stage equipped with 79 sets of counter-weights, running in double guides on ball bearing so that one man may handle equipment that would require three or more on ordinary equipment. Device is capable of handling the heaviest tableau curtains and lighting equipment with ease.

## Co-optimists Travel

London, Oct. 8.

The Co-Optimists go on tour, beginning Nov. 4, and will be succeeded at the Vaudeville theatre by the new Galsworthy piece, "The Roof," produced by Basil Dean.

The cast includes Frank Lawton, Horace Hodge, Eric Martin, Madeline Carroll, Barbara Gott and Ann Casson.

## End of "Emma Hamilton"

London, Oct. 8.

"Emma Hamilton" closes the end of this week at the New theatre.

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## MORBID BERLIN PLAY LOOKS FAIR SUCCESS

Berlin, Oct. 8.

"Unemployed" at the Renaissance theatre is a prize chamber of horrors, but looks like a moderate run. It is a new work of Duschinsky's.

Play is splendidly mounted and beautifully played. Direction of Gustav Harting and presence of Heinrich George in the lead are the main attraction.

Story has to do with a carpenter out of work who breaks up the furniture in his own home in order to put it together again. One of his sons is a crook, the other is a sex eccentric and the daughter is expecting a child by her own brother.

At the end nearly everybody commits suicide or croaks in some unpleasant manner.

## Dropping Gwyther from Revue Causes Discussion

London, Oct. 8.

Geoffrey Gwyther is no longer in the cast for the American production of "Bitter Sweet" and the incident has caused a great deal of discussion over a performer's rights when he is let out of a piece in rehearsal.

In the Gwyther case it is said the player's release was brought about first because he objected to five weeks' rehearsal without salary. Management intimates he was unsuitable to the role.

Gwyther promptly wrote to the management, mentioning a suit to recover and that set off the whole question of rules covering such situations.

No definite court ruling is on record fixing the legal point. Practice has been in some cases for a producer to get rid of a player during rehearsal by merely being responsible for two weeks' salary. In other cases he would find himself responsible for salary for the run of the play unless he made a settlement, while in still other instances the manager would escape liability altogether by the defense that the performer was hired subject to approval during rehearsal.

## Wylie Musical Promising

London, Oct. 8.

Julian Wylie opened last night at the Opera House, Blackpool, in the new musical comedy, "Hicc Comes the Bride," to a reception that augurs promise for the piece.

Show tours in the provinces until December when it comes into the Plebeian, London, following "The Student Prince," which opens shortly.

## Horn-Inez Doubling

London, Oct. 8.

Horn and Inez returned doubling Coleman and Hotel Splendide after a tour of Germany and Sweden and were well received.



## "Applecart" at \$12,775, Capacity; 12 More Weeks of "Mrs. Fraser" Buy

London, Oct. 8. Illustrating the high pace of London box office success, "The Applecart," which was looked upon as dubious for a big run, did \$12,775 last week. This represents close to capacity of the Queen's.

The rebuilt Savoy opens Oct. 21 with a season of Gilbert and Sullivan revivals for eight weeks and the libraries have already bought out practically the entire house for the whole time.

The libraries also have closed an important buy for "The First Mrs. Fraser." Original buy was for the first 10 weeks and this has been extended to an additional 12 weeks.

Weather is pleasant but getting cold and theatre receipts are on the increase as the nip of the autumn air drives people into the theatre. Grosses all around are as good or better than at this season of any recent year, a condition that ought to continue until mid-November when the normal post-Christmas slump probably will mean its appearance.

Biggest current successes are "Jew Suss," "The Middle Watch," "Bitter Sweet," "Love Lies," and "The Calendar." Others doing extremely well are "A Cup of Kindness," "The First Mrs. Fraser," "Cinders," "The Little Prince," "The Journey's End," "The Apple Cart" and "Society's Been Troubled."

In addition "Rose-Marie" and "Dear Brutus" are prospering to an unusual degree for revivals.

## LANGUAGE CONFLICT

(Continued from page 2)

Is rather than than Paris. We lengthen the first in a "dahlia," the Americans shorten it. All words ending in -erion or similar sounds, such as -urion, are given a twist by Americans that is absent from our pronunciation of them. We say "di-ver-shun"; Americans say "divers-yn." We pronounce "financier" thus: "fy-nance-eh-er," though sometimes we shorten the first syllable. An American would say "fin-an-se-er."

### Shaw vs. Walkley

Several years ago Bernard Shaw and the late A. B. Walkley had an amusing quarrel over the pronunciation of "isolated." Mr. Shaw insisted that it should be pronounced "iss-o-lated," which is how all Americans pronounce it, but Walkley, in common with his countrymen, pronounced it "ice-o-lated."

The word "laboratory" is a good example of the American tendency to throw the accent on the first syllable and the English tendency to throw it on the second. They say "lab-or-a-tory"; we say "in-bor-a-tory."

Why we pronounce the word "lieutenant" in the absurd way we do is a puzzle to me, for its derivation denotes that the American pronunciation is correct. It comes from the French *lieu*, place, and *tenant*, holding. The American says "loo-tenant"; we say "left-tenant," and heaven only knows why! We say "luck-shurry" for luxury; the American says "lugs-yury." In England, "process" is pronounced "pro-cess," but in America and also in Ireland it is pronounced "pro-ess."

The word "schedule," when pronounced by an American, always excites English laughter. He says "sked-yule." We say "shed-yule," but we do not say "shool" when we mean "school," nor, on the other hand, does the American say "kism" when he means "schism." The slovenly way in which we pronounce "secretary," "extraordinary" and "ordinary" can scarcely be called pronunciation at all. Educated Englishmen, without a blush of shame, will say "secketary," "extawdinary" and even "stawdinary" and "awdny." In America, and also in Canada, "tomato" is rhymed with "potato."

### Gnawing Consontants

The utterance of the educated American is clearer than that of the educated Englishman, chiefly because he does not close his vowels and gnaw his consonants. He is careful to pronounce—I do not mean to write or roll—his r's, and gives each syllable its proper value. He does not say "a-tall" when he means "at all," but I regret to say that he has the disgusting habit of saying "yeah" or "yep" when he means "yes." There are Americans so lost to the decency of utterance that

## Viennese Waltz Back

Paris, Oct. 8. The stately Viennese waltz is coming back on the continent as the latest dance vogue.

With every restaurant and cafe of any standing always employing two bands—for jazz and tangos—it's no longer a novelty for the nations to tango.

## "Open Your Eyes" to Be Reclaimed for London

London, Oct. 8. "Open Your Eyes," Frederick Jackson's musical, which folded in Edinburgh when the Moss Empires outfit slumped a plaster on the sets, will open in London at the Winter Garden soon, Jackson says.

Jackson, American, got away with the only copy of the script and says he now has \$10,000 to get the scenery out of hock. He maintains he could get it out for nothing, as scenery and costumes are regarded as a man's tools in England and the law expressly forbids putting a dinger on them.

Whole sum involved is about \$3,500, Jackson says. For from giving the show a black eye the sherrifs gave him a nice boost. One Scotsman; just back from South Africa, fell into an estate of \$400,000 and on seeing the story came to Jackson and offered him the keys to the 400 grand.

Jackson tried to carry this show on a shoestring and the shoestring broke.

## "Rita" After "Marie"

London, Oct. 8. "Rose-Marie" is not holding up in revival at the Duke Lane, and will only play out its 12 weeks originally scheduled.

"Rio Rita" follows into the house. "Student Prince" revival is being made ready for the Piccadilly, additional engagements for the cast being Donald Mather and Marie Burke. Miss Burke is under only verbal contract, since she is obliged to continue in "Open Your Eyes."

Fred Jackson's musical, which blew on the road but is to be brought out again.

Eddie Scanlon, who produced "The Prince" for the Shuberts when it was done at His Majesty's several years ago, is staging the revival.

## "Bachelor Father" In

London, Oct. 1. "The Bachelor Father," presented at the Globe by Sir Alfred Duff Assoluto, with A. H. Woods, turned out to be a knockout as a laughing entertainment and is undoubtedly in for an extended run.

Miriam Hopkins as Antoinette and Aubrey Smith, in his original role, scored personal triumphs.

## Novello's New Piece

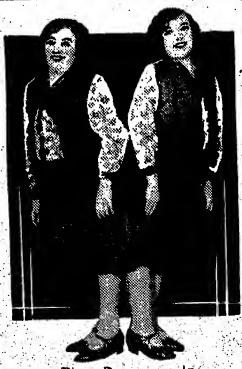
London, Oct. 8. Ivor Novello opened last night with his new play, "A Symphony in Two Flats," at the Royal, Birmingham.

Piece is a dramatic contrast of the pathos of family life in one apartment and wild night revels of sporty crowd in adjoining flats. Play needs some revision before opening at the New theatre, London, Oct. 14.

They actually say "nope" when they mean "no."

If we wished to say that the hour was 1:40 or 2:20, we would say "it is twenty minutes to two" or "it is twenty minutes past two." An American would say, "It is twenty minutes of two" or "It is twenty minutes after two." It is by such colloquialisms as these that the novelists fall when they attempt to use American dialogue in their books.

How far this divergence in speech will continue is not easy to say. A school of purists in America is endeavoring to check it, and may succeed, but perhaps the movies, whose captions have made us familiar with American slang and even induced some of us to use it, may now that they are turning into "talkies" persuade us to speak English as the Americans speak it.



They Draw Lin In MARY and MARGARET GIEB of Holyoke, Mass.

Only American-born joined-together twins. They sing, dance and play piano beautifully. The best number is "The Singing Fool" in the world. Still going strong.

An ARTHUR KLEIN-TERRY TURNER ATTRACTION, Suite 1405, 1560 Broadway, New York.

## Truce on Sound Patents, Budapest; "Singing Fool"

Budapest, Sept. 28. After a violent struggle, in the course of which the Forum cinema's Vienna branch had been seized by the police on charges of infringement of patent rights held by Hungarian and German inventors, all difficulties have been overcome and "The Singing Fool," accompanied by two excellent sound shorts, was released in Budapest. Success is unanimous here. The language difficulty has been solved by titles in Hungarian. No one has a word to say against talkies any more, except, of course, the small exhibitors. The new talking release is "Show Boat," at the Royal Apollo. Next comes the Ufa theatre with "Able's Irish Rose." That makes three theatres free within fortnight. All the other big picture houses will have to follow suit.

Ufa has so far been the owner of one Budapest house, seating 750. They have now obtained the lease of a larger house, Urania, which went broke as a theatre and lecture hall for educational purposes.

Urania, which was doing it up beautifully and propose to open in January with new Hungarian talkie, done by Erich Pommer in four languages—English, French, German and Hungarian. The success of "Hungarian Rhapsody" gave Pommer the idea of trying a talker based on a Hungarian story and with some of the actors who worked in the "Rhapsody." This will be the first real Hungarian all-sound picture. 200-metre shorts are being planned by local studios, mainly featuring popular musical performers.

"The Case of Lena Smith" (Paramount) was presented for censoring here a few days ago. It was declared it is a striking parallel of the play "The Nurse," by the celebrated Hungarian playwright, Alexander Bruckner, dead for five years. "The Nurse" was a big success 20 years ago. Author's sons now propose suing Paramount.

An amusing case of identities discovered is that of Al Jolson. Nothing goes as far to prove this popularity acquired in the week or so "Singing Fool" has been running with the fact that people have already discovered he is a Hungarian. Whenever anybody abroad achieves fame we always pretend they are Hungarian. Al Jolson, of Al Jolson, dozens of people swore he is none other than a certain Hugo Billig, installment salesman and passionate vaude fan who disappeared from Budapest en route for America in 1912. Nothing has been heard of him since. Hundreds of Billig's old pals have recognized him in the "Singing Fool." Al Jolson's mail will be heavy in a fortnight with letters beginning: "Do you remember, old chap, when we roomed together in good old Budapest?"

## Paris Streets en Fete For Big Auto Show Week

Paris, Oct. 8. Champs Elysees looks like a street carnival these nights, due to the auto show, at the Grand Palace. Visiting crowds from everywhere are jamming the theatres. Hotels and cabarets are crowded, with the night spots running all night to large crowds. Casino de Paris is an especially busy spot from twilight to dawn. Streets nearby are illuminated into rivalry with Broadway.

## "DECK" PARIS SMASH

(Continued from page 3)

as Lavinia, singing the "Hallelu-lah" chorus in good voice, but mis-labeled like Charley King, the original job character, as a fine juvenile, but a weak dancer. Compensating for that defect, he sings agreeably and is a strong matinee idol here.

### 10-Year-Old Dancer

Felix Ondart, polypoly comedian, is a highlight. Dancing is the strong element in the show, although two of its conspicuous features are lifts. One, the rolling wave effect, is adapted from the Paul Murray-Jack Hulbert revue in England, and the other is the dancing shoes effect copied from "Pleasure Bound," and also used in "Vanities."

The production is excellent; the equal of the best on Broadway. An unprogrammed hit was the performance of Bradna, a ten-year-old dance specialist featuring a new contortion dance trick that would be a riot in the States. If any adult could do it.

Roger Ferrel, St. Granier, who adapted "Rose-Marie," also made the French libretto for "Hit the Deck." "Rose-Marie" would continue in another house except that the cast has been wrecked by transfers to the new piece.

"Rose-Marie" grossed \$1,250,000 which is a sensation in France for long run figures.

### All For Love

The new revue "Toute aux Amours" (All For Love), signed Henri Varna and Marc Cab, was nicely produced at the Mayol concert, turning out a fair entertainment.

Piece is in the risqué Parisian manner, with plenty of nudity on the stage. Mlle Parisys, local blonde comedienne, is featured along with Jenny Jackson, Helene Margat, Marie Rabina, plastic dancer, Adrien Lamy is the comedian. Rognoni, also in the cast, the second member of the Comedie Francaise to appear in a current Parisian revue. Meland Mahma, former opera dancer, completes the roster.

Nozicre, the local playwright and critic, wrote the sketches incorporated into the scenario, having to do with a modern Messalina. Chemine the impresario now manager of the Mayol concert, died the day before, the premiere, but the production was not delayed.

### Happy Accident

"Heureux Accident" by Maurice Donny and Lucien Descaves, inaugurated the season of the theatre de la Michodiere, title being changed to "L'Ascension de Virginie." Revealed as a shallow comedy, but smart in incident and dialogue. Plot turns on the pretty wife of a working man who exploits newly rich men, rising swiftly in the social scale until she owns a garage, while the husband remains in the background.

In the cast are Charles Deschamps, Lucien Baroux, Jeanne Cheirel, Rene Devillers.

### "Do Anything"

"Touche a Tout," by Roger Ferrel, is strangely noted at the Palais Royal, most unusual piece for that house. Nice production indifferently received by a puzzled audience. A youth, nicknamed "Handyman" (hence the title) inherits a fortune. He imagines himself to be a philanthropist and spends money lavishly in the self imposed task of making all the people in a summer hotel happy.

He is imposed upon in turn by an unmarried couple, a girl and a demimondaine. They are robbing him right and left when a poor but honest school teacher, earning her living for the summer as a hotel chambermaid, pretends to be a police informer and scares the leeches away, winning the simple young man as her reward.

In the cast are Duvalles, capital as the youth, Betty Dessandou as the chambermaid and Marguerite Templey and Legallo as the scheming couple.

### Louis XIV

"Louis XIV" overture in three acts, book by Serge Vorther, music by Philippe Tardieu and Tardieu, is being presented at the Paris Opera, sponsored by M. George. Piece has charming music and exerts a certain national appeal in France due to subject and type of score.

In the cast are Dramon, Urban, Marton, Pierre Dorly, Moriss, Juliette O'Neil (Mme. Dramon), Lily Zevaco, Pauline Carton.

## British Film Field

By Frank Tilley

London, Sept. 29.

Dickering about sharing terms, which is a troubled argument between distributors and exhibitors right now, delegates of the K. L. S. Distributors' Society put up a proposition this 25th at a meeting of the joint standing committee of themselves and the exhibitors' association that where films are playing on percentage the distributor should have his own representative in the payboxes and collect their share daily.

Smiles knew as the suggestion was to the exhibitors' representatives and it was given the ha-ha before declined.

It's a straw as to which way the distributing wind blows here and it won't be long before percentage, especially on the 50-50 at the gross takings basis, either drops and they get down to flat rentals, or a mighty row ensues. Exhibits everywhere tell that 50-50, however good the business, does not in most cases leave them anywhere but in the red and they can't stay in business that way.

### West End Business

Best average is at the Carlton, with "Four Feathers" in its third week. "Buildup Drummond" still taking around 2,000 a day at the Tivoli, and a silent feature comedy, "You'd Be Surprised," British-made, staying in the bill all the 16 weeks "Drummond" has run to date.

"Pagan" at the Empire, second week on good box-office; "High Treason" (British talkie) closing at the Marble Arch after six weeks' run. "Trespasser" at New Gallery in third week and rising slightly each week on good opening business.

On present business picture to stay 10 weeks. Capitol doing well with "Cook-Byed World," but not quite smash expected. Regal not too good with "Cavewar" and "Brighteyes," double feature program. "American Prisoner" goes into this house under the Maxwell regime this 28th.

Stoll and Tussauds both playing "Interference," with latter doing best business on having Evelyn Brent to the house on Monday opening.

Weather still against business, with public no longer attracted by novelty of sound and shopping for its pictures. Synchronized films unless some big picture, either don't mean anything or are more apart from their actual picture merits.

### Burn-up Coming?

Inside says the London Stock Exchange Committee, as a result of the Harty committee, has been told to investigate what companies are in arrears with their reports and meetings, and order them to clear these up without delay. It will be a bad scare into about half a dozen public companies floated on the quota racket, who have so far ducked any kind of showdown on what they are doing with the dough they took off a sucker public a year and more ago.

### What, No Fox?

Presiding at the annual general meeting of the British Film Corporation, Charles M. Woolf said: "In contradiction to the persistent rumors which have appeared in the press during recent months, I have to state emphatically that this corporation is subject to no foreign control whatsoever, either financial or commercial, but that on the contrary its policy is being directed to even more definitely national channels."

Next day Clayton Hutton, who had recently resigned from British Photophone, and was formerly with Fox as publicity director, joined the Gaumont-British theatre end as chief of advertising and publicity.

### Personal

Joe Brandt gets in this 28th. On Sept. 17 was announced that "private company" with the title Columbia Pictures Corp., Ltd., and a nominal capital of \$500. Directors are Joe Brandt and H. S. Wright, London solicitor.

Jack Buchanan planning to make a musical show picture with Gaumont-British.

Vostell Electric put in its 25th set to open here this 23d. RCA has around 90 sets in and there are some 300 equipments of other and various sorts installed, including about 100 Phonographs and around 100 British Talking Pictures (Phonofilm set).

This takes care, roughly, of the first runs, and as most of the trailers and second-run sets are now installed, the distribution of sound films, mainly on 50-50, is getting in sweet shape for the distributors' gross. Disk is much more

(Continued on Page 61)

## 4 LANGUAGES COVERING THE WORLD

Four languages will about cover the world, it was stated by U. S. Trade Commissioner George Canty, in New York on vacation. Mr. Canty is stationed at Paris, attached to the Department of Commerce at Washington. His field is Europe. He will go to Hollywood before returning abroad.

Speaking intimately on talking pictures and the foreign trade, Mr. Canty mentioned English, Spanish, French and German as the languages necessary for talkers to hold for the important money countries to them. Those nations unable to understand any of these give but little money anyway to the American picture business, he says. Among the non-understandable countries are Portugal, Norway, Sweden and in the Balkans, amongst others even less important.

English will do in the Far East and India for the box office, as the natives can spend little on amusements. French will also take in Egypt. Other than English, Spanish includes the most territory, all of the Latin countries, according to Mr. Canty.

## EGYPT'S SCREEN DRIVE ENDOWED

Cairo, Oct. 3. Aziza Emir and her husband Ahmed Sherry, who are the film pioneers of Egypt, have made a legal gift to the native government of money representing \$257,000, stipulating that it be used for the exploitation of Egypt on the screen throughout the world.

Campaign will take the form of native picture production and its use in an international way to promote a world understanding of Egypt, its products and art.

This is the first known public gift by persons within the picture industry for such a patriotic object.

## AUSTRALIANS DIG DEEP FOR U. S. TALK DEVICE

Sydney, Oct. 3. Further illustrating the grip the talking screen has on exhibitor sentiment here, a theatre company with three houses in a small town is spending \$50,000 to equip its houses.

Town is Cairns in Queensland which has a population of 10,000, and three houses. Equipment to go into the trio is entirely of American manufacture.

## Hays Envoy Handshaking All Over the Continent

Paris, Oct. 3. Major F. L. Herron, AMPDA treasurer and foreign department chief, greeted foreign film executives at a formal luncheon here designed to bring an exchange of post quota views. Conference brought forth no notable expression of opinion.

The Major is going on to Rome to the convention of the International Cinematographic Educational Institute, an institution endowed by Mussolini.

### IN FROM S. A.

Hollywood, Oct. 3. Stuart Dunlap, distribution manager for M-G in South America, is visiting to get a lineup on products. He returns to the Argentine next week. His territory will be increased to include all of Central America.

### "WEDDING MARCH" OVER

Paris, Oct. 3. Strong exploitation put over Paramount's "The Wedding March" as a silent here. It was a grand bally, and as a result the feature did business for a fortnight. It was succeeded Friday by "The Dragnet."

## "FOOL" TOPS HOLLAND AS DISK SALES SOAR

Amsterdam, Oct. 3. "The Singing Fool" at the Grand theatre, Rotterdam (Tuchinski), biggest house in Holland, set a new mark for that house in receipts. Same picture at the Apollo Cinema, The Hague, repeated that performance, with the house sold out for four weeks ahead. Now set indefinite.

Keeping pace with the boxoffice record, the Jolson disks are setting new sales figures in all the gramophone branches.

## RCA AUSTRALIA START A BUST

Sydney, Oct. 3. The Royal theatre here, one of the few remaining legits, gave up the struggle, turning talker Saturday with "Madame X." Today (Tues) the RCA Photophone apparatus went bad, with the audience jeering the picture.

Local distributor for M-G-M notified the house management Hoyt's being associated with Williamson-Tait in the venture that the apparatus must be improved or the feature returned.

House closed temporarily. Hoyt's has orders for 12 RCA Photophone equipments being filled and the Royal incident may interfere with their execution. Trouble at the start will do "Madame X" no good in this territory.

## LONDON DRIVE ON FOR UNTAXED SUNDAY SHOW

London, Oct. 3. Agitation by West End theatres against Sunday opening of picture houses is leading to consideration by the London County Council of revision of terms under which the film houses now open.

In theory the London County Council, which is the licensing authority for London, permits Sunday pictures openings if profits are given to charity. In 1916 the Council assessed the profits and the theatres have since paid to charities fixed sums, in some cases less than 2% of the takings for the day. Exhibitors' stand is this charity method is unsatisfactory and hypocritical.

They want straight Sunday openings which is being resisted by the Lord's Day Observance Society on the grounds that general Sunday opening would give \$35,000,000 annually to theatre owners.

### Piscator's Costly Flop

Berlin, Oct. 3. Edwin Piscator's season at the Nollendorf theatre is closing after the first production owing to differences with the business manager, Kloefer.

"The Merchant of Berlin" proved an expensive flop, representing as it did a very large outlay. Sudden end of the venture indicates the public has lost its taste for the revolutionary Piscator style of mechanical staging.

Kloefer is continuing the series with a version of the American play, "Spread Eagle."

### Unready Revue Leaves Adelphi, London, Dark

London, Oct. 3. The Jack Hulbert-Paul Murray revue, "The House That Jack Built," has been found still wanting under its provincial test and will remain out for an additional fortnight at least.

This makes four weeks of preparation for the London showing. Adelphi may have to remain dark until piece is ready, unless a stop-gap attraction can be dug up for use.

### ADAGIOISTS RESUME

Paris, Oct. 3. After two months' idleness through an injury to Miss Howell's arm, the combo of Howell, Harger and Naldi, adagio dancers, resumes at the Embassy Club, Brussels, Oct. 18, for a fortnight. Thence they go to Germany.

## NO ARGENTINE BAN ON SOUND

### Plea of Musicians Turned Down by Government

Buenos Aires, Oct. 3. The Argentine Musicians' Society, with a strong membership all over the Republic, sought to have all mechanical sound equipment banned from the country in a plea to the government that the device was throwing thousands of men out of employment.

Government declined to entertain the petition, which was particularly directed against synchronized films. Sound pictures continue to sweep everything before them. Newest product to go on view is "The Trial of Mary Dugan." Metro-Goldwyn, which has just had an enormous opening here.

## FRANCO FILMS-R. C. A. STILL COMPLICATED

Another postponement through R. C. A. Photophone and Franco Films sets back Robert Kane's sailing for France indefinitely. Kane with his studio manager, Steve Fitzgibbons and Harry Stradling, Philip Tanura and W. E. Ashdown, sound and camera men, were to sail on the "Majestic" Oct. 4. Kane meanwhile is in daily conference with Joseph P. Kennedy who is in constant communication with France in an effort to get the difficulties ironed out. French patriotism again stepped in when the plan to send a Pathe unit from America was broached. Frenchmen professed opposition to English-speaking Americans making dialog pictures in the French language.

Kane had intended to proceed to Nice, France, to take over the Rex Ingram studio in conjunction with Franco. First production was to be in Spanish, but with pictures in the French tongue and possibly others to follow.

### WIRING PAVILION

But Cochran Says It's Only for Use Between His Own Revues

London, Oct. 3. The Pavilion is being wired for talking pictures, but C. B. Cochran declares there is no idea of changing the policy, which is playing of the Cochran revue series. Cochran's version is that he wants the house to be prepared to use talkers in the intervals when there are no revues available for the time being.

### Wm. Gibson, Australian Film Producer, Dies

Sydney, Oct. 3. William Gibson, director of the Union Theatres, died here. He was 61 and was looked upon here as the father of the film industry in the Island Continent.

### SPANISH TWO-REELER

Hollywood, Oct. 3. Romualdo Tirado, Spanish stage comedian and managing director of the local Mexico theatre, engaged by Universal to be featured in a two-reel Spanish comedy. Jack Foley is to direct, with L. A. Villegas writing the story.

### German Girls Coming

Hollywood, Oct. 3. Carla and Eleonor, femme dance team from Berlin, will be in "King of Jazz" for Universal. They are set to sail for New York Oct. 8. In the same revue will be Paul Howard, from vaude.

### Pearson Present

Hollywood, Oct. 3. George Pearson of Welch-Pearson, Ltd., now here to look after his firm's interest in the production of "Journey's End." Tiffany-Stahl is producing.

### New in London

London, Oct. 3. "Misadventure," adapted from the French by Reginald Berkeley, opens at the Winter Garden, Oct. 12.

## IMPORT IRISH VILLAGE FOR McCORMACK FILM

London, Oct. 3. Staff of Fox workers who have been making the John McCormack picture in Ireland, sailed on the Baltic Saturday, all the work required in Ireland having been completed.

They have made arrangements for the shipment to Hollywood of all the materials necessary for the building of a complete Irish village. It will be set up in California where picture will be completed.

## DIVIDED ON 1ST GERMAN SOUND

Berlin, Oct. 3.

The first German sound pictures came in to divided opinion. At the Capitol theatre "Land Without Women" was favorably regarded. It is 20 per cent dialog on the Tobis-Klangfilm system, speech being understandable, but unnatural in quality of reproduction. Synchronization is excellent.

Conrad Veldt is the star, picture directed by Carmine Gallone. "Why Weep at Parting?" at the Universum theatre is another matter. This picture, starring Dina Gralla and directed by Richard Eichberg, was sounded by the Lippin-Breusing system and is 100 per cent dialog, but synchronized as to talk after its completion in silent form.

Job is a mess. Dialog sequences were recorded by substitute actors and are utterly ineffective, proving that this technique for talkers is out of the question. Speeches are far from clear and the tones distorted out of all reason.

## CHEVALIER PARTY PART OF QUOTA CELEBRATION

Paris, Oct. 3. Paramount and the French line are co-operating in a ballyhoo for international good will, which is also a celebration of the quota settlement, by taking seven French picture critics on a ten-day visit to New York when Chevalier sails.

They are accompanied by Emile Darbon, Par's publicity chief, and three Paramount newswheel cameramen, all hands sailing on the Ile de France tomorrow (Wed.). They gave a farewell press luncheon Monday at which Chevalier was more than two hours late. Sunny weather had given an opportunity for last Minute location shooting in a Champs Elysees sidewalk cafe, sequence being destined for Par's sound revue.

Chevalier, by the way, can't understand yet why Variety panned his "Innocents of Paris" when it opened at the Criterion.

## D. B. H.-Chappells Deal Reported Set in London

London, Oct. 3. Inside understanding is that Chappells will handle the catalogue of Desyvala, Henderson & Brown from Jan. 1 on.

Side angle on the deal is that Bobby Crawford has bought into the Chappell firm.

### With the Travelers

Paris, Oct. 3. Oscar Hammerstein, 29, will return on the Majestic Oct. 15, taking the same boat back that brought him over. He made the trip just for the ride.

Louis Dreyfuss, returning on the same boat, came over for a vacation, and incidentally to study the American film music situation. Max Dreyfuss, of Harms, came to visit his mother in Baden, accompanying the honeymooning Bobby Crawfords.

The Crawford are going on to Italy.

### GOOD-BYE CLUB DATE

London, Oct. 3. Barry and Pitta-Gibson, who go to New York shortly for the Cochran revue, open at the Carlton hotel cabaret for a fortnight as a farewell date.

## TELEVISION IN DAILY LONDON BROADCAST

London, Oct. 3. The Baird Television people are making daily broadcasts of their apparatus here, sending out synchronized pictures for half an hour every morning.

But there is not a single receiving set in all London and reception can be seen only by going out of town to the only two sets in existence.

The broadcasts will continue until the company is tired out or television catches on with the public sufficiently to justify the manufacture of the expensive receiving apparatus for general use.

## FRENCH REFUSE AMER. SILENTS

Paris, Oct. 3. Proving the extent to which the French exhibitors have gone for American sound product, distributors are finding it impossible to sell strong silent pictures.

The native showman also is definitely turning to American equipment. The Colisee and Eldorado theatres, small places in the fourth-rate town of Nimes in the South of France, are going into hook to take on Photophone equipment so they can use American sound pictures.

Difficulty of selling silents is a serious matter. The Americans are feverishly trying to put out the unsounded material, piled up here as a result of the seven-month war. The seven months gap is a dead loss, but they hoped to get something back.

If it hadn't been for the quota, the Americans would have held back talkers until this market was cleared of the silents—perhaps in six months. Now it is costing heavily to sell the talkers. The only way the distributors can move the silents is to sell them in conjunction with talkers.

Metro seems hardest hit because of its schedule. Metro tried to book "Trail of '98" as a silent, the music being out due to copyright complications here. Before the sound vogue the exhibs were begging for "Trail," now it's impossible to sell it. Same is true of Keaton's "The Cameraman," Gilbert's "The Coscacks" and Greta Garbo's "The Mysterious Lady," all once strongly in demand and now disregarded.

### Molnar's Play Scores

Budapest, Oct. 3.

Frene Molnar's new play, "One, Two, Three," comedy, is a great hit at its premiere here.

Plot is light as usual, but situations and lines are extremely amusing.

### W-T Buys in "Whoopee"

Sydney, Oct. 3. Williamson-Tait, engaged in a determined struggle to save the legitimate stage from the onslaught of the talking screen, has just bought in "Whoopee" for a half interest.

Piece was sponsored for Australia by Neil and the hook-up of W-T insures that it will play all the Australian territory instead of only Sydney.

### Paris Casino Additions

Paris, Oct. 3. Newcomers to the revue at the Casino de Paris are David and Hilda Murray, American dancers, who also appear in the Perroquet night club under the same management.

### Dora Maughan Sings Fehi

London, Oct. 3. Dora Maughan, returning from Australia, is opening Nov. 25 at the Victoria Palace, this time without Walter Fehi, her former partner.



## Hays Calls in Engineers for Conference in Attempt to Standardize Wide Film Width

Conferences among producers so far failing, Will Hays has called the aid of the Society of Motion Picture Engineers in an effort to arrive at a solution which will standardize wide film. That would avert the chaotic state which exists because of such non-interchangeability throughout the industry during the first year of sound.

William Fox is reported to be standing pat on the 70 mm for Grandeur and refusing to consider any suggestions for standardizing his equipment with others, until some device can be proven as better than his own.

The Fox attitude, together with the fact that Grandeur was the first wide film officially exhibited and approved by the public, is causing such concern to some of the Hays' members that they are doubling efforts to get their own equipment.

Radio officials handling the Spoor third dimension admit plans of huge exploitation campaign for that wide film will be placed into execution shortly. They are of the opinion that wide film will be born throughout the country long before Sept., 1930, when Fox says its Grandeur equipment will be ready for first mass installation.

### Third Meeting

Later this week the third meeting on the bigger millimeter situation will take place in the Hays office. Then, it is learned, engineers versed in the technical side will be acquainted with the situation and will be put to work on a problem which the producers, themselves, have been unable to solve.

Entering into the wide field, besides Fox, Paramount and Radio, are a number of outsiders. These like the Independents who abound for a time in the talker equipment phase, are said not to stand much chance for a look-in among the activities of the bigger concerns.

Among the Hays members Fox is conceded to have the jump in the wide film field and one, which, it is seen, can only be counteracted by a peace pact before the smoke gets a chance to give way to flames.

In addition to the equipment Fox is also the only producer-theatre owner which has already rebuilt the projection booths of many of his houses to accommodate the innovation.

In the Hays meetings the subject of wide film price is being avoided as carefully as by the individual owners of devices outside. Officially it is said that none of the producers has arrived at a price scale.

## M. P. ENGINEERS ON WIDE FILM AND VISION

Toronto, Oct. 8. Possibilities of wider films and screens replacing the type now used will be considered by the society of Motion Picture Engineers meeting here this week.

The natural vision of the eye is crossways, not up and down, and the screens may be changed to conform to this, it is said.

The sound situation in Europe will be gone into by N. D. Golden, of the Department of Commerce, Leon Monosson, of the Amkino Corp., is discussing cinematography in Soviet Russia. M. V. Palmer, of the Paramount, is talking on film numbering devices for cameras and recorders.

Possibilities and problems of the wide film will be gone into by Lorenzo Del Riccio, of the Paramount-Famous-Lasky Corp. Dr. Wm. Rayton, Bausch and Lomb Optical Co., discusses the optics involved in photographing and projecting of wide film. A. S. Howell and J. A. Durbay talk on wide films and standardization and C. A. Tut-hill on the wide film from a recording standpoint.

Janet Gaynor Back Charles Farrell and Janet Gaynor, lately married, will be teamed next month in Fox's "Budapest." Alf Santell will direct.

### Opening Night Stuff

Hollywood, Oct. 8. As customary out here the company holding a gala premiere shoots the arrival of the celebs with the film to be used as a trailer for subsequent audiences. The "mike" hooked to the camera is often placed near the radio microphone to catch the greetings of those asked to speak.

Everything was okay until the Fox bunch sat in a projection room to look over what the opening of "Cockeyed World" had developed. All through the footage an off-screen voice kept saying, "Best suits in town at 50¢ so's for \$22.50, best suits in town at 50¢."

It looks as though the whole trailer may have to be scrapped unless the salesman can be blotted out or run silent.

## WIDE FILM FOR ALL NEW FOX TALKERS

William Fox, only film producer making pictures on wide film, is reported to have ordered that every important feature be shot in Grandeur width.

In addition to the four announced, the latest of which "New Orleans Frolic" is reported complete and the next to go on the Grand screen in the Gaiety, New York, "Budapest," the Gaynor-Farrell talker which goes into production in November as the first all-color offering of this starring couple, is included.

The significance of Fox's decision is that he will be the only producer with pictures for the new advent in the industry. Both Radio and Paramount's wide film devices require special shooting and, exclusive of a few short subjects for demonstration purposes, there is at present no indication when they will go in for feature lengths.

### John Balaban B. & K. V-P

Chicago, Oct. 8. John Balaban was elected vice-president of Balaban & Katz, at the meeting of the board of directors last week, succeeding A. J. Balaban, now in New York with Publix. Harry Balaban named assistant secretary and treasurer, succeeding John Balaban.

### JAMES' TRIAL AGAIN

Los Angeles, Oct. 8. Demurrer to trial of the \$45,000 damage suit of Jessie Estelle James against Paramount and the estate of the late Fred Thomson was sustained in Superior Court without leave to amend. This is the third suit brought by the James girl in an attempt to collect damages for an alleged breach of contract. Suit of the girl's father, Jesse James, Jr., against Paramount, asking \$10,000 damages for alleged breach of contract and failure to pay wages, was set for trial Nov. 5.

### Sheehan's Sailing

Winnie Sheehan necessarily delayed sailing until today (Wednesday) or last night, on the "Evening Star." A press of business matters together with a slight cold picked up on the road coming east tended to hold up Sheehan's sailing date.

### Muni as Rasputin

Fox will shortly put Paul Muni to work on "Holy Devil," picturization of Rene Fulpul-Muller's novel, "Rasputin, Holy Devil."



Breaking Records  
SIMPLICIO AND LUCIO  
GODINO

With their brides and native Filipino Band. Playing Salt Lake City week of Oct. 11.

Booked solid R-K-O. An ARTHUR KLEIN-TERRY TURNER ATTRACTION, Suite 1405, 1560 Broadway, New York.

## COURT DENIES MOTION OF LOEW STOCKHOLDER

Nicholas M. Schenck, president of Loew's, Inc., and his co-defendants scored in the New York Supreme Court action started by Edwin M. Stanton, of Plandome, L. I., Loew stockholder, who complained against the transaction whereby William Fox acquired the Loew stock control.

Stanton's motion for an order for the examining of the Loew's officers and other persons, before trial, has been denied by Justice Henry L. Sherman.

Justice Sherman, in denying the application, said the moving papers indicated the plaintiff was aware of the facts on which he wished to predicate his action. The court said there was no necessity to obtain information on which to plead.

Whether or not the cause of action is well founded cannot be decided now, said the justice, but must wait until issues have been joined.

### CHI'S L. A. GAG

U. A. Tries 1st Public Preview With Celebs and Spots—Big

Chicago, Oct. 8. United Artists theatre has gone Hollywood. Tried a midnight preview last week for the public at \$1 a head, with vaude and legit celebs attending as guests. House was packed.

Frederick J. McGuire, dramatic editor of the Evening American, was host and greeted all celebs. Had spots flashed on them to gratify the curious. Picture was "BullDOG Drummond," which started its run at the house next day.

## Banky-Colman Again

Samuel Goldwyn will re-unite Ronald Colman and Vilma Banky for a talker after each star completes present production plans. Colman-Banky team split before dialog pictures became established. Their reunion plus talk for both is the showman's angle.

### Greta's 2d Talker

Hollywood, Oct. 8. Greta Garbo will talk in another picture, besides "Anna Christie." Though "The Kiss," just completed, has sound effects, M-G feels that due to "Anna," Greta's accent will be okay.

Miss Garbo is reported to have rebelled at first but was finally persuaded to take the studio's way of thinking. Clarence Brown is to direct "The Kiss."

### Corbin-Kroll-Wedding

Virginia Lee Corbin, the little picture star, who jumped a contract on to west coast, to be with Teddy Kroll, young Chicago broker, was married to him a week ago Wednesday.

The previous Saturday Miss Corbin and Kroll tried to find a rabbi and a judge to set the merger, but n. g.

## W. E.-Warner Actions Still Alive, But W. E. Has Hopes of Zukor's Aid

### Vice-Presidents

When the 86th vice-president of General Motors first met the 128th v-p of the same organization, the conversation turned to business.

"I'm the 87th G. M. vice," said one in charge of the brakes. What's your department?

"I'm vice on the rear axels," was the reply.

## QUESTIONS TO DEPT. OF JUSTICE ON MERGERS

Washington, Oct. 8.

Everything in the Department of Justice holding up of various mergers in the picture industry remains "as was without change." That comes officially, but questions are beginning to be put to department officials as to why and how such mergers can be held up indefinitely without somebody getting set and doing something one way or the other.

Simmered down, it's the old government red tape.

If the questions on the delay are not enough the department is also being asked as to what it is that gives it the power to do the holding up. Answer is that the Sherman act gives the power of injunction to the department to prevent violations of the law. From that it twists back to the expectant merging heads who would rather wait for the red tape to dissolve than take a chance on a long drawn out and expensive legal battle.

Paramount has had such an expensive set-to with the Federal Trade Commission. Then again is the entire administration's attitude toward mergers in face of the already credited statements the President that he did not look with disfavor on business expansion.

However, the department continues to hold up the picture mergers and the President certainly knows what his law enforcing body is doing.

### Minority Holders

In addition to these questions, reports continue to come through of various statements to the industry heads by department officials. Last week it was the report that the department would okay if minority stockholders were taken care of. Department answered that frankly with statement there was nothing to it; that they were not thinking of the minority factions, but the public and the enforcement of the Sherman and Clayton acts.

Most recent report now has a semi-official going out for the mergers to go ahead and take their chances on future suits to dissolve. This brought the most significant answer yet to be secured on any query put to the department.

It was stated that no one is being told to break the law. All of which leads back to one of the original questions put to the department as to where is the power that permits it to hold up such mergers.

Answer was the same: Those desiring to put through such mergers have always had the privilege of going ahead and carrying it out and to take their chances on the department's action.

Meanwhile, the regular session of Congress draws closer. Senator Brookhart in on the Interstate Commerce Committee and is set, with the support of Abram F. Myers' Allied group to get action on his now famed bill. This for the industry to look to.

For the department it is the senators—Walsh, Brookhart and now King, of Utah—determination to start an investigation of the department's handling of the picture cases past and present.

That Warners are paying Western Electric 25 percent more revenue than any other producer-licensee and that a settlement of its charges of early alleged tardiness in delivering equipment would cost the electric over \$1,000,000, although no lump sum involving damages has yet been figured, are the replies of the brothers' executives to any anticipation by the electric of the Paramount merger serving as a peace restoring medium.

The nature of the get-together is not expected by Warner insiders to change, its policy to an extent where the suit, brought in arbitration over a year ago, would be involved.

Neither do Vitaphone believe the deal will relegate the brothers' exclusive use of the disk to the ash heap. They feel that disk is not only more economical but provides longer life to film than that a print is good for the year that it was used during the silent era without any defect in reproduction caused by the melting of the emulsion. With the disk system costing the brothers about \$50,000 a week to keep in operation, Warner's figure \$1.12 for a new record is far cheaper than having to destroy the entire print, at a cost of approximately \$150, long before the life of the picture is up because its sound track has been burned and worn away.

### W. A.'s Position

On the arbitration matter, which has lagged since the brothers filed counter-action against Western's attempt to remove equipment from the Stanley chain, Westernites think that Paramount rule will smooth over everything.

One remark: "Everything is too sweet between us and Paramount to stir up trouble over Warner Brothers' grief. If Zukor falls heir to the prosecution we still have a suit against Warners and can ask him what he wants to do."

## MURNAU, IN TAHITI, USES OWN RADIO TO REPORT

Los Angeles, Oct. 8. Marked saving of time and changes between F. W. Murnau in Tahiti, South Seas, and officials of Colorart, Synchronone in Los Angeles, has been achieved by the use of a radio set costing about \$60 a week to operate.

Murnau broadcasts to his bosses nightly on a low wave, Wallace Gilis, a reporter, a Currier and Imiter camera, and sound recorders leave this week to join Murnau.

## Fox Silver Jubilee

Los Angeles, Oct. 8. Fox theatres throughout the country will celebrate Oct. 16 to 31 as Fox Silver Jubilee.

Occasion will be utilized by newspaper campaign pointing out advantages of buying Fox stock.

### Ring Loss, Suit

Los Angeles, Oct. 8. Alleging that an employee of Paramount lost a diamond ring during the filming of a scene in her Hollywood home, Mrs. Mabel C. McNeal has filed suit against that company asking \$3,000 damages. Para directors are said to have rented the plaintiff's home for "The Canary Murder Case."

In addition to the cost of the ring, Mrs. McNeal asks \$500 for the inconvenience caused by its loss and \$350 for alleged trespass and damage to her property. Film people claim the house was rented for the afternoon to them by Mrs. McNeal for \$10 and say they can show receipt and release.

### CINEMA MUGG GALLERY

Chicago, Oct. 8. Evanston's coppers are going along mugging motorists in the city, but using moving pictures instead of stills.

### Another 250

Hollywood, Oct. 1. Two new classes of 125 each have been added to the school of sound training at the Academy of Motion Picture Arts and Sciences.



# MONEY FILMS IN SIGHT

## Theatre Unions Take Topeka House To Operate With Silent Pictures

Topeka, Oct. 8. Theatrical unions, out of contracts with Topeka theatre men for the past year or more, are becoming exhibitors, opening the Cozy theatre catering to the union trade. It had been barred from all Topeka theatres under an "unfair" proclamation, with fines attached for any card holder attending.

The Cozy was abandoned six months ago upon the expiration of leases held by the Lawrence company, recently merged with the Topeka Mid-West Theatres Co.

The Cozy under its union management will run a program with silent pictures, the union men declaring talkers have failed to hold the local public.

All talking material available has been contracted by the Topeka Mid-West, which operates the Jayhawk, Grand and Orpheum theatres as sound houses, using Western Electric and RCA Photophone wiring and having the principal picture services corralled.

Financing of the Topeka union theatre is being done by an advance sale of tickets, mostly taken up by the union card holders of the town, who have no place to go. An eight-piece orchestra is announced by the Cozy. It will be Topeka's only theatre pit orchestra.

**Walked Out**

Those in charge of the venture are officers of the operators and stage hands unions here. A year ago last Labor Day the stage hands, unable to arrive at satisfactory agreements as to contracts with the Topeka theatre owners, walked out, taking with them the operators, whose contract had not been signed but upon the terms of which an agreement had been reached. The musicians went out with the two affiliated bodies, though their contract had been signed.

Labor leaders here say that other unionized bodies have not given other than their "moral support" to the theater venture of the stage hands and operators and declare it a private affair for the officers of the stage hands and operators, no stock being sold. Opening date of the union theater is indefinite though expected any day.

Just what pictures are to be shown at the Cozy not mentioned. It is stated some sort of an alliance has been made between a New York picture producer-distributor and the union men.

## M-G \$500,000 IN ON "BUGLE," AND NO STORY

Hollywood, Oct. 8. With around \$500,000 expended on story and preparation, M-G-M has temporarily cancelled production of "The Bugle Sounds." Film originally a silent, will be re-adopted to dialog.

Company has been on the yarn for almost a year. Originally, Lon Chaney was to have been starred. George Hill was sent to Morocco to take locale shots and when he returned it was found that Chaney was ill and couldn't work. It was then figured that the picture in part dialog would be okay and Charlie McArthur was brought in for the job. With the film recast, Wallace Berry and Ernest Torrence co-featuring, it was decided that the picture should be all dialog. Half the cast is assembled but a cancellation notice has been ordered and the players are being held under contract until the new story treatment is ready. This may take two months.

## Capitalist's Daughter

Hollywood, Oct. 8. Zella Young, 18, daughter of L. A. Young, millionaire and financial backer of Tiffany-Stahl, is learning the picture business.

At present Miss Young is functioning as assistant script clerk on "Peacock Alley," the Mae Murray picture.

## The Mergers

Though the trade appears to give but scant attention to the reported possibility of Radio-Keith-Orpheum hooking up with the formed Pathe-Shubert combine seems to be drawing nearer.

In the Pathe-Shubert matter everything is mutually arranged. Final signatures are expected any day.

With the Paramount-Warner merger completed, about the only talk now is as to the exact terms and final disposition of the various forces. Reason for no announcement, other than the reported approval or consent of the Dept. of Justice, is that as there can be no injury to any stockholder of either corporation, the announcement may be made at pleasure.

Reports are around of a couple of indie producers, Tiffany-Stahl is now among them. Other is Columbia. Both deny. Universal frequently mentioned, but with nothing tangible.

The New York "American," in reporting the Par-Warner closure on its financial page, and in an authoritative way as though the information had come from the bankers, confused the expected terms.

## NITE FOOTBALL KILLS SHOWS IN SYRACUSE

Syracuse, N. Y., Oct. 8. A football game played in the Stadium Saturday night, under lights and drawing 35,000 people at \$1 a head, killed off the attendance in all downtown theatres for that evening.

It's the first time indoor football at night has been tried in the east. It is said it may be a regular weekly attraction here.

The only other instance of nite football reported was some weeks ago in Variety as occurring at Pasadena, Calif.

In the indoor game a "ghost," pure white, pigskin is used. The game here was between local teams.

## U. A.'S HIGHEST RENTAL FOR "TAMING OF SHREW"

United Artists is asking 50% higher rentals for the Fairbanks-Pickford production of "Taming of the Shrew" than the rental average of the two stars when sold individually.

Prices asked are said to top anything previously quoted by United Artists, which, traditionally, is a company of high rentals.

## Pantages-Considine Merge Takes Place This Winter

Hollywood, Oct. 8. John W. Considine, Jr., general production head for United Artists, and Carmen Pantages will be married this winter.

The couple went to school together in Seattle.

## BIG SEASON FOR PICTURE HOUSES

**Opinions by Experts on Distribution and Production—All Companies Turning Out Good Prospects—Every Theatre Standing in Line**

### AT HIGH PRESSURE

Money talking pictures for the box office seem plentiful enough to almost guarantee a big full season for nearly all of the deluxe houses and a big season more or less in duration for all of the others.

Below is an estimate gathered by "Variety" in New York and Hollywood from distributors and producers as to the money possibilities of pictures now in sight, released, about to be released, ready for release or in production.

These different classifications are indicated below, excepting on the Hollywood end the pictures in the studio, ready to release or in the making are bulked. They are separated, however, through those agreed upon by the studio execs and others who have seen them run off, as against those mentioned and seen by the execs only.

Through different companies turning out a superior grade of talker as well as the old line producers, it figures well for all theatres outside of the leading chains to be ensured of a sufficient and reliable talking supply up to at least Jan. 1. Meanwhile other pictures available to the houses outside the big chains will have been made or placed in work. The illustration of this is Keith's and Orpheum circuits (RKO). It's the consensus of the trade that notwithstanding Keith's vaudeville, good or bad, drawing or not, that circuit can secure a supply of talkers in addition to its own (Radio Pictures) to virtually furnish a weekly profit for the chain, or should, until Feb. 1, next.

Large chains interlocking on buying of pictures with the chain-producers often purchasing 100 per cent. of the other's supply frequently in the past has sewed up the choice producing field for the remainder of the houses. With talkers the situation appears to have greatly altered from the silent picture days. The uniformity of good talkers is now more universal in the releases by all producers who are going ahead at high pressure and catering to the first two grades of the picture houses.

### New York

Talkers now out, playing at the special \$2 scale or about to go out for general release, besides some that have started the national tour since Labor Day, as selected in New York, are listed below.

They are mentioned without names of producers or their relative box office standing. Purpose is to enumerate detail to bring out the number of possibilities, as the talkers have so far this season shown or are expected to do so:

- "Gold Diggers."
- "Sunny Side Up."
- "Four Feathers."
- "Applause."
- "Disraeli."
- "Flight."
- "Rio Rita."
- "Tallulah."
- "Paris Bound."
- "Married in Hollywood."
- "Trespasser."
- "Taming of the Shrew."
- "Hollywood Revue."
- "Show Boat."
- "Salute."
- "Imagine My Embarrassment."
- "Wonder of Women."
- "On With the Show."
- "Broadway."
- "Dance of Life."
- "Young Nowheres."

## After the Par-Vita Merger

About that trade-mark and where the folks are going to move: Warners' A. P. Waxman is hoping that before the deal is formally announced Paramount will let Vitaphone have first place before the hyphen. If this is done A. P. points out that V-P could also be used as "Vox Populi" with "Vitaphone" and "Paramount" in smaller letters, and at the bottom, in still smaller type, the translation: "Voice of the People."

As for new headquarters, the Paramounters count on three vacant floors in their own building being sufficient for the whole shebang.

Warners behind their new \$740 desks have the economic slant of keeping Broadway atmosphere for the executives, renting what space is left to high paying leases and shipping the clerical departments and lesser lights of all companies to the Warner emporium off Eighth avenue.

Pressed for further details they remember: "Well, wait till Washington okays it before you ask us everything."

- "Illusion."
- "Say It With Songs."
- "Hail To See Paris."
- "Street Girl."
- "Cock-Byed World."
- "Lucky Star."
- "Madame X."
- "Bulldog Drummond."

### Ready for Release or in Work

(Highly regarded at studio and by those outsiders who have seen them.)

- "Sky Hawk" (Fox)
- "Sunny Side Up" (Fox) (only showing in New York)
- "Paris" (FN)
- "Rio Rita" (Radio) (only showing in New York)
- "The Love Parade" (Par)
- "Flight" (Col)
- "Show Of Shows" (WB)
- "Taming Of Shrew" (UA)

### On the Way

(Highly regarded at studio but not viewed by outsiders.)

- "Romance Of Rio Grande" (Fox)
- "Seven Faces" (Fox)
- "New Orleans Frolic" (Fox)
- John McCormick picture (Fox)
- "Cameo Kirby" (Fox)
- "Sally" (FN)
- "No, No, Nanette" (FN)
- "Footlights And Fools" (FN)
- "Forward Pass" (FN)
- "Painted Angel" (FN)
- "Isle of Lost Ships" (FN)
- "Marjane" (MGM) (only showing in L. A.)
- "Road Show" (MGM)
- "Cotton And Silk" (MGM)
- "Trader Horn" (MGM)
- "Lord Byron Of Broadway" (MGM)

### "Sweetie" (Par)

- "The Virginian" (Par)
- "The Nightingale" (Par)
- "The Kibitzer" (Par)
- "Welcome Danger" (Par)
- "Marriage Playground" (Par)
- "Paramount On Parade" (Par)
- "Woman To Woman" (T-S)
- "Troopers Three" (T-S)
- "Peacock Alley" (T-S)
- "Broadway Scandals" (Col)
- "Wall Street" (Col)
- "Broadway Hoofers" (Col)
- "Tiger Rose" (WB)
- "General Crack" (WB)
- "Song Of West" (WB)
- "Golden Dawn" (WB)
- "The Sap" (WB)
- "Mafuyu" (WB)
- "Night Parade" (Radio)
- "Vagabond King" (Radio)
- "Her Private Affair" (Pathe)
- "Oh, Yeah" (Pathe)
- "Hot Rhythms" (Pathe)
- "Grand Parade" (Pathe)
- "Hell's Heroes" (U) (formerly "3 Godfathers")
- "Mississippi Gambler" (U)
- "Shanghai Lady" (U)
- "Skinner Steps Out" (U)
- "Shannon Of Broadway" (U)
- "College Racketeer" (U)
- "La Marseillaise" (U)
- "New Year's Eve" (UA) (formerly "Tin Pan Alley")
- "Lumox" (UA)
- "Condemned" (UA)
- "Hell's Angels" (UA)

## Big Dough From Oil

Featured with Al Jolson on the Pure Oil advertising broadcast over the J. C. C. Oct. 13 (Tuesday) will be Bela Daniels and Ann Pennington, both under contract to Radio Pictures. The one-hour program will be hooked in from KFI, Los Angeles.

Jolson's share will be \$7,500.

Misses Daniels and Pennington are reported jointly receiving the same amount.

## ILL AND AGED 1ST FOR SEATS IN PUBLIX

Cripples, obvious anemics, aged people and all others physically incapacitated don't have to wait for a seat in any of the 1,000 or more Publix theatres.

No matter how large the waiting line ahead may be, patrons coming under any of the above classifications are seated immediately or as soon as possible.

Doormen have instructions to spot the weaklings or unfortunates as they present their tickets and to flash the info to an usher. From then on it's a case of everybody bowing.

Wheel chairs are available for the asking, besides medical attention from the house hospital staff.

The doormen are relied on to pick the right spots in order to avoid injuring the feelings of the more sensitive. So must the ushers. Everything must be done in a diplomatic manner.

The spot-seat idea was first generally practiced in Chicago by the Balaban & Katz circuit. Since then it has become an established custom in all Publix theatres by orders from Sam Katz.

## GROSS PUBLICITY FROM BOX-OFFICE ROBBERY

Omaha, Oct. 8. Yesterday morning at one o'clock a lone bandit forced Glen McDaniel, treasurer of the local Publix theatre, Paramount, to open the safe.

It was announced the robber had taken \$10,000, the gross for Saturday and Sunday. House covered by insurance and the stick 'em up guy got away clean.

In Omaha the understanding is that the house does around \$7,000 as a rule on the week end.

Padding the gross on a hold-up for local publicity to make the story better isn't unusual. Its more customary to cut the amount when reported.

Not so long ago a theatre announcing a robbery of its week end receipts gave the amount as more than the house could hold in a week.

### Wants New Mark

Hollywood, Oct. 8. Universal is searching for a new trade mark, believing that its present emblem of a revolving world does not fully exemplify sound pictures.

Studio is offering employees \$100 for the best idea.

### Musical at L. I.

Paramount will pick another title for "Red Harvest." It goes into production at the Long Island studio next week.

Helen Morgan, Clayton Jackson and Durante, Charles Ruggles and Fred Kohler are cast.





# 3,200 INDIE HOUSES LEFT

## 23-HOUR HOUSE DID 12 SHOWS TO 18,000

The first all day and all night grind to be held in a first run picture house on Broadway occurred Saturday in the Rialto, playing "Why Bring That Up." Steven Barutio, manager of the house, opened the doors at 3 A. M. Saturday and did not close them until 7 A. M. the following day.

Barutio believed that an all-night picture house on the main street would ensnare many late amusement seekers and repeat the idea worked out more profitably than he expected. If the flicker holds up equally well during the remainder of the week he may try the same 23-hour grind policy this Saturday.

The complete program was projected 12 times during the 23 hours with the house receiving a big play up to four in the morning, after which the audience dwindled. At seven Sunday morning with the last program over, 600 persons were still in the theatre, half of them asleep, necessitating the house force waking them up.

Barutio says the best liked flicker during the late hour showings was the singing short, as the house seemed to be in a holiday spirit, trying to keep awake, and accompanied the lyrics on the screen. During the daytime, he reports, the audience is too timid to join in on community singing.

Barutio claims that in clocking those who passed in front of the theatre during the late hours, he figured that 60% of the total stepped in to see what it was all about.

Scale of prices was \$1 up to 1 A. M. and after that hour, 50c, with 18,000 persons viewing the 12 shows in total. Due to this the week-end house record was broken by over \$500.

## U TACKLING TALK ON 2-YR.-OLD FILM

Los Angeles, Oct. 8. Conrad Veidt in Berlin will co-operate with his former employer, Universal, in an attempt to provide a German dialog version of "The Man Who Laughs" previously made silent.

Veidt will read lines in German into a phone as the picture unrolls while sound technician creates a sound track to be added to the original negative.

## Dialog Serial

Los Angeles, Oct. 8. Reed Howes will be starred by Universal in a 20-episode dialog serial of newspaper life entitled, "Terry of the Times."

Blanche Mehaffey will be opposite. Henry Macrae directing.

## Keystone Reunion

Hollywood, Oct. 8. With eight ex-Keystone players and directors now making pictures for First National, Eddie Cline plans a reunion of all the Keystone cops and other studio workers.

Mack Sennett, will be guest of honor. Those now engaged by FN are Ford Sterling, Louise Fazenda, Eddie Cline, W. A. Seiter, Frank Ely, Clarence Brown, Ray Egan and J. F. Dillon. Others known to be active at other studios are Del Henderson, Mal St. Clair, Wesley Ruggles, R. F. Jones, Richard Wallace, Victor Heerman, Wm. Beaudine, Sidney Franklin, Al Green, Hank Mann, Marshall Nielan, Chester Conklin, Leo Moran and J. Farrell MacDonald. A planned letter part of this month.

## 1st Runs on Broadway

(Week Oct. 11-12)  
**Capitol**—"His Glorious Night" (M-G-M).  
**Colony**—"Sailor's Holiday" (Pathé).  
**Paramount**—"Four Feathers" (Par).  
**Roxy**—"They Had to See Paris" (Fox).  
**Strand**—"Fast Life" (F.N.).

(Week Oct. 13-19)  
**Capitol**—"Marianne" (M-G-M).  
**Colony**—"Saturday Night Kid" (Par).  
**Paramount**—"Welcome Danger" (Par).  
**Rivoli**—"Welcome Danger" (Par).  
**Roxy**—"Everybody Happy" (WB).  
**Strand**—"Everybody Happy" (WB).

**\$2 Openings**  
**Selwyn**—"Condensed" (Nov. 4th).

## WARNERS TRY TO ENJOIN R-K-O IN PHILADELPHIA

Philadelphia, Oct. 8. An application for an injunction has been made by Warner Brothers against R-K-O. It aims to prevent R-K-O from opening the Erlanger with pictures.

R-K-O has announced "Rio Rita" to appear at the Erlanger Saturday. No cause for application reported.

## Jolson's 1st U. A.

Hollywood, Oct. 8. Al Jolson's first talker for United Artists, whenever that starts, will be probably a screen adaptation of the stage musical "Big Boy." Jolson toured in "Big Boy" over the country after a long run at the Winter Garden, New York.

## N. Y. to L. A.

Paul Howard.  
 Ben Bornstein.  
 Lou Warner.  
 Jimmy Campbell.  
 Morris Press.  
 Bill Woolfenden.  
 Henry Kahn.  
 Ivan Kahn.  
 Al Rosen.

## L. A. to N. Y.

Lenore Urie.  
 Sidney Blackmer.  
 Al Selig.  
 Cyrus Wood.  
 J. J. Murdock.  
 Charlie Moscowitz.  
 Harold Lloyd.  
 John L. Murphy.  
 Joe Reddy.  
 Perry Turner.  
 Irving Willat.  
 Wesley Ruggles.  
 George Jessel.  
 Ralph G. Farnum.  
 Lawrence Tibbets.

## ZANE GREY TALKER

Hollywood, Oct. 8. Paramount's first Zane Grey talker will be "Fighting Caravans" with Gary Cooper, Otto Brower, now on a location hunt, will direct. Paramount, Jr., and Keene Thompson did the adaptation, and the latter is writing the dialog. Starts Oct. 14.

## GILBERT'S RETURN

Hollywood, Oct. 8. John Gilbert and wife, Ina Claire, are due in New York on the Mauretania, Oct. 11. After three days there they leave immediately for the Coast. Gilbert starts on his next picture Nov. 1.

## Lloyd in N. Y. for "Danger"

Hollywood, Oct. 8. Harold Lloyd, accompanied by Joe Reddy, is on his way to New York to attend the premiere of "Welcome Danger" at the Rialto Oct. 13.

## Silents Go Dark

Birmingham, Oct. 8. Two small downtown theatres closed possibly for good. Both silent, which may be reason for them being closed. They are Odeon and Marion.

Taking census on what's left of the indie exhibitors' theatres reveals approximately 3,200 theatre belonging to about 370 circuits or booking groups.

Another 2,000 indie theatres probably are scattered over the country.

Represented in these numbers are any number of houses of "shooting gallery" classification, incapable of supporting sound installations or rentals and cannot be regarded as an integral or permanent part of the film industry.

Of the total number of present independent houses, hardly over 1,500 can stand wiring. It is estimated. Capacities and other factors determine this estimate. Majority of houses run around 1,000 seats, with hundreds under that number. Not over 200 are of over 1,800 seats.

It will be noted in the following census charts that most of the "circuits" are of four or five houses. In many smaller communities these circuits are nothing more than a chain of town halls playing films one or two nights a week.

In several spots a considerable number of houses are grouped as a circuit, through mutually entering a booking combine although owned by various individuals and corporations.

The list, not wholly complete or with authenticity guaranteed, is:

## NEW ENGLAND

Name and Operating	Thea.
Associated New England	12
L. M. Boat, Massachusetts	12
Danbury Theatres, Danbury, Conn.	8
Charter, Inc., Massachusetts	8
Empire Theatres, Lawrence, Mass.	6
Edward M. Fox, Rhode Island	6
Flamingo, Conn.	6
Goulden Bros., Mass. (some sold)	21
George Glick, Massachusetts	12
Edward Asim, Mass. Conn.	12
E. M. Low, Maine-Mass.-R. I.	12
Margaret, Massachusetts	12
Marion, Massachusetts	12
William Mills, Rhode Island	12
John W. Miller, Rhode Island	6
New England, Inc., Maine-Conn.-Mass.	81
N. O'Brien, Massachusetts	12
Ramello Bros., Massachusetts	12
Strong, Massachusetts	12
J. F. Napoli, Massachusetts	12
P. F. Shury, New Hampshire-Vermont	12
Strong Amusement, Bridgeport, Conn.	6
E. J. Stuart, Connecticut	4
Thorn, Connecticut	4
Walker Bros., Massachusetts	6
Yannis, Massachusetts	12

## NEW YORK AND NEW JERSEY

L. B. Anderson, New York	4
William Benton, New York City	4
Wm. Hirsland, Elmira, New York	8
A. E. Dwyer, New York City	4
Hoon, New York	4
Leo Brecher, New York City	4
Sol Brill, New Jersey-Conn. City	4
Morris Shaban, New York City	4
Valentine, Long Island, New York City	4
Century (Schwartz), Long Island	20
Christie, New York City	6
Local-Stanbury, New York City	12
Consolidated, New York City	12
Defendant, Brooklyn	12
Lew Fisher, New York	12
Sam Frank, New Jersey	12
G. H. and P., Brooklyn	12
Mike Glynn, Long Island	12
G. G. and P., Brooklyn	12
Gould & O'Reilly, New York City	12
Green County, New York	12
Grob and Knickerbocker, New York	12
Hall and Hanny, New York	12
Harry A. Harris, New York City	12
Harry K. Hecht, New Jersey	12
Heights Theatres, New York City	12
H. Hilton, New York City	12
Hindler-Bishop, Trenton, N. J.	12
Hirsch and Keller, New York City	12
Hirschfeld, Trenton, New Jersey	12
W. C. Hunt, New Jersey	12
M. J. Hunter, New Jersey	12
Inelson & Suchman, N. Y. City	12
M. J. and J. and J., New York	12
James Kerman, New York	12
Knickerbocker, New York City	12
Marlin, New York City	12
Mechanic Landry, New York	12
Morris Kunitz, New Jersey	12
Newbury, New Jersey	12
George Cohen, New York	12
Zone Amusement, New York	12
A. Pappayannes, New York	12
Irving Wheeler, New York	12
Walter Reed, New York City	12
Ribben, New Jersey-New York	12
Robert, New York City	12
Rosen Bros., Brooklyn	12
A. Roth, New Jersey	12
Stoner-Bishop, New York City	12
Schnee, New York	12
William S. Smith, New York City	12
Small-Strauberg, New York City	12
W. C. Stanley, New York	12
Smith, New York	12
Dave Snapper, New Jersey	12
Jack Sauter, New York City	12
Joseph Stenzel, New York City	12
Theatre, Trenton, New Jersey	12
Richmond & Rice, New York	12
Max Weinman, Atlantic City	12
Victor Amos, New Jersey	12
William Wink, New York City	12

## PENN.-DEL.-MARYLAND

Nathan Appel, Pennsylvania	12
Adlon, Pennsylvania	12
Hambleton, Pennsylvania	12
Charlton, Pennsylvania	12
Frank Durkin, Maryland	12
East Coast, Pennsylvania-New Jersey	12
Joe Egan, Pennsylvania	12
Equity Theatres, Penn.-N. J.	12
Polner and Shelt, Penn.-N. J.	12
Sam Sauter, Pennsylvania	12
D. A. Harris-Like, Penn.-Del.	12
H. H. and P., Penn.	12
Jan Ross, Penn.	12
Jack Sauter, Penn.	12
J. C. Meyer, Penn.	12
Lawson, Penn.-Maryland	12
Low, Penn.	12
Rosner & Hinde, Penn.-N. J.	12
Sam Sauter, Penn.	12
Morris Bros., Baltimore	12
John Snyder, Penn.	12

(Continued on page 42)

## Talkers Outside Child Labor Law; Gold Mine for Dramatic Schools

### ETHER SCREENS

Screens for Universal's ether circuit are a yard wide with the trimmings. These include heavy embroidered drapes, similar to the metal braid worn by old royalty. The projection sheet itself is a silver tinted shade, pulled down like any sight remover on a hotel window.

The circuit is composed of the 50 big planes operated by a transcontinental air corporation.

Must of the talker schools around town have children for the majority of their pupils.

With the child labor law not applying to the talking screen, it merely prohibits any child from singing, dancing or playing an instrument upon the stage, ambitious parents are bringing their offspring in droves to the talking schools.

A good many dance studios are playing up this fact. They're specializing in organizing children's talking picture companies, or are encouraging training of children in dancing and singing, with pictures as the objective.

Parents seem anxious to seize the chance to make hay before some law is formed to disturb present conditions.

Although in the past there have been a number of ways of circumventing the child labor law as it applied to the stage, such as having so-called subscription performances instead of paid performances, never before has there been an opportunity equal to that which the talking screen angle presents for the schools.

The Clergy Society is also side-tracked by children already performing in talking pictures. They attend the Professional Stage Children's School on 72nd street in New York which sends daily lessons to children wherever they are located.

## NEW FOX ISSUE SOLD DIRECT TO PUBLIC

Los Angeles, Oct. 8.

William Fox is contemplating selling the 4,000,000 additional shares of Fox Films stock direct instead of floating the issue through any particular banking group, local reports say.

Fox plan is to advertise the issue in all towns where this company has theatres. Instructions have been sent to receive the rates for financial advertising in all papers in towns where Fox houses are located. The aggregate rate for one insertion in some 800 papers will run about \$50,000.

It is also figured that about 25% of the stock to be sold will be subscribed for by the 75,000 people on the Fox payrolls.

## IT'S THURSDAY NOW

Warners Start Pittsburgh Runs Day Earlier Than General Plan

Pittsburgh, Oct. 8.

Grand Warner run picture house downtown, has switched opening day from Saturday to Thursday. New policy starts this week with opening of "Four Feathers" for run. This gives Warners three local first-run houses all different opening days. Stanley starts new bills on Friday and Knight Saturday. Six months ago this town knew nothing but Monday openings. Only two Loew houses, Penn and Aline, have refused to budge, shows still beginning first of week.

## Press Matter by Wire

Don Eddy, trumpet-in-chief for Radio Pictures, is inaugurating a weekly service to film editors by telegraph night letter dated Hollywood and comprising briefly in a message of 175 words the high lights of Radio's activities. In announcing the entering the service contained statement of \$2,500,000 studio expansion and mention of eight talking pictures in progress, with plenty breezy comment about leading Radio screen personalities.

## BACK TO EMBALMING

Hollywood, Oct. 8.

James P. O'Shea, assistant director at First National, had a procession before entering picture business. It was embalming. He is returning to his former occupation having purchased the Cate Funeral Parlor at Redondo Beach.

## McCarthy's Coast Work

Los Angeles, Oct. 8.

Jeff McCarthy is due on the coast Oct. 22 to look after the John McCormack picture and to handle Sunny Side Up.

## Tiffany-Stahl's Position As Indie Film Producer

Inside reports are that L. A. Young and capitalist associates in Detroit are making a survey of the picture field on behalf of the indie producer, Tiffany-Stahl.

Young has nearly \$50,000 invested in T-S. It is said that the Young coterie has about concluded to make a further investment of any necessary amount the reports will indicate required to expand the producer in the film business.

Countered on this is another story that there has been a proposal to merge Tiffany-Stahl with the Young group attempting at the same time to secure a line on all independent picture producers in order to be able to negotiate if it reaches that point with authority on figures and future.

Dental is duly entered on behalf of T-S.

It is a producer without a theatre. This phase is said to have brought about the Young survey, as a first step toward the protection of his investment.

The Detroit people with Young as reported of the auto and A suggestion that the Fisher brothers might be among them was met with no response.

## RKO's Chi Run House

Chicago, Oct. 8.

RKO has taken over the legit Woods theatre, and will operate it as a long run house, at top prices. House, wired, will be redecorated immediately. Opens Oct. 21, with "Rio Rita."

RKO paying \$200,000 a year, with one year lease, and an option for four additional years, reserving right to cancel on three months' notice. Deal held up for a time by desire of RKO to have name of theatre changed to RKO.

## LeBaron's Reward

Los Angeles, Oct. 8.

A new long term contract with more money is William LeBaron's reward for "Rio Rita."

## MYERS AS MISSIONARY

Washington, D. C., Oct. 8.

Alvan Myers left for the West Coast yesterday where he will continue his preaching to the exhibitors there on the value of the Myers franchise plan.





# Of 11 Special \$2 Films on B'way, Nearly All Stand Up And Out as Money-Getters

"Madame X" was Broadway's only conspicuous grosser last week, beating by \$300 its own first week's gross at the Capitol.

Of the 19 attractions listed below 11 are of \$2 classification. That means Times Square is wearing its winter underwear so far as films are concerned. Standing record is 13 simultaneous \$2 shows.

"Young Nowheres" (Disraeli), "Sunny Side Up" (Blackmail), "Rio Rita" and "Applause," all newcomers, brought a wholesale revision of the cinema menu.

Immediately upon their entrances last week, "Disraeli" and "Sunny Side Up" jumped to the fore in ticket advance demand. "Gold Diggers" was displaced from its supremacy, tied in demand with "Hollywood Revue."

It is now about certain that the Fairbanks-Pickford picture, "Taming of the Shrew" (U.A.), will pass up a \$2 pre-release and go into first week's business, probably as an extended run at the Rivoli following Harold Lloyd's "Welcome Danger." This decision is in line with Fairbanks' eschewing of a reserved seat run on "The Mask."

Roxy follows: the Paramount Strand and Capitol in opening on Friday. That cut to six days the second week of "Married in Hollywood" and "The Sign of the Cross" (both \$2). The latest gross of \$79,000. Only the Colony, of the regular change houses, now adheres to Saturday.

Colony's Talking Western  
With one Warner, two Pathe and a First National picture launching the Colony's policy of playing outside product, a further novelty and an experiment is the bringing in of a dialog western, Ken Maynard cowboy opera, to be the first of its kind on Broadway and the first to play other than a daily change house since Fred Thompson's "Jesse James" at the Rialto early in 1928.

Estimates for Last Week  
Astor—"Hollywood Revue" (M-G-M) (1,120; \$1-\$2) (8th week). Pace slowed another \$1,000 last week to under \$22,000. Ought to see Thanksgiving unless demand declines rapidly. Now that smash's first two months is completed.

Cameo—"Afghanistan" (Amkino) (540; \$5-75). Russian releases all ways sure of a good run at this kiosk. This is travel stuff taken by Soviet government in the little known mountain kingdom of Asia. Probably around \$4,000 (998; \$1-\$2). Did unusual by opening Sunday night. Front of house completely and attractively redressed for engagement. Excellent notices and rated as a click.

Capitol—"Madame X" (M-G-M) (4,620; \$5-50; \$1-\$50) (2nd, final week). Six months elapsed without a \$2 run at the Capitol. Opening at Capitol. First week here \$77,100 followed by \$77,400, extremely hefty for a picture of tragic theme.

Central—"Youless and the Up" (922; \$1-\$2). Critics took this one to their bosoms although Broadway mugs found it bit too dainty and artistic for their liking. Started with routine Broadway going practically clean over week-end and totalling about \$11,000 for incomplete week, impressive at this house. Popular of two previous Fairbanks pictures, "Weary River" and "Drag" helpful. "Paris" (Frene Bordon) due but it "No-whers" holds up to expectations will be four or five weeks before entering. "Nowheres" figured originally for in-and-out but being. Special only 70 minutes long.

Cohan—"Sunny Side Up" (1,400; \$1-\$2) (4th week). Felt depression that affected all \$2 pictures except new crop. No apologies necessary at \$500.

Colony—"Skin Deep" (WB) (1,900; \$5-50-75). First picture not from Laemmle factory to play here. \$4,000. Pretty good.

Criterion—"The Sign of the Cross" (Par) (902; \$1-\$2) (Press showing Monday. Public sale started last night (Tuesday). Helen Morgan in 20-foot letters. Embassy—"Hallelujahs" (M-G-M) (588; \$1-\$2) (7th week). \$7,300 okay.

Gaiety—"Sunny Side Up" (Fox) (508; \$1-\$2). Quickly leaped into demand confirming Broadway opinion it's sure-fire. Farrell and Gaynor combo very popular, plus De Sylva, Brown and Henderson's promise, important in New York and New.

Globe—"Great Gabbo" (World Wide) (1,065; \$1-\$2) (4th week). Paying \$6,000 for bare walls and carrying expense in New York. Head, costly electric space and other items. Independent auspices took classic off h.r. to give this Broadway going picture a million improved gross to over \$10,000.

Paramount—"Illusion" (Par) (2,300; \$1-\$2) (7th week). \$7,300 okay.

## "Diggers" Zooms at Boyd, Philly Mastbaum Dives

Philadelphia, Oct. 8.—The Mastbaum, the city's largest film house, took another severe dip last week with the gross nose-diving to \$37,000, lowest the theatre has had yet and at least \$14,000 under the recent weekly average. The picture was "Her Private Life" with Billie Dove, which the critics liked all right but which did not seem to tickle the fans. Stage bill was nothing to write home about.

Best business in town, figuring in scale and house capacity, was turned in by the Boyd with the third week of "Gold Diggers of Broadway." Tabbed at \$27,500, this movie looks good for another fortnight at least and may make a two months' run of it. Its opening week figure did not touch the mark set by Johnson's "Say It With Songs," but ever since it has surpassed the Johnson film's record. Incidentally, Boyd has become one of the town's best money-makers.

"Hollywood Revue" Off  
The "Hollywood Revue" at Aldine eased another week or two to around the \$12,000 mark. This is now announced as big film's last week, giving it only four and a half in all, as opposed to the mangled but over since it has surpassed the Johnson film's record. Incidentally, Boyd has become one of the town's best money-makers.

The Marx Brothers' "Cocoanuts" held up nicely in third and final week, getting around \$18,000, which was okay all around. First picture in several months to be able to stick it out for a third week at the slipping Stanley.

The Stanton got around \$12,000 with its second and final week of "Madame X." This is better than customary for pictures held over at this house, and there was talk of keeping "Three Live Ghosts" in the successor.

The Fox had "Big Time" as its screen feature, and the critics raved at it. Notices may have helped but not his, which jumped to \$32,000, best house has had in a month. Stage bill was just fair.

Fox-Locust, with fifth week of "The Sign of the Cross," kept around \$20,000, and hopes to hold the big hit in for another month at least.

This week's pictures include "Spanday" at the Mastbaum and "The River" at the Fox.

Estimates for Last Week  
Mastbaum (4,500; \$5-50-75) "Her Private Life" (M-G-M) Very disappointing, with gross sliding to \$37,000, worst for big house so far.

Aldine (1,500; \$2) "The Hollywood Revue" (M-G-M) 4th week. Dropping fast, with less than \$12,000 tabbed last week. Goes out this Saturday.

Boyd (3,000; 99) "Big Time" (Fox). Critics raved and fans liked film. \$32,000 a little above average.

Fox-Locust (1,800; \$1-50) "The Sign of the Cross" (Fox) 5th week. Still strong at between \$19,000 and \$20,000.

Boyd (2,400; \$5-50-75) "Gold Diggers of Broadway" (WB) 6d. Still strong with \$27,500 reported last week. May stay a full two months.

Stanton (1,500) "Madame X" (M-G-M). Good in second and last week at \$12,000.

666; \$5-65-75-10: Buddy Rogers opera, \$73,800, average but good.

Rialto—"The Sign of the Cross" (1,900; \$5-50-85). Moran and Mack popularity insures good engagement. Got classy week-end. Audience knows all the answers but leaves it the same.

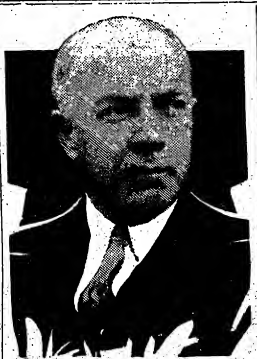
Rivoli—"3 Live Ghosts" (U.A.) (2,200; \$5-50-85) (2nd week). Fairly good but no more at \$33,500.

Selwyn—"Blackmail" (WB) (1,400; \$6-25) (50-75-\$150). One day out account of house changing opening day. Second week of "Married in Hollywood" (World Wide) (1,300; \$1-\$2). Limited to 14 days as a Broadway introduction of first British all-talker. Notices fairly good, with particular commendation for fine individual performances. Same releasing organization has "Gabba."

Strand—"The Sign of the Cross" (WB) (1,500; \$5-50-85). Shown enough magnetism to obtain \$36,000. Nice biz for house, smash stage show. Dorothy Mackall pulls her here.

Warner—"The Sign of the Cross" (1,360; \$1-\$2). Fine performance of star plus class production guarantees Arliss picture for a while. Could \$10,400 in three days.

World—"Gold Diggers" (1,494; \$1-\$2) (6th week). \$23,000. Still on demand list.



TOM BARRY

Wrote "Courage" for the theatre, "Old Arizona" for the screen. Two outstanding successes. Mr. Barry arrives on the Olympic this week from Ireland where he has been writing John McCormack's first talking picture for William Fox. Hollywood, indelibly.

Direction SIDNEY PHILLIPS, 324 West 44th Street, N. Y. C.

## "WORLD" BIG IN PITSGH AS MELLERS GO BLAH

Pittsburgh, Oct. 8.—(Drawing Population, 1,000,000) Weather: Rain and Cold

Everything in town last week took a back seat for "Cook-Eyed World," which sent box office receipts at Aldine flying. First full week gave house \$30,000, including \$2,000 at Sunday midnight opening. "Broadway Melody" figures believed absolutely correct.

"Melody" opening by couple of grand. Police reserves called out to control crowds at midnight show. "Melody" lasted six weeks. It looks like the same for "Cook-Eyed World." Gross of \$30,000 in a house with 1,900 seats and at a \$5-50 scale means capacity morning until night.

"Gold Diggers" was to have departed from Grand after three weeks, but biz last week holds it over. Just under \$20,000, great considering previous two weeks of \$23,000 and \$26,000. Best biz has ever done since days when it was Pittsburgh's pride and joy. "The Unholy Night" (M-G-M) just so-so at Penn. Town seems to be getting set up on meller chippers. Stanley had a dud in "A Most Immoral Lady" (FN) despite hot title and still hotter exploitation.

Aldine (Loew's) (1,900; \$5-50) "Cook-Eyed World" biggest smash in years. Over \$30,000 in first full week, figured almost impossible for this stand, and set for all of six weeks.

Grand (Warners) (2,000; 50-75) "Gold Diggers" great at \$20,000 in third week. Was to have been pulled Saturday for "Four Feathers," but goes ahead another week.

Penn (Loew's UA) (3,300; 25-35-50-75) "The Unholy Night" (M-G-M) not so forte and hardly better than \$31,000. No cast names and town seems to be fed up on these blood-curdling mellers. Teddy Joyce's stage show, "2000 Nights," walked away with the show.

Stanley (Warners) (3,600; 25-35-60) "A Most Immoral Lady" (FN) bad at \$24,000. B. O. title and some sexy exploitation couldn't put it over. Brooke Johns' stage show, "Jazz Station," fair entertainment.

Enright (Warners) (3,700; 25-35-60-75) Biz slightly above average with Dick Wadell's "Jubilee" celebration and "Great Divide" (FN). Around \$17,000.

Harris (1,700; 10-20-30-40) "Girl from Havana" (Fox) and vaude oke at \$5,000. Seems to be building. Gallery and balcony getting all the play.

2 Personal Appearances  
In Syracuse Last Week  
Syracuse, N. Y., Oct. 8. (Drawing Pop. 100,000) Rain

"The Girl in the Show" (M-G-M) and Davey Lee in person gave Loew's State a high of \$19,500 last week. Exploitation had the record opening Saturday. Sunday's business biz, but remainder of week only so-so.

"Slide Street" and Letratie Joy in person. Keith's had a none too strong opening Saturday, but grew steadily with the week showing fine \$16,000.

"The Girl in the Show" (WB) did \$9,000 at the Strand, while "Lucky Star" (Fox) clicked with \$3,500 at Picket.

Dog's Sound Muzzle  
Hollywood, Oct. 8. First National has devised a fibre muzzle to regulate a dog's bark. Muzzle can be adjusted to soften or amplify a canine's yelp.

## "RHAPSODY," FOREIGN, FRISCO SURPRISE, H. O.

San Francisco, Oct. 8. Business below par with a few exceptions. The best pickup was Hungarian Rhapsody" at the St. Francis which started very light but through word of mouth built to satisfactory gross and induced Public to hold over for second week. "Rhapsody" had to be pulled at Will Rogers' feature at the Fox got away to a nice beginning and held up strong throughout the week. Warfield with "Dynamite" enjoyed one of the best weeks in some time.

Public: Granada was disappointing with "Fast Life" and the final week of "Jealousy" at Public California slipped heavily. "Rhapsody" with "In the Headlines" and Davies with "Say It With Songs," moved down from the Embassy, were off.

Estimates for Last Week  
Fox (Fox West Coast) (5,000; 65, 75, \$1) "They Had To See Paris." Steady through week. \$50,000.

Warfield (Fox West Coast) (2,672; 65, 65, 90) "Dynamite." Cecil De Mille talkie pleased. Good nights and matinees. \$24,800.

Granada (Public) (2,698; 35, 50, 65, \$1) "Fast Life." Disappointing. Light from the jump and stayed that way. \$16,000.

California (Public) (2,200; 35, 50, 65, \$1) "Jealousy" petered out. Its final week \$11,000, below fair.

St. Francis (Public) (1,376; 35, 50, 65, 90) "Hungarian Rhapsody." This foreign-made feature proved the home of the street. Was sneaked in but word of mouth sent receipts climbing after first few days and closed to healthy total.

Will be held over on strength of its drawing power. \$30,000. Embassy (Wagnon) (1,365; 50, 65, 90) "In the Headlines" below usual intake of this house. \$10,000.

Davies (Wagnon) (1,150; 35, 50, 65, 90) "Say It With Songs" moved down from the Embassy opened light and finished that way. \$7,000.

## "TRESPASSER" BARELY SKIPS RECORD—\$35,000

Buffalo, Oct. 8. (Drawing Population, 500,000) Weather: Fair

Estimates for Last Week  
Buffalo (Public) (3,600; 30-40-65) "Trespasser" (UA) "Vacation Days" stage. Excellent here all week with picture well liked. Bad weather Wednesday kept gross below record; \$35,000.

Hip (Public) (2,400; \$5-60) "Private Life" (FN) and vaude with Ken Murray, who is strong card here. Big biz.

Century (Public) (3,400; 35-60) "Say It With Songs" (WB) 3d week. Last week sluffed off to \$10,000.

Great Lakes (Fox) (3,400; 40-55) "Hollywood Revue" (M-G-M). Two weeks plenty; \$17,500.

Lafayette (Indep) (3,400; \$5-60) "Sophomore" (Pathe) and vaude. Excellent notices; \$15,000. Good.

## 'Ghosts' Up, 'No Defense' Down, Wash. Summary

Washington, Oct. 8. (White Population, 450,000) Weather: Rain to Cold

Palace was recovering from brodie with "Jealousy" to garner an advance showing, but "20,000 Ghosts," the Fox was taking a side backwards with "No Defense."

Met had the money getter in "Gold Diggers" second week and goes into third stanza. "No Defense" (WB) with "Hearts in Dixie" after expecting much while the Columbia got a little above the average second week with "Dance of Life."

Rialto struggling along with \$6,000 on "Tonight at 12" and buys in 12 Pathe pictures for this U. house. "Paris Bound," first of these, getting good start currently.

Estimates for Last Week  
Columbia (Loew) "Dance of Life" (Par) (1,232; 35-50). Above average second week with count of around \$10,000.

Earle (S-C Warner) "Hearts in Dixie" (WB) (2,240; 35-50). Expected big week; didn't get it; may be \$12,000 which is two grand off usual.

Fox (Fox) "No Defense" (WB). Stage show (3,434; 35-50-75). This one couldn't get it even with excellent Fanchon and Marco "Gobs of Joy," almost eight grand drop to \$11,000.

Met (S-C Warner) "Gold Diggers" (WB) (1,585; 35-50). Going right along and on second week—gathers an estimated \$15,000; goes another week.

Palace (Loew) "3 Live Ghosts" (UA), stage show (2,363; 35-50). Recovered by \$2,000 to about \$20,000.

Rialto (U) "Tonight at 12" (U) (1,978; 35-50). Though figure extremely low in comparison with other houses it is better than heretofore; \$5,000.

## JAM OF SUPERS HURTS IN MINN

Minneapolis, Oct. 8. (Drawing Population, 500,000) Weather: Clear and Cool

After a stretch of prosperity showhouses last week took a to-hogran. Many reasons suggested. Opening of the 2,000-seat Century created opposition and there was much talk about over-seating for the amount of trade available. The reconstructed Garrick with "Say It With Songs," made plenty of noise for its inaugural and topped and \$20,000, which had to come from somewhere. Another was the \$23,000 which "Strange Interlude" carried away.

The reversal of trend was even being blamed in some quarters to the breaking stock market. "Dance of Life" did only ordinarily and bowed out after seven days. The Minnesota with "Lady Lies" and one of its best stage shows ever, the Public unit "Circus Cabaret," took a nose-dive.

Even in Orpheum's picture, "Frozen Justice," took much panning and its stage entertainment held no big draw and takings went to the lowest in months. Lack of box office card also hurt Pantages.

Estimates for Last Week  
Minnesota (Public) (4,300; 75) "The Lady Lies" (Par). Fine all-around program. Absence of name screen stars in last blank partly for slow start. Business built during week, but total was considerably off from previous preceding figures. Stage show excellent and other productions good.

Century (Public) (2,000; 75) "Say It With Songs" (Warners). House made big splash for opening. Critics swarmed, but box office and rebuilt theatre drew 'em. About \$20,000. Fine. Held over.

State (Public) (2,300; 60) "The Dance of Life" (Par). A splendid picture that drew enormous from reviewers and customers and yet failed to live up to box office expectations. Around \$13,000. Just ordinary. Around \$10,000 to \$15,000 less than pictures of similar caliber have been getting at this theatre recently.

Hennepin-Orpheum (RKO) (2,800; 35-75) "The Sign of the Cross" (U.A.) and vaudeville, including Roy D'Arcy in person. Lenore Ulric's name on screen no box office asset and D'Arcy meant little. Vaudeville pleasing enough, but too many repeats and no big names. Around \$11,000. Worst week in some time.

Lyric (Public) (1,300; 35) "Jealousy" (Par). Jeanne Eagels' picture, trade up to usual level. Around \$4,500.

Pantages (Pantages) (1,800; 25-50) "Pleasure Crazy" (Fox) and vaudeville. Nothing to get excited about on stage or screen and no box office cards. Around \$6,000. Below par.

Grand (Public) (1,100; 30) "This Is Heaven" (U.A.) Second loop run. Around \$3,000. Satisfactory.

Aster (Public) (900; 25) "Paris Bound" (Pathe). Second loop run. Around \$2,000. Okay.

Shirley (Public) (Bainbridge dramatic stock) (1,400; 35-\$1) "Coquette." First poor week of season. Hurt by following movie. Around \$4,500.

French (Public) (1,600; 25-75) "The French Models." Around \$5,000. Fair.

## BETWEEN PAY DAYS

Tacoma Houses Droop As Salaries Disappear  
Tacoma, Oct. 8. (Draw pop. 125,000) Weather: Good

Biz trailing last week, as usual at end of month in this town, due to pay days 1st and 15th. Regardless of attractions, business in Tacoma box office end of pay-day fortnight.

Douglas S. Kimberly now Fox manager here, succeeding David Gou, who has charge of Salem Fox houses.

Estimates for Last Week  
RKO-Orpheum (1,500; 25-60) "Hard to Get" (FN). Fair vaude. Biz off; \$6,800.

Blue Mouse (Hamrick) (650; 25-75) "In Exile" (WB). Just fair; \$4,400.

Rialto (Fox) (1,200; 25-50) "Dance of Life" (Par). Went over with vaude; \$4,800.

Colony (Fox) (850; 25-35-50) "Frozen Justice" (Fox). Not so hot. Fair week; \$1,700.

Riviera way off. Felling playing "The Captive," advertised heavily as "sex picture" and those under 16 not admitted. Not so good. Much criticism.

## U'S CASTING DIRECTOR

Hollywood, Oct. 8. H. B. Brown, assistant director for seven years at Universal, elevated to casting director. Brown replaces Harry Garson, now acting as assistant to Carl Laemmle, Jr.



# Comparative Grosses for September

Tables of grosses during September for towns and houses as listed. High and low gross records for the theatre are given, with the title of the picture, week played and gross for that week. When theatre plays stage show, that is indicated.

## NEW YORK

	Sept. 7	Sept. 14	Sept. 21	Sept. 28
<b>CAPITOL</b> High... \$98,200 Low... 30,000	"Broadway Melody" \$76,000 (2d week) Stage Show	"Modern Maidens" \$90,300	"Modern Maidens" \$77,800	"Madame X" \$77,100
<b>PAR-AMOUNT</b> High... \$85,500 Low... 49,100	"Woman Trap" \$80,100	"Lady Lies" \$76,400	"Jealousy" \$74,800	"Paris Bound" \$70,000
<b>ROXY</b> High... \$173,658 Low... 49,100	"Girl from Havana" \$124,800 (1st week) Stage Show	"Big Time" \$103,800	"Black Watch" \$115,200	"Married in Hollywood" \$117,000 (1st week)
<b>STRAND</b> High... \$91,200 Low... 49,100	"Argyle Case" \$40,000 All Sound	"Hottentot" \$26,300	"On with Show" \$11,500	"Careless Age" \$33,500

## CHICAGO

	Sept. 7	Sept. 14	Sept. 21	Sept. 28
<b>CHICAGO</b> High... \$71,300 Low... 33,000	"Fast Company" \$55,000 Stage Show	"Speedway" \$57,000	"Illusion" \$59,300	"Woman Trap" \$45,000
<b>McVICKER'S</b> High... \$53,000 Low... 13,000	"Four Feathers" \$33,000 (2d week) All Sound	"Cock Eyed World" \$19,500	"Cock Eyed World" \$52,000	"Cock Eyed World" \$50,500
<b>MONROE</b> High... \$12,500 Low... 2,700	"Valiant" \$4,900 All Sound	"Drake Case" \$5,500	"Pleasure Craze" \$4,100	"Why Leave Home" \$4,800
<b>ORIENTAL</b> High... \$52,000 Low... 20,000	"Irish Eyes" \$44,000 All Sound	"Words and Music" \$31,000	"Hard to Get" \$32,700	"Lucky Star" \$39,000
<b>ROOSEVELT</b> High... \$35,600 Low... 9,000	"Dance of Life" \$25,000 (1st week) All Sound	"Dance of Life" \$21,700	"Dance of Life" \$17,500	"Dance of Life" \$14,000
<b>STATE-LAKE</b> High... \$35,750 Low... 16,900	"Flying Fool" \$28,500 Vaude	"Street Girl" \$35,750 (Record)	"Big News" \$27,500	"Girl from Havana" \$29,000
<b>UNITED ARTISTS</b> High... \$43,500 Low... 11,000	"On with Show" \$22,000 (6th week) All Sound	"Alibi" \$36,000	"Alibi" \$28,000	"Alibi" \$21,000
<b>ORPHEUM</b> High... \$16,800 Low... 4,800	"Hottentot" \$8,700 (2d week) All Sound	"Hottentot" \$7,600	"Skin Deep" \$9,300	"Skin Deep" \$8,000

## LOS ANGELES

	Sept. 7	Sept. 14	Sept. 21	Sept. 28
<b>EGYPTIAN</b> High... \$14,000 Low... 6,000	"River of Romance" \$9,000 Stage Show	"Single Standard" \$11,400	"Charming Sinners" \$10,400	"Modern Maidens" \$11,100
<b>LOEW'S STATE</b> High... \$40,000 Low... 15,600	"Words and Music" \$25,000 Stage Show	"My Embarrassment" \$35,500	"Thunder" \$28,900	"Big Time" \$25,800
<b>PAR-AMOUNT</b> High... \$57,800 Low... 15,600	"Green Murder" \$38,400 All Sound	"Lady Lies" \$24,350	"Illusion" \$24,000	"Jealousy" \$21,000
<b>UNITED ARTISTS</b> High... \$38,700 Low... 6,180	"Bulldog Drummond" \$19,000 (3d week) Stage Show	"Bulldog Drummond" \$18,900	"Bulldog Drummond" \$12,100	
<b>WARNERS</b> High... \$38,800 Low... 16,000	"Headlines" \$25,000 (1st week) All Sound	"Headlines" \$7,000 (3 days, 2d week)	"Fast Life" \$19,000	"Fast Life" \$18,900

## SAN FRANCISCO

	Sept. 7	Sept. 14	Sept. 21	Sept. 28
<b>WARFIELD</b> High... \$41,400 Low... 10,900	"Madame X" \$12,200 (3d week) Stage Show	"Frozen Justice" \$20,300	"Frozen Justice" \$10,900 (New Low)	"Smiling Irish Eyes" \$12,000
<b>GRANADA</b> High... \$36,000 Low... 6,200	"Fast Company" \$20,000 Stage Show	"Charming Sinners" \$18,300	"Her Private Life" \$16,000	"Illusion" \$18,000
<b>CALI-FORNIA</b> High... \$34,000 Low... 6,200	"Bulldog Drummond" \$12,500 (1st week) All Sound	"Bulldog Drummond" \$13,000	"Bulldog Drummond" \$14,000	"Jealousy" \$19,500
<b>ST. FRANCIS</b> High... \$22,200 Low... 3,000	"Innocents of Paris" \$7,000 (18th week) All Sound	"Show Boat" \$6,600	"Eternal Love" \$6,400	"She Goes to War" \$5,300
<b>EMBASSY</b> High... \$24,300 Low... 7,000	"Argyle Case" \$12,500 (2d week) All Sound	"Say It with Songs" \$18,300	"Say It with Songs" \$14,300	"Say It with Songs" \$9,500

## KANSAS CITY

	Sept. 7	Sept. 14	Sept. 21	Sept. 28
<b>MAIN STREET</b> High... \$30,000 Low... 8,000	"Street Girl" \$25,000 Stage Show	"Big News" \$21,000	"Sophomore" \$21,000	"Hard to Get" \$25,000
<b>LOEW'S MIDLAND</b> High... \$30,000 Low... 10,000	"Modern Maidens" \$21,000	"Madame X" \$18,000	"Speedway" \$16,000	"Hollywood Revue" \$31,000
<b>PANTAGES</b> High... \$31,800 Low... 5,000	"Fall of Eve" \$11,000 Vaude	"Behind That Curtain" \$13,000	"Melody Lane" \$9,300	"Light Fingers" \$10,000
<b>NEWMAN</b> High... \$33,000 Low... 8,000	"Dance of Life" \$28,000 Stage Show	"Say It with Songs" \$26,500	"Say It with Songs" \$10,600	"Illusion" \$16,400

## SEATTLE

	Sept. 7	Sept. 14	Sept. 21	Sept. 28
<b>SEATTLE</b> High... \$26,000 Low... 9,000	"Green Murder" \$14,200 Stage Show	"Fast Company" \$10,500	"Lady Lies" \$11,500	"Illusion" \$12,000
<b>MUSIC BOX</b> High... \$17,000 Low... 4,000	"Say It with Songs" \$14,500 (1st week) All Sound	"Say It with Songs" \$10,500	"Say It with Songs" \$7,200	"Hearts in Exile" \$9,000
<b>FIFTH AVE.</b> High... \$26,000 Low... 11,000	"Imagine Embarrassment" \$17,500 Stage Show	"Speedway" \$13,500	"Unholy Night" \$13,900	"Her Private Life" \$11,800
<b>BLUE</b> High... \$16,000 Low... 4,500	"Argyle Case" \$9,000 (1st week) All Sound	"Argyle Case" \$6,500	"Honky Tonk" \$8,000	"Honky Tonk" \$7,500
<b>ORPHEUM</b> High... \$17,000 Low... 6,500	"Sophomore" \$16,000 Vaude	"Side Street" \$15,200	"Big News" \$15,300	"Hard to Get" \$14,200

## BALTIMORE

	Sept. 7	Sept. 14	Sept. 21	Sept. 28
<b>CENTURY</b> High... \$27,000 Low... 15,000	"Charming Sinners" \$23,000 Stage Show	"Irish Eyes" \$19,000	"Man and Moment" \$22,000	"Lady Lies" \$21,000
<b>STANLEY</b> High... \$33,500 Low... 12,000	"Modern Maidens" \$23,000 (1st week) All Sound	"Dance of Life" \$17,000	"Live Ghosts" \$18,000	"Illusion" \$16,000
<b>VALENCIA</b> High... \$11,000 Low... 1,900	"Dark Street" \$8,000 All Sound	"Dr. Fu Manchu" \$2,900	"Modern Maidens" \$2,600	"Dance of Life" \$2,300
<b>KEITH'S</b> High... \$18,000 Low... 9,000	"Lucky in Love" \$11,000 All Sound	"Big News" \$10,000	"Why Leave Home" \$12,000	

## ST. LOUIS

	Sept. 7	Sept. 14	Sept. 21	Sept. 28
<b>AMBASADOR</b> High... \$48,800 Low... 20,500	"Her Private Life" \$27,700 Stage Show	"Skin Deep" \$29,500	"Illusion" \$19,500	
<b>LOEW'S STATE</b> High... \$31,500 Low... 10,900	"Modern Maidens" \$30,400 All Sound	"Madame X" \$21,200	"Speedway" \$19,500	
<b>MISSOURI</b> High... \$29,500 Low... 7,400	"Fast Company" \$15,600 Stage Show	"Great Divide" \$14,800	"Lady Lies" \$15,200	

## SYRACUSE

	Sept. 7	Sept. 14	Sept. 21	Sept. 28
<b>STRAND</b> High... \$15,000 Low... 4,000	"Light Fingers" \$7,000 All Sound	"With Songs" \$10,000	"With Songs" \$10,000	"Noah's Ark" \$9,000
<b>STATE</b> High... \$32,400 Low... 10,000	"Modern Maidens" \$19,500 Vaude	"Madame X" \$22,000	"Speedway" \$19,800	"Hollywood Revue" \$28,500
<b>ECKEL</b> High... \$20,000 Low... 5,500	"College Love" \$5,000 All Sound	"Letter" \$8,000	"Why Leave Home" \$7,000	"Rainbow Man" \$7,500

## WASHINGTON

	Sept. 7	Sept. 14	Sept. 21	Sept. 28
<b>COLUMBIA</b> High... \$19,000 Low... 5,500	"Madame X" \$10,400 (2d week) All Sound	"Fu Manchu" \$13,000	"Fu Manchu" \$10,000	"Dance of Life" \$12,200
<b>EARLE</b> High... \$24,000 Low... 6,000	"Dark Street" \$15,500 All Sound	"Hard to Get" \$15,500	"Fast Life" \$14,000	"Lady Lies" \$13,700
<b>FOX</b> High... \$41,500 Low... 14,500	"Cock Eyed World" \$41,500 (Record) Stage Show	"Cock Eyed World" \$21,500	"Four Devils" \$26,000	"Salute" \$27,100
<b>METRO-POLITAN</b> High... \$21,000 Low... 5,000	"Argyle Case" \$8,000 (2d week) All Sound	"With Songs" \$18,000	"With Songs" \$10,000	"Gold Diggers" \$19,000
<b>PALACE</b> High... \$26,000 Low... 11,500	"Speedway" \$23,000 Stage Show	"Modern Maidens" \$24,000	"Unholy Night" \$22,000	"Jealousy" \$17,700

## PORTLAND, ORE.

	Sept. 7	Sept. 14	Sept. 21	Sept. 28
<b>PORTLAND</b> High... \$25,300 Low... 3,500	"Dance of Life" \$13,500 Stage Show	"Fast Company" \$12,500	"Lady Lies" \$3,500 (New Low)	"Illusion" \$9,000
<b>PANTAGES</b> High... \$19,000 Low... 6,000	(Dark) All Sound	(Dark)		
<b>ORIENTAL</b> High... \$14,000 Low... 4,500	Vaude	"Mawas" \$5,000	"Flying Fool" \$8,000	"Dark Streets" \$8,000
<b>UNITED ARTIST'S</b> High... \$22,000 Low... 4,000	"Madame X" \$12,000 All Sound	"Four Devils" \$8,500	"Cock Eyed World" \$8,500	"Cock Eyed World" \$15,000
<b>MUSIC BOX</b> High... \$20,000 Low... 4,000	"Say It with Songs" \$12,000 All Sound	"Say It with Songs" \$6,500	"Say It with Songs" \$6,300	"Argyle Case" \$7,800
<b>BROADWAY</b> High... \$23,000 Low... 9,000	"Single Standard" \$17,000 Stage Show	"Words and Music" \$14,000	"Modern Maidens" \$17,000	"Imagine Embarrassment" \$15,000

## BOSTON

	Sept. 7	Sept. 14	Sept. 21	Sept. 28
<b>METRO-POLITAN</b> High... \$69,000 Low... 25,200	"Lady Lies" \$35,600	"Argyle Case" \$39,100	"Fast Company" \$35,500	"Illusion" \$40,600
<b>STATE</b> High... \$40,000 Low... 14,100	"Madame X" \$22,700	"Speedway" \$19,400	"Evangeline" \$14,100 (New Low)	"Unholy Night" \$18,700

(Continued on page 82)

## Hollywood Chatter

Donnison Clift in town after a year and a half in London.

Ford Sterling conducts a portrait studio in Pasadena at \$500 a sitting. George Raff has had his cars bobbed.

Sid Grauman talking about building a barn theatre on Sunset Blvd. So far pure talk.

Chorus split into 16 adagio teams will be "Follow Thrus" claim to novelty.

Night tennis now replaces the swimming pool as a means of entertaining at Hollywood parties.

Ina Claire advertised locally in "The Awful Truth" as "the girl who won Jack Gilbert's heart."

Harry Aikst insists that Variety did not print the fact that he made the 16th hole at Rancho in one.

Roy J. Pomeroy, sound expert, is an archery fan. Does his fall hunting with a bow and arrow.

Jimmy De Tar, Louella Parsons' leg man for five years, is reported in the east.

Tom Webster, London cartoonist, is here to caricature flimflits for the "Daily Mail" there.

Joe Reilly, chief cop at Fox, moves into Winnie Sheehan's mansion at Beverly Hills. He'll be king until the boss returns.

Bill Gibbs, now news editor of RKO publicity, Bill Henry is the planter.

Chaplin has been working nine weeks on "City Lights." He's got nearly 1,000 feet of accepted footage.

Howard Campbell, until recently sound director at U.A., goes to France in the same capacity for Pathe.

Larry Schaub got the Vinc Barnett treatment during a round at Rancho. Schaub burned plenty until the tip off.

Fuss reporters complain about not being able to see the numbers on the backs of players participating in night football. Neon lights have been suggested.

Jack Conway left the Hollywood Hospital after an operation and was back again in a few days for appendicitis. As he came out of the ether he sighed, "Just a retake."

Harry Carroll's revue has an overflow chorus dressing room in the rear corner of a next door garage. Canvas runway extends between the two buildings.

Nell Hamilton while on his European vacation has an audience with the Pope. Vatican reception was arranged by Father Mullen of Beverly Hills.

John C. Porter, had to be elected mayor of this burg before he could get into a studio. Been here nearly all his life, but never could crush the gate until a week ago. First National voted as host.

Lois Wilson's young sister discovered working extra at P.N. under the name of Connie Lewis. Doesn't want to cash in on big sister's rep.

Since it has been discovered that Joe Kotsenroff wears a removable butt of four front teeth, he has set a new price for appearing in pictures without them. Old price of appearing with them stands.

U. S. C. football team appointed Eddie Clime mascot for their Washington game at Seattle. It's in appreciation for the work he gave them this summer in FN's "Forward Pass."

Ralph Farnum had to come out here to divorce that he has had his New York bedroom made sound proof. A fidgety sleazebag, Farnum can't stand the Manhattan mid-night din when abed.

The film producer seems to be the butt of many boulevard gags. Latest is that an author of a book called him up stating she was going to dedicate a novel to him. His reply was, "When does it take place, and what'll I wear?"

One of those lunch-time arguments. Some old question—who's more valuable to a picture, the writer or the director. Well known director was telling how, when and why. Interrupted by a writer asking who directed Shakespeare's plays.

Jimmy Cruze attended his first premiere, either of his own or somebody else's picture, when "The Great Gatsby" opened here. When "The Covered Wagon" opened in New York the director remained in his hotel room throughout the evening.

Local publisher, raved as a free seat hound, is paying for his opera seats this season. He accepted an invitation to become a director of the Los Angeles Grand Opera Association, then the board passed the rule that no director could have free seats.



# Coast Studios Clamp Down on First Night Free Lists—Publicity Depts. Lop Off 150 Giveaways

Hollywood, Oct. 8. Chatterers, scribblers, local newspaper publishers, business offices and politicians, as well as alleged important out-of-town press correspondents, were let down when studio press agents and picture theatre managers got together to cut the first night list from 125 pairs of seats to a few more than 50 pairs.

Theatres holding 75 premieres can now gross about \$750 more from the sale of choice seats. Move has upset some of the downtown publishers and advertising departments, who threaten reprisal for the alleged insult.

In the past the theatres have borne the brunt of handling the extensive local first night list. So as not to offend anybody, they took care of everyone, with the studios squawking. Finally the studios decided that they would control distribution of tickets. List was culled and cut, the news services and the supposed freelance writers being eliminated altogether. Revised lineup was approved by each of the studio publicity departments and it was just used for the opening of "So This Is Paris" (Fox) at the Carthay Circle.

## Squawks

Plenty of squawks when the chattering aggregation found that they couldn't make the gate. And then the theatre men, responsible only for the seating of local daily newspapers, had their task to perform. They told the newspapers to supply their "must" lists. These were tremendous, including the publisher, business manager, managing editor, city editors, picture editors, film critics, editors and feature writers, society and music editors, fashion editors, drama editors, artists, secretaries to picture editors, advertising managers and even advertising solicitors. One publisher, after an afternoon day never hesitated to ask for 30 seats in addition to the four allowed him.

## Dailies' Lists

Theatres have eliminated about 30 pairs of seats for the last three picture openings in town. But the list is still rather large. For instance, the Times (morning) gets two seats for its picture editor, two for his secretary who previously demanded and got four; one for the son of the owner; pair each for the society editor, picture columnist, writer, Sunday picture writer, picture feature writer, review makeup man, drama editor; pair each for the two city editors and some for the picture layout editor and artist, and a "must" pair for a solicitor who gets out a mid-winter ad section for the paper. They cut other pair as close as the fashion editor.

On the Examiner (morning) they cut the publisher, but Louella Parsons insists that she have her four, as well as two for her secretary; Florence Lawrence, drama editor, also gets a pair, as do the society editor, daily drama editor, city editor, studio beat man, music editor, day city editor, and two of the Parsons' runners.

On the Evening Herald the publisher heads the list with four seats. Then comes the managing and city editors, drama editor, Dorothy Herzog, studio beat man, picture feature writer, and two men in the ad department who are "musts." On the Evening Express E. A. Dickens, associate publisher, was cut to three singles, but four other pair are doled out here. The Illustrated Daily News had its picture editor give up her seats to the publisher, with two other pair handed out there. Los Angeles Record retains its quota of four pairs, and the Hollywood Citizen is allotted two pair.

Also reined in was the so-called political list. Here 15 pairs were eliminated. Seemingly, though any one who had an executive job with the city or county felt he must be a first nighter. Most of the unimportant ones were shunted off until subsequent evenings, although no second or third night list has been established. (Also taking the cut are many merchants and social friends of those connected with the theatre operation.)

## W. E. Findings

The bigger the gate the better the talker reproduction is. Western Electric has found that customers are the best absorbers of sound and that rugs, upholstery and many other what-nots follow in contributing toward a theatre properly inclined acoustically. S. K. Wolff and his aides in W.E.'s Acoustic Research department spent a lot of time in finding this out. They had to analyze conditions in 2,000 different types of theatres before reaching the verdict.

Houses of square architectural lines are better able to stand poor business and give a good performance than many of the others of the Grecian and Italian periods. But, square and pointed, the joints with the most human fillers are bound to make recording reproduction the best. This stellar need, needless to say, has been the ambition of exhibitors before talkers, film, and acoustics were thought of.

# SAY FILTER CAN BRING BACK HARD LIGHT

Hollywood, Oct. 8.

After months of experiment local electrical experts and technicians of the Los Angeles Bureau of Power and Light have developed a generator attachment which eliminates the hum from arc lamps. Significance of the mechanism, which may be installed in a studio for approximately \$500, is that millions in arc lamp equipment may be restored to the industry for sound work.

Some of the studios, notably Fox and Paramount, have been employing a choke coil for the arcs with fair success. New device, however, is installed in the generator room and answers for the entire plant.

New gadget is described as a low impedance filter connected in shunt with the generator, affording a very low impedance pass for the higher harmonics, consisting principally of an electrolytic condenser of very high capacity. The fact that a public demonstration will be held in the Metropolitan studio, the device already being in operation there.

## 100 Color Films in Year

Andrew J. Callaghan, business manager of Technicolor, on from Hollywood to see "Rio Rita" and to talk expansion plans with President Herbert T. Kalmus, said he figured on 100 pictures within the year, either all color or part color.

He said 35 cameras are in constant use in Hollywood and printing laboratories are working in three shifts to handle the output. Announcement was made recently of large expansion in the company's Boston plant. Blank stock film product of the factory is said to be sold for months ahead.

## STANWYCK'S "MEXICALI"

Los Angeles, Oct. 8. Barbara Stanwyck, from legit, goes cinema in Columbia's "Mexicali Rose."

## Arthur Lee and T. S.

Tiffany-Stall's working agreement with British Gaumont and Wells-Pearson, English producers, has resulted in Arthur Lee, vice-president of Gaumont Canadian interests and president of Amerango, being designated foreign supervisor.

The job keeps Lee in T. S.'s New York office for numerous trips to the Coast and abroad.



JOE BROWNING

Week October 11th  
Loew's Century  
Washington, D. C.  
Direction Abe Lastfogel, Harry Lenetska, William Morris Agency, Inc.

## Academy's New Members

Hollywood, Oct. 8.

Some 20 more members added to the Academy of Motion Picture Arts and Sciences:

Marie Dressler, Hugo Riesenfeld, E. H. Griffith, John Cromwell (Paramount director), Alfred T. Mannon (Tec-Art president), L. A. Sarecky (RKO studio manager), David O. Selznick, Sol Lesser, R. V. Parsons (acoustical staff manager for Johns-Manville, New York), E. H. Hansen (operating head Fox sound), John K. Hilliard (U. A. director of sound), Ray June (U. A. cinematographer), Hal C. Kern (U. A. film editor), Gerald F. Rackett (director of producers' technical bureau), Russell H. McCullough (supervisor projection and electrical equipment Fox Coast Theaters), Frederick M. Sammis (coast rep for RCA Photophone), Douglas Shearer (MG recording director), I. James Wilkinson (Paramount film editor), Olindo O. Caccarini (M-G sound engineer), Eve Unsell.

## Columbia's 5 Stages

Los Angeles, Oct. 8.

Columbia Pictures has purchased additional property on Gower street and will erect two more sound stages.

They will be built in 30 days by the use of a three-shift crew. Columbia will have five stages with the addition.

## Musicians Hurt

Chicago, Oct. 8.

Charlie Agale, m. c. at the Capitol and Avalon and Hunter Kuyler, Ned Colby and Walter Foster, members of the band, were injured in an auto accident Oct. 1. Men were returning from a farewell dinner tendered to Agale, who is leaving the theatres this week. Laid up for a few days.

## Masters with Stanley

Edward L. Masters, former account executive with Lord, Boney & Logan, advertisers, has joined the Stanley Film Advertising Co. as executive sales manager.

Masters is an old timer in the film industry, pioneering in the old days with Vitaphone-Lubin and Sawyer and also with D. W. Griffith. For a time he also served as promotion manager for the Hearst publications.

## The Carrs' Age

Hollywood, Oct. 8.

Trem Carr is preparing "The Rampant Age," by Robert S. Carr. Phil Rosen will direct, starting Oct. 15, from script of Harry O. Hoyt.

Continental release.

## Asst. Moves Up

Hollywood, Oct. 8.

Warners will put into production Oct. 14 "Rough Waters," written by Jimmy Starr for Rin-Tin-Tin. John Downey, assistant director at studio for three years, will direct.

## Dowling's Director

Los Angeles, Oct. 8.

Richard R. Dorman, instead of George Crome, will direct Eddie Dowling in "Blaze of Glory." Betty Compson opposite Dowling.

# F. P.-Can. Stockholders Can't See How Zukor Can Control Canada's Chain

Toronto, Oct. 8.

Hon. W. D. Ross, Lieutenant-Governor of Ontario, has resigned from the board of directors of the Famous Players Canadian.

Sir Herbert Holt may also resign as the result of the row, it is said, caused by the resignation of N. L. Nathanson as managing director.

Minority shareholders are trying to insist that a general meeting be called to get to the bottom of the differences between Adolph Zukor, I. W. Killam, Nathanson and the other of British-Gaumont to buy Famous Players, Can., at \$75 a share. They think there should be a fuller discussion of the controversy which has split the ranks. They say if necessary a new board should be chosen. The position of F. P. Can. is said to have been weakened over the row.

While all this is going on Zukor and Killam are as usual saying nothing. Nathanson has been strangely quiet in the last week. The picture industry will hear from Nathanson shortly, it is said. The question of an empire chain of theatres, in which Nathanson may be interested, is being considered by British bankers at the present time.

A chain of five theatres built across Canada in Montreal, Toronto, Winnipeg, Calgary and Vancouver could cut into F. P. Can. Fox may be working on some such plan. The sale of Famous Players to Gaumont is still being talked. If Fox has control of Gaumont it is felt that any chance of a British film industry is through. If it is still British then they are called the logical people to buy F. P. Can.

The question of whether the company is to be allied with the British or F. P. film industry is felt to be too important for Zukor, Killam and Nathanson to decide. A large number of the shareholders don't understand what the whole thing is about, they can't understand how Zukor could sell all his stock, take the money and yet have control of the company when someone else's money is being risked. They call this unfair and want a meeting. But no meeting has been called and there is not likely to be one for some time yet.

## Strip Ticket Men in

## U. S. Trade Conference

Washington, Oct. 8.

Makers of machine tickets and the printed rolls thereof as used in the picture houses, and elsewhere, are to meet here shortly with the Federal Trade Commission for a trade conference. Such a conference has been discussed for some time, but interference with contracts; defamations of competitors; enticement of employees; price discriminations; secret rebates; sales below cost; discrimination in price by means of split shipments; delivery points; sales without mutuality; cost accounting; standardization and simplification; misbrands; statistics; quotations; terms; discounts and free service.

Approximately 75 per cent of all such ticket manufacturers are scheduled to attend the conference.

## CLAIM MIND READER'S GAG

Hollywood, Oct. 8.

Introducing himself as Senor Tulo Cuellar Chanes, or Prof. Max Orloff, a chap has been around the studios representing himself as a correspondent of foreign papers. Wampas' credential committee has asked its members to bar him from the lots.

Wampas' tip is that he's a mind reader trying to crash the gates to play his trade.

## Schnitzer Going to Coast

Joseph I. Schnitzer, Radio Pictures chief, is leaving for the west coast, accompanied by his private secretary, Harry Taldit, either at the end of the week or early next. He goes to look over the production situation and may be gone several weeks.

## Fish for Goldwyn

Ben Fish, manager of M-G-M's Seattle exchange for 12 years, has joined Samuel Goldwyn as special traveling sub-manager for "Continental."

It will be a semi-road show proposition.

## The Paramount Girl

A new introducer of talking shorts and pictures came into view Monday night at the Criterion, where Paramount's "Applause" played to a press show.

It's a girl on a pedestal, who informs the audience what it is to see in the way of pictures, before each one.

She looks like a nice girl on her perch.

Repeatedly appearing here the girl's face may become a fixture in the minds of her public.

# 60 NEWSPAPERS IN U'S HOOK-UP ON NEWSREEL

With the most powerful newspaper hook-up ever effected by any company in the film industry, gauged to give it over \$1,000,000 worth of space during the first year, Universal's "talker reporter" newsreel, with disc accompaniment as the only addition in cost over the version is being sold on the same scale as the 100 sound newsreels gotten out by Fox, Paramount and Pathe.

Already 50 of the leading dailies have signed with Universal on a partnership and working basis in their territories. The country is divided by U into 60 zones. The last 10 dailies, it is claimed, are closing negotiations for the remaining rights.

During the month and a half the reel-newsreel tie-up has been in operation Universal figures it has received \$200,000 in advertising space in only about 40 of the dailies. Of these Chicago "Daily News," with the largest circulation of any in the combo, donated 10,000 lines during the first two weeks of the campaign. That paper and the Philadelphia "Inquirer" together are apportioned by U for \$200,000 in space during the first year.

In Chicago the "News" is reported not only plugging the reel in its paper but also assigning its cameramen to "movie" duty and lending its two planes until it has reached the point where 25% of the footage shown in Chicago theatres is the work of the newspaper's men.

In other spots, Universal says newspaper executives are personally selling exhibitors on the service, while most of the dailies are also wishing up the U sales force at different times on the high spots of box office buys from the daily perspective.

Page ads in all of the dailies are part of the hook-up, consumed by Fred McConnell, former trade paper editor and now head of Universal short subject department.

## "Talking Reporter"

Where the regular sound reels are placed at a terrific financial displacement, with \$35,000 going into every sound truck placed on the street and with some of the companies figuring weekly running expenses of the truck at \$500, as well as the difficulties encountered in actual recording of news events, Universal shoots in the simple silent way. Back in the office the "sound" is applied when the "talking reporter" supplants subtitles with wisecracks and dramatic observations.

## McCormack Returns

John McCormack and his picture retinue docked last night (Tuesday) on the "Berengaria."

The party brought with it prints of Irish exteriors for McCormack's film on Ireland for Fox.

Party, including McCormack's manager, Danny McCormack, and Tom Barry, author of the singing blacksmith theme.

They will stay in Manhattan a week before journeying to Hollywood for work on interiors.

# **ANOTHER WARNER BROS. TRIUMPH!**

*Not One Dissenting Criticism!*

The 13 Critics of the Daily Papers in  
New York were all unanimous in their  
Praise of George Arliss in "Disraeli."

*And Here's The Answer!*



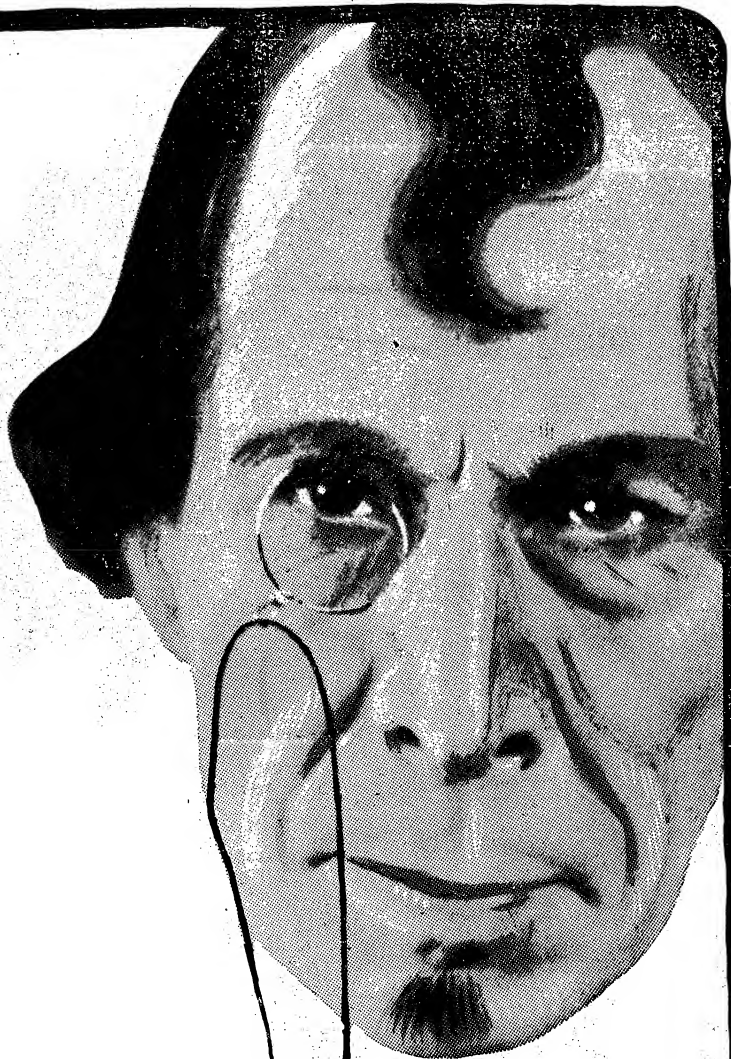
**Selling out at every performance—\$2.00 top**  
**WARNER BROS. THEATRE**

**Broadway and 52nd Street**

*As is our custom available Day and Date with Broadway!*

**"Disraeli" is supreme and absorbing entertainment. If it runs a year at the Warner Theatre, even the cynics won't be surprised. Master actor! Magnificent play! A new great achievement by the pioneers of the living, speaking screen!"**

— *Daily Review*



# GEORGE ARLISS *in* "Disraeli"



With Joan Bennett, Florence Arliss,  
Anthony Bushell, David Torrence.  
Based on the play by Louis N. Parker.  
Screen play by Julian Josephson.  
Directed by Alfred E. Green.





**FRED ALLEN**  
comedian of "*The Little Show*", now at the Music Box



**BLANCHE SWEET**  
famous star of numerous screen successes



**FRED KEATING**  
famous magician in Murray Andersons' "*Almanac*", Erlanger Theatre



**RUTH ETTING**  
hit of Ziegfeld's "*Whoopie*" now at the New Amsterdam Theatre



**HARRISON FORD**  
Stage and screen star



**CHARLES HACKETT**  
famous tenor now with the Chicago Grand Opera Company



# TECHNICOLOR

26 Vitaphone Musical Revues (1 reel)

directed by Larry Ceballos and Jack Haskell, famous producers of revues.

All in 100% Natural Color (Technicolor).

The following varieties are typical of these great Technicolor subjects: Ann Pennington in "*Hello Baby*," 2 reels, directed by Bryan Foy and Larry Ceballos. Alice Gentle, grand opera star, in aria from *Carmen*. "*Dance of the Paper Dolls*," a one reel fantasy with 34 children in cast. Directed by Roy Mack. "*Military Post*," and "*Spanish Fiesta*," with Roberto Guzman, the famous Mexican tenor.



**200** from Hollywood  
**200** " New York

# VITAPHONE

## SUPPLY THAT DEMAND

"Vitaphone" is the Registered Trademark of the Vitaphone Corporation designating its Products

# NEW STARS

Vitaphone Varieties roster of stars comprises every important name in show business. Stars of the Screen, Musical Comedy, Vaudeville, Drama, Opera, Concert. Famous Orchestras and Musicians. The biggest and the best.

Just signed—Paula Trueman, Jans & Whalen, Bobby Arnst & Peggy Ellis, Lou Holtz, Eddie Buzzell, Nan Halperin, Irene Franklin, Miller & Lyles.



## ORIGINAL SONGS

WARNER BROS. through their vast music affiliations have the greatest array of song writers in the world. The same writers who are creating the song hits of the nation for Warner Bros. musical specials are now composing original material for Vitaphone Varieties. Exclusive hits and melodies by the world's greatest song writers.

Nan Halperin, Irene Franklin, Miller & Lyles.

*And a Library of  
1000 to Select from*



# VARIETIES

FOR VARIETY



**BERT LAHR**  
Comedian of "Hold Everything", now in its second year on Broadway



**HORACE HEIDT**  
and his Californians, now a headline sensation in Vaudeville



**WILLIAM BOYD**  
stage star—sensation in "What Price Glory"



**GREGORY RATOFF**  
Star of Broadway hits "Kibitzer", "Castles In The Air," etc.



**LITTLE BILLY**  
famous midget Vaudeville and Musical Comedy headliner



**SIDNEY TOLER**  
of David Belasco's new hit "It's a Wise Child", now, at the Belasco Theatre

## Chicago and "Pinked" Pictures Get Exhib Protest, with B. & K. Move

Chicago, Oct. 8. Censor board decisions have been breaking badly for the exhibitors and exchanges here. Moves are on to alleviate the condition. The first is a statement issued by the exhibitors and addressed to the producers, declaring that as exhibitors must consider the patronage of the women and children, they will no longer accept "pink" material.

The second move, made by B. & K. out of regard for its press department, is the shoving of all pictures bookings back a month, starting in November. All B. & K. pictures booked for November will be pencilled in for December, assuring the publicity men time for exploitation. B. & K. will accept only those pictures which have secured permits a month before presentation.

This last move is made to avoid the recurrence of the "Modern Maidens" mixup. This picture was pencilled in twice on the statement from the Metro office here that the picture had secured a permit. On both occasions the picture was yanked at the last moment. At present it is still doubtful whether "Modern Maidens" will be exhibited in town.

## W. E. Says No More Price Kicks from the Coast

With Herman Wobber representing Public in the west and Harold Franklin, Fox Coast theatres head, reported to be aroused over high priced Western Electric talker equipment accessories, the electric here claims it has investigated and "all is again quiet."

It seems, according to electric informants, that another electric was peddling some stuff at half Western Electric's price. This same material, the story goes, had been disqualify by Western as inferior.

The alibi holds water in the denial of Sam Katz that Public is kicking about W. E. prices, and that Wobber received no instructions from here to register any.

## RKO's Davis for Grind

Pittsburgh, Oct. 8. There will be no vaude for the Davis when reopening next month under R-K-O. Name will be changed from Davis to R-K-O and go on grind policy of straight pictures.

Idea is to hold a feature for three weeks or four. Davis has been leased by R-K-O for 10 years at annual rental of \$130,000. Seats 2,000.

"Street Girl" opens with "Rio Rita" to follow.

## INDIES AND UNION

Court Adjudication for Musicians Coming in Toronto

Toronto, Oct. 8. Row between local musicians' union and five independent theatres will be settled in court.

Operators were to walk out in sympathy if alleged contracts were not lived up to. Independents secured an injunction and threatened to sue for damages if strike called.

A few hours before the operators were to come out, musicians agreed to drop the matter temporarily and sue on their contracts.

Settlement made by Famous Players Canadian gives musicians approximately \$100 each in salary and nullifies contract.

## "Jazz King" Set?

Paul Howard, from "Follow Thru," engaged by Universal for comedy specialty parts in White-Man's "King of Jazz Revue."

Howard departed for the coast Monday and begins working on the flicker revue about the first week in November.

## PARAMOUNT M. C.'S

Charles Davis' engagement at the Paramount, New York, finishes Oct. 17 and he goes back to the Indiana theatre, Indianapolis.

Paul Ash follows Davis into the Paramount for an indefinite period, with Rudy Vallee and his band in the Brooklyn Paramount after Oct. 18.

## Biggest Load

Hollywood, Oct. 8. Biggest electrical load ever pulled by cameras is credited to "New Orleans Minstrels" (Fox) for one sequence of which three grandeur (70mm) and three normal (35mm) cameras were used. For one exterior shot on "Married in Hollywood" a small genre (generator) couldn't supply sufficient pep to make a grandeur and normal camera grind.

Fox is reported getting ready to shoot its first grandeur shot in color, but what the scene will be or for which picture isn't known. One studio sidelight on grandeur is that many of the directors deplore its entrance into the field as the big film and wide scope of the lens will likely do away with all their camera angles. Opposing this faction are one or two who are impatient to take a crack at it, and the opinion of one director-producer who, after seeing it, said, "In two years everything will be in grandeur."

## FOX IN ATLANTA OPERATED BY FRANKLIN

Atlanta, Oct. 8. Operation of the new Fox 4,500-seater here, not yet opened, has been placed with Harold B. Franklin, in charge of the Fox coast chain. The house is expected to open around Thanksgiving.

Recently reported in "Variety" that Harold B. Franklin might become William Fox's general theatre operator, the Atlanta despatch is indicative of it being well founded.

Fox's new Atlanta theatre classes with the other deluxe Fox houses, in the large cities. It's the first and farthest east stand to be handled by Franklin, although the latter but recently acquired the Kansas-Iowa (Midland) circuit for Fox, with its operation from Franklin's Los Angeles office.

Los Angeles, Oct. 8. It is common belief here that Harold B. Franklin will not forsake the coast. He has become a real "defender."

Report is that if Franklin operates a national chain such as William Fox's, with whom he is now associated, Franklin will operate from this point.

His friends claim a national operation is feasible. Franklin will not discuss the subject.

## Fox's 12 on Coast

Los Angeles, Oct. 8. Twelve Arkush "peninsula houses" near San Francisco have been added by Harold B. Franklin to the Fox chain out here.

Each of the theatres is wired with the average capacity estimated at 1,700.

## MAYO'S COMEBACK

Hollywood, Oct. 8. Frank Mayo, away from pictures for four years, is to make a comeback with his own company carrying the name of his wife, Marguerite Mayo, as producing head. Picture will be made at the Tech Art studio with James Hogan directing.

One sound equipment to be used. Film so far untitled.

## "IS ZAT SO?" AGAIN

Hollywood, Oct. 8. "Is Zat So?" will be made as a talker by Fox with Jimmy Gleason and Bob Armstrong in the parts they created on the stage.

Play was made as a silent picture three years ago with Edmund Lowe and George O'Brien.



ETHELIND TERRY

Featuring in "Lord Byron of Broadway" for Metro-Goldwyn-Mayer.

Sole management M. S. BENTHAM

Coast representative, Arthur Landau, 1509 No. Vine street, Hollywood.

## EXPECT 250 EXHIBS AT COAST INDIE MEETING

Hollywood, Oct. 8. Allied Non-Arbitration Franchise offered by Tiffany-Stahl and R-K-O will be presented to California independent exhibitors this Thursday at the Ambassador hotel. Letters inviting over 250 exhibitors of northern and southern California to attend a three day conference were sent out last week by Al Steffis, representing the Allied States organizations of indie exhibitors.

Steffis reports that over 60,000 yearly playing dates are now in the possession of T-S and R-K-O. He predicts that 5,000 franchises will have been signed by Jan. 1 instead of the 3,000 quota. Steffis starting his presentation tour Aug. 12.

M. P. T. O. of Southern California is expected to withdraw from arbitration and join the Allied line-up. Such organization will be discussed Friday. This is the first time exhibitors have been planning down cash for organization. The tax-quota of the Los Angeles and the northern California groups will be \$8,000 apiece yearly to the national coffers. Abram Myers, president of Allied, arrives here from Washington Thursday morning.

Officers of indie exhibitor groups are coming to demonstrate their weight and approval of the franchise T-S and R-K-O are submitting. Visiting indies include Richey and Ritter, Detroit; Metzger, Minnesota; Henry Staab and Steve Bauer, Milwaukee; Albert Nedau, Montana; Harry Hoffman, Denver; Charlie Williams, Nebraska; Jack Miller, Chicago, and Nat Yamins, Massachusetts.

T-S will be represented by Oscar Hanson, general sales manager, and R-K-O either by Joe Snitzer or Lee Marcus. RCA will also explain the \$2,995 sound installation available to independent houses.

During the conference previews of "Rio Rita," "Peacock Alley" and other T-S and R-K-O features will be given the visiting exhibitors.

## Complaint Charges Gores With Unlicensed Operators

Los Angeles, Oct. 8. A complaint charging Gore Brothers with violation of the city ordinance requiring the employment of licensed picture operators, was issued by City Prosecutor Nix.

Charges were brought by Ted Eckerson, of local operators' union. Gores are alleged to have put non-union and unlicensed operators in their booths, following a walkout of union men on June 30.

Temporary permits to operate with non-union men were later issued, but Nix contends that this first of later issuance of licenses does not alter that operators worked while unlicensed.

Eckerson intimated he would not let the matter rest with these complaints, but will also seek to bring charges against the Board of Public Safety for issuing temporary permits to operators whom he maintains are inefficient.

## Willat Directing in East

Hollywood, Oct. 8. Irving Willat has left for New York to direct a talker for Weiss Brothers.

Picture for independent market from story by Frederic and Fannie Hatton.

## Fox Coast Chain Now Totals 450; Added About 100 Theatres Last Week

### Caption Reader Again

Picture patron whose favorite pastime prior to the advent of talkers was reading the captions out loud is back again in the neighborhood houses. When the Fox Movietone news is flashed and an off screen voice starts reading the titles for the benefit of the illiterate or near-sighted, he now exercises his reading ability in chorus with the announcer while those about him squirm and squawk.

## QUESTION AND ANSWER TIE-UP- LOEW-MIRROR

Loew's "What Would You Do in a Case Like This?" contest started Friday in 50 Loew theatres throughout the metropolitan district.

Contest is to show, part of one flicker a week, the flicker ending abruptly in an embarrassing or puzzling situation. Patrons are requested to write to the New York Daily "Mirror" what they would do if placed in the position.

The contest runs for seven weeks with the four winners during the week sharing \$1500. At the end of the contest the three best answers during the entire contest will be awarded with an automobile, trip to Europe and a radio set.

The series of cut shorts was made by James Cruze on the coast. E. L. Delaney, for Loew, tied up with the "Mirror."

## Canadian Indies Chartered While Investigation Is On

Ottawa, Oct. 8. The Canadian Government has granted a Federal company charter to the Exhibitor Co-operative of Canada, group of independent exhibitors in the Dominion, who demanded an investigation into the affairs of Famous Players Canadian Corp. and other companies because, they claimed, bookings were blocked.

The investigation is now being conducted by the Dominion Government under the Combines Investigation Act. The chairman of the society is J. Earl Lawson, member of the Canadian House of Commons.

## RKO's Films in 1st Run Keith's Temple, Rochester

Rochester, N. Y., Oct. 8. RKO will install sound and reopen the Temple as first run house Oct. 26.

Temple is the former Keith vaude house here, 1,700 seats, excellent location. Opening will make seven first run film houses, five all-sound.

City is considered overseeded now, with Keith's Palace, vaudefilm, only one doing standup biz.

## Fox in Des Moines?

Des Moines, Oct. 8. It is rumored Fox will soon establish a theatre in Des Moines, officials of the film distributing office, while having no connection with the theatre development division, have admitted Fox recently endeavored to obtain a location at 6th avenue and Locust street, but had to let negotiations drop when it was found it could not get sufficient space for construction of as large a house as wanted. It is believed that Fox intends to erect such a theatre as it is now building in Omaha, costing in excess of \$1,000,000.

## Preparing "Big Fight"

Hollywood, Oct. 8. While Walter Lang is producing "Soul of the Tango," James Cruze is preparing "The Big Fight," play in which Jack Dempsey appeared.

Cruze program calls for eight pictures in 10 months in addition to "The Great Gabbro."

Fox gobble of theatres continues. Last week about 101 new houses were included in the round-up and within a week 65 more are expected to be acquired. Harold B. Franklin is now operating around 450 theatres.

With the latest buy the Coast chain now extends two-thirds of the way across the continent, reaching to within the shadows of Chicago. Also reported is that houses south of the Mason and Dixon line are to be included in future purchases.

Circuits corralled during the week were the Midland Circuit of 26 houses in Missouri, 25 in Kansas, and five in Iowa; Friska Circuit of 13 in Illinois; Dickinson Circuit of 12 in Kansas and five in Missouri; Diamos Circuit of nine in Arizona, two houses in Globe, Ariz., and four in and around Missoula, Mont. Also the Arkush group near San Francisco.

Final papers adding 65 theatres in California and Nevada, are expected within a week. These houses are in the T. & D. Junior and the Golden State chain and are, for the most part, in central and northern California.

Fox auditors are now going over the books of the many houses of these combines and everything is set for consummation of negotiations. M. B. Shanberg, who with Herbert Wolf operated the Midland Circuit, is to remain in charge of that string.

## B & K ASS'T MGR. KILLS BANDIT

Chicago, Oct. 8. In an attempted holdup of McVicker's theatre, Reginald Scott, once a sailor and with a record in New York, was fatally shot by Bernard Cobb, ass't mgr. of the B. & K. house.

In the morgue Scott was later identified as the bandit who pulled a \$6,000 job at the south side Avalon, and is believed to have been connected with other theatre robberies.

Scott cornered the assistant and two others in the manager's office. He started to escape with \$4,000 receipts after shutting the trio of employees in the inner office. A fake doorknob, installed on the outer office door for just such an emergency, fooled the bandit, and he was shot through the head three times by Cobb while trying to get out.

### Trained to Shoot

This is the first opportunity a B. & K. employee has had to utilize the marksmanship training provided by B. & K. since theatre holdups became so prevalent over a year ago. All managers and assistants are being drilled to knock off bandits.

Although the house was packed and a large line waiting outside, none was aware of the shooting inside. There was no disorder.

Cobb was given a \$10 weekly raise by B. & K. for his marksmanship. Brinks' Express mailed a check for \$150 and the insurance company protecting Public also came through.

## F.N.'S FIRST SHORT

Hollywood, Oct. 8. First National is step-mothering the first short subject in its history. It's "White Lies," a Warner picture. Howard Bretherton moved over to direct it on the FN Burbank lot.

Lillian Edmonson, middle-west school teacher, is the author.

## BURR'S FOUR PICKWICKS

Hollywood, Oct. 8. C. C. Burr will act as distributor for four features to be delivered to him within the next six months by Pickwick Productions. British International will handle the English distribution for Burr.

One is titled "Darling of the Gobs," previously reported the name of a future FN Alice White picture.



**RADIO  
FIRST!**

---

**AS NEW  
SHOW.**

---

**ERA  
BEGINS**

# "RIO RITA" MILLIO PUTS RADIO GENIU

## PRAISE IS BUT THIS IS



WILFRED BEATON, brilliant critic-editor  
of Hollywood Spectator, writes

"With the coming of RIO RITA to the  
screen the sound device takes on a  
new dignity and RKO becomes a  
giant among producers."

# RIO

## ARTHUR JAMES

IN SWEEPING  
TRIBUTE... DAILY  
REVIEW

Without question, the finest motion pic-  
ture entertainment that we have ever  
seen is "RIO RITA." We expected much  
—we saw and heard ten times as much.  
We might also say that it opens up a new  
epoch in the presentation of musical and  
dialogue entertainment, for it is so much  
greater than the stage success of which it  
is builded that it puts the stage in eclipse.

# N VOLT SMASH.. S SNUGLY ON TOP

## PRAISE.. IDOLATRY

"RIO RITA sweeps away our memories of The Desert Song, The Broadway Melody, The Hollywood Revue, On With The Show and the other musical offerings that did little more than hint at the possibility that this Radio picture has achieved."



# RITA

**JACK  
ALICOATE**

**BESTOWS UNSTINTED  
APPROVAL . . .**

**FILM  
DAILY**

"'RIO RITA' is a smash and if they won't take this one we are willing to admit they don't want any part of talking pictures. It's sure box-office. We could write columns about it and still say no more than that to date it is the PERFECT SCREEN MUSICAL."



# MOST DRAMATIC OPENING IN SHOW WORLD HISTORY WHAT MET. CRITICS SAY

"Sumptuousness . . . and vividness and pictorial beauty . . . Quite as astonishing as these striking mountings and settings is the work of Miss Bebe Daniels . . . It will make a barrel of money."

—QUINN MARTIN in **THE WORLD**

"Handsome, spendthrift and entirely faithful . . . Tuneful and picturesque . . ."

—RICHARD WATTS, Jr. in **HERALD TRIBUNE**

"An evening of good music, enjoyable fun and constant screenfuls of striking scenes . . . Impressive spectacular passages . . . always interesting because of their loveliness."

—MORDAUNT HALL in **THE TIMES**

"One of the best entertainments yet to emerge from the Hollywood sound studios . . . Bebe Daniels a revelation —best of the singing stars yet made audible . . . Enthusiastic greeting of last night's premier is bound to be repeated by audiences throughout the nation."

—Regina Crewe in **The American**

"For Bole's and Bebe's songs alone 'Rio (Rita)' is worth the price of admission."

—Irene Thirer in **Daily News**

"Gorgeous riot of color and movement, massed groupings and pretty music . . . Best of the musical romances that have been translated to the screen . . ."

—NEW YORK TELEGRAM

"Technicolor gorgeous . . . sets extravagant . . . dancing ensembles well-nigh perfect . . . costuming most elaborate . . . and the recording an excellent job."

—JULIA SHAWELL in **EVENING GRAPHIC**

"A lavish spectacle, extravagantly mounted, colorfully costumed and excellently recorded. One of the most pretentious screen musicals."

—Rose Pelswick in **Evening Journal**

"Will click wherever it is shown . . . By all means take it in if you like beauty and tunefulness."

George Gerhard in **Even'g World**

"Most successful transcription of a musical show that has come to the screen."

—John S. Cohen, Jr. in **The Sun**



The Miracle Workers





## GLORIA SWANSON

singing and talking

in her first

All Talking sensation

### "The Trespasser"

The glorious, BIG PICTURE box-office natural of the year. "IMMENSE!" says Film Daily. "A CINCH MONEY PICTURE" says Variety.

DETROIT: "A Complete Triumph" says the News. "Well Worth Viewing" says the Daily. "A real Achievement" says the Free Press. "A Credit to Miss Swanson" says the Evening Times. NOW IN ITS SECOND BIG WEEK!

BUFFALO: "Worth Your While" says the Times. "A Truly Great Picture" says the Courier Express. ONE OF THE BIGGEST BUSINESS GETTERS EVER SHOWN AT SHEA'S BUFFALO.

NOW IN ITS FIFTH SENSATIONAL WEEK AT THE NEW GALLERY, LONDON.

Edmund Goulding Production

Presented by Joseph P. Kenedy

# THEM THAT HAS— these pictures

# GETS!— these crowds



and all records prove it!

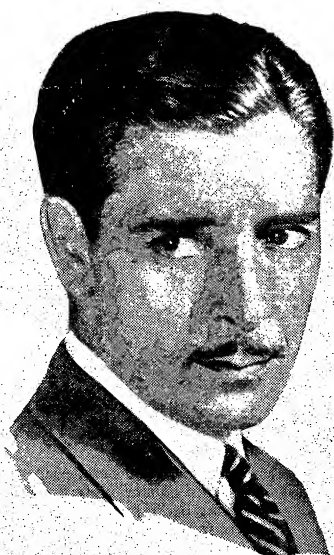
**UNITED ARTISTS**, the perfect All Talking Picture Makers are still batting 1000% in producing winners. 5 Big Ones out of 5 starts.

That's worth putting in the old pipe and giving a thought to when you want real product.

**THERE'S HAPPINESS  
FOR EVERY BOX-OFFICE  
IN ALL  
UNITED ARTISTS  
All Talking Pictures**

**And sensational entertainment in  
every SHORT MUSICAL FEATURETTE**





# RONALD COLMAN

in his first

All Talking Success

## "Bulldog Drummond"

Baltimore, Norfolk, Atlanta, Indianapolis, Syracuse, Toledo, Milwaukee, Kansas City, Dallas, Washington, Louisville, Rochester, Cleveland, Los Angeles, Boston, New York—and so we could go on and give you cities where this tremendous success has been showing the industry how to break house records.

"A Positive Step In the Progress of Audible Films"—said Baltimore News. "Will Keep You on the Edge of Your Seat All The Time" said the Indianapolis Times.

"A Great Success"—said the Washington Star. "A Real Picture" said the Cleveland News. We have hundreds of such newspaper reports. Public, Critics, BOX-OFFICE—all unite in saying "Bulldog Drummond" is perfect entertainment.

**Presented by Samuel Goldwyn**

**From story by Sapper**

**Directed by F. Richard Jones**



**"THREE**

**LIVE**



**GHOSTS"**

The Laugh Hit Sensation of The Year says BOSTON, NEW YORK CITY, DETROIT, PITTSBURGH, CLEVELAND.

"Hilarious Comedy" said Boston Record. "Laughs Were a Steady Accompaniment" said The Transcript.

Now in its Second Big Week at the Rivoli-United Artists, N. Y. "One of the most entertaining films to reach Broadway" said The Graphic.

"Sure-Fire Audience Picture" said Film Daily.

"One of the Funniest of Comedies" said Detroit Free Press. "One of the Best Talkies Yet Presented" said (Pittsburgh) Sun Telegraph.

**Presented by  
Joseph M. Schenck**

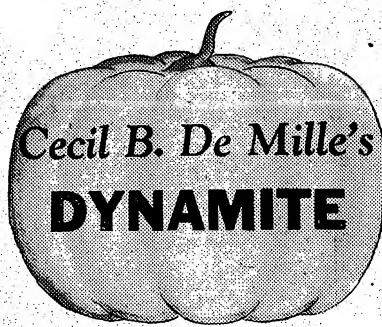
**From the stage play  
"Three Live Ghosts"  
by Frederick S. Isham**

**MAX MARCIN production**

# SOME PUMPKINS!



Pop. price extended runs in every section of country are tremendous! \$2 Road-show runs continue to pack 'em in New York, Boston, Philadelphia.



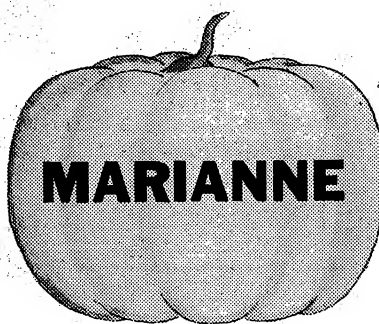
Carthay Circle, L. A., \$2 record engagement is duplicated in pop. price stands. Harold (West Coast) Franklin wires: "Box-office smash at Warfield, Frisco."



Embassy, New York, packs 'em in at \$2 in third month! King Vidor's drama with Irving Berlin music is sensationally different from any other talkie ever made.



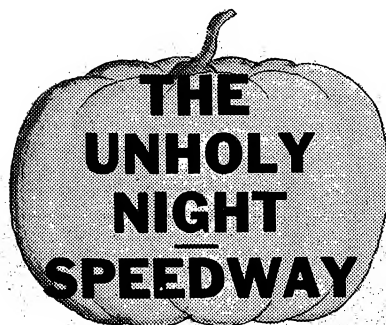
JOAN CRAWFORD in another Dancing Daughter delight! Young folks, old folks—they love Life and this is it! The answer is box-office business!



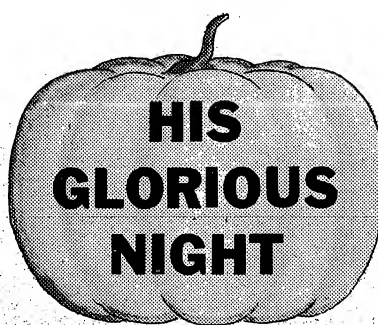
MARION DAVIES brings you the season's happiest hit. Second month at \$2 Mayan, L. A. Doughboy love, songs, laughs, tears—it's got what everybody wants, entertainment!



RUTH CHATTERTON in the most distinguished talkie of them all, with Lionel Barrymore direction. The kind of show that puts your house in the deluxe class!



"The Unholy Night" another Lionel Barrymore directorial triumph. A superb All-Star mystery that's a clean-up. "Speedway" gain confirms William Haines' position at L.A. top of box-office names!



JOHN GILBERT in his first talkie. That's news for any public! And how he troupes through this hot romance. It's standing them up in the aisles!



Just you wait! You're going to say again—"Leave it to M-G-M." Here's the one that will be flashed from merry marquees to the tune of tinkling tills! And More Coming!

A Golden Harvest with

# METRO-GOLDWYN-M



# Mid- and South-Western Scramble For Small Circuits by Big Chains

Kansas City, Oct. 8.  
A scramble is on between Fox and Publix to annex small circuits in this section and the southwest.

Circuits liable to annexation by either are the Hooper and Jenke houses around here, with the Nick Diamous', eight theatres in four Arizona cities also wanted.

When Fox took the Midland (Shanberger) circuit a couple of weeks ago, Harold B. Franklin and Howard Sheehan, who engineered that deal, at once went after the others. Right in the fray was Publix.

Since then Fox has bought the Miller and Dickinson houses. Miller has five and Dickinson seven.

By buying the Midland 65 houses Franklin cut off Publix approach to the coast through that circuit, into the Dent time and then on to the Pacific by way of the Publix-owned Rickards and Nace string in Arizona.

Rickards and Nace have 16 houses, with half of them opposed by the Diamous theatres, making the latter the center of contention for that reason.

In this territory the condition was similar in opposition.

Announcement was made following the Miller buy that Stanley K. Chambers will continue in charge of the Wichita houses, with H. E. Jamieson sticking on publicity end.

E. C. Rhodes, of Kansas City, will become general manager for Fox in this district.

## L. A. TRUCE

Stage Shows at State—Weekly Decision On Labor

Los Angeles, Oct. 8.

Stage shows at Loew's State will not be taken off. Threat of Fox to do so following union demands for an additional fly-man was abrogated following a truce. Representatives of the local Amusement Federation met with Fox officials and agreed to withdraw demands when theatre officials agreed to engage additional temporary stagehands whenever it becomes necessary. Weekly decisions by Bruce Fowler, representing Fox, and William F. Scott of the stagehands organization. Union classification of the house remains unchanged.

## Barthelme's Sinus

Los Angeles, Oct. 8.  
Because of his sinus Richard Barthelme will not talk in his next First National production, "Son of the Gods."  
Production is slated as all-talker.

## "RITA" AT CARTHAY

Hollywood, Oct. 8.  
Radio's "Rio Rita" follows "They Had to See Paris" at the Carthay Circle (Fox).

"Married in Hollywood" (Fox), goes into the Criterion succeeding "The Great Gabbo".

For lease or sale immediately, theatre seating 1,400 in city of 60,000, fully equipped for pictures, dramatic stock, road shows or vaudeville. Fine pipe organ. Owners engaged in other business. Address Box 235, Variety, Chicago, Ill.

BRADFIELD  
Senator Theatre, Sacramento, Calif.

## Color Speed

Hollywood, Oct. 8.  
Paramount Technicolor experts claim the discovery of a new highspeed color photography process.

Said to pick up fast movement heretofore unattainable in color.

## CANNED SHORTS GOING IN 600 PUBLIX HOUSES

Production of musical novelty shorts that will take the place of orchestras in those theatres which are now without such organizations is now under way by Publix under the supervision of the chain's music department headed by Boris Moros.

Under the new movement theatres which cannot afford orchestras or the more expensive organ soloists that atmosphere the larger houses will have the opportunity of presenting similar musical concerts as are given in Broadway houses and other de luxe and presentation theatres of the country—except canned. This could take in the smallest towns with a wired theatre.

It not only includes the making of special canned overtures but also synchronized talking shorts and still slides to accompany the orchestral numbers, singing as well as instrumental material.

The stuff is being manufactured at the Paramount News laboratories under the direction of E. H. Kleinert, assistant to Mr. Moros, it is said.

Production started two months ago as an experiment. Nearly 600 houses of the Publix chain are now serviced with the new shorts. Star performers like Jesse Crawford, and the like, whose draw to a great extent is personal, it is said, will be immune from the canned song plugger, giving such players accompaniment of the human voice in the flesh and that only the lesser artists will get the canned voices.

## Nyland's Boost

Los Angeles, Oct. 8.  
John Nyland, assistant manager at the Paramount here, has been appointed by Publix to have charge of front-of-house service staffs in the Middle West and Mountain Territory.

Jerome Zeligmond from Publix Managers' School will succeed Nyland locally.

## Edward's Sideline

Los Angeles, Oct. 8.  
Gus Edwards, now with M-G-M, has agents around town drumming up capital for a Hollywood Stage and Screen Institute to be operated under his name.

Edwards will tell potential subscribers all about it at luncheon Oct. 15.

"Tanned Legs" at Globe? With "The Great Gabbo" having the Globe, New York, on a four week's lease from Radio, and two more weeks after this to go, it is possible that "Tanned Legs" (Radio) will go into the house at that time.

Nothing has been decided, but with "Tanned Legs" reported shaping up satisfactorily, it stands a likely tenant for the house.

"Hit the Deck," nearly completed and scheduled as a \$2 picture, will probably not be ready for showing owing to plans to put the piece into Technicolor.



CAMPBELL GULLAN

Actor Director

Starred in London and New York. Still holds commission Royal Air Forces. These attributes are put to excellent use in Mr. Gullan's first talking picture assignment, "The Sky Hawk," for William Fox. Hollywood, indefinitely. Direction SIDNEY PHILLIPS, 234 West 44th Street, N. Y. C.

## Publix's Oakland?

Los Angeles, Oct. 8.  
Understood here that Publix will build a 4,000 to 5,000 seater in Oakland, Cal. This house, along with the new St. Francis, contemplated for San Francisco, is to compete with Fox in that territory.

## KUNSKY AND TRENDLE

Detroiters Taking Own Offices—Trendle Resigning Jan. 1

Detroit, Oct. 8.  
John Kunskey and George Trendle are arranging for new offices in the Madison theatre building.

Kunskey, who walked out of the Kunskey circuit when Publix bought it 100%, has been seeking offices for a month or so. It is but recently Trendle decided on offices. It is understood that Trendle will resign from the Publix-Kunskey Theatres Jan. 1.

Kunskey is still holding two or three small neighborhood houses for his own direction.

## Sablosky-McQuirk Bldg.

Reading, Pa., Oct. 8.  
Sablosky & McQuirk and Joseph L. Prince, of Pottstown, Pa., are back of a corporation which will erect a combination market house, 18 stores and group of 85 office suites at 10th and Penn streets, Reading, at a cost, with the site, estimated at \$1,225,000. Present properties on the site are to be razed in a few weeks.

## Title "The Nose Knows" Or "The Sawdust Trail"

Helen Morgan engaged by Paramount to be featured in an original Ben Hecht story to be produced in the Long Island studios.

Beside Miss Morgan will be Charles Ruggles, Fred Kohler and Clayton, Jackson and Durante. Hobart Henley will direct.

## F. P. Can in Vancouver

Vancouver, Oct. 8.  
Famous Players of Canada is to build a modern theatre here designed for capacity of 1,300 and on a central Broadway site. Ultimate cost is figured at \$400,000. Work will start immediately. Pantages house has closed down, but it is believed the halt is but temporary and theatre will resume permanently.

## Weber-Fields—Maybe

Los Angeles, Oct. 8.  
Weber and Fields may appear in an M-G-M revival if negotiations now pending are successfully consummated.

## FOX LIGHT EXPERT

Washington, Oct. 8.  
Success of Joe LaRose in joining the Panco and Marco units in Philadelphia and here at the Fox houses has resulted in the producer being sent to survey all the Fox houses in the East to set up light installations to duplicate Washington and Quakertown.

## Mrs. Jack Gilbert

Los Angeles, Oct. 8.  
Ina Claire's name is secondary in the exploitation of "The Awful Truth" (Pathé), her first talking picture. She is being billed by the RKO theatre here as Mrs. Jack Gilbert this week.  
It's figured that the Claire name is not picture b. o. as much as being the spouse of the picture star.

## FOX COLOR AND GRANDE ON EASTMAN NEGATIVE

Los Angeles, Oct. 8.  
Fox is expected to shoot all future color stuff on Eastman stock dropping the Multicolor process.

This follows Eastman's recent formal invasion of the color field by the erection here of a special cost plant. Old plants here were built by Jules Brulatour, their representative.

Capacity of new plant when completed Dec. 1 will be 500,000 feet daily. Meanwhile the east is serving the color stuff.

Kodachrome has been adopted by Eastman as the trade designation for its hypersensitive color negative. New color developments are accepted out here, together with the reported Fox-Eastman understanding, exclusive of Grandeur, as responsible for many skyward tendencies of Eastman stock.

## R-K-O Leases Woods

Chicago, Oct. 8.  
Woods theatre passed under lease at about \$200,000 a year to Radio-Keith-Orpheum, when RKO officials came into town late last week.

It will open with Radio's "Rio Rita" around Nov. 1.

Report RKO might buy the building has no authority. It's owned by Aaron Jones, who leased the house to the picture firm.

## Mayer's Hostettler

Official inclusion of the Hostettler circuit in the Publix chain will be made this week, when Arthur Mayer, publix division director, leaves for Nebraska to take over the theatre properties recently bought from Universal.

The Hostettler circuit comprises 23 houses in Wisconsin and Nebraska.

The newly acquired houses will come under the directorial activities of Mayer, whose division includes the Publix controlled Wolfe-Young chain in Ohio, the Fitzgibbons-MacElroy houses in Indiana and the Blank circuit in Ohio.

## Hollum's Short Stay

Los Angeles, Oct. 8.  
Harry E. Hollum, brought on from New York to manage the new Warner Downtown (formerly Pantages) spent 24 hours in jail and lost his job besides.

When the jury trying Alexander Pantages was brought to view the scene of Pan's alleged attack on Eunice Pringle, Hollum protested the visit saying "You might have come when I'm not so busy." He was sentenced for contempt of court and addressing a juror.

Following day, when he returned to the theatre, he found he had been replaced by George Lundgren, formerly manager of the Chinese.

## Pathe-Loew Buy

Under a new contract okayed between Loew's and Pathe, six houses take the Pathe sound News and 18 take second runs of Pathe features. Running for a year it is the biggest deal by Pathe with the Loew theatres so far consummated.

Applies only to greater New York.

## RKO-Fox Film Tieup Stops RKO Theatres in Wis.

Chicago, Oct. 8.  
RKO has submitted to a picture tie-up with Fox-Midwestco for Wisconsin. It virtually will prevent RKO from expanding in that state for another year, in the theatre way.

At the same time RKO dropped negotiations for the purchase of the 17 Universal houses. This leaves its only deal in Wisconsin involving the Avalon, de luxe picture house in Madison.

The Fox-Midwestco-RKO agreement arranged in the east through Joe Leo, of Fox-Metropolitan, leaves Fox in control of the situation in Wisconsin. This circuit operates 37 houses in Milwaukee and surrounding towns.

Designs on future RKO expansion in the state may be seen in the formation of a new circuit headed by J. S. Grauman, Arthur Strauss and E. Weisel, who will headquarters in Milwaukee. They have purchased houses in Shorewood, Fort Atkinson, Waupun and Milwaukee, and also are dealing for the Community houses, 12 theatres, owned by William Pabst of the brewing family. They hope to build it up with a view toward unloading later, the most likely buyer looming in RKO.

## Par Obtains U. S. Rights On Magnafilm as Brand

Washington, Oct. 8.  
Paramount has been granted a trade mark on "Magnafilm" to cover its development in the enlarged motion picture. Use is claimed since July 18, 1929, with the application filed Aug. 6 last. Serial number is 238,202.

In the same issue of the Patent Office Gazette is listed a trade mark for "Burlesk Comedies" with "Talk-Hear-See" formed in the tails of three monkeys. This was granted to L. M. Weber, New York City, to cover talking pictures. Serial number here is 234,211.

## Town's Only House Sold

Glens Falls, N. Y., Oct. 8.  
Strand, 1,200 seats, only theatre in Hudson Falls, of 5,000 people, three miles south of this city, has been purchased by J. A. Fitzgerald, former manager.

When you say  
**FANCHON and MARCO**  
YIP KEE  
A FOX WEST COAST THEATRE UNIT  
Ask JACK LOEB

# BABE MORRIS "QUEEN OF TAP DANCERS"

Third Return Engagement at Oriental, Chicago  
Now With "Honeymoon Cruise," a Publix Unit

Direction WILLIAM MORRIS OFFICE

## TALKING SHORTS RADIO PROGRAMS

Sound and Effects Added to Shorts and Features

LEASE OF STUDIOS AVAILABLE  
DAY AND NIGHT SERVICE

STANLEY RECORDING CO. OF AMERICA, Inc.  
1841 Broadway, N. Y. C. Columbus 3181-2



ANOTHER DE SYLVA, BROWN & HENDERSON "SMASH"

DeSYLVA, BROWN & HENDERSON INC.



WILLIAM FOX  
PRESENTS -  
AN ORIGINAL MOVIE-TONE  
TALKING-SINGING  
DANCING MUSICAL  
ROMANCE

# SUNNY SIDE UP

WITH  
JANET GAYNOR  
AND CHARLES FARRELL

STORY, DIALOG, WORDS & MUSIC BY  
DE SYLVA, BROWN & HENDERSON

DIRECTED BY  
DAVID BUTLER

MUSICAL NUMBERS STAGED BY  
SEYMOUR FELIX

AFTER CREATING A RECORD IN THE MUSICAL COMEDY FIELD THAT HAS NEVER BEEN EQUALLED, DE SYLVA, BROWN & HENDERSON HAVE SET A NEW STANDARD FOR THE SCREEN. THE SCORE OF "SUNNY SIDE UP," WHICH CRITICS AGREE IS THE HIGH SPOT OF THE PICTURE, IS DE SYLVA, BROWN & HENDERSON AT THEIR BEST. THE SONGS,

(I'M A DREAMER.)  
**AREN'T WE ALL**  
**IF I HAD A TALKING PICTURE OF YOU**  
**TURN ON THE HEAT**  
**SUNNY SIDE UP**  
**YOU'VE GOT ME PICKIN' PETALS OFF O'DAISIES**

THE "SUNNY SIDE UP" SCORE CONTAINS SONG HITS THAT WILL SWEEP THE COUNTRY !!

"SWELL SONGS ... BY DE SYLVA, BROWN & HENDERSON" -- IRENE THIRER (DAILY NEWS)

"AKNOCKOUT MOVIE ... GREAT SONGS" -- BLAND (DAILY MIRROR)

"WILLIAM FOX HAS ANOTHER HIT ... HAUNTING SONGS ... THE SONGS ARE MADE OF THE STUFF THAT SENDS SUCH THINGS AROUND THE WORLD" -- QUINN MARTIN (WORLD)

**DE SYLVA, BROWN & HENDERSON INC.**

ROBERT CRAWFORD, PRESIDENT

745 7TH AVE., NEW YORK CITY

# A SUNBURST of SONG

Magic Melody, Dancing, Laughter and Brilliant Dialog have enchanted the newspaper critics as well as the capacity audiences that have attended, applauded and praised the Fox Movietone production **SUNNY SIDE UP**, now running at the Gaiety Theatre in New York. Read what the reviewers say about this musical masterpiece, whose story, words and music were written by

**DE SYLVA, BROWN and HENDERSON**

It looks very decidedly as if William Fox has another hit to contend with in "Sunny Side Up". All in all it strikes me as being a robust musical extravaganza in which Miss Gaynor and Mr. Farrell step into a new field and find their handsome selves as radiant as ever.

—Quinn Martin, *Morning World*

Janet Gaynor's acting is delightful in "Sunny Side Up". Her performance is as fine as anything she has done on the screen... David Butler, the director, has done extraordinarily good work.

—Mordaunt Hall, *Times*

"Sunny Side Up" is destined to be a hit—because it is so beautifully built up that it has something definite to offer—and it has Janet Gaynor... This little actress is amazing. She reveals a singing voice which has charm and depth... "Sunny Side Up" contains the finest ensemble numbers we've ever seen presented on either stage or screen.

—Irene Thirer, *Daily News*

"Sunny Side Up" is a diverting screen musical comedy... Miss Gaynor's voice is so natural, softly charming and entirely winning that it is an enormous asset to any motion picture.

—Richard Watts, Jr., *Herald Tribune*

Put "Sunny Side Up" on your list of pictures to see. The William Fox screen musical comedy which opened at the Gaiety Theatre last Thursday night is irrepressibly gay and utterly delightful... The co-stars, Janet Gaynor and Charles Farrell, are grand. Miss Gaynor is a revelation in her singing, dancing and comedy moments.

—Rose Pelwick, *Evening Journal*

"Sunny Side Up" Knockout Movie. The staging of Turn On The Heat is the greatest thing the talking movies have yet achieved in the line of musical comedy... "Sunny Side Up" would be first class entertainment even without Farrell and Gaynor. With them it's a knockout.

—Bland Johanson, *Daily Mirror*

William Fox has another tremendous money-maker in "Sunny Side Up," the latest Janet Gaynor-Charles Farrell talking motion picture, which had its premiere last Thursday night at the Gaiety... Both are splendid in their singing and dancing debuts and they give repeated evidence of our conviction that they are the greatest young team in Hollywood. We have reported more than once that Janet Gaynor has the ability to move our risibilities and our emotions more deeply than any one else upon stage or screen.

George Gerhard, *Evening World*

Janet Gaynor demonstrated all over again in "Sunny Side Up" that she is just about the screen's finest and most versatile actress.

—William Boehnell, *Evening Telegram*

"Sunny Side Up" will undoubtedly prove another box office success for the Gaynor-Farrell combination... Several of its musical numbers will be among the season's hits... It has a dance spectacle with a hot song, Turn On The Heat, which surpasses anything of its type yet attempted in these elaborate musical films... Neither Mr. Ziegfeld, Mr. White, nor Mr. Carroll ever staged anything quite so effective and novel.

—Julia Shawell, *Evening Graphic*

Welcomed to the screen of the Gaiety Theatre last Thursday night by the season's most distinguished audience, "Sunny Side Up" made its Broadway debut... "Sunny Side Up" holds sufficient distinction to draw approval from the crowds sure to flock to the latest starring vehicle of Janet Gaynor and Charles Farrell.

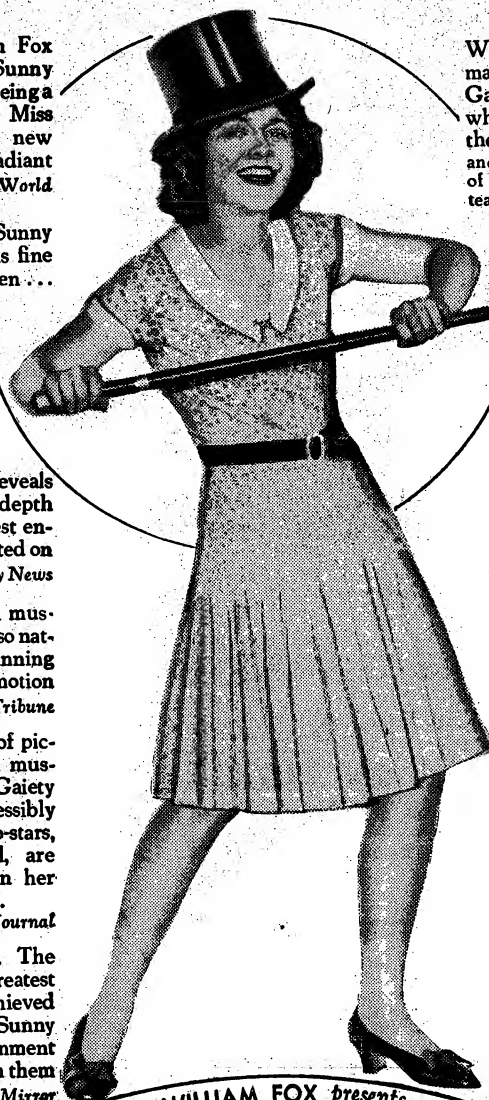
—Regina Crewe, *American*

"Turn on the Heat"... In any musical show the number would have elicited applause—it being lavish, fast, rather amusing and reminiscently tuneful. It was quite the most invigorating part of last evening's entertainment... "Sunny Side Up" obviously pleased a large section of the audience.

—John S. Cohen Jr., *N. Y. Sun*

## The Songs

I'm a Dreamer, Aren't We All?  
If I Had a Talking Picture of You  
Turn on the Heat  
Sunny Side Up  
You've Got Me Picking Petals Off  
o' Daisies



WILLIAM FOX presents

**SUNNY SIDE UP**  
with  
**JANET GAYNOR**  
**CHARLES FARRELL**  
Directed by **DAVID BUTLER**  
**FOX**

Means Happiness in Every Box Office

# The Whoopie Girl from Paris



## Fifi Dorsay

leaves them crying for more in

**WILL ROGERS'**

first all talking comedy drama

**They Had To  
SEE PARIS**

so

Drag out a new box office, boys, for  
mademoiselle's next movietone

**"HOT FOR PARIS"**

Written and Directed by

**RAOUL WALSH**

With

**VICTOR Mc LAGLEN**

and

**EL BRENDAL**

as a couple of lonely sailors with naughtical emotions who loved the gals not wisely but too well—the chérie wave from Páree, in particular. She's as sparkling and as intoxicating as champagne, with all the charm that Paris is famed for. You'll see a lot of Fifi in her next picture. Mon Dieu! Pompier, sauvez mon enfant! Which means, "Fireman, save my child!"



### READ THESE RAVES—

About Miss Dorsay's performance in "They Had to See Paris" the critics know a good thing when they see it

"There is a little French girl, and I want to go on record as saying that Fifi Dorsay helps make the picture. She is simply irresistible with her French songs and her cunning, teasing, flirtatious ways. Let's have Miss Dorsay in another picture soon."

—Louella Parsons in the Los Angeles Examiner

"The cast is unusually competent with Miss Dorsay attaining a brilliant impression as the French cabaret songstress. This girl has a flashing personality."

—Los Angeles Times

"Now Fifi Dorsay is my idea of what a French cabaret entertainer should be . . . she puts you in that 'Oo La La' frame of mind. And what it takes to make an accent charming, Fifi's got."

—Los Angeles Evening Herald

"Mlle. Dorsay, who came straight from Paris, sings 'I could Do It For You' in a way to vamp almost anyone."

—Los Angeles Express

"Pleasurable surprises awaited the first nighters in Fifi Dorsay, Paris importation, who is 'a splendid actress as well as easy to gaze upon.'"

—Los Angeles Illustrated Daily News

"A French siren with baby-faced naughtiness, Fifi Dorsay."

—Los Angeles Record

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in every  
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## WHY BRING THAT UP?

(Continued from page 31)

never touched by Moran and Mack in the flesh. "Early Bird Catches the Worm," "Head Man" and "Let's Not Talk About That" are widely known comedy lines by this time. The fact they are so familiar supports a belief that most everyone knows the answers. This w. k. material is the meat of the dialog in the film. So instead of waiting for something to laugh at, many audiences will be waiting to laugh at something they know is due to follow.

There was only one way to transfer the Moran and Mack blackface talk to the talking pictures, and that was by means of a backstage story. This one follows all of the others in much the same way. George Moran, in whiteface, opens the story by asking a traffic cop the address of the nearest speakeasy. It develops his partner, Casey (Moran and Casey), has gone on a bender over a dame just as they have been fortunate enough to scare up two weeks of work. Casey has his elbows grooved into the bar and won't listen. Exiting from the combination speakeasy-pool room,

Moran tries to double his last four bucks in a cue game, is framed, and then helped out of the jam by Charlie Mack, who pours lava in a nearby coffee pot. Mack used to be a blackface comedian himself and he has some great ideas, so they make it Moran and Mack.

Then some introductory business in a theatrical boarding house, where the wicked dame (Evelyn Brent), who drove Casey to drink, resides. Among the other residents is Irving Berger (Harry Green), flebe comic on the local vaude bill. His yen is to be a manager, not an actor, so he turns agent for the boys, giving them his pot on the bill by faking a toothache and canceling at the last moment. Moran and Mack, doing the early bird, Adam and Eve and the boxing bout, are a hit.

Five years later they are producing their own show on Broadway. Re-enters trouble in form of Betty, the boarding house siren. Betty has a swindle idea on with her boy friend and is looking for a job in the show. The boy friend's scheme is to take Moran for the roll. The show goes over, and Betty proceeds to do the talking.

She's almost successful until Mack steps in. Betty frames a story to

blacken him in his partner's eyes, and Moran says it's the end. When Mack attempts to stop Betty and her evil partner from taking him out for the final fleeing, the b. f. stops Mack with a vase on the head. In Betty's hall, Moran repeats suddenly and blows back to the theatre. There he finds his buddy was booked into a hospital.

Then the big dramatic scene. Mack lies in it coma. Nothing can bring him out of it. Nothing but Moran, maybe. (George steps to the bedside. "Charlie, don't you remember me? It's your pal, George," he cries. But no good. "Charlie, the early bird catches the worm." That does it. Charlie opens his eyes and gives the right answer. You can't beat that for hokum. Yet it amounts to the biggest punch in the picture—a picture with few real punches.

Unfortunately George Moran's appearance is against him, besides a distinct lack of screen personality. He hasn't a camera face and never gets loose in the acting. Even more unfortunate is the fact that Moran had the sympathy to himself had he wanted it.

Charlie Mack, the original Mack of the stage team, does nicely all the way. Green can hang up another

click for himself. While Miss Brent is as usual, the looker is trouper. Bert Swor, of another standard blackface team, Swor Bros., steps into the picture to replace Mack as Moran's partner. Then the former is taken to the hospital, but doesn't get into actual work. In the poolroom scene one of the players looked like Swor without cork.

Another former vaudevillean present is Eddie Kane, with a small part. Earl Lindsey is recognizable as the dance stager, though not programmed. Theme song, title not known, but ending with "I Love You," that sounds likely. *Bigs.*

## DARK STREETS

(ALL DIALOG)

First National production, and release. Directed by Frank Lloyd. Based on story by Richard Connell. Adapted by Bradley King. Screenplay by Robert Harlan. Music by Vignone Orchestra. Sound by Western Electric. Featuring Jack Mulhall and Lila Lee. At Loew's New York, one day, Oct. 8. Running time, 20 minutes.

Talker is all right. The acting isn't the best, and the story is kinda blah. But there are some solo spots and a couple of gun fights which, with the help of the two headline names, will send the picture over. Mulhall talks plainly. Syn-chronization okeh.

Mulhall plays twins; cop and a gunman—both brothers. One of the twins is a bad egg and both love the same girl. Pat is the cop and Dan is the crook. Dan belongs to a gang of silk house wreckers whom the cops are out to get. The crooks of the district, without asking the commissioner, has let out orders to shoot first and kill afterwards. The gang to which Dan belongs does likewise. And the war is on.

Pat wars Dan against showing in the warehouse district—and Dan, like a good crooked brother, tips off Pat to do the same thing. Both are stubborn so both go out.

Dan, without notifying the audience, gets religion and kidnaps his brother, dons his outfit and steps out masquerading as the flatfoot.

He gets bumped off and then the picture shows that he did it all for his brother and the girl they both loved.

## BLACKMAIL

(BRITISH MADE)

(ALL DIALOG)

(2d Review)

(In New York)

British International production. Released over here by General Pictures. Directed by Alfred Hitchcock only featured. Adapted by Mr. C. H. Bennett. The English stage play by Charles Bennett. It. C. H. Phonograph-cum-sound. Made at Elstree Studios, London. Dialog by Tom Lewis. Cameraman, Jack Cox. Musical score by Campbell & Manning. English music pub. (Hush). Music compiled and arranged by Hubert Bath and Arthur Harnford. Played synchronized by L. L. Symphonic Orchestra, John Evans, conductor. At Loew's New York, 2d day, Oct. 8. Running time, 20 minutes.

The girl.....Anny Ondra  
Her mother.....Sam Alldred  
Her father.....Charles Paton  
Detective.....John London  
Blackmailer.....Donald Calthrop  
Artist.....Cyril Ritchard  
Landlady.....Hannah Jones  
Chief Inspector.....Harvey Braban  
Detective Sergeant.....Ex-Detective Sergeant Elphing, late of Scotland Yard.

As the admittedly best in England of any all-English talker to date, Blackmail for America ranks in the class known on this side as a fair program picture. If it makes this country's first run deluxe houses it will have to be on the novelty of a good and first English talker with a detective-mystery story and that it contains a relationship to Scotland Yard. Otherwise it has nothing to depend upon. Against it is the race of the American-made talker. Its easy supremacy and just at this moment a remarkable line-up of domestic pictures that ordinarily might keep any foreign-made of an average such as here, out of the first runs until the native supply has been exhausted.

As a picture and talker, the first British speaker coming over, "Blackmail" bespeaks an intense improvement by British International, at least in picture making. A deduction accordingly is that the dialog picture is forcing a better product, regardless, not only abroad but at home. On this why the large number of really box office power in America at present, playing or about to be released? It was not that way with the silence on this side, ever.

As a talking picture "Blackmail" is most draggy. It has no speed or pace and very little suspense. Everything's open-face. To sum that up, it may be said that half of the picture is drag and the remainder picture. Points are hammered at, but the English atmosphere does much to atone, hence the English-speaking actors, always superior in diction to our home-made.

Nicely sounded as reproduced at the best, the picture has gone wrong. Each house has not always the better of legit of picture for reproduction of sound.

"Blackmail" as a title, holds some pull, but it is thinly associated with the story itself. The blackmailing attempt is but an incident leading to bigger things.

It's a story that has been told in the native silents in different disguises the story of a girl who killed a man trying to assault her. The murder was committed behind

(That) a curtain. The tale is subtitled "The story of a foolish girl" and "A drama of Scotland Yard." Across the street from the Selwyn is a stage play named "Scotland Yard." "Scotland Yard" to the peasants around would mean much in the mystery manner than "Blackmail." For the Scotland Yard of legendary fame to Americans is more intriguing than our own secret service or the state troopers. Also at the Selwyn in the billing are quoted excerpts from Frank Tilley's English review recently in "Variety" on this film.

The foolish girl portion slips in when Anny Ondra left a very lively scene in one of the Lyons feederies after flirting with a stranger and allying her steady, a regular Yard dick, to join the other half of the flirtation. The other half lived near the clear store of her father, and asked the girl upstairs to see his studio, he being an artist. She foolishly assented, and then followed the jam.

After the artist had passed out, the (her) dick arrived, found her glove and spoke to her about it in the clear store the next morning. They were interrupted by a crook getting an idea of the thing. He wanted coin, but Scotland Yard had learned the crook also was in the studio when the murder occurred, and he's suspected.

First blackmailing for a little money, the sweetie-dick, on info from the Yard, is about to take his man when the fellow jams it through a window. Then a chase through and up to the steeple's top of the British Museum. An overhead shot of the Museum likens it to the Congressional hall at Washington. That is and should be quite interesting to those who go to pictures over here who may have heard of the British Museum. If they don't, confuse it with Barnum and Bailey's.

With the assumed murderer out of the way, the happy lover takes his girl by the hand and telling her to shut up, or something like that, probably marries her, to be ever after watchful of her knife hand.

In performance, the Englishman is Donald Keith as the rat crook. He looks it. Miss Ondra is excellent as the girl with a lot of work thrust upon her. She looks well and talks probably according to direction, with the direction in whole admirable for a British-made, but also due to it, the halting periods. In action scenes and in speech.

Dialog ordinary but sufficient. Camera work rather well, especially on the Museum and the eating house. *Bigs.* (Continued on page 35)

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DAVID DURAND  
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Directed by **GEORGE ARCHAINBAUD**

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**HERE-  
and HOW!**

with  
**JACK HOLT  
LILA LEE  
RALPH GRAVES**  
Directed by  
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BIG  
WEEK  
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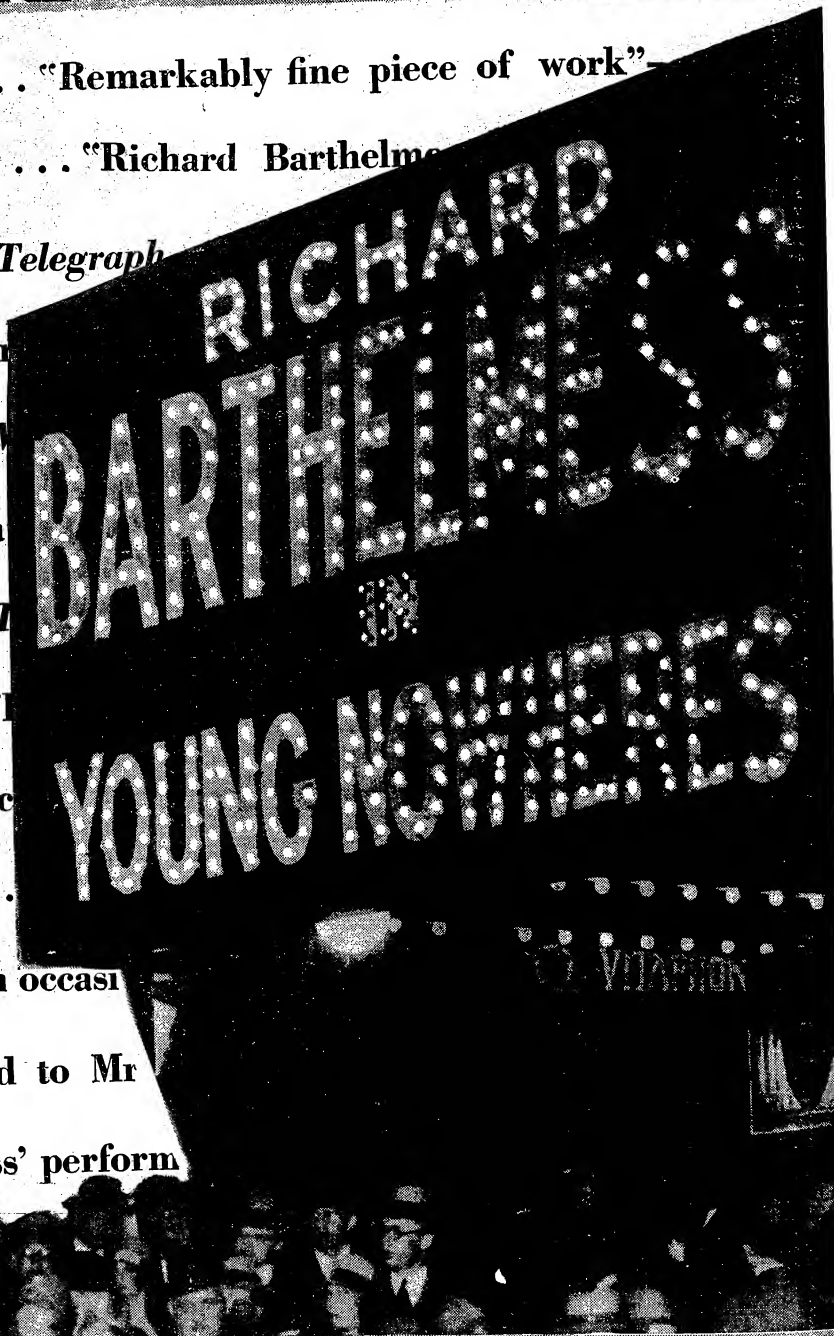
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**MARION NIXON**  
Screen version by  
Bradley King

a **FRANK LLOYD**  
PROD.

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NATIONAL  
FIRST**  
A Fact, Not  
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Now more  
than ever  
before.

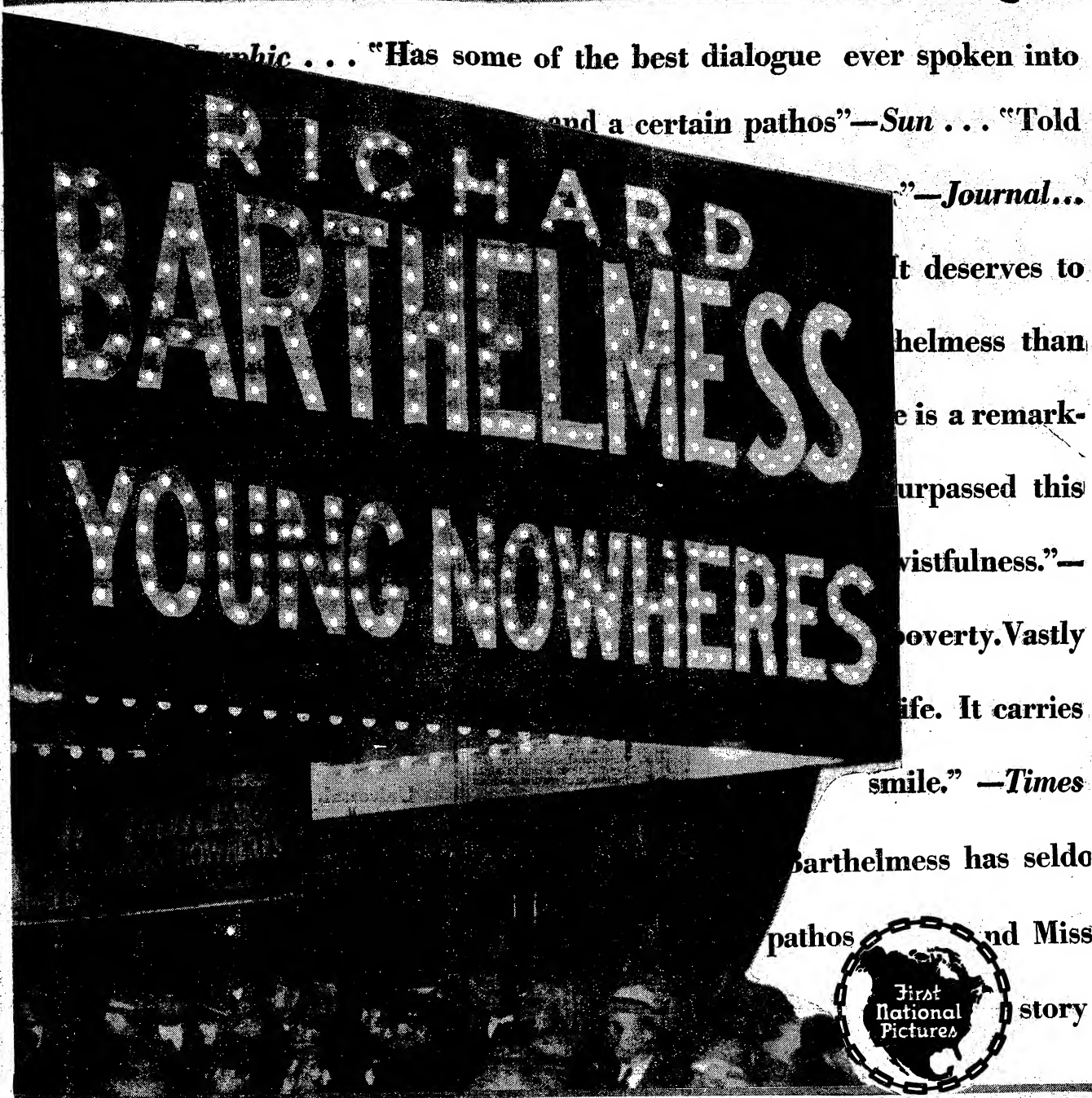


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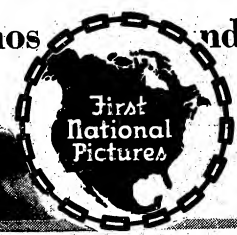
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"—Journal...  
It deserves to  
harmless than  
e is a remark-  
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vistfulness."—  
poverty. Vastly  
life. It carries  
smile." —Times  
Barthelmess has seldo  
pathos and Miss  
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of Melody, Mirth, Drama, Dance and **COLOR!**

*Irene*  
**BORDONI**  
*in Paris*

*Marilyn*  
**MILLER**  
*in Sally*

**BLACKMAIL**

(Continued from page 34)

and, there, but not enough to be called relief.

As the sweetie-dick, ex-detective sergeant Bishop is programed as late of Scotland Yard. If he's a detective on the level, merely cast for this picture, no matter what was the Yard's loss when he quit, the English acting force is the guinea. And if Bishop gives up acting to become a private detect, if the Yard doesn't want him back, he's a chump. That's Americanese for dumbbell. For the lad played just as good a copper on the screen as the American copper in "Broadway," who is just an actor without a past.

Cyril Ritchard does the dirty deal, and passed out all too early. He is

rather a finished villain. Besides, he plays the piano and sings. Those Britishers on the stage or screen seem very versatile.

"Blackmail" is a creditable English output. A study of it by other British producers should be a lesson in talker making, that is, unless they prefer to see "The Trencher," "The Letter," "Alibi" or "Madame X" and 20 other American-made talking pictures that now rank as models for the screen over here—besides the musical talkers. *Sim.*

"Hot for Paris," final title on Fox picture formerly called "The Well Dressed Man." August Tolaire in cast.

J. Keirne Brennan engaged by Pathé to write music for a new revue not yet titled.

**Forest People of Siberia (RUSSIAN MADE)**

(Silent)

Produced by Saveloff. Released by Am. Film. Talking. At Film Guild, New York, Oct. 2. Running time, 65 minutes.

Purely educational and would be worth showing in educational institutions, but, like just everything the Soviets shoot into the States, seems propaganda. Mostly dumb propaganda, which doesn't reach the people over here and so it's a celluloid space to proving that even Mongolian illiterates who eat raw fish as a delicacy have finally decided to be Sovietized.

The picture otherwise depicts a tribe of Mongolian Indians who resemble Alaskan Eskimos and who number less than 1,500 and live along the Taiga and Nerech river in Siberia. Interesting and scenery beautiful. There's a piece or two of good hunting action—the shooting down of a wild boar and the spearing of a bear. Also fishing with spears.

**YOUNG NOWHERES**

(All Dialog)

First National production and release. Richard Barthelmess adapted. Directed by Frank Lloyd. Bradley King adaptation of a story by Ida A. R. Wylie. Characterized. Ernest Haller. At Central, New York, opening Oct. 1 at \$2, twice daily. Running time, 65 minutes.

Artistic successes have a way of being less than tumultuous at the paybox and this picture is a definite attempt at something a little finer and more imaginative than the usual Hollywood hokum. But for \$2 it's commercially silly, and far from adding gloss the Broadway engagement probably retted the picture injury through inevitably prejudicing its chances by false pretensions.

Running but 65 minutes, "Young Nowheres" is the cinema equivalent to a short story as distinguished from a full-length many-episoded novel. It deals with a situation rather than a plot and bases appeal entirely on humanity. Dickens and O. Henry, in collaboration, would have turned out something of the sort.

Albert, inarticulate, bewildered, over-worked and underpaid elevator boy in an apartment house, has a romance with Annie, heart-hungry domestic drudge. Miserably poor, they have no privacy, no dignity as individuals, and none of the normal expectations of happiness. On a Christmas Eve they illegally appropriate for their use the luxurious apartment of a wealthy and absent tenant. Discovered, their arrest follows. They tell their story in night court, winning exoneraton and an influential friend.

It requires a certain courage, coupled with confidence, to attempt such a fragile and homely story. It is remarkable, too, that a star deliberately chooses to impersonate anyone so deficient in glamor as an elevator boy and so submerges the personality of the actor that the audience sees only the eventfulness of an existence that is a dull ache and a halscomb only a lift engineer would wear.

Barthelmess, since "The Patent Leather Kid," has been identified with a series of interesting and for the most part successful pictures. Probably through his own knowledge of values he manages to get good stories. "Vise guys," Broadway commentators, and other equally unreliable barometers, will be cautious about "Young Nowheres," yet the picture may find the heart of sentimental America far from the over-sophisticated zone. And with Christmas coming on the tear, inducement will be additional.

Marion Nixon does a Italian fish without a close-up of nervous fingers. It's a great job of trouping for

Miss Nixon, whose eyes have an eloquence not heretofore fully realized. She discharges her lines easily and naturally and without making them seem like dialog.

"Young Nowheres" should do okay as a Barthelmess programmer, winning friends even if others view it with impatience.

Land.

Irvin Renard, "La Marseillaise," U.

Rita Flynn, "The Champ," U.A.

Evelyn Grayson, "Murder Will Out," Complete cast.

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**SALUTE**

(100% TALKING)

Fox production and release. Directed by John Ford. Story by Tristram Tupper and Melvyn Frank. Dialog by James Keen. Music by Max Steiner. Photography by Joseph A. Walker. At the lobby, New York, Oct. 6. Running time, 84 minutes.

Cast: John Russell, George O'Brien, Alvin Karpis, William J. Connelley, Albert Edward Price, Frank Albertson, Helen Chandler, Marion Wilson, David L. Ladd, Sammie Long, Clifford Dempsey, Rear Admiral Randall, U. S. N., Lansden Hara, Snake Screen, Stephen Pochit, David Ladd, Rex Bell, Malspinner, John Drexler.

No occasion to worry about this one while the annual football fever. (Continued on page 41)

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The Commercial Appeal (Memphis, Tenn.)  
The Houston Chronicle  
The Portland News  
Pittsburgh Post-Gazette  
The World-Herald (Omaha, Neb.)  
The Montana Standard (Butte, Mont.)  
The Salt Lake Tribune  
The Daily Missoulian  
The Billings Gazette  
Charlotte News  
The Oklahoma News  
Kansas City Journal-Post  
The Evening Star (Washington, D. C.)  
Minneapolis Morning Tribune  
The Cleveland News

The Detroit News  
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**TONIGHT AT TWELVE**  
OWEN DAVIS' Stage Success

**THE DRAKE CASE**  
All-Star—Perfect Talking

**FORWARD MARCH with UNIVERSAL**

**SALUTE**

(Continued from page 38)  
 mple the country. It should be a cleanup between now and Thanksgiving, with the sporting page working for the box office all the time. Outside of that it is a mild story working up to the formal climax of the tying touchdown in the last 30 seconds of play, with the girl and other elements of happiness for the young people hanging in the balance.

Matter of fact the characters are subordinated in interest to the backgrounds in which they move. There is more intrinsic kick to some of the pictures of the navy cadets in drill on their parade ground, the pictorial splendors of real settings taken in the grounds of the Naval Academy and in the breathless atmosphere of the great American football classic itself, than in any fictitious literary maneuvering of hero and heroine.

This is where the screen has it all over the stage. This picture more than any of the others taken in the same locale gets the illusion of reality from its backgrounds. The trickily angled shots of the cadets on review, dressed in line or marching are really inspiring quite aside from any situation in the story.

There is, for instance, a view of the Middies marching down the viaduct near the Polo Grounds and going upon the football field with their cheers that carries a real punch to anybody that has felt the unique sensation of the game itself between the two arms of the service. Clips of the football crowd and of play probably were spliced in from a newsreel, together with the appropriate sounds that accompany the struggle, sounds which are the essence of drama in themselves.

Picture has good comedy values through the presence of the priceless Stepin Fetchit, most amusing of Negro character clowns.

Ridgely is rather sappy, inevitably so with these college campus romances, but it is neatly managed by the principal characters, charming foursome of young people in George O'Brien, William Janney, Helen Chandler and Joyce Compton. Cast and the skill of the director in handling his backgrounds here has made what otherwise would be a mediocre picture stand out as an agreeable bit of light entertainment. The topical football angle does the rest, making a satisfactory total from the customer's and the box office angles, both. *Rush.*

**HIS GLORIOUS NIGHT**

M-G-M production and release. Directed by Lionel Barrymore from Willard Mack's adaptation of E. V. Rieu's play "Olympia." At the Capitol beginning Oct. 4. Running time, 80 minutes.  
 Capt. Krovacs.....John Gilbert  
 Princess Orsoline.....Catherine Dale Owen  
 Prince.....Nance O'Neill  
 Krell.....Gustav von Seyffertitz  
 Mrs. Collingsworth Stratton.....Hedda Hopper  
 Priscilla Stratton.....Doris Hill  
 Prince Laet Caprilli.....Tyrell Davis  
 Gerald York.....Gerald Seymour  
 Lady York.....Madeline Byrne  
 Count Albert.....Richard Carle  
 Countess Lina.....Eva D'Amico

A few more talker productions like this and Gilbert will be able to change places with Harry Langdon. His prowess at love making, which has held the stonies breathless, gets on a satisfactory total from the customer's and the box office angles, both. *Rush.*

The theme is trite at best. And the dialog, while aiming most of the time for irony in the continental manner, is innane.

Evidently hoping to speed up a listless script, made more so by the princess who is joy during the drawing room scenes that compose the center of action and who has little time to thaw out in the arbor and balcony scenes where Gilbert recites his "hot" paragraphs, Director Barrymore apparently had a nervous reaction in the cutting room. This is borne out by the way the sequences literally grasshopper into one another. Conversation barely starts in one room when it cuts lightninglike to veranda, steps and back to the bedroom or dinner table.

Miss Owen, for whom "His Glorious Night" also marks a debut in feature dialog, is given a difficult role as the Princess Orsoline. She is reminded by her mother, Eugene, that princesses are expected to be austere. Her father as well observes she is a cold proposition. The average audience, too, is sure that Miss Owen, herself, is too posy and despite her excellent diction, a trifle stiff in her "readings."

Captain Krovacs for Gilbert means chiefly wearing a wardrobe of uniforms. Always on parade and aware of the attention of women young and old at the continental resort, Gilbert presents a voice pseudo when it does not have to work into a crescendo. The love lines, about pulsating blood, hearts and dandelions read far better than their sound from under the dainty Gilbertian mustache.

The hauteur of the Princess toward the Captain in the opening reel, when actually shot, possibly borrowed from an actual spill in a steeplechase, is as quickly irised into an over-stressed necking

party made more pronounced by the dialog.

After that the audience knows that another and still another hugging and talking laugh combo is to go on record before the princess marries our hero.

In the interim, however, the couple is allotted the necessary separation. The captain is an impostor. And Krovacs verifies this and also that he is not of aristocratic blood but the ambitious son of a simple kika shoemaker.

But it all cuts to the Captain, a creature of noble sentiment, just arranging it with the Vienna police to have him pose as a notorious, shady bird on the wanted list. And he makes the Princess run half way into the woods to get another clench and the ring.

The title is interpreted in one of the earlier huddles. Orsoline has summoned Krovacs to her bedroom and told him she knows all. The Captain announces he will accept neither bribe nor secret deportation until his wish is granted. Whereupon he carries her away. Next day the sleepy-eyed Priscilla, daughter of a title hunting mother, substantiates suspicions that the destination was Krovacs' own room. *Waly.*

**BIG NEWS**

(ALL DIALOG)

Pathé production and release recorded by RCA system. Directed by Gregory La Cava from George S. Brooks' story adapted by Jack Janaggyer. Frank Reicher credited dialog. At the Colony beginning Oct. 4. Running time, 75 minutes.  
 Sieve Banks.....Robert Armstrong  
 Mrs. Banks.....Carol Lombard  
 Reno.....Sam Hardy  
 Patrolman Ryan.....Tom Kennedy  
 Fossan.....James J. Connelley  
 O'Neill.....Wade Boteler  
 Editor.....Charles Sellen

"Big News" will make money wherever it is shown. It is one of the most absorbing mellers filmed in a long time, and, although its theme centers in a newspaper office, it is handled and enacted in such a way that every sequence has a one-two sock.

Pathé's "Big News" is worthy of any rave it gets. And that goes for the superlatives they'll probably use in the press sheet.

The theme picks a news room of the daily in a second class city. Radio recorders never forget to keep the typewriters clicking into their mikes. The writing tempo never ceases.

It's a case of the star reporter sleeping off a stew in the editor's chair and getting the gate when the advertising manager kicks that the constellations' toughness is causing him to lose a good account. Director LaCava remembers his own daily days sufficiently not to let the editor blow up until the reporter has actually called the turn.

Robert Armstrong, Charles Sellen and Louis Payne couldn't fit the roles of reporter, editor and advertising manager any better.

The romantic interest is skillfully worked in. Not a girl friend, but a wife of two years, trying to get her reporter husband, Steve, away from bar inclinations that are becoming a habit. As Mrs. Banks, sob-sister on a rival paper, Carol Lombard steps before the camera, just often enough to provide the necessary touch and not spoil a good job.

Sam Hardy is excellent as a speak prop and coke runner. He plays Reno, the underworld guy who gets Banks fired.

Action gets into a big blaze when Banks, returning with a confession which involves Reno in a murder, is given a raise along with the job. At the same time Reno, across the hall, overhears the conversation and bumps off the editor, using a knife Banks had left in the open.

The discovery of the dead editor leads to the immediate accusation of Banks. It is here that novel twists are used to advantage. Banks has a dictaphone record of what Reno told the editor before the killing.

Tom Kennedy makes a good Patrolman Ryan. He is just the kind of a cop who would rile the boys in the office of a small daily. *Waly.*

**FAST COMPANY**

(ALL DIALOG)

Paramount production and release. Featuring Jack Oakie, Evelyn Brent and Silke Mitchell. Directed by E. A. Sutherland. Adapted from the play "Elmer the Great," by E. A. Sutherland. Screenplay by E. A. Sutherland. Script and dialog by Florence Tyroner. Patrick Kearney, Walton Butterfield and Joe Manckiewicz. Cameraman, Edward Croninger. At Paramount, New York, Oct. 4. Running time, 70 minutes.  
 Evelyn Brent.....Evelyn Brent  
 Elmer Kane.....Jack Oakie  
 Bert Wade.....Jack Oakie  
 Dave Walker.....Sam Hardy  
 Miss Lane.....Sam Hardy  
 Mrs. Kane.....Eugenie Besserer

Perhaps because most persons suffer from inferiority complexes and secretly envy those cocksure fellows commonly described as con-celled, there has been a cycle of motion pictures in the last couple of seasons devoted to the impudence and audacity of egocentrics. As interpreted by the character's best known exponent, William Haines, the disciple of self-praise and self-confidence is generally addicted to a very low offensive form of practical joke, great for laughing purposes, but not very close to the core of genuine characterization.

Now comes Jack Oakie as Elmer the Great, a character that carries reality, a blend of sap, boundless

(Continued on page 46)

# Have You Seen the Will Aubrey Short ?

Pronounced by  
 PRESS AND PUBLIC

as the  
 GREATEST SHORT OF THE YEAR  
 WILL AUBREY

VITAPHONE

"A Night in the Bowery"

CENTRAL THEATRE, New York

—NOW—

Mr. Picture Exhibitor:

You can get behind this. For information and press matter communicate with Wm. Morris, New York.

# WILL AUBREY

In Person as

"The Bard of the Byways"

Recording Companies:

I am now at liberty to sign for records and shorts.

Eddie Cantor said:

"You're a natural for productions and records with your voice, character work and flair for comedy."

# WILL AUBREY

Direction  
 WM. MORRIS

R-K-O  
 WEBER-SIMON



## BOBBY JACKSON

Was selected to appear as Master of Ceremonies with Alice White's "Broadway Babies," a First National All Talking Feature.

THEN

## BOBBY JACKSON

Was engaged to follow Charlie Davis as Guest Master of Ceremonies at Indiana Theatre, Indianapolis.

NOW

## BOBBY JACKSON

Wishes to thank his many friends for the interest expressed by their numerous telegrams and long distant calls during the recent tragedy at the Study Club, Detroit, Mich. Bobby wishes to state that he is happy and thankful to be alive.

Thanks to

MAX TURNER HALPERIN LANDAU

for their co-operation.

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IT IS the highest priced equipment now on the market—and for reasons that must appeal to exhibitors who have vision, a sense of responsibility to their patrons and the reputation of their theatres at heart.

Its price is not governed by "how much will the traffic bear"—but rather by "how well can we design, manufacture, install and service."

The Bell Telephone Laboratories will not design apparatus that does not give the best results scientific knowledge can produce.

The Western Electric Company will not manufacture apparatus that does not measure up to the highest mechanical and electrical standards.

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cedure—the omission of which would be harmful to exhibitor, producer and manufacturer.

Not only does the exhibitor profit by this three-fold guarantee of quality in assuring for himself a satisfied public *now*—

But he has the further assurance that three, five or ten years hence he will not have an "orphan" on his hands.

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Exhibitors Daily  
Review says:

# "THE TWO BLACK CROWS MORAN & MACK

in 'WHY BRING THAT UP?'  
*tops them all at the box office.'*



With Evelyn Brent and Harry Green. Directed by Geo. Abbott. Story by Octavus Roy Cohen. Adapted by Hector Turnbull. Screen play by Geo. Abbott. B.P. Schulberg, General Manager, West Coast Productions.

**ANOTHER PARAMOUNT  
NEW SHOW WORLD HIT!**

## OPINIONS

By W. R. WILKERSON

Right at a time when we had begun to damn any and all of these so-called "back stage" plots, Paramount pulls one out of the bag that tops them all as a box office draw. And when we say, "topping them all" we mean that and nothing but. "The Two Black Crows" now current at the Rialto Theatre is a natural.

Mr. Exhibitor, this one is a Lulu and we will give you three reasons for the statement—

### Reason No. 1

Messrs Moran and Mack, **THE Two Black Crows**. You have applauded them in vaudeville, and had many a laugh in front of a phonograph playing their records and maybe looked in on your empty theatre the nights they were on the radio. But "you ain't seen or heard nothing" until you get a load of them in this picture. They do a bit of "Why Bring That Up", and the gag on the rock pile. Both of these bits were funnier than ever. But it was their performance in the story proper that swamped them as great artists and we have no hesitancy in saying the stage and discs have seen and heard the last of Moran and Mack. They belong on the screen, and what the screen wants it generally gets.

### Reason No. 2

George Abbott. This young fellow used to direct plays for the stage. Nobody gave him a tumble until he did the stage production of "Broadway". Then he received a call to report at the Paramount studios. Mr. Exhibitor, in the old silent days you booked a lot of pictures on the strength of a director's name. Start this practice all over again with George Abbott. He has done everything in this picture that every other director did not do with a back stage yarn. He does not permit hokum in any variety, and he held the story and the players down to naturalness. Things we thought would, and should be done were not done. He brings to pictures a perfect restraint, a finesse and good taste that has been lacking. Abbott also did he screen play from the Octavus Roy Cohen story.

### Reason No. 3

The fine production given the picture by Ben Schulberg and his staff of assistants. Excellent judgment was demonstrated. Schulberg had two renowned actors, a good yarn, and a darn fine director. There was no necessity for throwing in a lot of tinsel-and-big-production bunk. The stage sequences were beautifully mounted when called for. False whiskers were eliminated entirely.

We suggest that "The Two Black Crows" will pack them in, and keep packing them in for a long time. It will bring your theatre a lot of new patrons because of the tremendous popularity of Moran and Mack.

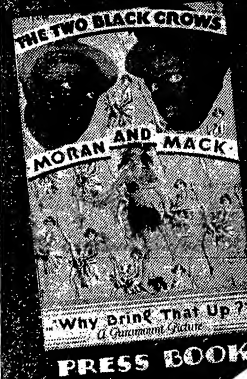
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S.E. POST PAGE

## ON THE AIR!

The Two Black Crows, Moran & Mack on the Air, Saturday, Oct. 12, 10 to 11 P.M. Eastern Time in the Paramount-Public Radio Hour over the nation-wide Columbia Broadcasting System. It's an hour that will sell seats for you. Millions will turn in and get enough of a taste of "Why Bring That Up?" to make them want to see and hear the whole show!



PRESS BOOK

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*Starring* **BEBE DANIEL**

An R-K-O PRO

LYRICS BY JOSEPH McCARTHY

*Includ*  
*All The Origi*

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 "FOLLOWING THE SUN AROUND  
 "THE KINKAJOU" — AND THE 2 NEW HITS

**"YOU'RE ALWAYS IN MY ARMS"**  
 (BUT ONLY IN MY DREAMS)

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LYRIC by JEAN LENOIR. Music by T. ALVAZ ENG

America's Outstanding

**" SATIS**

by IRVING CAESAR and

A NOVELTY FOX-T

**" WHEN YOU'RE COUNTING**

by BENÉE RUSSELL, VINCENT R

AS SWEET AS HONEY!  
**" SWEETNESS "**

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**" YOU CAN'T GO WRONG  
 WITH ANY 'FEIST' SONG "**

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MUSIC BY HARRY TIERNEY

**"SWEETHEART, WE NEED EACH OTHER"**

England as "To-Morrow"~In Germany as "SWEETHEART"~and In America as:

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GLISH LYRIC by DOLLY MORSE

ox Trot Song!

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CLIFF FRIEND

ROT BALLAD!

**THE STARS ALONE**

OSE and JACK MURRAY

A CAPTIVATING FOX TROT BALLAD!

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## FAST COMPANY

(Continued from page 41)

naïveté, a horse's appetite for food, and a heart that's melon size. And with it all not a trace of smart aleck. It's thoroughly human. Elmer wins the sympathies while remaining blunder and not going through one of those complete overnight last-minute changes of nature by which Mr. Haines makes himself companionable and lovable in the end.

Rita Lardner and George M. Cohan had a dandy idea when they wrote the play which, unfortunately, couldn't quite get the combination of the box office, but is an attractive program release. Hollywood reverses its critics in this case by improving upon the original. They have stripped the baseball story bare of the rather cumbersome plot mechanics and with an economy

of complication keep the pace and interest tightly riveted.

Oakie, it is now no secret, is a comer in a big way. This ex-vaudeville has followed one fine job with another and is definitely enroute to an important destination. He possesses on top of his trouping ability rugged good looks and a knack for ingratiating himself. His fan mail should be feeling that undervalued.

"Fast Company" is a program release that will easily carry through for the general gratification of audiences and auditors. It is not belly laugh entertainment, but it is uncommonly agreeable light comedy buttressed by humanity and an ideal.

In passing it cannot escape comment that Laddie Sutherland, for reasons not intelligible to profane minds, has suddenly gone riot after all these years and is now billing himself as A. Edward Sutherland.

He'll have to grow a vandyke to go with such elegance.

Edward Cronjager, veteran Paramount cameraman, performed his chore with accustomed competence. Evelyn Brent was a little out of character in a role that called for less ice. Skeets Gallagher and Oakie made a laugh-winning battery and Gwen Lee rates a corsage bouquet for doing something with a smaller role.

The scenario department very emphatically is entitled to a bend (not a bend) on "Fast Company."

Paul Gerrard and Tom Bolles, of Washington's Varsity crew, brought here as technical advisors on "The College Bucketer."

"Tittie" "Have You" the Bandwagon" changed to "Halfway to Heaven." Par.

Reel Lyons, WD. shorts.

## DISRAELI

(ALL DIALOG)

Warner production and release. Starring George Arliss. Directed by Alfred E. Green. Running time, 74 minutes. Disraeli.....George Arliss  
Lady Charlotte.....John Bennett  
Lady Beaconsfield.....Florence Arliss  
Mrs. Greville.....Dorothy Lewis  
Lord Robert.....David Torrence  
Hugh Myers.....Ivan Simpson  
Mr. Greville.....Charles E. Brown  
Duchess of Grafton.....Gwendolyn Logan  
Dorothy.....Charles E. Brown  
Hester.....Jack Deery  
Countess.....Michael Michael  
Philip.....Norman Cannon  
Duke of Hamilton.....Henry Cavill  
Duke of Devonshire.....Shirley Gordon  
Phyllis.....Phyllis Gordon  
Queen Victoria.....Margaret Mann

Acting and characterization a continuous delight. One of those occasional and memorable treats of vibrant tramping with all the embroidery and clever tricks so agreeable to encounter, is the report on George Arliss and Warner's "Disraeli."

While it is possibly true that some of the peasants won't get the smartness or appreciate the subtle shades of the Arliss technique, not to mention plot that concerns the diplomatic imperativeness of possessing the Suez Canal, it seems certain that the de luxe audiences will take to "Disraeli" in a big way. It is difficult to gauge from New York the probabilities of Shubert's reactions but as normal keenness for zestful acting seems to be pretty universal there is little reason for being afraid of the superiority of "Disraeli."

By classification "Disraeli" belongs with those older stage pieces known and best described as a "starring vehicle." To think of "Disraeli" without Arliss is to shudder. Everything hinges upon performance here. The professional equipment of the central figure constantly present carrying and dominating both plot and conversation. This is the first instance since dialog pictures of such a piece being done. There will never be many of the same kind for obvious reasons.

When "Disraeli" reaches the smaller communities the response from the theatergoers should be enthusiastic. They haven't ever tasted such dramatic earl on the talking film. In the silents Barrymore's "Jekyll and Hyde" and Jannings' "Last Laugh" are parallels.

Warners have done it right. Production is unstinted, sedate, and colorful in the style of 1874. Small bits as well as principal roles are equally meritorious. Florence Arliss, wife of the star, plays his wife in the picture and makes the family circle complete by attaching runner-up honors.

Doris Lloyd as a woman spy was interesting and plausible as she wove her little net of intrigue. She provided the "merch" to the plan to purchase the Big ditch through Egypt.

Opportunities for publicity are endless. Disraeli was in-life novelist, wit, dandy, lover, prime minister of England and the most famous and brilliant Jew of his generation. History books are full of him. He was an amazing person. Arliss has made Disraeli, the statesman, vivid and appealing.

Good taste and general excellence mark this apex picture which should be commercially successful. It deserves to be.

## EVIDENCE

(ALL DIALOG)

Warner Bros. production and release. Starring Pauline Frederick. Directed by John E. Adolf. Running time, 74 minutes. Screen adaptation and dialog by J. Grubb Alexander. At Mark Guard, New York. Oct. 4. Running time, 74 minutes.

Myra Stampone.....Pauline Frederick  
Fayl Wymborne.....William Courtenay  
Harold Courtenay.....Conway Tearle  
Sopran Pollock.....Lowell Sherman  
Gardner.....Ale P. Francis  
Myra Wymborne.....Freddie Burke Frederick  
Mrs. Isenheim.....Madeline Seymour  
Gladys.....Ivan Simpson  
Nancy Girl.....Myrna Loy  
Miss Swift.....Lionel Belmore

The sure-fire "mother" motif in "Evidence," plus its interpretation by Pauline Frederick and a whole-some smotherer east, cannot miss. It's a sure-fire one into the money getting close.

Story and direction receives more than their attention and care, with John Adolf turning out a fine all-around job in covering the action, particularly the acts of the story. Warners are endeavoring to have considered taking this in the special cases before eventually deciding to let it go to a program. Decision necessary for the better. The multitude of picture covers and a good many theaters may have hesitated to pull the purse strings for \$2,100. Well certainly as for this at box office and it's not a special anyway, unless for Miss Frederick, who again demonstrates a tear jerking mother part to its fullest extent, getting some superb emotional acting out of it without becoming baby or maudlin. Which is another reason why "Evidence" is as convincing as it is.

Consistency of the cast, with but one minor exception, enters as an

important factor in building and holding several tightly strung high spots. Seems too bad to put a 20-year-old hood on a six-year-old's shoulders. That's just what they did with young Freddie Frederick (not Miss Frederick's son), a cute and promising kid, but extremely mechanical in this picture. They put words in the youngster's mouth that would do credit to a dainty student, at the same time making away from him all those juvenile attributes the average audience will be disappointed in not finding.

A vivid and human problem is treated here with becoming restraint, and blazing expetives, touching the heart strings all the time. A faithful wife and devoted mother stands unjustly convicted of an indiscretion on circumstantial evidence brought about by a jealousy-craved rejected suitor. There is a splendid court scene where Miss Frederick, alone to heighten, renouncing her rights as wife and mother, finding herself the victim of circumstances with no one to believe her. She is forced to give up her child to the father, turning it into an emblem of justice in the courtroom and laughing hysterically.

The action jumps six years. Child has been brought up with no knowledge of his mother and the father is contemplating marriage again. A chance meeting in the park brings mother and child together. She comes to see him at home and is discovered by his mother, who turns a deaf ear to her pleas and sends her away. The child follows his mother, leaving a suspicion of having been kidnapped. A friend of the family, secretly in love with the woman, remonstrates with the husband and breaks off their friendship. By a twist of conscience the rejected suitor appears on the scene with a signed confession of the woman, but will not relinquish it unless she agrees to his bargain. It is a fit of remorse and illness he chooses to die, leaving a liquid and dies just as the vindictive husband and loyal friend arrive.

There is a touching tete-a-tete between the woman and man who tears to the sufferer, always bawling out gracefully when he understands her unchanged feeling for her husband. With the evidence of her innocence in hand she confronts the mother who admits her sufferer, who asks for and is granted forgiveness with the bond of their child linking them.

William Courtenay expresses the husband's fine touch, always convincing and never theatrical. An outstanding bit is that of Lowell Sherman on the other end of the string. Sherman has two punch spots in the picture and they are and close, bringing both together in a splendid performance. Comparatively and though handling a role of proportionate unimportance, Conway Tearle carries a sympathetic strain, while giving a bang-up account of himself in what little he does. Tearle, long a silent screen luminary, should find a place in the talkers. His previous stage background gives him a distinguished touch.

"Evidence" is a personal triumph for Miss Frederick, but just as much a box office one for its producers.

## GIRL IN THE SHOW

(ALL DIALOG)

Metro production and release. Based on play by John Kenyon Nicholson and John Golden. "Girl in the Show" directed by Edgar Selwyn. Photographed by Arthur Reed. Featuring Fredric Love and Raymond Hackett. Sound by Western Electric. At Loew's Metropolitan, Brooklyn, Oct. 5. Running time, 74 minutes.

Somebody done our little Jessie Love dirt. Because this flimflam is just bad. Even the Brooklynites who saw this thing on this day could be heard calling the picture names (Continued on page 32)

## My Log Book

1912 "Ziegfeld Follies"

1913 "Ziegfeld Follies"

1914 "Ziegfeld Follies" and Ziegfeld Roof

1915 "Ziegfeld Follies" and Ziegfeld Roof

1916 "Ziegfeld Follies" and Ziegfeld Roof

1917 "Ziegfeld Follies" and Ziegfeld Roof

"Zig Zag," Hippodrome, London

1918 "Box o' Tricks," London

1919 "Ziegfeld Follies"

1920 "Ziegfeld Follies"

1921 "Ziegfeld Follies"

1922 "Ziegfeld Follies"

1923 "Ziegfeld Follies"

1924 "Ziegfeld Follies"

1925 "Ziegfeld Follies"

1926 London

1927 Shubert's "Lovely Lady"

Gene Buck's "Take the Air"

Paramount Publix

1928 Fox Film Co.

1929 Fox Film Co.

DAVE STAMPER.



## ABNER SILVER

Writing Songs in Hollywood

In Abner Silver's I have compiled three entire musical scores for: "PAINTED FACES" with Joe E. Brown, "JEACOCK ALLEY" with Mae Murray, "TROOPERS" with Mary Phillips, "JESS SO UNUSUAL" for Paramount's "SWIFTIE", "WALL STREET WALL" for Fox's "NEW ORLEANS PROLOGUE" and "OH, SO SWEET" for "BROADWAY BOY" with Marie Saxon. Address: 1929 Whitley avenue.

# English Film Chisellers

(Continued from page 1)

outlook is better, but the theatre holding companies have been greatly inflated.

Label laws of England have prevented the newspapers from tearing in on the swindlers, and the best of the cheated stockholders now can hope for a promised investigation. That may not bring about a tangible result, as the laws of the country provide any number of excuses for the "famous operators."

An investigation is certain, to bring about many scandals of what has been done under the name of the English film industry to mislead the public out of its savings.

At present there are 650 wired picture theatres in England. This disputes the affairs of the nation's promoters that they are waiting development of the talking picture field. There are 4,000 native film houses that can play silent films.

Follows a skeletonized exposition of the promoted picture trade as it is up to date, over here, production and theatre operation:

## Before Films Act

Until the Films Act was passed, picture-makers in Britain put up their own or their friends' doctah, and lost it. Except one company, Alliance, which floated in 1920, which later went into liquidation and lost its stockholders some \$2,000,000.

About the time the Films Act, giving native picture makers an apparent market, was certain to pass and its approximate terms were known, promotion began. The first registered on Nov. 7, 1927, was Whitehall Film Company, with an issued capital of \$1,000,000, all of which has vanished, the studio is at a standstill save when it can be rented, and the staff disbanded.

Its stock was issued in 160,000 10% participating of \$5 and \$10,000 deferred of 20 cents, and the issuing house was the Broad Street Investment Corp. Several issues whose stock is now practically unsaleable and whose liquid assets are problematical, if they exist at all, were made by the French, British & Foreign Trust. A point to note is that where French, British & Foreign Trust has been the issuing house, the formation expenses have amounted to over 10% of the issued capital, and in some cases have been around 12 1/2%.

It is difficult to say which of the 12 public companies floated on the Films Act are stable. British International, New Era and Gainsborough companies (the latter Gaumont-British subsidiary) are financially in safe shape and pay dividends.

Of the rest, their condition is either problematical or pitiable. British & Dominions (Wilcox company) is working on a big stock schedule now in operation here and is spending money freely on its pictures, credited with having put \$200,000 into "The Wolves," a negative cost considered pretty high here.

## Official Records

The Ludwig Blattner Film Corp., Ltd., was registered May 21, 1923, with a capital of \$1,150,000, split into 200,000 10% cumulative participating preferred ordinary shares of \$5 and 1,000,000 deferred shares of 20c. According to the allotment records as at May 24 following the issue, there were some 400 stockholders. The issue was a flop, and some of the underwriters defaulted. No details have since been filed. The issue was made by the French, British & Foreign Trust, and the formation expenses took \$128,125 out of the company's capital. Studios have been built at Elstree and one film, "A Knight in London," has been made. The first year's report and balance sheet is overdue, like that of several others.

British Filmcraft, Ltd., was the second company floated immediately prior to the passing of the Films Act. Issued on Nov. 23, 1927, it has a capital of \$750,000, all in common stock. This issue was also made by French British & Foreign Trust, and the formation expenses totaled nearly \$100,000. From the filed records there appear to be about 1,450 stockholders. The report at the last meeting showed cash on hand and at bank \$89, and a balance of \$117,265 carried forward. Sir W. P. T. Connor, who runs the leaving home mentioned, joined the board of this company on Feb. 27, last. Several quotations have been made for Paramount, but without any particular success.

Production has been suspended for some time with the object of raising money, and present plans are to make a dialogue version of "The Lure" with Margaret Hannemann next month. In July it issued \$125,000 in 25c notes carrying 8% for five years, and secured on its unissued stock. This security is now worth \$31,500 only.

## Another Sunk

British & Foreign Films, Ltd., is another appearing to be sunk. It was floated by Founders Trust & Investment Co. on May 25, 1928, with a capital of \$1,750,000, all in common stock. Formation expenses absorbed \$126,465, modest amount compared with the two already recorded. At allotment, it had some 1,300 stockholders, and was formed to take over several provincial distributors (equivalent of state distributors at the Messrs. Oplid, co-proprietors of Germany). Recently its staff has been disbanded and its affairs are in a dubious state.

According to the last list filed, there are around 2,000 stockholders in Whitehall Films, Ltd. No accounts have yet been presented, although the company was formed on Nov. 2, 1927. The company does not appear to have any liquid assets; no meetings have been held except one or two stockholders' get-togethers to demand information, which so far they have not got. The board promised to present a statement and hold an Extraordinary General Meeting on Sept. 27, but has stalled on this with a story of the sickness of the chairman, Lieut. General Sir Edward Bethune, now fixing it for October 4.

Of this concern's issued capital of \$1,000,000, flotation expenses absorbed \$83,500.

## Edgar Wallace's Co.

British Lion, the Edgar Wallace company, was issued by James Flower Sons on Nov. 25, 1927. Its issued capital is \$1,050,000, and its formation expenses were \$61,382. Its first report, issued in May last and taking to the year ended Nov. 28, 1928, showed a loss of \$70,515. Prospective estimates of profit were for \$312,500. The present market valuation of its \$1,150,000 of stock is around \$200,000.

Gainsborough Pictures Company, subsidiary of Gaumont-British, was floated by the Lotherby Investment Corporation on April 4, 1928, with an issued capital of \$1,125,000. Formation expenses were \$123,000. The first report was issued end of July last and showed a profit of rather more than \$60,000, paying 8% on the common. By the last filed list the company had some 1,300 stockholders. Current market valuation of its stock is slightly above par, the common, of 45 par, with \$2.50 paid up, being quoted on the stock exchange at \$2.

Welsh-Pearson-Elder Co., floated by the Scottish Finance Corporation on Feb. 28, 1928, has an issued capital of \$1,000,000. Formation expenses were \$105,000. Stockholders as latest filing number some 750. Its last meeting to date was on July 19, when accounts to Feb. 28, 1928, were presented, showing, instead of the prospective estimates of a divisible profit of \$213,000, a deficit of \$833,360. Current market valuation of its issued stock is about \$250,000.

## Losses for Stockholders

For the sake of accuracy, especially as fractions are involved, the following list is given in English currency, but the total position will subsequently be found in terms of dollars, following the table below.

Company	Stock	Issue	Current price
British Lion.....	10% pref. ord.	\$1	\$8. 1/2
	Deferred		15. 1/2
Brit. Instructional.....	Common		15. 1/2
Brit. International.....	Common		15. 1/2
Brit. Filmcraft.....	Common		15. 1/2
Brit. Foreign Prodn.....	Common		15. 1/2
British & Foreign.....	Common		15. 1/2
British & Dominions.....	10% pref. ord.	\$1	\$8. 1/2
	Deferred		15. 1/2
Ludwig Blattner Corp.....	10% pref. ord.	\$5	9. 1/2
	Deferred		15. 1/2
Gainsborough.....	8% cum. pref.	\$1	\$8. 1/2
	Deferred		15. 1/2
New Era-National.....	8% pref. ord.	\$1	\$8. 1/2
	Deferred		15. 1/2
Welsh-Pearson-Elder.....	8% cum. pref.	\$1	\$8. 1/2
	Common		15. 1/2
Whitehall.....	10% pref. ord.	\$1	\$8. 1/2
	Deferred		15. 1/2

The listings are all producing companies, and it will be seen that practically all their stocks are at heavy discount. But the present market quotations, which in many cases are purely nominal and cannot be got by sellers, do not represent anything approaching the losses which have been incurred by the public. Most of this stock has at some time been at a premium and freely dealt in, so that the losses are far above those shown by comparing the issued prices of stocks with their present quotation.

In small part, the low quotations are due to the present weak state of the stock market generally, but this only holds for the companies whose associations and whose directors are considered stable. The rest have made and will make the excuse of the coming of the talkers throwing all their plans out of gear.

## 630 Wired

The fact is, that is a bunk alibi. There are at this moment around 630 theatres in this country wired, counting all equipments. This covers practically all the first runs, but there are around 4,000 houses still using silent product, besides which the wired theatres have their quota to play anyhow. It would have been impossible to work out some way of making cheap quickies for this trade, but the bulk of these promotions have been for everything else but pictures.

One of the worst scandals has been the estimates and valuations appearing in the prospectuses at the time of issue. There is no way of getting back of this. The libel law is too strong in this country for the press to go after flagrantly dishonest valuations and misstatements, especially the latter, valuers are protected because in most cases they gave their valuations in an inflated market, with a fake offer for studio and other property in the background, which would have been produced as a genuine option or offer to buy if there had been a sale. These valuations are licensed by law, and as they set a scale of pay based on percentages of their "valuation" of the property, they give their opinion on it, it is easy to see how, unless they are highly reputable, they work a sweet racket with promoters.

## 600% Inflation

In one instance a so-called studio went into a prospectus "valued" at six times what it was, and was found to buy it at three months before this particular flotation.

The total capital issue for production amounts to \$16,457,500. Present market value of this stock at most is \$6,100,000, and this is supposing some of the companies' scrip could be sold at all, which is very doubtful. Low as they are in several cases, the market quotations are purely nominal, and the stock is in actual practice valueless.

## 2 Money Makers

As the present prices stand, British International and Gainsborough are the only public producing companies showing an appreciation. British International's issued \$2,000,000 of stock is worth on present prices around \$1,750,000, and there is a fluid market.

British & Dominions is a very little under par on total, its \$1,500,000 issued capital being worth now \$1,050,000. Gainsborough shapes up next best, with issued stock of \$1,312,500 now market valued at \$900,000.

Some, however, are in terrible shape. Whitehall's \$900,000 of stock is quoted at \$55,000, and even this is nominal. Welsh-Pearson-Elder's \$1,000,000 stock is worth around \$235,000, but with its interest in "Journey's End" and the syndicated Langley film, it is one of the few which the market probably under-values.

## Blattner's \$1,150,000 Issue Is Quot-

Company	Stock	Issue	Current price
British Lion.....	10% pref. ord.	\$1	\$8. 1/2
	Deferred		15. 1/2
Brit. Instructional.....	Common		15. 1/2
Brit. International.....	Common		15. 1/2
Brit. Filmcraft.....	Common		15. 1/2
Brit. Foreign Prodn.....	Common		15. 1/2
British & Foreign.....	Common		15. 1/2
British & Dominions.....	10% pref. ord.	\$1	\$8. 1/2
	Deferred		15. 1/2
Ludwig Blattner Corp.....	10% pref. ord.	\$5	9. 1/2
	Deferred		15. 1/2
Gainsborough.....	8% cum. pref.	\$1	\$8. 1/2
	Deferred		15. 1/2
New Era-National.....	8% pref. ord.	\$1	\$8. 1/2
	Deferred		15. 1/2
Welsh-Pearson-Elder.....	8% cum. pref.	\$1	\$8. 1/2
	Common		15. 1/2
Whitehall.....	10% pref. ord.	\$1	\$8. 1/2
	Deferred		15. 1/2

Company	Stock	Value	Current Price
Associated British.....	Common	\$1 (15% paid)	\$18. 90
	Preferred		31. 90
*Associated Provincial.....	Common	\$1	3. 1/2
	7 1/2% Cum. Prof.		18. 1/2
*Denman Pic. Houses.....	Common		17. 60
*Gaumont-British.....	Common		15. 90
	7 1/2% Cum. Prof.		12. 60
*General Theatres.....	Common		18. 1/2
	7 1/2% Cum. Prof.		18. 1/2
*P. C. T.....	Common		18. 1/2
	"A" Pref.		18. 1/2
	"B" Pref.		17. 30
	7 1/2% Partic. Prof.		18. 1/2
Stoll Thea. Corp.....	Common		11. 90
Union Cinema.....	Common		18. 1/2
	10% Cum. Prof.		18. 1/2
United Pic. Theatres.....	10% Partic. Prof.		18. 1/2
	Deferred		18. 1/2

(Where the prices are not given, stock is either not in current quotation or is all held on the inside.)

\*Subsidiaries of or owned by the Gaumont-British Corp.

ed to be worth only \$300,000, and British & Foreign, with \$1,750,000 issued, figures on "Change" at \$350,000. British Lion Company (the Edgar Wallace concern) has par value stock issued for \$1,050,000, but the market calls it \$308,000, and not easy to deal at that.

Not that this is in every case a sure test of stability. The market calls New Era's \$625,500 stock to be worth around \$282,000, but this company's affairs are possibly in better shape than any producing company this side, despite its having done little production so far.

## Average Net Loss \$820 per Head

Listed to date there are around 12,500 stockholders in these companies, not including British National, which is dealt with individually, as its stock does not show losses. Thus, with a total net decline in capital value of \$10,400,000, the average net loss per capita is roughly \$820.

## More Losses

But this by no means covers the actual losses incurred by the public. It represents merely the difference between par value and present prices. Most of this stock has changed hands at various times at a premium, not only because of apparent prospects, but because of the losses incurred by the underwriters and the public did not take up on issue, created a premium market by devious measures and shook out the unsold stock, usually above par.

In June of last year the market value of film production stocks was around \$25,000,000. Today the same stock is valued at a little more than \$6,000,000. So somewhere somebody has lost \$19,000,000, with more losses to come. These will arrive because the committee of the London Stock Exchange has been told to go after all public companies whose accounts and reports are overdue and delinquent at once. This is wisdom after the deed, but it will force the hands of the three or four companies still stalling their stockholders, even though it causes a couple of blow-ups.

It is very doubtful whether there will be any criminal prosecutions. The promoters have bent within the letter of the Company Act, which gives them plenty of rope anyway. So long as they have a smart company lawyer and an accountant, as many of them have, they can take everything from the stockholders but their pants and get away with it.

A large proportion of the stockholders of the defaulting concerns are small folk: harners and little farmers, old mads living on crumbs of interest from gilt-edge stock who sold it in the hope they would increase their pittance, petty shopkeepers just outside bankruptcy who spun golden dreams of putting their business on its feet by investing in an industry which they supposed had government support.

## Sucker Specialists

These sharks who promoted some of these companies specializing in this kind of sucker. They keep huge trailing lists, run bogus financial newspapers, operate outside brokerage houses who recommend little clients to sell all they hold and buy the particular stock the broker is promoting. In the process, the sharks of the underwriting are used, and they act by sending their dope through the mails. One heavy and titled operator who has been mixed up in two or three of the promotions and subsequent stock-selling ruses is under suspicion of being connected with Joseph Packer, the "big fish" who ran out of the country by the "Jolly Mail." But even if you can prove anything on

the racketeers, the libel law protects them from a showdown. Unless you can prove "fraudulent intent." And with the state of the Company Laws here that is next to impossible unless they commit forgery of some non-existent stock.

## The Theatre End

Here the situation is rather better. At any rate the stock holder has got real estate and bricks and mortar to see for their money. There are nine public companies whose total issued capital, including debentures, amounts to rather more than \$97,000,000.

These companies, then, issued stock and its present market value are outlined in the table above. Additionally to the data above there exist mortgage debentures as follows: Denman Pic. Houses: 7% mortgage debentures (\$100,000,000). Gaumont-British: 6 1/2% first mortgage debentures (\$4,000,000). Theatres: Debentures (\$11,250,000). United Picture Theatres: 8% debentures (\$2,000,000).

## Dividends

Recent dividends are: Assoc. Picture Houses, 10% of the common, 7 1/2% preferred; British-Gaumont 6% on the common, 7 1/2% on preferred; General Theatres, nothing on the common, 7 1/2% on preferred; Stoll Theatres Corp., 6% on the common; United Picture Theatres 10% on the participating preferred, nothing on the deferred.

General Theatres Co. now absorbed in Gaumont-British, recently made its first year's report and showed only half the profits estimated in the prospectus in March 1928. Its estimated profit was given as \$2,619,705; actually the was \$1,386,045. The whole of the common stock, on which no dividend was paid, is held by Gaumont British Corp.

As so much stock in subsidiary is held entirely by the Gaumont British Corporation, it is not possible to estimate closely the market value of picture theatre stock. But, taking the average trend in prices, it is reasonable to say that the \$68,000,000 of stock which exist apart from debentures is probably worth around \$45,000,000 at present rates.

The theatre end is over-capitalized, and for that reason is not likely to pay very substantial returns. Nothing under close-to-date payment of preference interest and at least 10% on the common makes any theatre stock worth its par value, and even on this basis would only be around par if that generally is good and money cheap and fluid.

There now remains to deal with the flotations for film distribution and those made—some recently for sound film equipment. The latter need close examination, as the circumstances of some of the issues are very peculiar. The first made Edith Ltd., sponsored by French, British & Foreign, has not yet received permission from the London Stock Exchange committee for dealings in its stock.

## Last of L. & T.

Chicago, Oct. 8. Lubliner and Trinz chain is a history. Absorption of the chain of remaining houses, under B & K, has occurred. Houses are DeBank, Dervyn, Covent, Congress, Dearborn, Windsor, State, Variety and La Grange (La Grange, Ill.), all wired. Emil Stern, who operated the L. & T. houses for B & K, having to join the Essanay group, takes with him James Booth as assistant operator for Silverman and Spiegel.



## Speaking of Act Scarcity, Here's 150 1st Class Acts Keith's Missed

Since the Keith's booking office persistently claims there are not enough good vaude acts to fill its bills, a list of those lost to the opposition may be usable for future reference.

The number of names, standard and quality acts passed up by the Keith bookers for various reasons in the last six months is huge.

Some 150 or more playing for competitive theatres in some form, were available to Keith's at one time or another before lost. They have been picked at random with no intentional slighting of anyone omitted.

Will Rogers, Rudy Vallee, Ruth Etting, Ed Wynn, Lewis and Dody, Joe Brownings, Ben Blue, Harry Richmond, Abe Lyman, Mitchell and Durant, Ted Holey, Charles Altheim, Val and Ernie Stanton, Will Fyffe, Mantice Chevalier, George Jessel, Sophie Tucker, Lou Holtz, El Cleve, Norman Fresotto, Fred Allen, Freddie Martin, Three Demons, Chilton and Thomas, Sammy Cohen, Stone and Vernon Fox, Jack Pepper, Kane and Grey, Joseph Sandley, Murray and Allen, Sadler and Rose, Elsie and Sully, Lang and Holey, Henry Santrey Band, Toto, Joe Termini, Cole and Snyder, Ossman and Shepp, Jean Boydell, Walizer and Dyer, Fink and Ayers, Tom Atkins Sextet, Fortunello, and Cirillini, Ivan Bankhoff, Don Barclay.

### Acts, Acts, Acts

Paul Whiteman, Lynn Cowan, Black Cat Four, Parker and Mack, Seed and Austin, Williams Sisters, Healy and Clifford, Joe Penner, Joe and Willie Hale, Markell and Fann, Boyd Senter, Luster Bros., Joe and Jane McKenna, Herbert Rawlinson, Harry Rose, Guy Lombardo, Ullis and Clark, Ryan and Lee, Harry Holman, Ann Coddee and Frank Orth, Gracella and Theodore, Tom Mix, Alfred Lytell, Walter Walters, Art Frank, Paul Ramez, Midgets, Emma and Eshker, Robbins, Hal Sherman, Wallace Sisters, The Berkoffs and Lassiter Bros.

### More Acts

Yorke and King, Yorke and Lord, Borrah Minnevit, Ducalton, Davey Lee, Bernoff and Josephine, Albu Sisters and Bob Carter, Bernard and Henry, Cates Bros., Bayes and Speck, Prosper and Merritt, Lambert, Jack Wilson, Bob, Bob and Bobby, Ormonde Sisters, Frances Arns, Puck and White, Terkise Erienza, Novels Bros., Emily and Romane, Ed and Morton Beck, Vanessa, Arnaut Bros., Dezzo Roter, Michon Bros., Lucky Boys, Anatole Friedland, Wilfred DuBois, Sunshine Sammy, Ward and Van, Inez and DeWynn, Mack and Gang, Lime Trio, Cheer Leaders and Earl LaVere.

Blackstone, Pasqual Bros., Senator Murphy, Blossom Seely and Benny Fields, Arthur Prince, Grace Hayes, Singers Midgets, Ritz Bros., Clayton, Jackson and Durante, Jimmy Savo, Shaw and Lee, Bill Demarest, Three Sailors, Texas Guinan, California Collegians, Ross Wyse, Jr., Tommy Wonder, Dennis King, Bert Wheeler, Avon Comedy Four, Long Tack Sam, Al Wohlman, Nan Halperin, Benny Davis, Babe Egan, Ben Bernie, Rastelli, Little Pipifax, Gene Austin, Lubin, Lowrie and Andre, Snyder and Cooley, Les Ghezzi, Zelaya, Armand and Perez, Barto and Mann, Zastro and White, Pepper Shakers, Louisa Sisters, Stroud Twins, Hal Skelly.

Many were passed up as unwanted, others turned down over salary differences or overlooked entirely by the Keith booking office.

### EDDIE PARDO DIVORCED

Baltimore, Oct. 8.  
Mrs. Gloria Pardo (Gloria Archer) was granted a divorce in a local court from Eddie Pardo.  
No alimony.

### Albee, the Giver

Bishop Manning received \$150,000 Monday night from E. F. Albee for the building fund of St. John in New York.

It was at a dinner given in the Hotel Plaza, by Albee, who said the gift, though personal by him, came from the theatrical profession.

The theatrical profession had not been previously advised by Albee.

### GOLDE IS PUBLIX REP IN KEITH BOOKINGS

Larry Golde has been delegated to the Keith booking office by Publix, to supervise vaude bills booked by that agency into Publix theatres or Keith-booked houses in which Publix holds an interest. First theatre to be supervised, not booked, by Golde is the Scollay Square, Boston.

Golde was formerly the Keith New York booker, handling as many as 28 theatres when in that office. Most were in Greater New York. Later he joined the William Morris agency staff, in a booking capacity. His assignment to Keith's transfers Golde to the Keith floor, but he remains on the Publix payroll and is subject to Publix orders only.

### SONGWRITERS WITH SOPH

Yellen and Ager Going Abroad to Write Singer's Material

Jack Yellen and Milt Ager will go to London with Sophie Tucker shortly after New Year's. Soph is to appear in a new revue over there in Feb., solely starred and not as reported in last week's Variety from London, to have as co-star, Jack Hulbert.

Yellen and Ager go along to write Soph's stage material, a job they have had on their hands and heads for some time. Both are writers of words and music, hooked in with the music publishing firm of Ager, Yellen & Bornstein.

Jack and Milt are now on the Coast, doing their stuff.

Yes, probably the wives will go along.

### Coast Big-Time Out?

Los Angeles, Oct. 8.  
Contemplated change by Keith's Orpheum, Los Angeles, and Orpheum, Frisco, both straight vaude, to five-act vaude may bring about the complete missing of big time west of Chicago.

Proposed vaudefilms in both theatres will call for a policy of three and four shows a day.

### James Russell O. K.

The Detroit Variety correspondence last week inadvertently reported the death there of James Russell in the Study Club (night club) fire.

Russell was injured while playing the club at the time with Ruth Dilworth, but not seriously. Some 20 persons lost their lives.

The young man, now back in New York and apparently recovered, has a new partner, the team known as Russell and Armstrong.

### Rooneys Can't Double

The Rooneys, booked to double from the Palace, New York, to Far Rockaway daily the current first half, cancelled the latter after Saturday. Struhs of jump was too great.

Three acts booked in at the last minute to fill for the Rooneys in Far Rock were Harry Webb band, Devil's Circus and Fred Stritt.

### Scheek Sticks

Hollywood, Oct. 8.  
Although his contract has expired, First National is holding Max Scheek as a dance director for three more pictures.



WM. AND ELSA NEWELL

The Newells' brighten things conspicuously. They are, as usual, clever and wise. "C. J. Bullet, Chicago 'Evening Post'." Songs by Ned Joyce Heany. Direction JACK CURTIS.

### In Saranac

Saranac, N. Y., Oct. 6.

Following are the show people here at present for their health:

At 80 Park Ave.

Happy Benway  
Charlie Quinn  
Fred Rith  
Frank Walsh  
Harry Namba  
Kella Edwards  
Lilly Leonora  
Mary Bradin  
Allie Bagely  
Pauline Auranat  
Ethel Clouds  
Helen O'Reilly  
Olga Kalnin  
Klieth Lundberg  
Lawrence McCarthy  
Tommy Abbott  
Vernon Lawrence  
Bobby Hatz  
David Mavity  
Eddie Voss  
George Neville  
Anna Mae Powers  
Viola Allen  
Chris Hagedorn  
Dick Kuni

### WRITE OFTEN to those you know in SARANAC.

9 Front St.

Harry Clark  
Mike McNamee  
J. C. Loudon  
Julia Kubas  
Charles Benash  
Christina Keenan

Dorothy Johnson, Northwoods San. James Heagney, 6 Military rd. Joe Kelly, 54 Sheppard Ave. Francis X. Donnegan, 171 Park Ave.

Chester Rice, Santonini San. apts. Dave (D. D. H.) Hall, 106 Park Ave.

Gladys Bishop, 10 Baker st. Myrtle Hammarsted, 39 Baker st. Marion Greene, Overlook Hotel. Joe Brennan, 48 Sheppard Ave. Ben Schaffer, 33 Margaret st.

Al Pierce, 52 Park Ave. Helen Curtis, 6 Clinton st. Ford Raymond, 6 Clinton st. Tichy Craig, Jr., 72 Park Ave.

Paula Campbell, 26 Church st. George Harmon, 37 Church st. Russ Kelly, 19 Broadway.

Harry Barrett, 302 Broadway. Nellie Quenly, 50 Sheppard Ave. Jack Nicoll, 50 Sheppard Ave. James A. Williams, 26 Church st.

Newcomers since last report: Oct. 1, are Nellie Quenly, Jack Nicoll and James Williams.

Passed away within the same period were Charlie Church, Catherine Voss, Charlie Ward and Lee Baruch.

### WHY STROUDS LEFT

Alleging that the Stroud Brothers with the Fanchon & Marco Idea, "The Songs I Love," made uncomplimentary remarks to the audience instead of confining their work to the stage at the Palace, Waterbury, Conn., Hershel Stuart, Fox general director in N. E., refused to let them appear.

The New York Fox offices arranged for Mel Klee to join the Idea. Klee opened in Washington Saturday.

## You Mustn't Say That

Cuts made in stage material by Keith's censorship bureau week Sept. 28:

Mention of Grover Whalen and "Graphic."  
Pulling boy's shirt out of pants.  
Red necktie gag.  
"Her bumper is fading away."  
"What the hell—hell with it—damned if I know."  
Story about Easter eggs.  
Reference to candidates in coming election.  
"What the hell are you talking about?"  
"Any taxi driver could make a broad jump."  
Kicking partner in Chinese dance.  
"Here am I, broken hearted, but what the hell do I care?"  
Bit about going to bathroom.  
Reference to Pantagues.  
"One John got me this."  
"He buried his head in my shoulder and plowed right through."  
"He asked me to come to his room at the Ritz so he could fix me up."  
Reference to Peacock case.  
Necking gag: Woman in audience with man's hand on her knee and remark that the neck isn't that far down.  
Rothstein recitation and Whalen's "blind detectives."  
Slap on buttocks.  
Wiggling of legs in crying baby bit.  
Camel and Chesterfield bit.  
Sardaus gag.  
Venus gag.  
Corset bit.  
"I always feel for a girl in the dark."  
"I get a thrill when I look up her balcony."  
"If you don't get married your children will hate you when they grow up."  
To dogs: "Do the trick you do around the house."  
"Woman who pays" story.  
Upside down photograph.  
"Tunny cracks."  
Girl: "I want to do something." Man: "Not here."  
Mail plane (male plane) gag.  
Spitting on stage.  
Girl (pointing to her knees): "Are you looking at these?" Man: "No, I'm above that."  
"80,000 people" gag.

### "PEACHES" WASHED UP; ALLEN BELIEVES IT, TOO

Further efforts to book Peaches Browning in the Keith theatres have been dropped through George Godfrey, chief booker, declining to give her any further time.

The indes also seemed to have frowned upon Peaches of late. None has an inclination to even consider booking her at any terms.

It is understood that Edgar Allen, her former manager and booker, is convinced that Peaches as a stage commodity is washed up.

### Woolfenden With Pathe

Bill Woolfenden will go west, to become assistant to William Sistrum, producer for Pathe in Hollywood.

Woolfenden will abandon agenting. He has been associated with the Small dances in New York, placing a considerable number of people with the talkers. Some time ago Woolfenden was considering an offer to join Metro's studio staff.

Formerly a vaude agent, Woolfenden went over to the picture field in the earlier days of talkers. He leaves for the coast the latter end of this month.

### Band Acts Not B. O.

R-K-O is clamping the lid down on stage band acts after a six month check-up revealed that at least 95% of bands played over the circuit during that period failed to show box office results.

It is estimated that out of a list of between 40 and 50 bands, either in flash acts, units, or individual attractions, only a meagre handful, and only those of outstanding and proven reputations have shown consistent box office appeal.

### Frank Keenan's Sketches

Hollywood, Oct. 8.  
Several of Frank Keenan's old sketches are to be produced by his widow, probably for the Orpheum vaude.

The first one, directed by Mrs. Keenan, was tried out at a neighborhood house this week with Sheldon Lewis. Widow is now negotiating to open with this at the local Orpheum. A second one is being rehearsed with Grace Valentine in the cast.

Harry Delmar Marrying  
Harry Delmar, the producer making shorts in New York for Pathe, and Evelyn Knapp, under Pathe contract, plan to marry in December.

### ROYAL CUT-THROATS AMONG ST. PAUL LAYS

St. Paul, Oct. 8.

This town is flooded with lay members of the R. O. C. T., uncommonly known as the Royal Order of Cut Throats.

Much elation in town when "Variety" mentioned the new order last week.

Al Trahan, head double-crosser, played here recently. He taught the natives how to coop drinks, food and clothing from their friends. For every individual cop, Trahan issued a membership card.

After "Variety" started to circulate last week, several wires came in mentioning the Cut Throats' story. All were sent collect, to emphasize the purpose of the order.

It is believed that Al Trahan, who is steamed up over the R. O. C. T., sent long distance calls to members in various cities to wire "Variety" collect, but for neglecting to reverse the charge on the long distance, Trahan is apt to be called before the board for neglecting his double crossing duties.

Trahan is now on a hunt for assistant chief ribber for the R. O. C. T. The chief ribber complains he can't get around enough in one evening, and the asst to work the other end.

It was decided at the last meeting a gold badge inscribed "Double-crosser" will be presented to each member who presents in affidavit form the fact that he has double-crossed a different person once daily for any 10 consecutive days.

The badges have been presented to the organization by a fence and engraved by a forger.

### Lenore Ulric's Layoff

Lenore Ulric may play several weeks of vaude upon arrival from California next week, pending rehearsals of her new legit, "The Sandy Hooker."

Miss Ulric was offered to bookers this week for two weeks in New York at \$3,000 weekly.

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# PUBLIC BIG TIME VAUDE?

## V. M. A. Warns Acts in Doubt Over Foreign Booking to Consult It

Acts booked for vaude engagements abroad are advised by Major Donovan of the V. M. A.-N. V. A. joint complaint bureau to consult with that office before sailing if the contracts or terms are believed to be questionable in any way.

This follows the filing of two complaints by as many acts against Ernest Edelstein, English booking agent, who makes his headquarters in London. Edelstein's representative office here, according to papers filed, is Fred Lorraine.

Charge of The Larays, two-act, states they are placed under contract with a guarantee of eight weeks abroad, to start in January, 1929. Shortly before sailing time act was notified to set the date back until October. Further notification received a week ago informed the act that the booking had been cancelled altogether.

Second V. M. A. complaint against Edelstein is from Walsh and Chard and practically the same. Their contract differed from The Larays' in that no specific number of weeks was mentioned.

Satisfactory recourse is not available to either of the complainants since Edelstein is out of V. M. A. jurisdiction. He is said to make frequent trips to this country for acts.

The Crane Sisters went to London two years ago for the same agent and were stranded without funds. The N. V. A. paid their return transportation.

## RAW TESTIMONY IN ALEX PANTAGES TRIAL

Los Angeles, Oct. 8. Partial corroboration of evidence of Eunice Pringle, for assault on whom Alexander Pantages is on trial before Superior Judge Fickie was given by W. L. Gordon, tenant in the building. He testified he rushed into Pantages' office when he heard a girl's scream to find Pantages on his knees with his clothes disarranged. The girl was screaming: "Help, help, he is ruining me," Gordon testified.

"A part of the theatre man's body was exposed when the witness first came into the room with Pantages holding the girl's leg," he continued. Defense attorneys failed to shake Miss Pringle's testimony. She was on the stand for the better part of two days. In the fullest details she gave her account of the alleged attack. Torn and stained clothing was exhibited to bear out the prosecution's case.

That the defense will attempt to show a friend-on-the-part of the girl was seen in the cross-examination when she was asked if she had not told her act-partner shortly before the alleged attack: "If he doesn't place me he'll always be sorry," She denied this.

Harold H. Dole, private detective, was arraigned in court and held in \$5,000 bail, charged with tampering with Iran Sampsonow, one of the witnesses. It is asserted he told Sampsonow it would be better for him to do everything for Pantages while on the stand.

It is expected the trial will last about three weeks with Pantages taking the stand in his own behalf.

### Baseball Four's Stars

Chicago, Oct. 1. Luck Wilson, popular, pudgy home-run swatter of the Cubs, has been booked by Lou Holsie for Oct. 10 and will open at the State-Lake immediately after the world series.

He will go on with the Baseball Four, an act headed by George Rabell, formerly of the Brooklyn Robins.

### Max Hart's Winter

Max Hart, the agent, will spend the winter between Palm Springs, Cal., and Palm Beach, Fla. He leaves today for the coast.

## Two-Way "Hell"

An act in a Keith house last week had the word "Hell" bandaged out. On the same bill was "The Lady Lies," Paramount talker, with two "Hells" in it.

The actor asked the house manager in justice to cut the "Hells" also out of the film. But the actor didn't get his wish either way.

## MRS. PANTAGES' FATE.

Manager's Wife's Sentence Will Be Pronounced Oct. 25

Los Angeles, Oct. 8.

Mrs. Alexander Pantages will know Oct. 25 whether she must serve from one to 10 years in San Quentin or whether she will be released on probation after her conviction on charge of manslaughter. Judge Charles Hardy refused her a new trial on the charge that she was responsible for death of Juro Rokamoto, Japanese gardener. Her attorneys argued for more than an hour but the judge said she had had a fair trial. Pending application for probation, Mrs. Pantages was released in \$50,000 bail.

Ira Gray, booking agent, one of jurors who tried Mrs. Pantages took a week at Rev. Bob Shuler in the courtroom where the latter was up for contempt proceedings after the Rev. had asked various questions which annoyed Gray.

Shuler, whose optic was blackened, did not bring charges against Gray. Of late it has been an uncommon thing for folks to use force on the crusading minister.

## Godino Twins Hit

Los Angeles, Oct. 8.

Terry Turner has booked his smash b. o. attraction, Godino (Siamese) Twins, both boys, with Keith's for 30 weeks at sweet sugar. The act, imported by Turner, has gotten over easily out here on the coast in Keith's (Orpheum) two-day houses. It's looked upon as an even bigger pipe in the three-day or more theatres.

The boys have an added halibut as traveling with their bodies, who appear on the stage with them. Turner completed the booking at this end. He is on his way to New York and should reach there tomorrow (9th).

## Theda Bara's Try

Theda Bara, the original picture vamp, will shortly try a comeback via vaude in a sketch from the Russian, produced by Max Gordon. A Keith opening is set for Oct. 16 at the Jefferson, New York.

## "TELEVOX" SKETCH OPENS

First stage presentation of "Televox," Westinghouse Electric's mechanical man, is taking place at Keith's Madison, Brooklyn, this week starting today (Wednesday).

"Televox" is the central character of a dramatic sketch written by Rita Weiman and Maurice Marks. Rosalie Stewart staged the scientific novelty for Keith's.

Jimmy Dunn, William Schreyer, Edward Redding, Rudolph Redding and Frances McHugh are the players.

## WARNER SHORTS

Shorts produced at Warner's Flatbush studio include Derickson and Brown, Sarry Saranoff, Marie Bero, Molly Picon by Lubbe Ernst and team formed by Eddie Ernst and Peggy Ellis, the latter from the semi-amateur "Cape Cod Folies."

## REPORTS SPREAD OF INTENTIONS

William Morris Called Into Action to Form Big-Time and Small-Time Public Houses—Over 1,200 Theatres to Choose From—Revived "Variety" Labels

## STARTS NEXT SEASON?

Reports have spread from east to west that Public contemplates two vaudeville circuits out of its chain of over 1,200 theatres all over this country. These theatres from this story will be divided between big time and small time, with the big time list to hold a new type of vaudeville and billed as "variety."

The services of William Morris and his agency, now a partner of Public, along with Morris' experience as a vaudeville director, will be called into play for the selection of the theatres and the outlining of the variety policies.

It is not expected that either one of the circuits will be in readiness to operate before the commencement of next season.

Sam. Katz, denied the reports when asked if his vaude experiment were to be undertaken by his organization. "Not a word has been uttered about it," said Katz.

That a prospective new vaude circuit might evolve has been in the air since the Morris agency became a part of Public. This belief has been strengthened by the wavering vaude policy and bookings of the Keith office and circuit (Radio-Keith-Orpheum).

Through the Keith circuit with its Orpheum annex and standing out as the leading exponent of vaude at present, having failed to make an impression with its vaude bills, the opening has remained for another big time circuit, especially, Keith's has been dropping off its vaude instead of adding to it. A severe blow was given to the hope of a revival of vaude interest in the public by Keith's, through it announcing last spring a big time circuit for the new season and failing to materialize it.

## Can't Get Bills

With but five or six two-day vaude houses on its books, an important Keith executive that recently stated to a Variety reporter Keith's has found it impossible to secure proper bills for big time houses. Not so long ago there were around 50 big time or two-day vaude theatres in the U. S. while the supply of vaude talent is now more extensive than in those days. William Morris' experience in vaudeville dates back to its beginning in America. For years accepted as a super-showman, besides being a general booker and agent, Morris, on his record as an astute picker of stage talent and a general creator of variety novelties, is hailed as the logical leader to rehabilitate vaudeville.

Public with its large lot of houses could easily be divided of a sufficient number in different key spots to form a big time circuit without the withdrawal from Public ranks affecting its present policies or playing. In many of the keys Public holds a surplus of houses and vaude would be the means of relieving some of the present load of managerial manipulation in the picture exhibition division.

That Morris will not be in readiness to start before next season is based upon his known gift of preparation. To hastily organize such an important policy as big time requires the utmost care and selection in view of the present vaude situation and the common impression with the theatre-going public regarding its death.

While the reported small-time Public circuit is of course secondary in all ways, it might become necessary as a feeder to the big time.

## Backstage Suggestions

Made up or handed out at Tony Hunting's (Hunting) Theatre at Red Bank, N. J., is the following suggestions, signed by the stage crew:

Good Morning!

"We could start off by saying, 'Don't send your laundry out until after the matinee' but the laundry man spoiled that gag as he calls during the matinees, Monday and Thursday."

"Our laundry guarantees to wash everything out of towels except hotel names. 'But as Shakespeare said, 'What's in a name.'"

"If you have any new gags, try them out on the property man. If you make him laugh, you're made."

"Our electrician will feel highly neglected, if you don't stand in the entrance and block his view, and by all means, keep up a rapid fire conversation with him, thereby making him miss his light cues, and lessen his work."

"April acts notice. The property man will furnish you with a complete map of the shortest route to the gridirons. The management has made special arrangements with the railroad to make you stay here over night. There are no trains after nine p. m."

"We know you are working for a 'cut' and we appreciate it. There wouldn't be enough to pay us stage hands off if you received your regular salary. Thanks!"

"The stage is very small. It was built by a Scotch contractor. But on the other hand, think of the time and energy saved while crossing from side to side. The stage is limited to one round-off, a flip-flop, and one back somersault."

"We do three shows a day here. Yes, it's too bad, but think of what Vitaphone has done for vaudeville and it will renew your strength. No, we haven't a full orchestra. They are only half-full. The leader can really run their sound down tickets, and give him a chance."

"Our scenery is limited. In fact, some acts say it's the "limit." Acts driving to and from New York can back their cars on to the stage closing night and we will load same from there. Notice to dancers. The manager was a "hooker" himself once, that's why he have that nice new "three floor" act. Too bad he didn't do a full-stage act."

"If your gags don't 'click,' here are a few remarks to hand the audience. 'What's the matter, are you hand cuffed?' 'Can you hear me out there?' 'Are you sitting on your hands?' The manager will thank you for any use of the above as it will help educate the audience."

"Acts using blank cartridges, will kindly spread the used ones all over the stage, especially if there is a contortionist or acrobatic act on the bill. Smoke anywhere you like and throw the lighted butts any place. We are heavily insured. Do your full act and wear your best wardrobe. Acts using blank cartridges, always make in a point to tune up while the act you follow is on the stage."

"Look carefully before stepping into the 'Resin Box,' as our property man takes his daily siesta there and might be over-sleeping. Notice to unclean acts. Always make in a point to tune up while the act you follow is on the stage."

"The stage manager will tell you how far it is to the post office and the 'Five & Ten.' Props will tell you how far it is back. The manager will cheerfully pay for all 'collected' telegrams."

"The benefit of acts in a hurry to pack on closing night, we will gladly take their scenery down tickets, and give him a chance."

"A confidential tip to acts. If you want to get the full amount of 'props' on your 'prop list' write out a list for twice as many as you need, as our property master always crosses off half the list."

"Our stage manager was an actor in the days before 'split weeks' and 'three floor' acts. So if you want consolation, he'll sit in the corner with you and talk about the good old days when show business was show business. But, don't ask what the salaries were those days."

"Visiting I. A. T. S. E. Brothers will be searched before leaving town. Take good care of the 'garden bench,' as the manager uses it on his lawn during the summer."

"Notice to 'Nut' acts. If you want to make the customers laugh, fall into the 'street drop,' every now and then. The quicker this street drop is ruined, the quicker we'll get a new one, and we must keep up-to-date."

"Another 'Nut' act notice. As the stage is small, and we are cramped for room, the electrician has kindly donated the use of the switchboard as a change room, so hang the comedy 'fur coat,' 'mop beard,' etc., on the switches."

"The reason we have such a tall electrician is because we have so many 'shorts.' A bottle of Coty's L'Origan will be supplied to animal acts. See 'Props.'"

"We need all the space we can get, that's why we have such a small property man. Acts using mauls, cement 'Props.' He can double up in anything."

"We know you got up early and feel tired out from the trip down here. We feel a bit fatigued ourselves, so let's compromise and be real show-men."

"All complaints must be made in writing, none of us can read. If you want an 'amber spot' ask for a 'blue spot.' You'll get an amber spot anyway, our operator is color blind."

"Due notice must be given to the Crew when 'Broadway Stars' play here, so the crew will have time to have their dress suits pressed. Singers, humor the lights and by all means let a few cannon balls roll through the footlights each show."

"Our drummer is good—he never misses a bump or fall—you should see him Saturday nights."

"Acts just returning from Canada will kindly leave keys for scenery, trunk with stage manager and he will hang your act while you are out getting lost."

"Acts using rickshaws, here all the bells you want in the stage. I will help send the heat upstairs. Yours for a pleasant three days."

THE CREW.  
BILL MASON, Stage Manager.  
"HONKY" PRATE, Props.  
"JACK" MASON, AT OUR SERVICE.

## Acrobat—Tacoma—\$420

Tacoma, Wash., Oct. 8.

J. Moril, of the Chevalier Brothers, acrobatic team with R-K-O vaude, reported the \$420 he had in a wallet in his pants when he went to bed at 3 A. M. In his hotel had disappeared by 11 A. M.

The first thing when he opened his eyes was to note that his trousers were not where he had left them. When he discovered them over by the door, he found an acrobatic team that was all his own in waiting to them. There was a sigh of relief when he discovered the wallet in his pocket, but when he opened it to count the stuff, it wasn't there.

"The officers' journal," wrote and that's all.

## \$2,500 for Fat Bay

Joe Cobb, fat boy of the "Our Gang" troupe, appears alone on the Interstate circuit in November at \$2,500 per.

Good argument against the 18-day diet.

## BUSTER WEST ENGAGED

Quincy, Ill., Oct. 8. Virginia Churchill, in pictures in Hollywood, has announced to her home town she is engaged to wed Buster West, the dancer.

Miss Churchill lives in Carthage, Ill., 30 miles north of here. She was persuaded to go to the east by Sue Carroll, a schoolgirl friend.

## Dancing Now Matter of Acrobats And Ballet Tap Dance—No Creation

All the acrobats who have gone out of style and seemingly disappeared have become dancers, and ballet dancers who find their art unappreciated are becoming tap dancers.

Most ballet dancers gratefully resort to tap dancing. The terrific strain of ballet training which has overdeveloped the muscles of their legs and thighs is relieved by tap dancing. It loosens up the muscles and brings the dancer's limbs back to some symmetry.

Acrobats and ballet dancers are on the up and up when it comes to present-day dancing. They have the advantage over newcomers to the dancing profession. Audiences demand the sensational in dances, and acrobats can put in enough flips, back summersaults or cartwheels to please anyone. To the same degree ballet tapping has its own ordinary tap dancing ballet performers, with their background of strenuous training.

None of the old-time creative dancers is now left, it is claimed. Partners do not stay together long enough to create as they formerly did. Any new styles in dancing are created in dance studios run by veteran dancers. Most of the dancing seen today is merely the old forms mechanically perfected and embellished with tricks.

In the days when partners remained together for years, dancing was a far more varied art than it is at the present time.

## Songwriting Stars Will Give Salary to Charity

DeSylva, Brown and Henderson will play as an act to Keith's for a week at the Palace, New York, with the entire salary to be donated to a worthy charity. They're reported asking for \$5,000. Jack Curtis is the agent.

The music publishing and composing trio is said to desire a week in vaude for the novelty of appearing together on a stage and any publicity that may be derived. If terms are made satisfactory to both sides they may be at the Palace in two or three weeks.

## Michons Must Stay

Michon Bros., in the Shubert musical, "Night in Venice," must remain with the Shuberts for two more years, as under terms of their contract.

Case was decided by arbitration after the Michon brothers tried to get a release from the Shuberts on technical stipulations in their agreement.

## Absorbing Sun's, Chi

Chicago, Oct. 8. Everything except final signatures has been arranged by Ben Piazza, RKO western booking manager, for discontinuance of the Gus Sun's club here.

Sun bookings are to be handled by RKO.

## LONG BEACH VAUDE

Los Angeles, Oct. 8. State, Long Beach, Cal., will play five acts Keith vaude weekly. Opening date Oct. 19.

Policy will be full week with a \$2,000 budget.

## Split, Professionally

Arthur Conrad and Primrose Seamon have split as a vaude team. Miss Seamon (Mrs. Conrad) will continue vaude as a single, while Conrad will engage in the insurance business in New York.

Conrad formerly performed as a burlesque dancer, having headed their own shows on Columbia, but quit burlesque for vaude eight years ago.

## Edna Hibbard's Act

Los Angeles, Oct. 8. Edna Hibbard is reading an act. Now negotiating with RKO. Miss Hibbard recently closed here after doing two shows in about four months.

## A Gyp's Nerve!

An independent booker rated as the ace of gyps, pulled a dandy last week on an out-of-town manager, who, not aware of the booker's status, wanted to dump his house in.

The booker high-handedly requested that house owner deposit cash in advance covering the cost of weekly bill. The other fellow wasn't as dumb as he looked and retaliated by asking the booker what guarantee he had that he'd be in business?

## Payroll Taken Off for Indie Agents' Employees

Things are so tough in the independent vaude booking field that weekly drawing accounts no longer obtain for assistant and associate bookers in several agencies.

Assistants are now compelled to hustle for houses or else and depend upon straight commission for weekly remuneration.

Despite the new arrangement and the boys figuring it slim chance of adding houses, most are sticking with former employers probably for want of some other place to go.

Fully Markus is about the only indie booker in the racket still carrying his full staff on a payroll.

## Publix Unit's Title Is Claimed by Ripley, Author

"Believe It or Not" may be dropped as title of Jack Partridge's Publix unit, through a squawk from Robert Ripley, author. He claims the title and that its use in connection with the unit is without his consent.

Ripley's attorney has informed Partridge and Partridge's agent the infringement. The latter has been given a choice between making royalty arrangements for further use of title or else.

Partridge believes he's within rights to use the title. Ripley's attorneys retort that it is more than a title. They claim it is a trademark for a series of articles authored by their client.

## Coney Holmes Goes Publix

Coney Holmes has joined the Publix theatre department under Jack Partridge. He will learn Publix theatre operation from the engineer room, up.

Holmes is one of the best known of midwestern vaude artists. He operated a string of theatres in that section and at one time conducted the largest vaude agency of the west.

Offered the northwest divisional management of Keith's (R-K-O). Holmes declined it favoring the Publix location.

## STAGERS BEFORE L. C.

Los Angeles, Oct. 8. Charles Canon, dance director, has asked the State Labor Commission to collect two weeks' salary coming to her, she claims, from Simon Lazarus and Harry Vincoff of the Million Dollar Theatre.

Another dance director, Leon Decker, also looks to the same department for \$60 from the Ship Cafe, Venice, Cal.

## Sunday Censor Out

Boston, Oct. 8. Col. Sydney H. Cliffe, local censor, will order a string of theatres in that section and at one time conducted the largest vaude agency of the west.

Offered the northwest divisional management of Keith's (R-K-O). Holmes declined it favoring the Publix location.

Major Patrick E. Italy will supplant the Col. as official exterminator of Sunday stage and screen material here.

## "Showboat" Act East

"WLS Showboat," company of broadsters from station WLS, Chicago, has been brought east by Keith's.

Jess Freeman, agent.



LITA GREY CHAPLIN

At present Headlining R-K-O. Picture star, vaude star, musical comedy, recording. Booked through HARRY WEBER AGENCY. NICHOLAS GYORY, Personal Manager.

## F. & M. IDEAS IDLE EAST, GOING BACK TO COAST

There will be no piling of Fanchon & Marco Ideas in New York through a lack of further booking after their eastern time has been completed or no immediate bookings are available. When there is any tangible hope of the immediate bookings where upon time presents itself the Ideas will be returned to the west coast and disbanded.

This doesn't mean that the F. & M. workshop will halt any of its present Idea producing plans, one a week now being turned out, but will clarify matters where several of the Ideas are in New York and no place to go.

With this plan in mind two Ideas have already been closed. One, "Oddities," wasn't given a New York flag; F. & M. deciding to wind it up at St. Louis. In this troupe were Jubile Blaine and Broadway Jones, Ben Ali Hassan's Blue Streaks, Charles Troy, Edna Furell, Baker and Wales.

Another, "Fantasma," left New York Sunday for Los Angeles, where the scenery will be placed in the F. & M. storehouse. In the "Fantasma" lineup were Daria and Mann, Vivian Kay, Frankie Morrie, Red Corcoran, Don Carroll, Matt Gilbond and Elaine Drummond.

From Detroit to New England. It is decided in the Fox office, New York, that the F. & M. units after they reach Detroit that hereafter all the Ideas will jump from Detroit to the New England time.

This will route the Ideas from Detroit to Palace, Worcester, to Palace, Springfield, to Capitol, Hartford, to Lyric, New Haven, to Palace, Bridgeport, to Palace, Westbury and then into New York for a last half opening at the Academy and then into Brooklyn for a full week.

All the New England openings are on Saturdays with the exception of Waterbury, Sunday starter. This gives the F. & M. troupes a day's layover between Bridgeport and Waterbury.

The New York bookings for the Park Plaza, Saver and Ridgewood, as well as the Audubon, will be up to the Fox bookers after the Ideas come in from the New England route. This plan also included the Westchester theatre.

## With Loew's

Two F. & M. Ideas have been routed for the Loew road show time and a third is at the Hippodrome (Keith's), New York, under the "Cubs of Joy," starts the Loew tour Oct. 21 at Norfolk. "Up in the Air" opens Oct. 12 at the State, Houston.

Hornes Heidt and his Californians opened at the Hipp Saturday. For weeks the Fox neighborhood houses have been flashing trailers that Heidt's band would shortly be seen in them.

## Two Acts Paid

Warner-Stanley and Publix booking offices have made cash settlements amounting to a week's salary with two acts charging breach of contract.

Rhoda Bernard had complained against Publix over a contracted engagement at the Olympia, Miami. William and Joe Mandel were the complainants against Warner-Stanley, over a week at the Warner, Atlantic City.

Both settlements were reached through the V. M. A.

## Indie Bookers Trying to Figure 4-Way Split and Commish on \$1.98

### Redemption!

Hollywood, Oct. 8. Benny Rubin and his brother were stopped while doing 70 m.p.h. on their way back from Agua Caliente. Cop. chased them 12 miles. "I ought to cage you two Mexicans," was the law's crack; but which couldn't get Benny's mind off a gag for his next picture. When the court looked over its half of the official ticket all it did was order the Rubin body delivered dead or alive.

When Benny appeared in court the judge introduced himself by a lyric which began "30 days," costing that future Rubin feature a perfectly good gag as Benny lost track of it when interrupted by the noise of the motorcycle.

He was still trying to trace it until subconsciously dividing 90 by 30 he reached an answer of New Year's.

Making Vera Gordon resemble a symbol of birth, Benny introduced into a plea for clemency on the grounds of expectant parenthood. Verifying the boast, the court reduced sentence to \$250, immediately switching Rubin's claim to twins. Then a gendarme happened in who recognized the offender as the m. who introduced him as the "singing cop" at a Hollywood midnight show.

Final score—Rubin minus \$25.

## 25% CUT BY KEITH'S IN ALL PAN HOUSES

San Francisco, Oct. 8. Keith's is obliging acts coming on its Orpheum Circuit and playing the former Pantheas houses, now Keith's, to take a 25% salary cut in the Pan theatres.

There are five former Pan's playing Keith-booked bills. The usual three-sevenths of a week's salary on splits continues in force through the Keith western time, with the first 21 days on the Orpheum Circuit dating from Winnipeg giving the act pay for 15 days.

## Film Forces Out Acts

New Orleans, Oct. 8. Radio Pictures' "The Ritz," running long, will force the vaude out of the Interstate-booked Orpheum (Keith's), week Oct. 12. Inability to sufficiently re-arrange advance vaude bookings will force the house to run acts with the picture in the hold-over week. "Ritz" is definitely booked in for two weeks.

No change in scale with or without vaude.

## Henlere's Publix Unit

Hershel Henlere will head a Publix unit "Sky Harbor" produced by Frank Cambria. It opens at the Olympia, New Haven, Oct. 17.

The unit has for a scenic motif the around-the-world flight of the Zeppelin with entire action aboard the Zen in the air.

Jimmy Ray and Lang and Hughes have been engaged; also eight girl specialty dancers instead of the usual precision dance ensemble.

## Fox Bookers Moving

The Fox vaude offices in the Leavitt building in west 46th street where the Fox theatres are vaude-booked by Jack Loeb and the recently acquired Fox Metropolitan houses are booked by Jack Allen expect to move by Nov. 1 to the third floor of the new Warner Brothers theatre building at 52d street and Broadway.

## Commodore Vaudeless

Loew's Commodore, New York, used as a showing house for Loew acts, goes straight pictures (sound) Oct. 12.

Vaude policy has been five-act splits.

Some of the crazy—crazy like a fox—indie bookers in and around New York are getting punchier daily trying to figure the fourth part of \$1.98.

With things getting so tough, they're all becoming human-adding or subtracting machines.

The way they've learned to delve into higher mathematics and find the fourth dimension of a two-act's "showing" salary speaks well for a lot of boys who never saw a school. One says he knows as much about arithmetic as a college professor, and learned it all on a booking book without homework.

The old bookers' way of figuring a booking fee from the theatre as sufficient is fast-gone addition on the fingers compared to the four-way table they are now using.

First cut comes in the form of 10% from the act. Then a split with the agent. If the theatre manager is clump enough, he also kicks in for services rendered. The reverse split arrives at home in form of the "Misses." She's usually more severe.

### The Net

A dance act owner works with six girls. Saturday and Sunday date in a nearby Jersey town carried a salary of \$50 for the company for the two days.

He figured it out this way:

	\$50.00 (salary)
Less.....	20.00 (fares and hauling)
Balance.....	\$30.00
Less.....	5.00 (agent's 10%)
Balance.....	\$25.00
Less.....	5.00 (booker's cut)
Balance.....	\$20.00
Less.....	18.00 (6 girls, \$3 each)
Balance.....	\$2.00
Less.....	.50 (clair for stage crew)
Total.....	\$1.50

The four bits for the crew hurt most of all, but it meant straight hangings and no insults.

## KEITH'S AGREED THERE ARE TOO MANY AGENTS

The feeling that there are now too many agents on the Keith booking floor—89, counting associates—feeling that is partly a squawk on the part of some of the leading agents who figure the percentage of bookings with such a big number selling material is too small to give them the right break, is behind the latest shakeup among the boys carrying the little black books.

George Godfrey refuses to admit that some of the more aggressive agents were represented with as low as two and three acts. They can't make anything more than a respectable out of the boys' living out of the commissions accruing from such small bookings.

According to Godfrey, the list of agents has not yet been gone over to determine who shall stay and who shall take the nearest exit. It is likely the list of those feeling the full of the axe will not be ready for several weeks.

When it is ready for announcement, the circuit will give the outgoing agents "more than a reasonable notice" to make other connections.

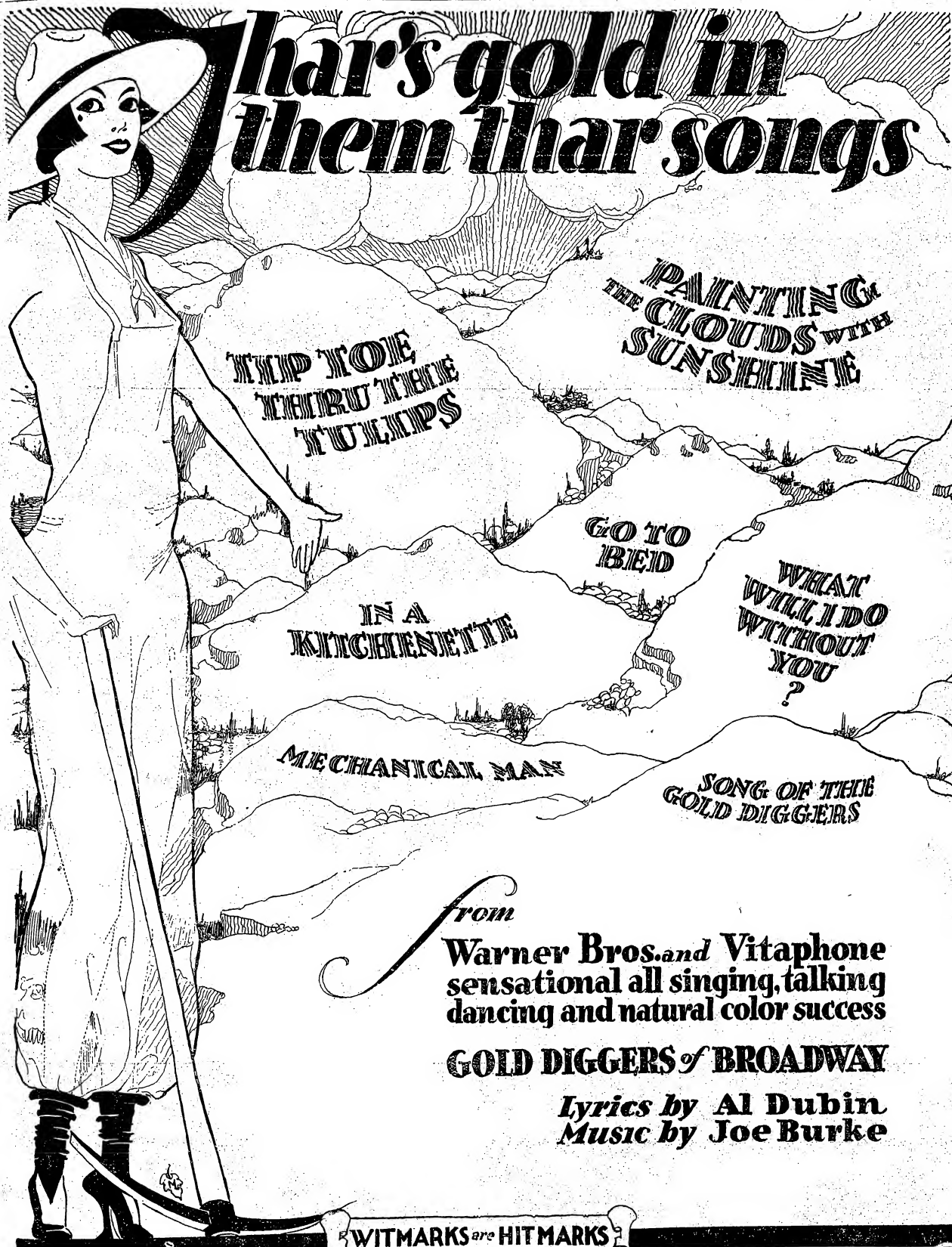
A report spread early this week that the circuit was planning to reduce the list of agents from 89 (including associates) to 34 (also including associates). This would reduce the approximate number of agency franchises to between 10 and 12.

Godfrey calls these figures guess work on the part of anxious agents, claiming no one agent has yet been given the red check mark opposite his name.

## WALTER HUSTON'S ACT

Walter Huston's show, "The Commodore Marries," having folded last week, Huston will shortly commence brushing up on a vaude routine.

Jack Curtis is dickering with Keith's for the dramatic star.



from  
Warner Bros. and Vitaphone  
sensational all singing, talking  
dancing and natural color success

**GOLD DIGGERS of BROADWAY**

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*Music by Joe Burke*

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**SENSATIONAL RETURN TO VAUDEVILLE**

**PAT ROONEY**  
**MARION BENT**  
**PAT ROONEY 3D**

Upon presentation were immediately  
booked into America's Premier Vaude-  
ville Theatre

**B. F. KEITH'S PALACE NEW YORK**

ALSO DOUBLING

**FAR ROCKAWAY**

AND

**B. F. KEITH'S FLUSHING LONG ISLAND**

THE NEW FAMILY SENSATION OF THE TALKING PICTURE INDUSTRY  
JUST RETURNED FROM COAST, WHERE WE MADE SIX PICTURES FOR UNIVERSAL

Personal Management  
**LYONS & LYONS**

## KEITH'S HOUSE ORGAN COVERS 12 DIVISIONS

The first edition of Keith's new house organ, edited by Mark A. Laescher and Floyd B. Scott, is scheduled to come off the press and go into the hands of all Keithites as confidential information by the end of the week. It will be in 12 pages.

Front cover is a ballyhoo for the circuit, with excerpts from trade papers reprinted in a unique layout. Laescher couldn't find anything particularly "pluggish" to quote from "Variety," so compromised in order to work the paper in by using a blazer head signaling a possible deal, hitting on all the words excepting "With R-K-O." Text includes matter concerning 12 divisions of R-K-O, with cuts of each of the 12 divisional heads. These men will practically conduct individual departments and are counted upon to furnish material from their districts for the general use of the circuit.

The house organ will be a monthly at first.

### Presentations for Vaude

Los Angeles, Oct. 8. After playing Keith vaude for three weeks, W. J. McNeese, operator of the McNeese, Whittier, Cal., goes into a presentation policy.

Shows will be staged by Ben and Sally Thelan. Local Lyons and Lyons office will supply the talent.

## SOMETHING NEW FOR FIRE PREVENTION

Meece Fireproofing Powder absolutely fireproofs any material without discoloration. One pound makes one gallon. Sample pound with formula for mixing, \$1.50; 5 pounds, \$5.50; 25 pounds, \$25. Meece Amusement Co., 1219 S. Michigan Ave., Chicago, Ill.

## CORA GREEN

R-K-O Circuit 1929-30

## "A Flying Fool"

Denver, Oct. 8. "Nap Hazard" (Hil Hart), "Flying Fool of Vaude," has flown more than 50,000 miles in three years. He claims to be the only stage performer in the U. S. to keep his engagements via the air. "I'm always broke," he said, "Costs me \$75 to \$125 a week. But I'm so wild about flying I can't give it up."

He does not use a parachute, but his wife does.

## INCORPORATIONS

New York

Kutz Theatre, Kings, theatres; Jeanette Zander.

Bitter-Sweet Theatrical, Manhattan, theatres; pictures; Elmer Dwyer, agent.

Borough Park Casino, Kings, general theatres; Samuel Kuchler, Gustave Taft, Abraham Rotman.

Steinway Barbecue, Manhattan, theatres; plays, pictures; Robert Walton, Murray Ehrlich, Sidney Cohn.

Allied Exchanges, Manhattan, pictures; \$10,000; Henry R. Danziger, Peter Lewis, Florence Abramson.

Alphacase, New York, pictures; Emory K. Sykes, Rogers S. Lammont, J. Philip Grunville.

Refuence, Inc., New York, pictures; Dwight Eldred, Earl L. Spaulding, Emory H. Sykes.

James A. Connor Amusement, New York, general theatres; James A. Connor, Charles A. Kinsley, John F. Dennis.

Goodman Operating Corp., Kings, theatres; pictures; Morris Goodman, Daniel Goodman, Theodore Gutman.

Nine-Fifteen Revue, Manhattan, theatres; plays, pictures; David J. Fox, Eugene Bremer, Jacob N. Collins.

Conley Pictures, Manhattan, pictures; Samuel Null, Samuel H. Reis, Arthur Markewich.

Tom Weatherly, Inc., Manhattan, theatres, plays, pictures; John F. Wharton, Raymond S. Manning, Robert H. Wraebel.

Federal Exhibition, New York, pictures; Joseph Milbert, Murray Winkler, Celia Tolan.

The Ghost Parade, New York, theatres, plays, operas; Thomas Curby, Robert Rhinow, Lucy Kent.

Brownian, Manhattan, theatres, vaudeville; Aaron Weintraub, Rose Bluck, Esther A. Hishon.

Fix Hears, Manhattan, pictures, plays; Edwin P. Kilroe, Felix A. Jenkins, George Hilde.

Ramcor, Manhattan, theatres, plays; Harry Felt, Samuel Eberman, George Cowell.

Statement and Designation

Smaller Chenna Service, Del., films; New York office, 1600 Broadway; John W. Semler, president.

RESOLUTION

Ridgewood Amusement Co.

## 25% Cut at Franklin's, Keith's Worst N. Y. House

Such bad business has been the rule rather than the exception at the Franklin, Keith's have made it a 25% cut.

This reminds the acts of the old Pantages days, when week after week brought a similar cut in the weekly envelope.

Franklin is in the heart of a thickly populated section in the lower Bronx, without immediate opposition, but for some unexplained reason it has done poorer than any neighborhood house in the Keith chain in Greater New York.

## MISUSING BIG-TIMERS THROUGH BAD BOOKING

Chicago, Oct. 8.

Lack of genuine headliners and belated bookings are blamed for the slump in receipts at the Palace (RKO), Milwaukee, losing from \$2,000 to \$4,000 a week.

Bookers have been waiting until Thursday and Friday to arrange for headliners on bills opening there Saturday. They have been slapping in mediocre talent.

Same thing at the Palace here, and its grosses have likewise slumped. Bookers have been arranging bills badly and have not been giving the houses enough time to exploit even the makeshift headliners.

With bookings done in the east, a flood of Hudson-river acts have come west, unpopular because they are too eastern. Bookers have not been showing much consideration for mid-western vaude tastes.

Last week anniversary, the bill at the local Palace somewhat better than usual.

## MEGLEY BACK

Los Angeles, Oct. 8.

Recall to New York of Macklin Megley is expected as a move to reduce operating overhead of Keith's locally. Additionally, Megley is needed in the east.

Bud Murray at the local RKO and Al Laughlin at the Golden Gate, San Francisco, take care of the RKO coast production requirements.

## No Room

The recent western invasion of vaude acts harkening to the stren call of eastern spotting has proven a bust for most, with few open spots available on eastern circuits save for something out of ordinary which the western visitors evidently did not have.

Several dozen of the incoming manipulated show dates but nothing further set and tiding of hanging around grabbing an independent date now and then for expenses vamped back west.

## Theatres Proposed

Chicago, Also stores and offices, Cor.

Amnase, Albany, Owner, E. E. Housch, Architect, H. Levine Co.

Chicago, \$4,000,000. Also stores and offices, Location withheld, Owner, Marks Bros. Theatre, Inc.

Elgin, Ohio, (Colony, addn.) \$25,000. Broad street, Owner, Capitol Theatre, Architect, H. Hirschfeld.

Hinshaw, Ohio, \$22,000. Main street, Owner, Ben Longo, Architect, Vaughn Co. Policy not given.

Loveland, Ohio, \$35,000. Owner, Wm. Hill, Cleveland, Architects, C. C. & E. A. Weber, Cincinnati. Policy not given.

New York City, (Little Picture House), \$125,000. Also stores and offices, 151 E. 90th street, Owner, Film Bureau, Inc. Architects, Pruitt and Brown.

Philadelphia, Pa., \$100,000. 1213 South street, Owner withheld, Architect, J. T. Catherine.

Los Angeles, Cal., Tower office building at Wilshire and Hamilton, Beverly Hills section, 2,500 seats, Chotiner Amusement Corp., owner. Fox lease for 25 years. Construction starts about Oct. 20, to be completed within nine months. Architect, S. C. Leo.

## CAPITOL SHOWS MAY PLAY MORE HOUSES

Loew picture presentation units, now playing five weeks in and around New York, will shortly have 13 to 15 weeks of straight playing time when the policy of at least six and possibly eight, out of town Loew houses are altered to operate on the same policy as the Capitol, New York.

It is not reported where these houses are as yet. There will be at least six, and possibly more. The announcement and the changes may take place shortly.

## ILL AND INJURED

Mabel Darrell (Tyrell and Darrell), ill at home in New York; act's bookings canceled until her recovery.

Charles Diamond, vet vaude harpist, is ill in the French Hospital, New York, of heart trouble.

Richard Cook, former straight man, who suffered a stroke recently, is in the French Hospital, showing improvement.

Phil Apel, after many weeks in the French Hospital, has been discharged.

Renie Lorrie, operated upon for appendicitis in the French Hospital, is out and around.

The widow of Ren Shields is ill in the French Hospital of intestinal trouble.

John Danziger, struck by a taxi at Broadway and 46th street, New York, some weeks ago and his right leg broken below the knee, has left the French Hospital.

SAM LYONS Presents

# YOUNG CHINA

At LOEW'S STATE, New York, THIS WEEK (Oct. 5)

LESTER LEE, INC., Presents  
THE MISSES

# MONICA AND ANN SKELLY

IN

A MINIATURE MUSICAL COMEDY

"WHAT PRICE SOCIETY"

APPEARING AT

R-K-O

PALACE THEATRE, NEW YORK

THIS WEEK (OCTOBER 5)

BOOKED SOLID WITH R-K-O CIRCUIT UNTIL JULY, 1930

R-K-O DIRECTION  
HARRY A. ROMM

PERSONAL MANAGEMENT  
LESTER LEE

Palace Theatre Bldg., N. Y.



## INDIES LOSE BOOKING OF 12 FOX HOUSES

A dozen or more Fox circuit take-overs still with independent bookers will swing over to Fox bookings Oct. 21, added to Jack Allen's books. The dropouts will further crimp style and revenue of the indie bookers. They have held them with arrangement of Fox circuit and forgot to figure they would be taken over so soon.

### Watching Fay Marbe

Fay Marbe's proposed date at the Palace, New York, has not been set until the Keith offices get a line on her work as a vaude attraction at the 81st Street, where she is due to open next Saturday.

Miss Marbe, upon her recent return from London, appeared in a series of special shows by her lonely at a New York legit house.

## CONLIN and GLASS

With HANK MILO  
NOW PALACE, CHICAGO  
Next Week, Hennepin,  
Minneapolis

## GILBERT BROS.

Aristocrats of Aerial Equilibrists  
BOOKED R-K-O

## McCARTHY and STERNARD

We Don't Make Up Funny—Carry No Scenery  
But We Make 'Em Laugh

R-K-O CIRCUIT Direction, MILTON BERGER

## THE SIX AMERICAN BELFORDS

B. F. Keith's Palace, New York

(THIS WEEK)

The World's Greatest Risley Performers  
Management JAMES J. PLUNKETT

## Judgments

William St. Amus, Corp.; Metro-Goldwyn-Mayer Dist. Corp.; \$4,518.

### Satisfied Judgments

Sigmund Romberg; W. R. Seiler; \$1,097; June 29, 1923.

Sigmund Romberg; Lotos Garage Co., Inc.; \$155.45; Dec. 29, 1917.

Nina Wilcox Putnam; J. J. Schwartz; \$3,949; April 30, 1927.

### Attachments

Irvin Marks; Saul Hammer; assigned; \$948.33; Julius Kessler.

Strand Amus, Co.; Edward Gold; \$65,000; Nathan Burkan.

## BIRTHS

Mr. and Mrs. Vincent Trotta, in New York, son. Father is chief artist for Paramount.

Mr. and Mrs. Ben Mullen, in Pittsburgh, recently, son. Father is manager of local Grand theatre.

### Breaks Coast Leap

Los Angeles, Oct. 8.

Local Keith office will book five acts into the Granada, Santa Barbara, first three days of each week. House will be used to break the jump from San Francisco to Los Angeles.

## Down to Cakes

A one-day stand on Long Island for vaudeurs offers the use of shower baths in the theatre.

An act had laid off so long that when it played the bath since it didn't have the price of a cake of soap after car-faring it.

## ARBITRATION DECISIONS AGENTS VS. ACTS

Some actor-agent and agent-agent disputes settled by the Keith agents' board of arbitration last week:

McCann Sisters (act) awarded to Nat Sobel over protest from Weber-Simon agency.

Lowell Sherman's contract with Milt Lewis will bind him to that agent should he return to vaude within year of date the contract was signed. Contested by Weber-Simon.

Norton and Halev, under outside contract to Max Hart, awarded to Charlie Allen for all Keith bookings. Applied for release from Allen.

Weber-Simon denied right to represent Rubio Sisters while act is under obligation to Lester Walters, since no release was applied for.

Application by Morris & Fell (agents) for commission split on Nellie Arnaut act, denied. Weber-Simon awarded full commission.

Weber-Simon denied right to represent Billy Farrell. Max Hart awarded act.

Up to date, Weber-Simon holding a big edge over other agencies concerned in matters handled by settlement by the board.

Refutation of new set of arbitrary rules under which the agents' body will work, by the booking office, still pending.

### MITZI IN VAUDE

Mitzi, of the musical stage, is going vaude in a skit with songs by Edgar Allan Woolf.

Keith dates are being laid out.

### Winnipeg Manager

Ottawa, Can., Oct. 8.

Walter F. Davis is manager of the Capitol, Winnipeg, new unit of the R-K-O of Canada. It recently reopened with vaude film.

F. L. Willis of the Gaiety, Winnipeg, succeeded Davis as the manager of the Metropolitan there.

## Truly Shattuck's Thanks

Editor Variety:

I wish to convey my thanks to the many kind friends who have recently come to my assistance.

It is needless to say that all those who have assisted me anonymously also have my gratitude.

Truly Shattuck.

716 Rush street.

## JOE COBB, "OUR GANG" OPENS

Los Angeles, Oct. 8.

Joe Cobb, the fat boy, and Scooter Lowery, from Hal Roach's "Our Gang" open for Keith Oct. 8 in Salt Lake.

Walter Neal doing straight for the kids.

### Silvers-Wright Directing

Los Angeles, Oct. 8.

Sid Silvers and Tony Wright will direct Warners shorts.

Silvers was used as an actor and writer, but following his sequence in "Show of Shows," he was assigned to a directorship.

### Sheehan-Stoddard Turn

Jack Sheehan and Marie Stoddard are shortly opening in a new double turn called "The Gossippers."

Both have been for a year or more teamed up with NBC on the Radio under the same billing.

Ramon and Rosita, the tango dancers, go into Keith's Palace, New York, next week (12) with a band in support.

## \$200 FOR TRYOUT BILL OF 5 ACTS FROM 1 AGENT

Chicago, Oct. 8.

Latest wrinkle is the booking of entire bill of showing acts at the Diversey, on a split week.

Harry Beaumont, booking the house, tied up with three agents, each to form an entire five-act bill from his own acts.

The theatre pays the agent \$200 for the five turns and the agent pays the performers.

### FAY WITH F. N.

Los Angeles, Oct. 8.

Frank Fay is loaned to First National by Warners. He will be featured in an original.

**BOBBY MAY**  
? ? ? ? ?

### BARGAINS

Surplus theatrical material, suitable for stock houses and acts. All in good condition. Drops and eyes \$10, \$15 and \$25. Wardrobe, ground cloths, portable switchboards, cost \$2,200, service for \$800. Helco motor lighting outfit suitable for carnival. Yankee Amusement Co., 1210 S. Michigan Av., Chicago, Ill.

## Marcus Loew BOOKING AGENCY

General Executive Offices

**LOEW BUILDING ANNEX**

160 WEST 46TH ST.

BRYANT 7800 NEW YORK CITY

**J. H. LUBIN**

GENERAL MANAGER

**MARVIN H. SCHENCK**

BOOKING MANAGER

CHICAGO OFFICE

600 WOODS THEATRE B'LD'G

**JOHNNY JONES**

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A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES. CONSISTENT, EFFICIENT SERVICE SINCE 1913

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R-K-O  
PRODUCTIONS, INC.  
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**RADIO PICTURES**

Launching an Era  
of Electrical  
Entertainment  
1560 Broadway  
NEW YORK CITY

# FRED LIGHTNER

WITH

## ROSCELLA

in "A FOOL THERE IS"

THIS WEEK (OCTOBER 5), ALBEE, BROOKLYN

We Take This Opportunity  
to Express Our Sincere  
Appreciation to

OUR PERSONAL REPRESENTATIVE  
**MR. CHARLES MORRISON**

For Obtaining  
TWO-YEAR CONTRACT  
with R-K-O Circuit





## VAUDE HOUSE REVIEWS

## PALACE

(St. Vaude)

Good vaude all the way through the first act. The show is full of vaude standards, all but one, at the most two, having experienced a Palace engagement before, some of them very recently.

The name combination of names to draw them to the \$2 box office. Pat Rooney comes closest. Then, after Pat and Family, Grace Brown and Maxine, and finally the best mixed singing team in vaude today, yet no important or magnetic at the Palace. Miss Hayes and Mr. Peterson can always guarantee to enthrall them after they're in. Something else is needed, something to draw 'em in.

Good chance is provided this week to find out for sure. If the guess holds up without a name or a freak, it will mean the Palace can attract with plain good vaude, the sort of vaude this housing currently is a little bit of the vaude vaude bill does, viz. plenty of arguments will be settled on the spot.

That goes only for the Palace, vaudeville house No. 300, of course. Like the films away from the rest and see what happens.

Saturday matinee attendance not so hot. Mangy show boys will dress up in rows in the rear isn't entirely satisfactory here. Perhaps that can be tackled onto. Rosh Hashana, Balance of the week promises much information.

The Rooney's are back with a new one (New Acts) and it's a sweet heart vaude act. This house and its audience are a force to be reckoned with and his mob in a big way, while Pat has failed yet to repay with entertainment. Nancy Decker, Keating Twins, Gladys Lee, and the other vaude acts from all fifty, Rosh and Shapiro and Sheffer, male piano team, support Pat, Sr., Marion Bent and Pat, Jr. In a 50-minute turn that runs like a well-oiled machine, they, their own director is in the pit. Action section starts and ends with a prolog and epilog and is kept going with his chatter.

For Rooney, who has been in the pit. Action section starts and ends with a prolog and epilog and is kept going with his chatter. For Rooney, who has been in the pit. Action section starts and ends with a prolog and epilog and is kept going with his chatter. For Rooney, who has been in the pit. Action section starts and ends with a prolog and epilog and is kept going with his chatter.

The long jump declared out after Saturday, however, when the gaff was found to be too tough. A considerable delay in the show besides the Rooney kind, which arrived in the next-to-closing. Bill starts stepping in the deuce, Gordon and King, who will run the dancing-closer, Fay Adler and Teddy Bradford. Awfully bad break for the latter at the first show. They weren't on the bill 5:30 and after graceful efforts were performed mainly to empty chairs. Same week after week at the Palace and something should be done about it. This bill is logical and sane when the curtain fell on the Rooneys.

Not possible at the Palace for an unknown quantity to follow the bunch of bill at any one time. 5:30 or 5:15. They won't stick. Simplest thing to do would be to eliminate the closing act when indications are that the show will run over long. Chopping of the rear coach of a train so no one will have to ride in the last car is a gag. Chopping of the last Palace act when the last act is the kind that will hold, is a sensible suggestion.

Undoubtedly a better way for the bookie office to economize with the box holders over \$100 difference in price.

Miss Adler and Mr. Bradford can rest assured there are few acts in the world which can close a Palace bill and hold more than half the audience in their seats. And fewer still which can follow an act like the Pat Rooneys after 5:30 and keep them in.

Gordon and King, neat looking boys and finished dancers, are repeating here. Over just as well as the last time. More dancing No. 3 by a company of five youths. Monica and Ann Skelly, billed as Hat Skelly's sisters, are the names on the turn. Two boys and a girl, the kind of act now for about a year, and the difference between them and now corresponds with black and white. The year of play and the kind of act now for about a year, and the difference between them and now corresponds with black and white.

A year ago Monica and Ann Skelly were quite questionable. Now with their act as it stands they can play anywhere. It's not the house that makes the difference. It's a different act.

Moss and Frye, colored, who were the act in their line for a long while until Moran and Mack started to climb, were strong No. 4. They were perfectly suited for the first show. Previously the nonsensical chatter sailed across to a hissing of laughs. "How High is Up?" is out of the house and is not intended as the title of the act. Talk used is the same style. Moran and Mack are white men under cork. Moss and Frye are colored on and off.

Hayes-Peterson combination back again with the same results. The Mae West number might have been dropped this trip in the long show, with an equally strong act, but the Mae West should keep Arthur Haddock hopping all week. When he gets through all that will be left will be the introduction and Hayes' act. Though her gown and her form is a number alone.

Arnold Johnson's orchestra was a late first trip finisher. Some very fine music in the routine. The Hotter Heat influence apparent now and then, which is no surprise. Johnson's satirical radio number remains the band's big money. Pretty speedy band act but for a ballad by the drummer. He has a voice and he can sing, but the spot is bad. Take that out and the turn would fly.

Dorickson and Brown, the young tenor-pianist two-act, raised the after intermission lid and fared splendidly. This one becoming a standard. You can't miss it from the balcony. The Palace program. It says: "Fresh from their European triumphs."

The Rooneys next and so on.

Zipporah and the Six American Belfords with the veteran George Belford participating.

Not had for a bill booked in the day before it opened. Big.

## STATE LAKE

(Vaudeville)

Chicago, Oct. 5. Big thing here this week is Jack Dempsey, who two days previously dropped about \$20,000 on his first Clit fight promotion. Has inserted a gag and plug for his fights here in town. But nobody minded that. Not aware that while he was a poor actor, even in a skit, he still has his good left hook.

Dempsey opened his act four weeks ago and has failed to draw any records; but this family house had been standing outside at nine a. m. Skit is an interview with the fighter by the correspondent for the "Lewiston Evening News" who operates a gas station on the side. Some hammock, in lights, impersonates a boxer for the expected ring finish.

Next came the fourth. Opener was Danceland Limited, flush, containing routine tap stuff, high kicking and bike riding by a man who also acts as m. c. Close with a shadow, very difficult act. Turn should have changed spots with the Lamont Four, which followed. Formerly billed as Sonny Lamont and Co. Sonny should cut the standard routine of the act and go right down to business. Dad and sister do some clever wire stuff though Sonny takes the stage when he shouldn't, and distracts attention from the Lamonts. The act showed the need at this house for another spotlight; one isn't sufficient.

Galla Rindi and Sister got across nicely, her particularly the one man band bit.

Yates and Lawley, following Dempsey, were in a tough spot with plenty of walkouts breaking in on the act. They were a bit more speed, a snappier style and more flash. Closing "Marching Home" number was more to the tastes of this audience.

Dad and Sister tap contortionists and jugglers, closed. An excellent closing act in appearance, work and style. The two kid twist-ers are exceptionally clever performers.

"Delightful Rogue" (Radio) feature. Business excellent. House is in on the Radiola contest, and trailer still announces the contest. The difficult wire act, person must be in theatre at the time of the drawing. Loop.

## 58TH STREET

(Vaudeville)

With Universal's "Broadway" continuing an hour and 50 minutes the need for a good vaude act is felt, but three acts here, as at the 81st and 86th Street halls, where the same picture is playing, day and night.

After Golden's "Sketches," dancing act recently reviewed, and a good flash, opened, and another flash-stazer, Will Osborne and Baud (New Acts), closed. Between were sandwiched Eddie Straley and Ginger Miller comedy duo. It provided agreeable relaxation. Vaude gave about 45 minutes for the projection machines to cool off.

On the 81st of radio, an NBC act, a picture billed out as "the only band elected by popular vote to take Rudy Vallee's place while the latter is in Hollywood making moving pictures." Saturday's Jewish holiday apparently did b. o. little good here. Land.

## ORPHEUM

(St. Vaude)

Los Angeles, Oct. 5.

Last week this house lost better than \$6,000, from report. This week it has eight acts, with six booked through. Looking for a good thing, the brand on the best bookers. Headliners taken from here with one holdover.

While was good variety entertainment, with a few good acts. While she is waiting to see preview of her first screen endeavor, then the Godolins "Siamese Twins" (New Acts), imported from the Philippines by Terry Turner, have the top billing. Capacity audience for the opening matinee.

Miss Baker in the next to shut show, with a new song routine and a number of the old reliables. Being the outstanding voice of the female singles available for vaude. A very good follow-up on that house, even following Joseph Hegan, who had done 20 minutes couple times ahead of her, and even performed her old stand-by, "Elt. Ell." Amused by the couple of acts of laughs with her cross-bait talk with house leader and goaled "with 'Midnight Mamma' and 'Mrs. Goldberger's Bride'."

Following act were the Twins and their brides added in entertainment by a 10-piece Oriental orchestra recruited in the Orient. This band is a revelation as to comprehension of the music of the East. The vocalists, also instrumental soloists, and can go on their own at any time in the bigger houses as a novelty and bet, too, for picture palaces.

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yanked offstage in a running jump by the other. Coming back on the applause for that, they pulled the creaking hit wherein three people square their debts with a \$1 bill. The orchestra leader, Walter, Friedland helped them, and chuckled lightly as he walked offstage among 14 tilters.

Friedland's Revue closed the bill. A family cabaret act featuring eight specialty girls, very good, three-piece anglo team and a jazz orchestra, besides Friedland as m. c. Stage is filled with dead-ends at cabaret tables, giving a mob scene effect. With no names heard, no individual mention can be made. Staring and ranting are handled well.

A family last summer the manager of the Grand in Grand Haven, Mich., did trickling business with "Allie". The reason he did trickling business was that the summer had been cold and Grand Haven was a dead town and hardly any resorters were around.

What if Loew's State had a problem like that?

## FOX

(Vaudeville)

Eddie Peabody's third week as m. c. with stage band and girl ensemble back-up ended on the matinee. Looks like Mrs. Peabody's boy is set in the present assignment at this Brooklyn act of the Fox Circuit and from all reports has been creeping up as a box office magnet that even Paramount, a few blocks away with Paul Ash doing a repeat engagement there, can't get a show. The Fox outfit idea to crack the stage band idea with Peabody to find out if a permanent m. c. would pull better than a regular vaude show. So far so good.

The current bill has Peabody flanked with 20 dancing girls, mostly by ensemble but some specialty talk acts. A Fanchon and Maek, "Rhythm." Peabody's the whole show, as usual with his clown suit and bongo strumming giving the customers plenty to look at, laugh and applaud. Peabody sewed them up and could have been thumping yet so far as the capacity mob was concerned. The Jewish holiday undoubtedly helped for a sellout at the matinee.

Peabody swings into his mirth provoking session from so off with ex-aggerated collected dress for a few quips and they grab the baton for the instrumentalists by hand. The girl brigade, 30 in line, space the music with some fine precision dancing with a banjo playing two specialties with banjo that elick heavy. For getaway the girls do a tap rhythm atop drums, effective and peppered up with a bang for a smash finale. The combo went over big. Peabody took several recalls but let it go at that.

"The Black Watch" (Fox) screen feature. Edna.

## 125TH ST.

(Vaudeville)

Walter Clinton and his Invaders, with the help of Bobby Rollins' crooning, are going stronger than ever at this neighborhood house by wearing all up and down. They are into a unit style of presentation. All turns filled under the name of the temporary unit, the name changed each week. Last week it was "Va Hach" on this week "Cus Cypers," to bring out the big top idea the background is of decorated canvas to suggest a side of the big top, and all the boys in the band are made up in clown even unto the facial make-up. Clinton probably thought this would be the proper time for the circus idea as the last time it was the "Land of Clowns" act, in the dress of harlequins and columbines.

Clinton m. c.'s throughout, besides a few specialties in songs and dance, and Bobby Rollins, in the band, also vocals singly. Both boys have built up a rep and following in this section.

After Clinton, garbed in the outdoor dress of a circus Barker, starts, the Three Odd Fellows handed out diversified legman and a bit of yodeling. Plenty of leg work with the medley of follow mixing taps and acrobatics the standard.

Ryan Sisters followed to big response for effective harmonizing. Their straight up work was like as were the two comedy ditties vocally by the girl dishing the laughs.

A short song and soft shoe tap was done by Clinton, no seems to tire easily, and the boys did a bit. Rollins stepped down front and proved to be another good Vallee. Rollins vocals in a higher pitch than the boys, and his delivery material is undeniable. The boy, though, has a sweet, mellifluous voice and renders in the soft Vallee suggestion, sometimes too soft for the heart.

Another, tapping turn was "Land of Clowns," four girls and two boys. Tap legman and delivery body took a hand at it, either together or single. Toward the end it became too repetitious. One girl's contortion dance and the other's toe taps led.

Packed house Saturday matinee, with a trickle of standees. U's "Broadway" featured.

## PALACE

(St. Vaude)

Chicago, Oct. 6.

Female talent has everything on its bill. Nine acts, long, but arranged for economy, and the standouts Odette Myrtle, Frankie Heath and the Pavley-Oukrainy Ballet. In just that order.

His year, poor opening mat. Back of the 15th act, however, it was empty. On the mat only a flicker of smoke. Three reasons: two big football games, first day of Rosh Hashana and poor bills in the past. This week's program is much improved. 11th Billies, who open, are not of Palace caliber. Bobby May, who follows in the deuce, did all the winning up with his dett, polka comedy, a clever jump, and a body ready for the hokum of Conlin and Glass. In their "Morning, Noon and Night," with the girl scoring, he made a tax to near shivers. In the revived epidemic of rough treatment for men, Myrtle Glass is a new Dempsey.

It's a trace of blue in Frankie Heath's set of four dialogues that the dancers' program is most provocative. She is singing "Where is Your Gratitude?" and slips in a puny reference that is far from subtle. But her precede intermission is the Pavley-Oukrainy ballet, 11 graceful ballerinas and one man, Edris Miller, and her doll dance peaked an act that is doubly as delicate. Their gyrus finish was a bit flat, but expected of this sort of continental act.

A few news clips, and then Birms, who follow, and the Mayers, lovely waltz acts of landlark and hokum. Laughs here and there but not genuine approval until the real rough stuff comes, three gangling one, a phoo, each of them have been sliced without harm.

Odette Myrtle No. 7, and easily at the top of the list. Three songs working with her pianist, one in French, and a violin and the jilted musician skit, working with Jules Waldech and Miltie Klisk. Called for one encore.

Jul C. Filppen, and The Briants, comedy neobots, coming eighth and ninth, were not enough. Loop.

## RIVERSIDE

(St. Vaude)

Inasmuch as the Riverside's comeback try at straight vaude is considered of real importance, report of the current bill is made with a measure of suggestions.

There is nothing wrong with this as a straight vaude bill: Irene Rich and Co.

Rose Perfect.

Popito.

Black and Sully.

Chamberlain and Finnes.

Reed and Duffey.

Lloyd Nevada Co.

That lineup carries names, talent and comedy. It is worth \$150 top, especially in the neighborhood of 9th street.

Two silent shorts accompanied. Preceding the stage show was a Pathe review, causing a slow, dull start, but the review provided a chance for late arrivals to come in without having missed anything. It should be eliminated at the Riverside.

After a 10-minute intermission following the fifth act, Pathe news was shown with probably all clips used. It should be heavily cut and shown after a much shorter intermission. The intermissions already suggested would have speeded the current bill immensely.

Of more importance is the orchestra, Andy Byrne and His R-O-L-A-N-D. The orchestra was a past song his, leaning toward the mild and sweet. An overture in straight vaude should have more bang, more pep, and more of the pacer for acts to follow. An excellent example is the Palace, New York, orchestra, which starts a gallop on the overture and holds it throughout the bill. Especially helpful to acts is forte entrance and exit accompaniment.

An alert pit orchestra can accomplish marvels with any sort of vaude. The one should try a little more snap.

Pacing was the main trouble with this bill Saturday. It surged and sagged, and the result was that the performers, with nothing to hold everyone to a steady or buildup pace. Acts didn't get the applause they deserved.

Inasmuch as the personnel of the Riverside is fortunate. Its staff is efficient and courteous. There is no need for improvement.

Saturday matinee trade was about 16 rows, mostly from the main floor. Which is why the suggestions.

Openers were Billy Reed and Ted Duthers, male dance team suited to their picture houses or vaude. Their best is an ice-sate waltz illusion routine, skillfully handled, and their two other numbers are solid bolster. Starting is a modern counter rhythm dance and finish the surefire acrobatic sweat work.

Popito, the clown, took fullstage for the deuce and presented a heavily dressed, finely prepared (Continued on Page 57)



"Art" in the title then justified by a "studio scene" with the girls in





Wednesday, October 9, 1929

## BOY SIAMSE TWINS

Band, Talk, Song  
29 Mins.; One and Full  
Orpheum, Los Angeles (St.-V.)

Terry Turner had a big novelty in the Godinos and their antics. It is sure fire box office and can break any of those Siamese records in the vaudeville or straight picture houses. Showmanship plenty demonstrated in this hookup. Turner was smart enough to stage the turn in such a way that the Twins showed to good advantage and yet covered up nature's defects by other entertainment.

The Godinos are not new to the States. They were brought here 10 years ago by the Con T. Kennedy Carnival. Family differences sent them back to the islands and they remained there to polish up and get an education. This the two boys are did. They are high school graduates and possess polish and pleasant manners.

The brides they annexed last July maybe at the Turner suggestion or possibly because the "shicks" as Turner describes them.

The band which they carry is a great acquisition. Boys acclaim themselves as the best musicians in the Orient. The band is well equipped with the hot numbers their forte. Boys are bit brassy with the ballads, at too slow tempo. Leader possesses personality and talking voice functioning as the m. c. for the Twins. Also have couple good voices in outfit.

Twins make first entrance on roller skates and impress as contented and satisfied with life, thought and joined. Next saxophone with orchestra. After that they are in "one," go through well arranged act, about the same sense of comedy and trot out the brides, sweet little Filipino girls. Kid about the brides and make getaway with one holding her in being taken away from his wife, who exited at their entrance.

Girls then do native folk dances similar to American square dances of yore with a couple of band boys, while the rest of the band have changed from the formal American to native dress, accompany them on stringed instruments. For close the Twins are the main attraction, do dance steps with wives. For the bow at curtain one raises the other up by the vein which holds them together. That should be steady together. That they are not is no hit with the women folks.

As a 1929 freak novelty this is one of the best turns of the year and would prove one of the tour that it has plenty of b. strength. But they should keep them out of the two-days, any showman knows that, but maybe the present day bookers never meet one to find out. *Ung.*

## ODETTE, CHARLES and MACK

Comedy, Acrobats and Music  
15 Mins.; One: Two  
Belmont (V-P) Chicago

Catchy, farcical act by two hokum acrobats and a girl violinist. Good for the better houses next-to-cloos.

Slow motion fight between the men is strong, and as natural as Strangler Lewis and Gus Sonnenberg would be. The act is paced so they should meet on a dark street, knife-gouging and punching put over with masterful comic effect to rhythmic music.

Men keep the act hot with a bit of Russian ballet lampoonery, one coming out as a danseuse, the other as a Siberian Robin Hood. They close with a good piece of straight lift, one lying on the floor and lifting the other with single-look stiff-arm.

Girl violinist breaks the two burlesques with three selections and plays accompaniment for their ballet. Act could be condensed to 10 minutes without injury. *Loop.*

## BECK and REGAN

Dances, Songs, Comedy  
10 Mins.; Two  
Belmont (V-P) Chicago

This act has been playing in and around Chicago for about a year, but not caught since being revised. Beck is an old-timer, Regan is his daughter and new to the bookers.

Act can be condensed to 10 minutes. Their hokum, asides and songs show that the girl is a nice performer, but she needs training. She puts two blues songs over well; otherwise her act is a habit of going childish soprano.

Best hokum is girl in the spot dancing while Beck, in shadows, does the real hoofing, but stands limp when girl and Beck are in front of him. He does a comic bit at the piano, playing upright and dancing. They finish with Beck showing a bit of the good hoofing he has done in the past. *Loop.*

## NAWAHI and Co. (9)

Song, Dance and Instrumental  
11 Mins.; One and Full  
86th St. (V-P)

Nawahi, native Hawaiian, around as a single past couple of years, now has a new act, not as good as before when alone. Nawahi still gets his uke, guitar and crooning in, also babbling a bit, but the rest is just superfluous, and for that reason this turn is just a small timer.

## Pat ROONEY, Marion Bent

and Pat Rooney, 3rd (11)  
Revue  
50 Mins.; Full (Special)  
Palace (St. V.)

The Rooneys are back with a knockout act. It's richly mounted, well staged and full of talent. That talent includes much besides the Rooney brand.

In it, Pat Rooney, 3rd (the only way to prove Pat Rooney and Marion Bent are out of their 20's) shows he is becoming a dancer like the old boy and the older boy before him. But just so Pat doesn't get off a nut and make the next tough too large, the word "becoming" should be repeated. He's not there yet. He's a good dancer, but his pop is better. He always was.

Pat 3rd makes three touches in this show. The first time his mother slips him while pop is holding out, just like a mother. Off stage, most likely, the touches are there without the laughs. This act must be a great rehearsal for Pat 3rd.

Pat 3rd's mode of dancing at this early stage indicates he should become a stylist. He has his own way.

Seven supporting girls with the Rooneys are Nancy Decker, Keating Twins, Gladys Leslie, Babe Gray and Collette, latter formerly with Ziggy, Miss Decker and Miss Gray sing, the rest dance. The Decker girl played the Riverside last week as a single and missed. Here, with plenty of background, she scored a clean hit, with material unchanged. It's a case of environment. "Miss Decker" she remains where she is.

Collette is a auto trick, dancing on her toes here and eccentric there. Keating girls, really looking like twins, get as much attention for their long hair as for their dancing. Miss Leslie, an extremely young and petite little blonde, is an acrobatic dancer. Miss Gray, another shorty, wears shorts and sings a fast song.

No one in the act taller than five feet six inches. Opening talk by the Rooney trio concerns one of those discussions about the superiority of old time dancing over the new style, and vice versa. Pat 3rd, of course, favoring the new. The specialty spot, backed by Shapiro and Sheffer piano team, follows. Windup reverts to the opening set, with the Rooneys still discussing.

"Rosie O'Grady," without which the turn wouldn't be half complete, is the name number. With mother, father and son hoofing it.

This is a genuine vaude act. *Bips.*

## ALLAN RENO

Songs, Dances, Instrumental  
16 Mins.; One and Full  
Englewood (V-P), Chicago

Recently from England, this fellow shows excellent possibilities. He has a good sense of comedy, sings nicely, dances better and manages the violin.

Opens with an "imitation of an American song and dance man," and oke. Then "the debut of a French violinist of the concert stage in the United States" who does a few choice laughs. Act lets down with a recitation and picks up with the closing dance.

Reno has an encore dance bit of his own, and a close to the act. Chances are bright. *Loop.*

## JOHNNY DOWNS

Songs and Dances  
12 Mins.; One  
Englewood (V-P), Chicago

This kid was in pictures with "Our Gang" and preceding act gives off a fine sensation besides running off a few scenes. The youngster has grown much since the pictures were taken and wears longies, but he is over big on appearance, clean-cut, good-looking and lots of personality.

Routine opens with three long songs all dripping sweet and sentimental, about pa and ma and home. A good tenor and also about boys would be a help. The boy can't sing, but gets across on style.

For a close, Downs surprising with a very good looking bit. The act is not for big time, but it is a pushover for the family houses. *Loop.*

## ARNOLD and GOLD

Songs; Hokum Comedy  
16 Mins.; One  
Belmont (V-P), Chicago

"Desert Song" selections for shorter pop pieces and let the little come carry the brunt of the battle, for this act starts weakly and glides along to a very strong finish solely because of the comedian. Acceptable in and around Chicago.

They come out together and the big guy takes advantage of the shrump. Some of the gags are a bit stale, some are weak. Comic's burlesque of a Cossack and Volga Boatman parody are a catch. He wears yellow military coat several sizes over. The burlesque is a bit, but the rest is just superfluous, and for that reason this turn is just a small timer. *Loop.*

## MILTON BERLE and Co. (19)

"Get Hot"  
60 Mins.; Full (Special)  
Metropolitan, Brooklyn (V-P)

Berle presents a unit review that includes a skit taken from the "Vanities" of last season and a blackout of about the same origin. The stuff is built around Berle's personality, which is one of those "fresh" things, and falls flat until he takes up about 15 minutes for himself and rattle-tattles thru a speedy bit of fall, song and wisecracks that gets him over. Because he's good and could be better.

There's a line of 12 pretty girls and seven specialty singers and dancers, the best turn of which is an act by a number four girl who waltz bit more finishing for a class flash.

Berle as m. c. takes the opening bow with some patter of old gags and then follows with the line which trots out in a kind of military routine. Well trained, but that's all. Costumes are simple and neatly harmonized. The act turn to the full stage for the "Vanities" skit. Then back again to front to permit a girl to try a song. The kids' personality is okay, but her singing is a bit off. The number four girl, who is the line costumed in Halloween style. This number is fair.

A girl-boy duo then essay comedy song and dance. They dance much better than they sing. They back again to full stage for "Persian" number in which Berle is shown visiting the Harem Queen. When her husband comes he climbs a tree. When hubby discovers, use two other bimbos leap from same limb.

A girl wearing a wide eroline line is on for song and violin solo. The girl says the skirt of her gown can come off. Berle cracks:

"Yes, and when it does, you'll find Rudy Vallee and his band hiding behind it."

Several numbers follow, all tame except for adagio trio, who put over snappy piece of work until Berle takes the stage for himself, does a "Eddie Cantor" number and runs through a swift bit of chatter.

The finale is a flashy rainbow setting in harmony with the girls' costumes, everybody in the picture and active until the curtain.

## DORA "BOOTS" EARLY (1)

Comedy Songs  
14 Mins.; One  
86th St. (V-P)

Dora Early has been playing around for a considerable while, but not in "Variety's" New Act files. Sticking to the old vaudeville and Pacific slope, this is probably her first trip east. If it is, then this girl has been hiding while Keith's has been crying for comedy acts of this type.

Carrying a keen and apt sense of mugging, facial and body contortion and smart showmanship, Miss Early is a laugh getter with no alibis. And with that a nifty looker when not clowning. Opens in a chic street outfit displaying her real personality with a clever and properly attuned ditty, "I Killed Him."

Frances Claire, at the piano, fills in with some warbling while Miss Early makes her change to comedy clothes, twisting herself out of shape by time she gets back to do "Walking" number she's been using for long time and still sure fire.

Mental not a strong made funny through Miss Early's interpretations and side antics. By switching her real appearance from opening to closing, Dora Early would be a pleasant surprise after her contorted figure and features.

## GEORGIA HALL

Songs  
8 Mins.; One (Special)  
Belmont (V-P) Chicago

Georgia Hall has been doing a single for about a year. It's possible she would get farther if working in an impersonation or two. As is, she can hold the duce in family houses.

Night of her showing she followed Lita Grey Chaplin, who appeared as a surprise for the audience, and Miss Hall doing the same sort of stuff, pulled the honors her way.

Miss Hall does four straight songs, two pops, a ballad and a specialty, all in class on the stage, with an impersonation of a lone some kid that brought her back for an encore. *Loop.*

## MAX BURKHART and Co. (2)

Comedy and Dancing  
14 Mins.; One and Full  
Englewood (V-P), Chicago

Weak act, composed of the oldest Joe Miller gags, some Dutch dialect and a bit of fair dancing, specializing in a couple of high kicks.

Max Burkhardt is all right as a comedian, but his material won't do. Opens with Burkhardt in pit, directing the band, who sing a song and sing. A good comedy hoke situation and built for laughs, but not well developed.

Burkhardt moves to the stage to sing a new comedy ballad, with female spotting those high-kicks here and there. Needs better and never stuff. *Loop.*

## WILL OSBORN and Orch. (8)

Music and Vocal  
14 Mins.; Full (Special)  
86th Street

Will Osborn is officially N. B. C.'s number two Rudy Vallee. He croons in the Vallee manner and broadcasts via megaphone. Publicity mentions as much for the Vallee in the latter's absence.

As a vaude aggregation Osborn and an orchestra headed by Herbert Diamond are somewhat minus in the department of variety and aplomb. They do not quite know how to handle themselves and there's little variation to a straight det of orchestral choruses, varied by Osborn's vocalizing.

Yet despite the absence of the pep, novelty and versatility now deemed vital for vaude survival it's agreeable entertainment because the music tumbles melodiously upon ears surfeited by years of more raucous jazz.

Only one brass instrument in the line, a saxophone, is predominant with strong support from a well-tuned guitar. Only effort at versatility is playing a violin with the horse's hair plucked over instrument and a harmonica bit.

Osborn is as close to Vallee in manner and technique as humanly possible and uses many of the Val's numbers. Questionable as to what extent he is either a name or a draw although N. B. C. has given him enough plugging to date to insure some reputation. *Land.*

## BEVAN and CLARK

Comedy Talk and Songs  
15 Mins.; One and Full  
Hamilton (V-P)

Ralph Bevan may be the Bevan of the old standard comedy turn of Bevan and Flint. His manner and material are a little better than sports the comedy role in fine fashion and his antics help put the talk over.

Florence Clarke is a tall, nice-looking, husky and makes a fine foil for Bevan's lines and mannerisms.

Bevan is the "nut" comic, striking a funny pose after each punch line is delivered. Patter lines hold lots of laughs, but it's Bevan's delivery that helps put them over.

Room for improvement in the act. Miss Clarke works along with him nicely and delivers equally well along with an experienced conductor.

The straight warbling of Miss Clarke is good but not to the detriment of the turn, as it appears foreign to this type of routine. Takes away the good mood the audience is put into and makes them serious, the difficult task in bringing them back to the previous mood after the number is through. Voice is sweet and clear, but not strong, and ineffective. Bevan's lines, but a comedy tune that went over nice.

Should please in most places.

## "VARSITY VANDALS" (10)

Songs, Dances, Comedy  
20 Mins.; Three  
Englewood (V-P), Chicago

Seven girls and three boys is a fair flash turn. College sets, with coeds, prof, coach football player, but material is better taken from burlesque and other sources. Opens with the girls in line for short dance routine. Then two men exchange poor crosses and another man comes and dances. Then the femme chorus again. And then repeats order again.

Breaks in the order are a skating bit by one of the boys and the closing arithmetic bit. The last bit was used here at the Palace three weeks ago by Amos and Andy. The radio gig "The Laugh is Nat 7 times" equals 28 no matter how you figure it.

Bobby Roberts, well-known in this territory, stands out. Act as a whole will entertain family audiences. *Loop.*

## CAPTAIN M'INTYRE and CO.

Sharpshooter  
10 Mins.; Full (Special)  
Belmont (V-P) Chicago

Neat act, but for any of the better family houses. McIntyre does the shooting. His wife is the "company." Not distinctly new but pleasantly varied.

Most of the killings of balls off his frau's arms and shoulders; his swinging pendulums, singly and simultaneously; pierces bull's eyes in a hat backwards through the hat; cracks rows of balls swinging while he stands on his head, and for the finale shoots seven balls off a headress worn by his wife.

Northern forest setting. *Loop.*

## ROBERTS and ARGO REVUE (5)

Dances and Songs  
12 Mins.; One and Full (Special)  
Belmont (V-P), Chicago

Most of the bookings for this dancing act have been in the west. It might go well for act as a whole, but it's best kept out of houses beyond 100 ton.

Three boys doing team stuff could easily hold a spot with a unit in picture houses. Standouts are variety dancing by the trio and an acrobatic act with adagio by ARGO, the comic. Girl singer does three specialties that could be eliminated, with more comedy substituted. *Loop.*

## "THRU THE GATES" (18)

Fanchu & Marco Idea  
37 Mins.; One and Full (Special)  
Academy

Great work in this idea on team work of a mixed chorus, 10 men and 10 girls. A tough one for the others to follow if comparisons are made, and they may be insofar as smoothness, precision and dispatch are concerned. Trained close to perfection and this clocklike machine work is best exemplified in a Zouave march, the debut of the day. A pretty picture without a single slip. Thanks to a recent stage adjustment by Johnny Osborne at this house, the unit's wealth of scenic stuff was all hung, and as the stage now has more depth the additional fullness was a big help in making some elaborate stage pictures. In front they work out their Idea setups, the dancers worked to maximum effect.

Instead of using a half dozen chorus or ensemble numbers, three long and elaborate scene setups, three were offered. The opening lighter and fluffier than the other two with the immaculate white outfits of the men causing color contrast in the decorative and light skirts of the girls. A neat bit of dancing showed class.

Perhaps the finale was the best of all; anyway, it was something in conception, every day the six costumed doing bits of spectacular adagio work that about took the breath of that 14th street audience. It had seen it all before in their Idea setups, but this one seemed to lay 'em all in the shade. In the closer, a Far East theme, with references to the Nile in song, Marvel appeared for one of his operatic numbers, including some spiffy Russ stepping.

So striking is the effect of the chorus and the background that the few principal seem second-rate. Little comedy, but there is, handled by Louis and Ames. They depend on the sort of verbal exchange that sounds burlesque and some of the girls do a beautiful staged numbers seem out of place. Yet they wham them with their buffoonery. Some of the gags not so Epworth League.

After a long and pleasing pair of hoofers, offering two routines with the second of an eccentric frame. Dancers, and on dancing alone they work out their Idea appears alone. Has full stage in place to work his ballet stuff. Displayed his usual skill.

Yet even Marvel and Benny and Western Western comedy players, Louis and Ames, actually seemed overshadowed by the class and wealth of the Academy stage and, by the time the chorus work and scenic background. *Mark.*

## CARL SHAW

With Litta Kademova, Antoni  
Flora and Mindell Twins  
Revue  
18 Mins.; One and Full (Special)  
86th St. (V-P)

After a stupid introductory interlude before the drapes this turns out to be a swift and surefire dance. Antoni, Flora, sleek and handsome, batle agility and terrific vitality with a collection of steps and maneuvers all his own, applause-compelling and largely plate-proof. Antoni, Flora, sleek and handsome, an unusual sense of rhythm for dance and executes his stuff with class, also doing a little tangling later. Mindell, a girl, wears a costume that wears boots or otherwise change his orthopedic wardrobe. Black shoes and socks under Argentine balloon pants are incongruous.

Carl Shaw, a dancer, loses her prestige as a dancer when going into a particularly unenticing species of contortion which presents the female figure in most unattractive postures.

Mindell Twins industriously and with considerable proficiency perform high kicks and similar stunts. A little bit of Shaw dancing with a life-size dummy, the feet fastened to his shoes, and creating a reliable novelty.

Act is mounted well without pretentiousness. Opening should be eliminated. It's unnecessary, slows the action and prejudices the spectator in advance. Otherwise it's definitely there. *Land.*

## EARL HART

"10 Mins. of Variety"  
9 Mins.; One  
Hamilton (V-P)

As usual with a Jack of all trades, proficient in all, which goes to the point that Earl Hart has a hodge-podge of everything and anything, one following on the heels of the other, nothing stands out or is worthy of any special mention.

But what will save Hart is just that variety, not giving them a chance to react to one thing before he's half way through with another. For instance, he has a dancing ship quickly "with crayons on a small frame. Follows this up with vocal number and then plays the "St. Louis Blues" on a high-hat, juggling, quick manipulations of a band master's metal baton and a fast, though usual, tap dance. Intermingled are various other stunts such as cane juggling, more hat tricks, etc. Hart plays up too much to the audience in announcements as to what he is or will do. To watch one person form a variety show, prove interesting in some houses.









## New Nightly Grift for Parked Car Toll Collectors in Theatre Zone

Commissioner Whalen's traffic rules have added a new racket in the Times Square district, estimated to net the handler about \$2,500 a night. At least 95% of it is taken from the theatre patrons.

Under the new traffic jam autoists cannot park their cars inside the Times Square district limits. If they wish to park they must do it east of 5th avenue and west of 8th avenue and then on side streets.

There are only about four public garages in the district. Two are on 51st street and the others on 49th street, west side. There is an open air space parking spot next to the Roxy. These cannot commence to hold the private cars coming into the theatre zone.

As a result a gang of street racketeers have sprung up, dividing the side streets, west of 8th, among themselves without license or authority, and under guise of street watchmen exact space charges from autoists for parking on those streets.

On some of the streets where parking is heavier than others the racketeers are so organized that as many as five and six toll collectors are present. The gang collects an average of 50c a car—the toll ranging from two-bits to a buck.

Speaking of box-shoulder effects, have you seen the wardrobe on Snatch-hips Tucker? The boy has knocked Harlem for a row of pent-houses. He has a square-boxed hat, a box-shouldered black velvet lapelled overcoat, a brown box-shouldered suit, a diagonal black spats, box-shouldered silk shirts, cubistic socks and angular shoes with box-pleat laces. No longer a hooper—he's a boxer!

## CAMPAIGN SPIELING TALKER IN SQUARE

Campaign speeches via Fox Movietone for the regular Democratic ticket started Saturday night in Times Square. Over 1,000 people watching the opening outdoor talking picture program on the triangular safety island opposite the Palace theatre. Same location was used during the last presidential campaign in behalf of the candidacy of Al Smith.

In addition to five minute talks by all the candidates there are silent pictures of subway and school construction under Mayor Walker's administration. Jimmy Walker's speech in a serious vein runs 10 minutes. Eddie Cantor, Ruth Etting, Morton Downey, and Molly Picon are also seen in short speeches and songs on the screen in support of Mayor Walker's re-election.

The spiel repeated Sunday evening and is on nightly until election.

## Valeska Suratt Robbed

Valeska Suratt, former star, called at the district attorney's office to complain of the theft of a diamond sapphire bracelet worth several hundred dollars. She told her story to Assistant District Attorney Lehman, who advised her to make her complaint in the West Side Court.

Miss Suratt's grievance was against a relative whom she claimed purloined the bracelet from her apartment and hooked it for \$200.

## Sid Gary's Latest

Latest Sid Gary double-talk yarn, causing a riot of laughs on the Street, concerns Gary's phoning Hobe the tailor at the Belvedere hotel.

Gary said: "Hello, tailor! You got ready that three-ply madrasa rike pleat?"

"Got vat?" asks the tailor. "I said, you got that burm-shawn finish, butt button, with the molesenlay lining. The boy brought it!"

"De boy bought vat?" "I say you got that triple midfdown, nice finish with the three-ply double crashe-foll?"

"Vait, I look," replied the tailor, knocking Gary out.

## NEW RACE TRACK PLANT FOR PHONEY BOOKERS

Hollywood, Oct. 8.

One of the sweetest fast working rackets ever attempted in Hollywood was brought to light recently when a sharper, working in conjunction with a string of Spring street bookmakers, was checked up and found to be a phoney.

His method of operation reads like a one act play with the getting of a studio executive chamber. Studio man receives a telephone call from one who claims to be an old acquaintance and the sharper's opening lines read: "Hello Fred! This is John Felo, I'm over at Joe's office and we were just talking about you." Interruption by the executive: "Who did you say you were?"

"John Felo—you remember about five years ago, the gang of us used to play over at Henry's joint," and the sharper would recite a number of the man's old friends, who by this time, did not confess a weak memory, but listened.

"You see Fred! I haven't been in Hollywood for over five years, playing the eastern tracks and have made a nice sized fortune—believe me, boy, that's the racket—it's got the stock market and pictures running reverse at the starting line."

Then the sharper goes into a long discourse of stating instances where he cleaned up as high as 200 grand on one race, but he couldn't have done it unless he was on the inside, "but now," he said, "I'm out here for a long rest and to renew old friendships. In the meantime if you're looking for a little excitement I can set you right on the ponies."

The man in the studio is all hot and bothered and says "sure—what can I play today and who'll take care of it for me?" The sharper then tells him what horses to bet on and mentions any number of established bookers on the street who will take his bet. The sharper then waits for the sucker to lay it on the line and covers it with his own dough and reaps the profits.

Just how many studio workers have fallen for the come-on cannot be determined, but most every prominent person in Hollywood has been worked over on the same proposition during the past few weeks. The field covered in this short space of time proves that it is not the work of one man, but a ring, which apparently works on the same plan as a boiler room bucket shop.

## Billie Kingston Regrets; Picked Up Hop Habit

After spending 12 days in the prison ward of Bellevue Hospital charged with being a drug addict, Miss Billie Kingston, 27, who stated she was an adagio dancer in night clubs, was arraigned in West Side Court before Magistrate John V. Flood and held without bail for Special Sessions.

Miss Kingston's record showed that she has taken voluntary "cures" before. The dancer is a decided blonde and expressed the hope that she would never take the "stuff" again.

"I acquired the habit several years ago, to my regret," she said. She averred she was the former partner of Bobby Fohl. She said she had been cast to appear in a picture.

Detective Patrick Monahan of the Narcotics Division arrested Miss Kingston in her apartment at 24 West 45th street. Monahan asserted he found a quantity of heroin in the dancer's rooms.

## Greenwich Village Convulsion Can't Keep Out Stenogs or Hi 'A's

### STORE GOLF COURSES MAY NEED LICENSE

Indoor golf clubs dotting Broadway for some time and charging admission to watch players shoot over a miniature course are receiving police summonses.

Several attaches have been given tickets for appearance in West Side Court. Police are of the opinion that where an admission is charged it becomes an attraction and that the operators of the courses need a license to operate.

The information is placed before the Corporation Counsel and the police are awaiting his decision as to whether they have the right to interfere. Even if ruling they will not be molested until a definite decision is rendered.

### Floria Williams Held On Charge from Calif.

Charged with being a fugitive from California where she is alleged to have participated in a fraudulent real estate deal, Floria Williams, 31, Marcy Hotel, who is said to be the wife of a picture actor, was arraigned before Magistrate Flood and held in \$1,000 bail for further hearing.

Detectives Rice and Campo, West 100th street station, received a communication from California asking that Mrs. Williams be detained. The Marcy Hotel stated she was living at the Marcy Hotel under the name of L. M. Tucker. When the sleuths went there she admitted her identity.

### Inaccurate Biographies ADOLPH ZUKOR

By Claude Binyon

Adolph (Drowsy Water) Zukor, president of Paramount, also reviews pictures for Warner Bros. under the name of Pete Harjelson. It gives him a chance to chuckle over things that he couldn't chuckle about in his private office, and Drowsy Water is a show checker.

Drowsy Water started in the fur business, having no idea that there would ever be such a thing as moving pictures. Equity once had the same absence of idea but a more lasting love for legit than Drowsy Water had for fur. Now Zukor is president of Paramount and Equity can't do a thing with Ethel Barrymore.

In the fur business, Drowsy Water got the somewhat general billing of Kohn & Co. Laughing it off, he came to New York and went into the penny arc—business with a troupe of funny-funnies. Again he had to do some of his well known chuckling and wound up with a trick show attraction that gave customers the sensation of riding in a train. Drowsy didn't chuckle again for three years.

Drowsy started in the picture business with an imported feature, figuring he could do it pretty well himself, he produced the "first American feature film," "The Prisoner of Zenda." This had the late Jimmy Walker as star and production was delayed for three years because of it. Walker was eventually discarded sitting beside a tapped wire in the city hall, listening to himself tell his wife he won't be home for dinner yesterday.

Acquiring a picture star, Drowsy formed the producing company known as Famous Players. He figured he'd get another star soon, anyway, and why change the title? This question was answered by Jesse Lasky, who became a part of the new title, Famous Players Lasky. Then the boys bought the Paramount distributing exchanges in order to get their product on the market, and pretty soon the company was known as Paramount-Famous-Lasky. A few other title changes occurred, but they're not worth recording. And David Sarnoff may deny it.

Drowsy Water and his family reside in Zukor City, from where you walk to business if you have any. And if you haven't any business, you haven't any business in Zukor City. Maybe Drowsy doesn't live there but he chuckles.

Greenwich Village with its tea shops has undergone a convulsion in its mythical realistic center.

The entire area has gone high hat. Studio pent-houses are the rage. You'll recognize the faces of many a Park avenue doorman, butler and elevator boy now. Apartments in the new building at Sheridan square rent for \$400 to \$700 a month.

Scores of buildings have been torn down as a result of the encroachment of the new 6th avenue subway. It will be complete in 2½ years. This has resulted in a de-population of 60,000, bringing the approximate census of the district to 285,000.

The Village has become so orderly in the past three years only 48 police officers patrol the district, aside from about 30 plain clothes men.

That Parisian atmosphere, of which the Village once boasted, has changed with the inception of a business and real estate era with German apple pancake and herring the present tastes.

The scullions and petty crooks who once infested the area have been run so ragged they are ancient history.

The Village now brags as many Wall Street brokers as any East Side ultra neighborhood.

**Sofa Fires**  
And it still holds the world's record for sofa fires. Wild parties still abound in the studios.

Only 25 colored families live in Cornelia street. It was once the Harlem of the Village, inhabited by several hundred.

When raiding Edgar Allen Poe's house recently the cops found it to be a speakeasy. Out-of-towners went there to pay tribute to their literary idol. They wound up clipped and drunk.

Of its 28 night clubs only eight are legit. The other 20 are chiseling joints.

**Percentage**  
There has been a notable decrease in the nance element, but a steadily mounting number of Lesbos. Police are working on the elimination of that element.

Among the favorite haunts of the morons which were axed are the Red Hat, Blue Goose, Coal Mine, Cushman's, Jungle, Golden Gate, Gray Hawk and Cinderella. More stenographers live in the Village than any other class of people.

It is also widely populated by newspaper people.

Living in the Village are Steffanson, the explorer; Isaac Don Levine, Mr. and Mrs. Billy Seeman (Fly the Hawk), Texas Guinan, Mayor Walker and numerous stage folks and celebs of different walks.

**No More Dope**  
Village has lost its collegiate visitors since the erection of the new buildings and departure of freaks. They don't get the old kick!

All the dope peddling around the Mills hotel in Bleeker street has been dispatched pronto.

You can get a nice room for \$80 a month in some of the ritzy apartments near the city hall.

Holland Tunnel has proven an immense boom to legit biz in the locale.

Only one "bug" is causing disturbance in the steady advance of building. He is the owner of the 3 by 6 plot, triangular in shape, next to the United Clear store in Christopher street. Won't sell for any price.

Put it all together and one sees Greenwich Village de-Bohemianized. It's out to cop laurels in the business world, its phony aesthetic re-thrown to the winds.

The four statues in the four niches on the 46th street side of the I. Miller building will be ceremoniously unveiled Oct. 20, will represent Ethel Barrymore as "Ophelia," Mary Pickford as "Little Lord Fauntleroy," Marilyn Miller as "Sunny" and Rosa Ponselle as "Norma."

## NEW YORK THEATRES

**NEW AMSTERDAM** THEATRE, W. 4th St. & 1st Ave.  
Erinmore, Dillingham & Ziegfeld, 42a. Dr.  
Mats. Wed. & Sat.—45c Seats at \$1

**EDDIE CANTOR**  
in "WHOOPEE" ZIEGFELD LAUGHING SENSATION

**BELASCO** THEATRE, N. 4th St. & 44 St. Eas.  
8:50. Mats. Thurs. & Sat. 2:30

DAVID BELASCO Presents  
**It's a Wise Child**  
A New Comedy by Laurence E. Johnson

THE THEATRE GUILD PRESENTS  
**KARL AND ANNA**

By LEONARD FRANK  
**GUILD** THEATRE, W. 63d. Eves. 8:50  
Mats. Thurs. and Sat. 2:30

**PLAYHOUSE** W. 48th St. Eas. 8:50  
Mats. Wed. & Sat. 2:30

**STREET SCENE**

A Warner Bros. and Vitaphone Talking Picture

**GEORGE ARLISS**  
in "DISRAELI"

Warner Bros. Theat. Daily 2:45, 8:45  
Broadway & 52d St. Sun. 3, 6, 8:45

Double Matinee Every Day  
"Gold Diggers of Broadway"

(Entirety in Technicolor)  
Daily 2:45, 8:45  
Sun. 3, 6, 8:45  
Winter Garden  
N. 4th & 50th St.

**EVIDENCE**

Pauline Frederick, Lowell Sherman, William Courtemay, Myrna Loy, Conway Tearle, A Vitaphone All-Talking Dramatic Masterpiece.

New York Delux  
Milk and Honey  
Nightly 11:30  
Coming Friday, "LAST LIFE" with Doug Fairbanks, Jr., Loretta Young and Douglas Morrie.

**ROXY** 30th St. & 7th Ave.  
Div. S. L. Rothafel (ROXY)

William Fox presents  
**"SALUTE"**  
with George O'Brien, Helen Chandler  
John Ford Production  
Admission 5c. Seats 10c-50c  
Such as only ROXY can offer  
FOX MOVIEPHONE HIT

**CAPITOL** N. 4th St. & 44 St. Eas.  
Midnight Pictures  
Nightly 11:15-1:30

HIS FIRST TALKING PICTURE  
**JOHN GILBERT**  
in "Merry-Go-Round"  
HIS GLORIOUS NIGHT

On the Stage "REFLECTIONS," a Royal English Comedy and his brilliant  
in "Chester Hale Girls and a Host of Broadway's  
Favorite entertainers" with ANNENKOV  
conducting CAPITOL GRAND ORCHESTRA

**R-K-O Theatres**  
"IT'S R-K-O—LET'S GO!"

**PALACE** 5th Ave. & 47th St.  
B. F. Keith's  
PAT ROONEY, MARION BENT  
& PAT ROONEY, THIRDO  
GROSS & FAYE-DERICKSON & BROWN  
ARNOLD JOHNSON & ORCHESTRA  
Mats. & Ann. 2:30-4:30 & 8:30-10:30

**RIVERSIDE** 47th St. & 4th Ave.  
Liz. Time—2-4 Day—All Vaudeville  
**IRENE RICH—LOU HOLTZ**  
ROSE PERFECT  
CHAMBERLIN & HIMES-PEPITE  
BLOOM & ANN STEVENS & G. Bradford  
LLOYD NEVADA

**R-K-O PROCTORS** 58th St. & 3rd Ave.  
Wed. to Fri. Oct. 9 to 11  
ALL TALK "PARIS BOUND"

**BEN TURPIN** in  
ALL TALK "PARIS BOUND"

with ANN HARDING and Frederic March  
WILL OSBORNE—ORCH.

**R-K-O PROCTORS** 86th St. & 3rd Ave.  
Wed. to Fri. Oct. 9 to 11  
ALL TALK "PARIS BOUND"

with ANN HARDING and Frederic March  
WILL OSBORNE—ORCH.

**JAMES CRUZE's First**  
Great TALKING, SINGING  
DRAMATIC SPECTACULAR

**THE GREAT GABBO**

with Erich Von Stroheim, Betty Compson  
with ANN HARDING and Frederic March  
WILL OSBORNE—ORCH.

**GLOBE** 49th St. & 1st Ave.—Daily 2:45, 8:45  
Mats. Wed. & Sat. 2:30, 8:45  
3 TIMES SUN. & HOLIDAYS at 3, 6, 8:45



# Mugg from the Loop Glides Over 42d St. Museum-Plenty Cheap

To a guy from the Loop, hitting the high spots in New York would take in a niche like Mike Hubert's Museum on 42nd street. For a quaint palladium of amusement is Hubert's.

A brief though general survey of this place, covering most of its containing highlights and sidelights was in "Variety" only a couple of weeks ago, under head of "Rubber-necking Midtown Borey." To expect any radical change to happen to an established establishment like Hubert's in such short space of time, would be like lowering or elevating its dignity. Neither is the case.

Except for a few new freaks and attractions of no imposing importance the rest remains the same, with those permanent performers employed in still the same place, grinding from 11 in the morning till midnight.

Taking this one as an example of the innumerable other arcades and shooting galleries operated in and around Times Square, the racket looks plenty shot. Where are the suckers?

Apparently wised or fed up with such animated entertainment as looking through a slot machine that cooly times "What a Young Girl Does When Alone," or before going to bed. Also to see a pug-nosed blonde saved in half, a wallowing sword swallower, an emaciated "Hindu" with a split tongue, who probably knows Kankakee or some such place, a glib card shark expounder, or a living example of what physical training will do, are just a few of the things so called chuckers seem to have lost interest in. What few stragglers find their way into these joints just come, see a bit, a handful may linger, but try and take 'em!

Taking the word of a pert damsel employed at one of the gimmick booths at Hubert's, "it sure is tough! And getting tougher!"

Yet the wheels spin, the spiccers spic, the mazdas flicker on, the canned music chirly pipes on. Depending on quick turnovers, with about 30 minutes taking in the whole works, a few cents eventually trickle through its doors. How much for unsavory?

For a nominal 15 kopeks the prospect is ushered in the main arena conducted by an amiable guide from exhibit A to the following:

"On your right, gentlemen, is Cleotrice, world-famous exponent in the art of 'Cheating Death' or 'Escape from the Electric Chair'—a tall young girl, in a bored manner, releasing himself from the straps in half a second or thereabouts before the juce is applied.

Next is Karoy, the iron-tongued Hindu, who sports a made-to-order split taster through which he inserts an iron hook and lifts a weight announced as 105 pounds.

10-20-25 Cents

On the adjoining platform is Kid Canfield, cast-styled reformed gambler, cking out a living now by exposing the tricks and selling booklets on how it's done, for a bit. No sooner does the last shill deposit his coin with Canfield than Kitty, the armless wonder, starts playing her specialty of deftly manipulating her feet, and a disarming pamphlet for only a dime.

Around the bend you may find the extant example of physical culture. In the course of several years, by admission, he has endured the biology of fear and other insects and answers any question. No charge.

Highspot is the flea circus, operated by Prof. Heidler, who acquired his skill and patience with the bugs by building models of ships through necks of bottles and making small tinklers during his spare time. He is ready, for an additional 15 pennies, to entertain the curious and pleasure-seeking public with an all-star performance of trained fleas, which do hip-ups and back bends, splits and high kicks and military taps on a drum. The professor, lover of nature, has studied the biology of fleas and other insects and answers any question. No charge.

10c. to See

After that exhibition you follow the trail downstairs, where such cunning spectacles as witnessing

## WIDOW AFTER THRILL

So Argued Over \$1 with a Taxi Driver

Mrs. Florence West, 27, blonde widow of the St. Paul Hotel, 60th Street and Columbus avenue, was freed in West Side Court by Magistrate Henry M. R. Goodman. Mrs. West asserted she was a model. She was arrested on the charge of failing to pay a taxi bill of \$1.65.

"Your honor, I owe nothing. I engaged a cab and paid the bill," said the pretty model. "I gave the chauffeur a dollar tip. The chauffeur wanted another dollar. I refused to give it to him."

"He threatened to have me arrested," she said. "I needed a thrill and Patrolman William H. Fitzgerald arrested me."

Fitzgerald of the West 68th street station substantiated the story of the model. The chauffeur, Mike Goolie, 78 First avenue, failed to appear in court and Magistrate Goodman discharged the widow.

## 2 DRUG PINCHES AND POLICE SAY 'DRUG RING'

What will probably break up the drug ring in the Square for some time occurred when Jacob Gardner, 58, salesman, Paramount Hotel, known in police circles as "Jake the Peddler," and Louis Dunn, 44, 101 West 36th street, were arrested on charges of possessing narcotics. Dunn, according to police, was the stealer while Gardner was the salesman of the contraband drug. Both were before Magistrate Henry Goodman in West Side Court. Pleading not guilty each was held without bail for Special Sessions.

Several weeks ago detectives of the "rookie" squad received a tip that a person was distributing drugs in the Times Square district. A half dozen detectives tried to make connections with the seller, but were unsuccessful. With knowledge of the vast quantity being dispensed they decided to use feminine charm. The "rookie" squad enlisted the services of Policewoman Martha Wissman, Mrs. Wissman visited several places and was introduced to Dunn. She showed every evidence of being an addict and was brought to Gardner.

Gardner, she said, offered her an ounce of heroin for \$33. She declared it was high and she said to the court. Gardner consented to cut to \$30. She admitted she did not have that much with her and told of having been gypped before by phony stuff.

Got Sample

Gardner, she avers, gave her a small sample in a 6th avenue restaurant and made an appointment to meet her at 163 West 44th street. Always covered by male detectives she kept the appointment. When purchasing the drug from Gardner she gave a signal to her male colleagues and Jake was pinched.

Detectives said they went to Gardner's hotel room and found other drugs. They had kept Dunn under constant surveillance as the stealer. According to the detectives Gardner was one of the chief purveyors of drugs in this section.

## JANITOR KINGS SUSPECT

Chicago, Oct. 8. Patrick Kings, business agent of the Theatrical Janitors' Union, is being held by police after having been identified as one of two handiwork who took \$18,000 worth of jewelry in a West Side store holdup.

the blonde cut in twain, and, for an extra 10c, see how it's done.

For the more cultured is a round table of chess and checker champions, or a table of billiards. Some guys don't take a dare.

Other sundry and miscellaneous amusements—air rifle and pistol shooting galleries, shooting at slot machines, often called nutographs, or stopping to chat with the firehead or brunet behind the bar, teasing or peering at the stands, or peering at the cover everything to be seen and had at Hubert's museum.

And for a nup from the Loop that's plenty.

## Register!

Registration is on this week. Polls are open daily from 5 until 10 p. m., up to Saturday, when the period is from 7 a. m. until 10:30 p. m.

## DIAMOND SAVED GIRL FROM MAKING A SHOW

Jack Diamond (not Legs), 34, who said he was connected with the Diamond Taxi Corporation, 65th street and Broadway, was arraigned in West Side Court on the charge of disorderly conduct. Diamond was arrested with Grace Williams, 24, who asserted she was a member of the "Follies" of 1927. Miss Williams gave her address as 235 West 77th street.

The pair were arrested by Patrolman Edward Gardner, of the West 68th street station. The bluecoat overtook a cab after a chase of several blocks, in which Diamond and Miss Williams were racing away.

According to Gardner, he heard screams and noticed the girl fleeing. He saw Diamond place her into a taxi and race off, and he thought the woman was being kidnapped, he said.

Commandeering another taxi the officer gave chase. At 72nd street and Broadway he overtook and questioned Diamond, claiming the latter abused him. Miss Williams, he said, joined in the denunciation.

In West Side Court Diamond denied the charge. He stated that Miss Williams was "carrying on" and rather than have her make a show of herself he took her away in the cab.

Magistrate Flood freed the showgirl and suspended sentence on Diamond.

# Lillian Bradley and Girls Allege Frame-up by Coppers at Small Stag

## DYED PETS

Dogs and Birds Dyed by Racketeers Faded at Home

Plenty of "racket" in the dog business. Some of the pet shops around town dye their dogs, and women are complaining that they rub off on their clothes.

Birds, especially parrots are dyed, but being caged up most of the time do little damage. Their brilliant colors merely fade away under the amazed owner's eyes.

## LIFTING B BATTERIES WHILE HUBBY LOAFED

Claiming she gave up a promising stage career for her husband, who deserted her soon after marriage, Alice White Edmunds, niece of George White, has filed suit for separation from Paul R. Edmunds. The girl's attorney says Edmunds has been "traveling broad in palatial steamers and living the life of a wealthy clubman, while Alice toils in a Yorkville radio shop."

Maybe lifting B batteries. Mrs. Edmunds says she promised to quit the stage at marriage and has lived up to her promise despite the alleged ditching.

## THREE YEARS FOR DOPE

Carmelo Puentes, 23, dancer, of 408 Manhattan avenue, was sentenced to a term not to exceed three years in the penitentiary in Special Sessions, following his plea of guilty to possessing cocaine.

## New York Chatter

Adolph Klauber closed his office. Al Wohlman around town again. Metro. exercised its option on Ethelind Terry.

Carl Laemmle is slated to leave for Hollywood early next week.

Lew Leslie wearing checkered pants with a blue coat.

Herman Shumlin shaved off that mustache.

Clare Briggs at Johns Hopkins with eye trouble.

Mayo Methot out of "Great Day" with a severe cold.

Midge Hanley engaged to young Britisher.

Esting Ludwig, little St. Louis deb, opening in "White Way."

Peggy Perry engaged to Philadelphia, she reports.

Dorris Robbins, from Chi, opened at the Madrid.

Doris Carson, just turned 18, is the youngest leading ingenue in a Broadway production. She is engaged for the lead in "Grand Old Summer Time."

Helen Hermes buying safety-pins for a newcomer in the world.

It's another camel-haired coat in the wardrobe of Harry Jans!

One-legged colored fellow featured tap dancer in a Harlem cabaret.

Jimmy Durante is still trying to pronounce Les Amburgeys.

Leona Pennington left for the coast.

New fleet of cabs coming out called the Shelton.

Al Spengler, Broadway's youngest p.a., with 20 accounts.

Ray Whitaker, long one of Ziegfeld's music men, is now orchestra leader of "Whoopie."

Irma Moore, who has a hat shop on 6th avenue, was ingenue in "Sweetheart Time."

Sherry Gale has opened a hat shop close to the rialto, in case she must return to the stage.

Arch Heath, resigned Universal sound expert, is in town watching and waiting.

During intermission in the 49th street theatres east of B'way, the seat-holders play golf in an approach shot emporium.

Johnny Trish demanded the costumes be made longer at the Les Ambassadeurs.

Abe Attel, boxing Enterprises, needs the gold leaf on a 47th street window.

Austin Case, who lost that \$2,500 emerald pendant, bought a Stotson for the stage manager who found it.

All comus of the premiere season thus far go to Jean Ackerman for modestness. What gowns!

Most astonishing departure of the week: Alice Vail to Hollywood. Formerly Flo Hart's chum.

Frankie Chester has broken 70 hereabout, 20 times in three years. Plays Farrell even for dough.

Jimmy Gillespie's father out of the hospital. Old boy had pneumonia.

Tommy Brotherton of Ziegfeld box office okay after a painful minor operation.

A long time affection is being busted up on the coast for inside account. It's worth a story, as it's worth five million to the girl, but doesn't need any names since there's but one guy who can pay off in those figures with a laugh.

Barney Baruch's former home now a restaurant run by Leon Enken and Eddie Davis.

Eddie Moran believes the boys who put up and take down the signs in legit theatre lobbies are getting ready for a busy season.

Chef at the Everglades also in floor show. Operatic voice and fair enough.

The perfect 36 is a thing of the past among the gals of Broadway. Perfect 32 thing now.

Leaves falling in Central Park and the baseball diamonds invaded by football players.

Making himself unique, Milton Beecher, M-G-M fell asleep at a football game. It was the N. Y. U. West Virginia game.

Temple Toderus, Marion Davies' niece, is in New York with her aunt's consent, to embark on a dramatic stage career.

John Gilbert and Ina Claire arrive in New York tomorrow (Thursday), remaining about 10 days before going to the coast.

Everything is a job to Harry Reichenhart. He's doing the political publicity for the Jimmy Walker campaign.

Quite the scene in Stanley Sharpe's office the other afternoon. One of the show girls, in three Ziegfeld's production, called to sign her contract, which read \$50 a week, \$100 a month, and \$100 a year.

Shedding drop in quotation floorer. Having rehearsed three weeks for "Showboat," she resigned to carry the hysterics to Ziegfeld himself.

Pat Canizian, red-headed Ziegfeld beauty, leaving out of "Showboat" (Continued on page 14)

A police conspiracy against three girl theatrical entertainers who are trying to get along and at the same time lead a proper life was charged in an application in the Supreme Court on Monday by Joshua Crinitz, a lawyer associated with F. Nick Gordon, for the release of Mr. Gordon's clients, Katherine Adler, Lillian Bradley and Grace Gold. Crinitz writ of habeas corpus the sad stories of the girls will be heard in the Supreme Court.

Crinitz said in his petition that Miss Bradley has been in the theatrical entertainment business for over 10 years, and that on Sept. 4 last she got a phone call from a man representing himself as "Mr. Krauss" asking her to supply dancers, singers and a monologist for a private party. She agreed to furnish two singers and dancers and one monologist at an address in West 135th street and got the other two girls to work with her.

When they went to the West 135th street house, Crinitz said, they were ushered in by "Krauss," who apologized for the "dilatated" premises. He explained that the party had been arranged for a man who had made a killing on the races and that the party was to celebrate his departure on a trip to Europe.

He said the girls put on their costumes in a side room and then when they appeared, "Krauss" and three other men tried to strip them, offered them liquor and solicited them. They refused both the liquor and the tens, he said, and did two song numbers.

Crinitz said that while Katherine Wagner was singing, one of the men, who was also a policeman, rushed her and tore off her costume, lashing her nude, "to her embarrassment and shame," and arrested all three girls without a warrant and took them off to jail. The lawyer said the girls found that "Krauss" was a policeman and the other three were also detectives "who had trapped them to induce them to commit a crime," and that it was arranged between them that when Katherine was left naked the arrests were to be made on the ground of indecent exposure. They learned that the \$10 bills offered them and rejected were marked. Crinitz said and also asserted that the girls had fulfilled their contract to give an entertainment and that "any indecent exposure was due to the policeman's effort to induce them to commit a crime."

The lawyer also insisted that as the girls were arrested without a warrant, the magistrate's court had no power to try them.

## Too Many "House" Drinks Cause Bartenders' Circuit

The bartender's circuit is latest innovation in speak operation and is being employed by chain groups operating a dozen or more stagger joints in Times Square.

The chain operators, some of whom employ from eight to 10 bartenders in each of their 10 or more places, embraced the rotating schedule last week.

Bartenders employed by the chains are now assigned to a different spot weekly. The shift is said to have been precipitated through the stationary bartender becoming too chummy with the customers and often passing out more "house drinks" than ordinarily allotted.

Rearrangement of operation, with doors, has abrogated the former custom of having bartenders, who knew the clientele. Since the joints were closed door this is not necessary, with doorman instead of bartender now having to know to pass.

Bartenders aren't cheering the circuit proposition, since some had lucrative tip spots, out now.

## Gun Charge Sentence

Neurotic Noel, 23, dancer of 140 West 71st street, was given a suspended sentence in Special Sessions after she had pleaded guilty to possessing a revolver.

Miss Noel was arrested August 5 by Detective Frank Cassidy of the West 68th Street station at her home.



## 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.

### LONDON

Fay-Marbe, singing Prudence Plouffe for \$100,000 and for an additional \$50,000 for a breach of contract, is the same singing-dancing-picture player awarded \$31,500 in a breach-of-contract action against Daly's theatre here two years ago.

Count Anthony de Boudard of the collapsed British Brunswick Gramophone Co., wired from Biarritz he would meet the directors in Paris but would not return to London. The company has not issued any accounts since November, 1927, and is now in receiver's hands.

Two-faced portraits, the profiles being turned in opposite directions and the portraits being joined behind the forehead to form a single picture, feature the Professional Photographers' Association.

Charles Herbert Barritt, music hall composer, left his estate of \$55,000 to his widow. Barritt, once known as Clifton, was formerly choir boy at the Manchester Cathedral.

"Lady Godiva," played by plump Lucille Smith in pink tights and flowing hair at the Dudley festival, where the historical tale is supposed to have taken place, fell off her horse in a faint when she was booted in her four mile ride through the streets. Wind blew her hair in all directions and she fell off her horse. "Immoral," "disgraceful" and "ought to be ashamed of herself."

Bertie Hollender, known in sporting and theatrical circles, marries Celia Hugheson, actress, next month.

Strip parties in the private swimming pools of Eton have the Windward authorities burning. Eton, a pleasant tree-enclosed part of the Thames River, Londoners have been going down because of the pleasant weather, staging nude ballets and swimming parties. College authorities have put on a watchman as censor.

Farwell letters reaching here from Sydney make it clear that Jack Cunniff died from a broken heart. Melbourne Tivoli was just about to approach the well-known dancer and singer, Cunniff, when his suicide became known. Cannot raise \$780,000 during the war but died penniless. Fund is being promoted to send his son to college.

George Thomas Cuming, veteran tenor, got 21 days because he broke a promise not to sing in the streets north of the Thames. Cuming explained to the judge that he was a plebeian and I have one of the best light tenor voices in London, although I am 73.

B. A. Meyer, producing "The Flynn Fool," and James Agate, "Times" critic, are handing each other a lot of rabbit punches because Agate broadcast an unfavorable criticism of the air drama at Prince's. Meyer claims persecution and asks the B. B. C. what right a rival form of entertainment has to be sending out criticism. Agate replies through his lawyers. Trouble is B. B. C. has a governmental monopoly and promised the managers to speak only of plays it favored, leaving the others to the dailies.

"Lovely Lady" will be the title of Laddie Cluff's new musical opening at Birmingham Nov. 4. Stanley Brightman and Arthur Rigby are authoring.

The Hatry collapse, which runs in some quarters as high as \$400,000, is not worrying London half as much as the heavy gold withdrawals. These run some days as high as \$500,000, but the bank's reserve down to two billion in the last year. Both these factors will tighten theatre money, not directly but through individuals who like to back shows with their surplus.

Photomaton, caught in the Hatry group which has gone into receivership, seems likeliest to come out all right. This is a company making eight-minute automatic portrait photographs.

Harry Milton, juvenile lead in "The Show's the Thing," married Chilli Bouchier, film actress and former mannequin. Miss Bouchier had a Clara Bow reputation in England.

Broadcasting house being built in London by B. B. C. is being sound-proofed with thick concrete. Central studio will be big enough to house 1,000 people and an orchestra of 100. There will be eight dramatic studios—three for dialog, one for news, one for photographs and four for general use. The walls had to be so thick because no steel is used,

and the building will be eleven stories high.

Irene Vanbrugh will return to the stage with Robert Lorraine in "Art and Mrs. Bottle," by Denn Levy.

"Happy Families," Constance Collier's new play, will be supervised by Gerald du Maurier. Alan Jaynes, Adviene Allen, James Haglin, Kathleen Harrison, Lester Matthews, Arthur Ewart, Violet Campbell, Charles Culham, Vaughan Powell and Dorothy Monkman are in cast.

### NEW YORK

Jewelry worth \$350,000 was worn by Joanne Angles at the time of her death. It was turned over to the public administrator.

Eddie Cantor is working with Arthur Richman on a play tentatively titled "Off Park Avenue."

Billie Kingston, actress, was held without bail in West Side court when agents alleged they found narcotics in her possession.

Three armed bandits drove excited patrons of the Congress theatre, Newark, back into the auditorium and forced the manager, Robert Percival, to hand them receipts from the box office Sunday night. They chased by a copper, but escaped.

Herald Tribune estimates the Central Park Casino will gross over \$2,000,000 by next June. Tony's restaurant, which pays city \$3,500 annually for its public property site, is being made a majority election issue.

Margaret Whittington, show girl, has started her own investigation into the death of her brother, John Moore Whittington, who died in a fall from the window of a fourth floor apartment during a liquor party. She refuses to accept the opinion of suicide.

Sadie Wolinsky, dancer, has suing Harold Wolinsky, dance hall manager, for divorce on claim of two-timing.

Katherine Wagner and Grace Gold, arrested while dancing in an apartment for a private party, are protesting the arrest on charges they were framed by members of an anti-life society. The girls say all four men in the apartment, one of whom pulled the clothes off Miss Wagner, were members of the society. Both girls are married.

Ruth Shields, legit, who recently lost a pile on the Curb, announces she has inherited \$250,000 from a grandmother.

A new firm called Ydna, Inc., is backing "The Booster," comedy adapted from the Viennese.

Frederick Swanson, orchestra leader in New London, Conn., has been granted a divorce from Lillian Brown Swanson, of New York, for desertion.

Three patents of importance in production of vacuum radio tubes were invalidated by the U. S. Circuit Court of Appeals in Philadelphia in favor of De Forest Radio Co. General Electric had claimed infringement. Principal patent covered production of all high vacuum tubes.

### LOS ANGELES

Vivian and Bryan Foy, nine years children, acquired an 18-month-old daughter. Adopted.

Norman Trevor sent back to psychopathic hospital. Relapsed to mental and nervous ailment of which he was discharged as cured last year.

Mrs. Hester Stiles filed suit in Superior Court against Mrs. Eloise MacGinnis charging the falsification of affections of Vernon Stiles. Asks \$150,000 damages for the alienation of affections. Also \$100,000 exemplary damages and \$100,000 damages for asserted wrongful acts of defendant.

Judgment of \$5,649 granted Motion Picture Capital Co. against Harry Garson, on promissory note by U. S. District Court.

Liberty Studio, Monrovia, Cal., reported robbed of \$7,000 worth of equipment.

Lewis Stone granted continuance of divorce action against Florence Oakley Stone when one of principal witnesses failed to appear at trial.

William R. Macfee, accused of attempting to bribe the arresting officer of Mrs. Alexander Pantages, convicted on perjury charge at

### REPTILE OUT

Narita Blames Snake When Nobody Looks at Her

Narita, the snake dancer, has split with her snake. Professional jealousy is one of the reasons. The snake got all of the publicity. Also, she quered the act by making a play for all of the attention. In fact, she was a pretty tough fellow to work with.

Narita is now doing ordinary dancing.

"When a girl is old and ugly it is time enough to dance with a snake that distracts attention from herself," she said. "And last year at Guinan's club everything that was thrown at the snake hit me. I get tired, too, of bringing him up to the zoo to be fed." It seems that every time Narita fed the snake with a live rabbit, the S. P. C. A. had her arrested. Whenever a reporter came to get a story about Narita plenty was written about the snake, but when she tried to tell them she was raised in a convent, etc., they muttered something about the old army game and forgot to mention her.

Sante Ann, Cal. He will be tried on the bribe charge here, Oct. 14.

Aimee Semple McPherson going back to show business. She has formed a picture company to make "talking religious pictures." Called the Angelus Production Company. It is incorporated for \$200,000.

Priscilla Dean can now marry Lieut. Leslie Arnold again. Couple were married following Arnold's divorce. Then divorce was set aside. Now obliges wife to sue again to straighten out the mix-up.

Clare Fonda Resenthal, divorced from Walter Rosenthal. Charged with desertion.

Virginia Cherril, in Charlie Chaplin's next film, announces engagement to Buster West.

Earnest Lubitsch appointed executor of estate of the late Paul Leni.

Mabel Normand in Pottinger Sanitarium fighting tuberculosis. Her condition reported as serious.

New \$1,000,000 height-limit hotel to rise on Joseph Schenck's Fuller street property.

A \$1,000,000 height-limit hotel with roof garden will throw its shadow over the Egyptian theatre from Hudson street.

Charles Chaplin gets deeper into the restaurant business. Named as director in incorporation papers for Russian Egg Supper Club.

Madge Bellamy's mother, Mrs. Annie D. Philpot, sues for her share of \$30,000 Venice property, saying her purchase partner has left town.

Bee Montague found guilty of liquor possession as aftermath of traffic crash. Still to face trial for drunk driving.

Jerry Ryan goes into Coffee Dan's as m.c.

H. O. Probasco, owner of El Patio ballroom, is looking for new dance hall ideas in Chicago, Detroit and New York.

Franklyn Pangborn reports an early morning doberbell ringer slugged him and searched his house. Visitor left grumbling at \$7 haul.

Dolores Lawlor and Mary Parkinson, burlesque, arrivals from Philadelphia, held for trial as opium addicts.

Harry E. Hollman, manager of Warner's, has spent 24 hours in jail for mistaking the judge for a bailiff when Pantages jury visited scene of alleged assault.

Buster West may go to Germany with his father to fulfill show engagement.

A. E. Spontable, Fox research engineer, looking over Cartlay Circle with idea of installing grandeur booth.

U. S. Grant Nye, father of G. R. Nye, films, suicide because of ill health.

Flora Purker DeHaven appeared in court and asked that her alimony be reduced. Said that Carter DeHaven was giving their two children training in vaude and she wanted to help.

### CHICAGO

Dr. John B. Morgan of Northwestern university says a tenor has no chance of being able to sleep. Tests on 10 noisy infants proved it takes a rich bass voice to soothe the brats after 1 a. m.

## Uncommon Chatter

By Ruth Morris

### Gushing Flaps

Maybe the flapper adoration displayed by Charles Farrell at the opening of "Sunny Side Up" was spontaneous, and maybe it was somebody's idea of exploitation. Either way it was ghastly. The flaps hung over the gallery rail, yoo-hoo'd to their favorite, gushed audibly, and finally insisted on his looking up and taking a bow. By that time the whole house became interested, and the aisles were jammed with curious spectators and a few autograph hounds. Such demonstrations should be left to Hollywood.

"Sunny Side Up" crammed with every imaginable kind of humbug, is thumbs down artistically, but there can be no doubt about its success as a profitable, fast-paced picture. If you like that sort of thing you adore it, and there are plenty who do.

Its show within a picture (yes, it has that, too) is well done, featuring a clever Esquimo number, with a chorus so hot that it melts the snow and causes tropical plants to shoot through the ground. The dancing that accompanies this is pretty high and fancy—"hot note retained," as Queen Mary might say. Another perfectly lovely effect is a curtain of water jetting up from fine sprays.

Janet Gaynor performs her first singing role with unusual charm. Audiences will adore her.

### Women's Exposition

The Astor Hotel, housing the Eighth Annual Exposition of Women's Arts and Industries, was the busiest place in town last week. Every inch of the banquet hall and reception room was crammed with booths featuring various products and commodities. It was possible to buy everything from a jar of ointment even to a lot in Bayridge—indeed, it was very difficult not to buy, with such high-powered salesmanship going on.

Even abstractions were put up in the little boxed show rooms. Most heated of these was the booth of the Women's Christian Temperance Union, with placards bringing the spirit of Prohibition to rest right in the banquet hall of all places.

### No More Nothing

Literature made the Temperance booth fairly seethe with righteous indignation. There was for instance the leaflet asking "What About Cider?" Just what about cider is exactly what we have been wanting to know. The printed matter told all about the little germs that work havoc with perfectly polite apple juice, and the many children who are turned into drunks by its consumption. There was an equally bitter tirade against home brew, its "bacterial influence." And a blissfully trusting article praising the outlawry of the drink traffic and the passing of the speak-easy, poverty and crime.

Another department professed to be the Bureau for Self-Understanding, featuring character analysis from handwriting specimens. Here one might develop personality in six lessons.

Another booth showed that the Women's Exposition had stepped in where delegations fear to tread, by proclaiming in six-inch type that it had outlawed war between Persons, Cities and States and is about to terminate War between Nations. An awfully good idea that may take a little time to accomplish. Two of the officials of Peace when last seen were busy rowing over when one had done with the other's pencil.

### Grace Hayes' Style

Grace Hayes tops all other feminine contenders for honors at the Palace this week with her familiar "Song Snapshots." The act is unchanged since it's last Palace showing, but now one minds a repeat of such clever material so nicely handled. Nor can there be any complaint about the costumes which are not only good vaudeville, but good style. Several of the frocks trick for quick changes, which is always a good idea when effectively handled.

Marion Dent appears in two nice frocks in the family contrast of the dance styles of Now and Then. The first is a lovely gown of white metalized bodice and skirt of white handkerchief points, and the second is a shell-pink chiton with rhinestone trim. A hair hat and tiny silver slippers complete the ensemble. Lots of dancing assistants

in the Roomy act. Their costumes are of the cute fluff variety, a particularly nice one being in turquoise blue combined with ovoid crepe.

Monica and Ann Skelly are a cute pair of kids with an immense manner. As two shop girls, their attempts to break into society aren't nearly as amusing as their partners' portrayal of two bona fide millionaire heroes, but their act is lightly amusing and most agreeable.

### Gags Moving

There is no need to mourn the passing of recently prohibited vaudeville gags. They're cropping up now at the Paramount, just as poisonous as ever.

This week's presentation of "Shanghai Jesters" is a pretty shoddy affair. Costumes have no imagination and less style, and the stage picture is most unattractive.

The Williams Sisters do their best to pep up proceedings with their ga-ga hot stuff. Their frocks are green ruffled things, with skirts slit to allow freedom of movement. Judging from the rough treatment the more exuberant sister gives her dress it will be a miracle if it lasts through the week. And it won't be a bad job if it doesn't.

### "Fast Company's" Swell Trio

"Fast Company" is a love of a picture, closely following the script of its stage version, "Elmer the Great." The success of the latest film is aided from its excellent dialogue and direction, is attributable to the grand work of Evelyn Brent, Jack Oakie and "Skeets" Gallagher—a perfectly swell triple play.

The film's only deviation from the original script is in elimination of the home-town heroine and in toning down the hard-hearted vaudeville actress for a soft and happy ending. Miss Brent, groomed appropriately throughout, plays the part beautifully. It's a role that will be an agreeable antidote for those of her fans who are distressed by seeing her play a poisonously nasty character, just a few days earlier in "The Bachelors." She handles the disagreeable villainess in "Why Bring That Up" as admirably as the baseball heroine—proving that she can be as nice or as nasty as she's cast.

### Misunderstood Woman

"Evidence" is one of those old-fashioned heart-breakers about frustrated mother love, providing Pauline Frederick with an opportunity to live through many reels as a sadly misunderstood woman. Its chief interest is little Freddie Buckle, Frederic's young son. He's a cute youngster, forced to play an unbelievably precocious role. The picture is never quite convincing.

### Legmania Doc

Hollywood, Oct. 8.  
Dr. Emanuel Langley engaged by First National to take care of the feet and limbs of chorus girls. He will also supervise foot bandages and the fit of ballet shoes. The doc is a chiropractor.

### Tablet-Heat Iron

Macy is selling a traveling iron that needs neither electricity nor gas. Fuel is a small tablet somewhat on the order of sterno.

It is going to be harder than ever to get less water for shoes now that sport jewelry is being made from it, very attractive in red, brown and blue.

A new spaghetti shoppe feels it has something to beef about, so it fills the window with a prize-steer, blue ribbons pinned on his chest and a bored expression on his own face—for a change. He's probably bored others before receiving the grand call to Broadway and meatballs.

### In the Shops

Russkas wrestling with the problem of new coats for the new gowns and coming off with flying colors. Models feature the longer, princess line, with back daps and inserted skirt flares. Altman's showing more varieties of fur-trimmed wool coats, with natural lynx considered stylish. Silver fox trims for the ultra. As a variant of the longer line, Donnit is showing the short sports coat approved

(Continued on page 78)

**By Mollie Gray**

"Salute" is the annual fall football picture; this time combining both West Point and Annapolis, using the poorest features of both. It is forced and not funny, try as hard as they so obviously did to make it so on occasion. Even the girls aroused no interest though "Nancy Wayne," played by Helen Chandler tried hard. No reason according to the story, for her being all over the academy grounds. Frocks simple, she was that kind of girl, but the one she wore to the dance was becoming. This was white with tulle necker trimming.

"Skin Deep" is a relative distance, of course, there being a slight difference between that of elephants and men (and women, too, let me say there isn't). Yet in this case Monte Blue's face made him a carrier when he'd rather be a hood carrier, which is certainly going

[illegible]

**By Cecelia Ager**

thread, which gives a slightly belated touch of the "swannet" motif. The "King" looks glamorous in a white tulle court gown, with neckline, hem, and flowing over-sleeved in ermine. Tulle headress has a band of pearls, and clusters of pearls over the ears. This type costume, with its high waistline and satelate grace, proves flattering to feminine charm; every inch romantic.

**Patsy Ruth Miller**, co-featured in "The Aviator," looks best in sport costumes. A sleeveless frock is cut wide over the arms, giving a considerable line, for there is nothing attractive about the arm. The dress is made of pink silk, with a hip yoke, which duplicates a yoke at the neckline. Dress is good, practical, but not exciting. No imagination is permitted to interfere with its adequacy.



# VARIETY

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STATEMENT OF THE OWNERSHIP,  
MANAGEMENT, CIRCULATION, ETC.,  
REQUIRED BY THE ACT OF CON-  
GRESS, OF AUGUST 24, 1912.  
Of Variety, Inc., published weekly at New  
York, N. Y., for October 1, 1929.  
State of New York, County of New York.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Harold Erics, who, having been duly sworn, according to law, deposited with me in the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, circulation, etc., of the aforesaid publication, required by the Act of August 24, 1912, embodied in Section 4425 of the Laws of the State of New York, and the Regulations thereunder, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager of Variety, Inc., 154 West 46th Street, New York City.  
Publisher—Variety, Inc., 154 West 46th Street, New York City.  
Editor—Sime Silverman, 154 West 46th Street, New York City.  
Business Manager—Harold Erics, 154 West 46th Street, New York City.

2. That the owners, bondholders, mortgagees and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages or other securities, are: None.

3. That the names and addresses of the owners, stockholders and security holders, if any, of the company, are: The names of the stockholders or security holders appear upon the books of the company, and the names of the stockholders or security holders appear upon the books of the company as trustees or in any other fiduciary relation, the names of the person or corporation for whom such name is acting, and the names of the said two paragraphs contain statements embracing a full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear on the books of the company as trustees hold stock and securities in a capacity other than that of bona fide owners; and this affiant has reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by:

4. That the average number of copies of each issue of the publication, as so distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is: 10,000. (This information is required from daily publications only.)  
Harold Erics,  
Business Manager,  
Sworn to and subscribed before me this 8th day of September, 1929.  
(Seal) NATHAN N. NYMAN, Notary Public.  
(My commission expires March 30, 1930.)

## 15 YEARS AGO

(From Variety and Clipper)

William Fox by extending his producing facilities made it known to the trade he was a factor to be considered in picture making. He had just bought Pathé's New York studio and was planning another, making three. He signed Edmund Breese to star in "The Walls of Jericho" at the same time.

Syracuse promoter started the franchise idea in pictures. This time it was from the exhibitor angle. Group of exhibs proposed enfranchising producers and paying them on a percentage basis of net, making the producer thus stand behind his product.

Frank Tinney was signed by Charles Dillingham for five years at \$850 a week, starting in the new Dillingham "revue" "Watch Your Step." Ziegfeld had waived an option on Tinney.

## 50 YEARS AGO

(From Clipper)

Clipper was an authority on games of chance. Its department devoted to this subject relates that an enterprising gamster has offered 100 to 1 on this hazard: Six dice have five blank faces each and one marked. Player has 20 rolls for combination of all six marked faces up. Clipper figures there are, 46,656 possible combinations and odds properly should be 2,332 to one.

Patti and Nicolini were dated to sing in Berlin at \$2,000 a performance.

Dion Boucicault was the equal of Willard Mack in speed of writing. With two plays running his third, "Clarissa Harlowe" was produced in New York.

Annie Pixley was scheduled to open in "Alison" at the Garden, New York, her first performance east of the Rockies. Dispute over rights of the play held up the premiere.

## Inside Stuff—Vaudeville

Omitted from story of Horace Heidt's record stay at the Palace, New York, Dave Apollon, who recently remained there four weeks.

Though quitting the Harry Rogers agency, Glenn Burt isn't leaving show biz flat, as stated—unless he can't find another job in it.

Four ex-vaude jugglers now rate star salaries and billing in musical shows. They are W. C. Fields, Freddie Allen, Joe Cook and Jimmy Savo. They're not juggling any more.

Strict 10 a. m. rehearsal rule is being enforced at Proctor's (Keith's), Schenectady, N. Y. (Saturday opening). Acts are compelled to leave New York Friday night at the latest in order to be on time.

Boys and girls around Los Angeles depending on club dates for a living have a hard angle to say the agents out of commission.

Kids carry business cards and leave them with the entertainment committees on every job. Tell the committee they can save dough by booking direct. A number of clubs are dispensing with the agents.

Cast of "Why Bring That Up?" Moran and Mack's starring film for Paramount, includes several former vaudevillians. Besides the starring team, Harry Green, Bert Swor (Swor Bros.) and Eddie Kane (Kane and Herman) in the film.

Earl Lindsey, the Broadway dance stager, is a natural as a dance stager in the picture.

Several standard acts doing a break-in on the Independent time in and around New York, New Jersey and Pennsylvania back on Broadway unanimously declare that one of the black eyes given vaude in those states is lack of advertising. At nearly every stop all the plugging the vaude got was through a small lobby display of photos of the acts and a card announcing "Vaudeville." The picture swamped the vaude with its special one sheets, three and even 24's in some spots.

The Max Gordon office, producing acts for Keith's, has a tieup with Harry Weber under which Gordon will produce turns for such picture stars as Weber digs up on the West Coast.

Viola Dana, from pictures, is the latest to be groomed for a vaude tour.

The George K. Arthur and Irene Rich acts were produced by Gordon under this arrangement with Weber.

An arbitration board ruled against Pete and Joe Michon, comedy acrobats, now in "Nights in Venice," who sought freedom from a 30 week play or pay contract with the Shuberts, claiming they had been active under Shubert management only 22 weeks.

The Shuberts produced letters from Lyons and Lyons, the boys agents, stating that vaude time played was to count against their Shubert contract. The Michon brothers denied previous knowledge of such correspondence and the terms of their contract which gives the Shubert's an option on their services for another year.

It's getting tougher and tougher for act peddlers handling acts for independent placements. The former priority rule adhered to by independent bookers as protective measure for hustlers that often took them out of a tough spot is out now both with bookers and acts. Available for independent dates are no longer stalling around with one angling for independent dates are no longer stalling around with one keeping them working. Whoever books gets the commish.

The new arrangement may be great for the acts but it's not drawing much applause from the bookers these days since practically every agent selling the Indies submits a list sufficiently similar to the others to make it look like a carbon copy all around. Despite the decadence of indie vaudeville as a racket the act sellers are still grabbing a few pennies where they can and are holding on, one way or another. They know the racket is shot but they're not going to work until they have to.

## Inside Stuff—Pictures

That it cost British International \$400,000 to get 10 of its pictures floated on the American market and took World Wide a year to do it are reported to be primary reasons for the L. A. Maxwell organization practically severing relations with the Jaydee Williams' venture.

Maxwell, one of the organizers of World Wide, recently sent a man to New York with instructions that the American venture was proving too costly. One of the first moves of this representative, M. A. Dent, was to hand over the distribution rights on British International's next 10 features to the Ufa Eastern Distribution Corporation controlled by David Brill.

Co-operating with Brill is seen as a direct slap at World Wide, since one of the latter's mazes of activities is distributing Ufa product in America and one which Brill, an independent, has already counteracted so far as the East's cream territory is concerned, by obtaining an injunction of restraint.

It is reported that Sono-Art money coming into World Wide with George Weeks' hook-up is the principal reason why the Maxwell outfit did not also withdraw entirely.

Under the new distribution arrangement Maxwell pictures will be sold by Brill under the title of "Sterling Productions." In other parts of the country where he has no regular exchanges Brill will sell the Englishers on a states rights basis.

International is said to figure that in view of a no-cash agreement with Brill, at least it will not have to participate in meeting the salaries of high paid executives while the prints are reposing on the shelf.

Charity racketeers are now listing a long string of screen luminaries on benevolent programs with the understanding that each will perform. In most cases over two thirds of the people are never even asked for permission to use their names. They manage to get one or two luminaries, then the audience is told that the others had to work, were indisposed, etc.

During the performance an m. c. usually announces that a number of well known people are in the audience and asks that they stand and take a bow. When those announced fail to appear, the m. c. tells the house that they were seen coming in and must have left early.

One recent charity affair had a program listing 15 names as "gratis" performers. When only four of the announced showed up, a check was made on the rest. Only six had been asked. Others never even heard of the affair.

Jack Warner frequently remarked when the Warners were the single firm turning out talkers that the Warner idea then was to get the money. As other producers started to make talkers, Jack remarked when they commenced to put a flinch to their product, Warners would start in.

Last spring Jack said that this season was to be the one when the Warners would show the trade that they could turn out quality pictures as well as they had brought out the over-night money mailing talkers of the early days.

Looks as though Jack Warner has kept his promise. It's only necessary to mention "The Gold Diggers" as a shining example of a class money getter, for "Gold Diggers" ranks with any box office draw now in

## Inside Stuff—Legit

James Carroll is in New York sans any stock connection for the first time in many winters. Carroll says he is going to take his time before picking his next location.

Arthur R. Johnston, who designed the effective settings for "The Criminal Code," is but 19. He is a protégé of Norman Del Geddes. Last summer he was of the professional colony at Skowhegan, down Maine way.

Buddy Doyle's chance to double for Eddie Cantor in several performances of "Alhambra" last week was through the graciousness of Cantor himself. Accounts are that when Cantor was taken ill and unable to work, Ziegfeld wanted to shut down until the star recovered. Cantor is said to have insisted Doyle be given a whack at it. For stepping in and making good, Buddy is rendering plenty of thanks to Cantor.

Smash biz "Journey's End" is doing in New York and on the road; has prompted Maurice Browne, co-producer of the show, to proposition Tiffany-Stall to hold back the picture release at least six months. Release for the film is around next April. In consideration Browne has promised T-S the original New York cast for the picture, with the company considering the offer.

New wrinkle in curbstone ticket-scalping was introduced on the Coast during the run of "Bad Babies" at the Figueroa Playhouse, Los Angeles. Box office top on the show was \$2.50, but a flock of 50 cent service-charge passes were issued.

Six kids of high school age cornered about 100 of the four bit passes and cashed them for \$2.50 each. Then went outside the theatre and sold the four bit seats to prospective customers at a \$1.50 a head.

One Broadway ticket agency is said to have paid \$65,000 in advance on its allotments of tickets for "Scandals" at the Apollo.

The ticket buy extends for 32 weeks. For the first 20 weeks the buy is sold. For the additional 12 weeks a 30% return is optional with the brokers. The deal covers the entire lower floor of the Apollo and the mezzanine, with the scale at \$5.00 for the lower floor. The agencies also have bought \$20 tickets for each matinee.

Phillip Goodman, legit producer, is defendant in a suit due this week in White Plains, N. Y., brought by O'Brien, Malvinsky & Driscoll who ask \$15,000 for legal services rendered. Goodman some years ago had W. C. Fields under contract when the comedian hopped to the Coast to make pictures for Paramount.

Goodman turned the matter over to the law firm for settlement but is later alleged to have received a cash adjustment from Paramount without taking his lawyers into consideration. The amount asked also includes fees for other minor legal matters handled by the firm on Goodman's behalf.

A young juvenile who played in pictures and also stage attractions on the Coast, and who is now in New York, has proven the savior of a 65-year-old character actress who was ekeling out a living in pictures. Youth, a millionaire in his own right and a member of one of the wealthiest families in San Francisco, found the old woman working on a set where he was being featured.

He became acquainted and was told her story. She had a name on the legit stage in the east, but things had gone wrong on the Coast. So he rented an apartment and there installed the woman, who in turn prepared his meals and looked after his place. He got a bid for a New York show and finding the woman broken hearted because he was leaving, he took her east with him, obtained a drawing room for her and while she is in New York, which will be as long as he stays, she will have an apartment of her own. The youngster will bring her back to the Coast when he returns.

Los Angeles also has a woman 70 years old who is a bear for taking financial punishment in the theatre. Her name is Alice Pike Barney. She is the widow of one of the sons of the founder of Smith and Barney, Dayton, O., who made sleeping cars for railroads prior to the Pullman monopoly. She is reputed to have inherited about \$5,000,000 from her husband and from time to time has dabbled in theatrical enterprises.

Mrs. Barney supposedly started in Dayton by backing a little theatre movement. Then she came to the Coast and started writing. In time she established the Theatre Mart where her so-called protégés appeared in playlets and skits that she herself wrote or had worked on. Little if any salary was paid with deficits covered by the heiress, who had increased her personal fortune through realty investments.

Her latest is the staging of "Lunar, the Man in the Moon." It's a musical with story by Mrs. Barney, book and lyrics by William Cary Duncan and herself, and music by Sol Cohen. Cast of 26 is composed of people who work at various crafts during the daytime and hanker to act at night. Attraction so satisfied Mrs. Barney that she decided to fix it up a bit and give it a \$2 showing. Title was changed to "Moon Madness," and she rented the Figueroa Playhouse at \$750 a week for four weeks. Mrs. Barney figured that for \$12,000 she could throw "Moon Madness" at L. A. theatregoers whether they like it or not. Opening night (Oct. 2), drew \$230, and if it ever reaches this gross again it'll be a miracle.

But that won't stop Mrs. Barney.

pictures, while "Disraeli," as a quality talker will probably do for the Warners and the industry for some time.

One of Broadway's famous, now a big shot in pictures, played bad boy recently and after being threatened with a figurative spanking came across with an apology. Everything is jake now, almost.

Star was a guest at a dinner given to a studio exec about to leave on vacation. Made some crisp remarks and the execs burned a little.

All seemed squared until the following night when the stage-screen play was due to open at a flash opening. Top-runner audibly criticized the picture, especially the performance of one whom he claimed was stealing his stuff. Then he walked and was missing when his name was called to take a spotlight bow. Following day the studio head cancelled the opening of the walk-out picture scheduled for another house and at which the star himself was to be m. c. It was then the play boy retracted and promised to be good if the producer-theatre owner would put back the candid opening. This was done.

Down in Richmond, Va., the theatre world is all hot up about Walter J. Coulter, exhibitor, making a "sensational case" in a fight on all phases of the arbitration system.

In New York the boys figure Coulter is six months late. The suit that he is bringing was tried then and the Play's office has received what it considers the most important decision, the one legalizing credit committees. The Trustees expect the second ruling any day now from Federal Judge Thatcher.

When told Mr. Coulter refused to talk to local correspondents, referring them to his attorney, and that the lawyer in turn also passed the buck to Abram Myers, Gabe Hess, Hays' counsel, stated:

"Well I won't talk either. The decision will speak for itself."

Due to a shortage of Technicolor cameras at M-G-M the studio has changed its method of lighting from incandescent to arc lights on some of its color pictures. Difficulty arose when the reddish light from the

(Continued on page 82)



# FILM ACTORS DEFY EQUITY

## If Talker Is Dramatic Play Will Be Decided in Court by Jury

The question whether a talking picture is a dramatic production is to be decided by a New York Supreme Court jury under a decision rendered by Justice Henry L. Sherman. Question has arisen in a suit brought by the Kirke La Shelle Co. against the Paul Armstrong Co. to recover one-half of the \$13,500 which Metro paid the Armstrong company for the talker rights to "Alias Jimmy Valentine." Metro had previously acquired the film rights to the play.

La Shelle bases its claim upon an agreement under which it was to become entitled to one-half of all proceeds from dramatic revivals of the play in the United States and Canada. The plaintiff alleges Armstrong failed to live up to a provision of the agreement which was to the effect that La Shelle was to give his approval to any sales or contracts involving "Alias Jimmy Valentine" before made. The sale to Metro was made without submission of the matter for approval, says the La Shelle company.

La Shelle contends the talking version is a revival of the dramatic production.

"The plaintiff asserts that the 'talkie' productions have destroyed the value of revival rights," said Justice Sherman, in denying a motion by the Armstrong company to dismiss the complaint.

"The revival may upon trial be found to embrace the utterance in a 'talkie' of the spoken word of the play itself. Plaintiff urges that the 'talkie' presentation is a dramatic production and is part of the field of future legitimate dramatic productions or revivals. The allegations presenting these contentions cannot be laid aside or ignored."

## COMMONWEALTH STOCK LEAD \$23 FOR 7 WEEKS

Newly organized Bronx Theatre Guild, formed to put on a series of art plays at the Intimate Playhouse, in the Bronx, came to a finish Thursday when players refused to go on unless receiving some money. According to a spokesman for the co-operative cast, the leading lady received \$23 for several weeks' work, the highest amount paid. One of the women got \$3 for the same period and a male member of the cast nothing at all.

Players claimed Sidney Stavro, owner of the theatre and promoter of the venture, took too much on the first \$800 each week. Gross for the two weeks played amounted to a little over that sum each period. Stavro declared himself as not worried over the walk-out and will assemble another company to put on a new play in another two weeks. Meanwhile subscriptions to the enterprise still being solicited.

## REACH FOR EAST KEY CITY TRADE FOR B'WAY

Brook Pemberton, who has the current Broadway smash, "Strictly Dishonorable," is losing no time in letting the world know about it. Pemberton is advertising his show in practically all of the eastern key cities, having bought newspaper space in Boston, Philadelphia, Washington, Pittsburgh and Baltimore.

Pemberton's idea is to attract transient attention to the show, even before they get to New York.

## Harry Cort's Return

Harry Cort, out of legit producing for three seasons, will do a comeback next month with "Debris," by Hugh Stanislaus Stange. The latter is but a working title.

## THE ACTOR KNOWS BEST

A musical comedy juvenile has declined an offer of \$2,000 weekly to appear in Hollywood talkers because he believes he's sick.

Doctors have informed him he's not sick; his agent has verified the opinion of the physicians direct and so informed the actor, but the actor says he knows best—he's sick.

## ERLANGER AND FILM PRODUCER

A. L. Erlanger is reported having made or contemplating making overtures to Radio Pictures for a deal for pictures to fill his theatres.

Erlanger's motivating belief, from the accounts, is that films are a much safer proposition for some of his houses than the inconsistent legit.

Report is that while talking or preparing to talk to Radio Pictures, Erlanger is flirting over Radio's shoulder at several likely independent film companies, among them Columbia and Tiffany-Stahl. From current discussion, Erlanger, who is more of a realist than stage producer, rating next to the Shuberts among operators of legit theatre real estate, contemplates devoting more effort to production as a means of affecting a film connection. From that it is gleaned Erlanger would consider offering picture rights to his productions to the film concern entering in the deal, in return for the privilege of playing the company's pictures.

Besides the above outline, no other details concerned in the rumors.

## HOPE FOR STOCK; 71 COS. NOW PLAYING

Hope that stock might do a comeback after the terrific body blow administered by the talkers was revived last week by announcements that fully two dozen or more stocks would become realities within the next few weeks.

Some 71 stocks are on at present in the United States. For a long, long time the actual operative list never ran below 100.

Chicago, Oct. 8. While the stock situation in smaller towns is poor, Chicago season is good, although there are five houses open as against six last year. Squawks about his last year, but at present all houses report okay.

Operating at present are Clyde Elliot at the National, Dudley Gazdolo, Kedzie; Harry Minturn, Ambassador; Earl Ross at the Warrington in Oak Park, and a civic enterprise at the New Evanston in Evanston headed by J. E. Hutchison.

## Ex-Wife Wants Dough, Says Charlie MacArthur

Chicago, Oct. 8. Charles MacArthur, playwright, has filed an answer with the Illinois Supreme Court declaring that his former wife, Cass, a picture picture critic for the Chicago "Herald and Examiner," asks their divorce be set aside because "she wants more money." Document prepared by his attorneys says, in part: "Petitioner (Carol) when she filed her bill of divorce, wanted a divorce. She now has it."

## COUNCIL REFUSES AUTONOMY PLEA

Coast Contract Group Preparing Own Organization—Will Ask Separate Charter from A. F. L.—46 Sign Wire to N. Y. Seeking Permission for Own Representation

\$8,000,000 IN EARNINGS

Hollywood, Oct. 9. Equity's Council has refused a petition of 46 prominent picture players seeking their own autonomy in a coast branch of Equity. Result is that plans are now under way to form a body of screen actors independent of Equity which will seek a separate affiliation with the American Federation of Labor.

Petition, sent to Paul Dulzell, secretary of Equity, followed several meetings here attended by representatives of the former Gilmore group headed by Lawrence Grant, Sam Hardy and Purnell Pratt, the Conrad Nagel group, and with the sanction of the Lowell Sherman faction, who are said to have agreed to any plan outlined and carried out by those at the meetings.

Among those who attended and signed the telegram to the Council were Marion Davies, Ramon Novarro, Conrad Nagel, Basil Rathbone, Richard Barthelmess, Ronald Colman, Ernest Torrence, Marie Dressler, Wm. Haines, Wm. Powell, Rod LaRocque, Edmund Lowe, Alex. Francis, Lionel Belmore, Jack Holt, Leatrice Joy, May McAvoy, Patsy Ruth Miller, Eleanor Boardman, H. B. Warner, Robert Edeson, George Fawcett, Lawrence Grant, Warner Baxter, Billie Dove, Purnell Pratt, Jack Mulhall, Lois Wilson, Louis Wolheim, John Cromwell, Kay Johnson, Theo. Von Eltz, Tyler Brock, Cyril Chadwick, Wallace Beery, Antonio Moreno, Richard Dix, Ben Lyon, Ralph Forbes, Sam Hardy, Fred Niblo, Alexander Gray, Lloyd Hughes, Carl Stockdale and Lila Lee.

The wire, sent Sept. 20, reads as follows:

We believe the interests of the motion picture players will be best served by an organization governed solely by themselves. We therefore ask the Council to grant absolute autonomy to the screen players.

It is our desire to form our own branch of the Actors' Equity Association, with our own council and officers, and to be affiliated with Equity in New York. The details of the organization and affiliation can be worked out later, once the point of autonomy is agreed upon.

There is no necessity to enter into a long and detailed explanation of this request, as we feel sure the council is fully informed on the situation in Los Angeles and must realize that this is the only way of saving Equity for the screen actor.

We can easily secure an overwhelming number of signatures to this telegram, but in order to avoid publicity we have requested only a selected few, representing the various groups in Equity, to affix their names.

In case the Council does not intend to grant us autonomy we see fit to grant us autonomy to constitute a formal request for a meeting of the regular paid-up members only in Los Angeles. This to be a special meeting to consider the vote on the question of local autonomy for the screen player, and we request that you instruct our Los Angeles office accordingly.

Please refer this telegram to: (Continued on page 78)

## Film Money Backs Legit Firm; Woods and Harris Deal Reported

### NEW STAGERS

A flock of new stage directors is hitting Broadway this season.

Due to the scarcity of standard directors around New York, with Hollywood being the cause, new faces and names are filling in every week.

Most are either unknown or else have taken up staging for the first time.

## LEGIT CIRCUIT STRIKE THREAT

Peace in Philly or Erlanger-Shubert Lockout

The stage labor union situation is daily growing more acute in the four cities principally affected. It is a struggle over new wage scales, the musicians being principally involved, with the stage hands not much less so.

Last week an ultimatum was sent to the International Theatrical Association from Phila., where the fight is keenest, to the effect that if the matter was not settled by Oct. 15, every stage hand and musician in all Erlanger and Shubert theatres throughout the country would be called out.

There have been no legitimate attractions in Phila. as yet this season. Other stands in the labor impasse are Buffalo, Syracuse and Cincinnati. The situation was expected to come up at the American Federation of Labor convention which opened Monday at Toronto.

However, a solution is up to the American Federation of Musicians and the I. A. T. S. E. (stage hands).

## Holding G. V. Theatre

Despite flop of "Kansas City Kitty" at the Gansvoort, Greenwood Village, which headed to Penn City's limbo land after three performances, Jack McKee, producer, will retain the Village house as a tryout spot for several other productions. He has up his managerial sleeve. He will also operate it as a break-in for other producers' wares.

McKee tossed off "K. C. K." after a tilt with Roland Oliver, author, who objected to McKee's revision of the show after the opening had been planned to a fare-the-well.

## INDECENT PLAY TRIAL

Los Angeles, Oct. 8. Cast and author of "Bad Babies" must appear before Judge Bullock in Superior Court Oct. 10 to answer charges of presenting an indecent performance at the Figueroa, Sept. 8. Those who must face the court are Johnna Tulston, Elinor Flynn, Anette Westby, Dario Shindell, Norman Peck, Marvin Williams, Arthur Rankin, Frank Jennings, and George Scarborough, the author.

## BRITTON'S OWN SHOW

Kenneth Britton is latest of the playwright group to be nipped by the producing bee. Britton has a new one by himself and Roy Hargrave, "Hill Goddess." He will place it in rehearsal in two weeks.

Britton and Hargrave authored "House Party," originally produced by Erlanger and Tyler. The latter quit after it opened at the Knickerbocker, with authors taking over and spotting the play at the Cort for an indefinite run.

The Warners are going into the legitimate field in a big way. Their financial backing of attractions is further indicative of how picture interests are expected to control Broadway.

It is Warner money that is back of the production outfit headed by Guy Bolton, Bert Kalmar and Harry Ruby, book and song writers, who are readying a major musical show. That goes for E. Ray Goetz' "Fifty Million Frenchmen." Both shows are being handled out of the same office, of which Whitaker Ray is general manager.

Ray was formerly active in a similar capacity for Jed Harris who quit Broadway with a bankroll of \$1,500,000. But he may be back, because they always. The Warner offer to Harris is reported to have been a bonus of \$300,000, the Warner's to pay all production costs and Harris to retain two-thirds of the profits. They figured on Jed putting over another "Broadway." Another version of the deal was a bonus to Harris of \$150,000 and an even split of profits.

The Warners deal with A. H. Woods has not been denied. The picture people are said to be concerned with six productions Woods is to do this season. Four have been produced, one being taken off after trying out. Three are current on Broadway ("Scarlet Pages," "Scotland Yard" and "Murder on the Second Floor"), all being rated okay for pictures. Woods has several additional plays which will probably be presented on his own.

## CHORUS GIRL ELEVATED TO 2D LEAD BY F. N.

Maxine Cantwell is the first contract chorus girl on the First National lot to make good.

Company has close to 100 girls under contract for its musical and dancing pictures. It raised Miss Cantwell to a featured player and she will have the second lead in "Playing Around."

The elevation of Miss Cantwell, it is officially reported, is in line with the company's policy of lining up new faces and talent for its future product. Other girls in the line will get their chances as their work warrants.

## Harris' Play Changes

Jeanne Eagels' death has caused a shift in Sam H. Harris' production plans with Helen Menken looming as possible star of "Top of the Hill," the play by Charles Kenyon, in which Harris was to have projected Miss Eagels.

Harris contracted for the play after Miss Eagels encountered her jam with Equity, and subsequent suspension. He held it over the suspension period, recently lifted, and had figured placing it in rehearsal next month, when Miss Eagels would have completed film assignments.

## EQUITY AND SUNDAY

A special meeting has been called by Equity to again discuss the matter of legitimate performances on Sunday in New York.

The session is dated for Nov. 15 at the Astor.

## Treasurer's Switch

Louis Olmurs is treasurer of the Empire with Lee Arnold, asst. They were formerly at the Miller. Later house has Willie Harris and Harry Bedell, formerly of the Empire. Gilbert Miller's switch.

## Blackmer Due for Coast

Blackmer, Hollywood, Cal., S. Sidney Blackmer will return to the First National studios upon his completion of a stage engagement in New York this fall.

## "COLOR MUSIC CASE" TRIAL ON IN DELAWARE

Wilmington, Del., Oct. 8.  
Stage Electrician Louis Hartmann on the stand as a witness for Stanley in federal court here Friday, floored the legal reasoning and stopped the show for entire afternoon and evening with a monolog on Belasco, "Madame Butterfly," fighting effects in theatres and the history of American drama. Profoundly, including Judge Morris, declared session to be most interesting in many a calendar.  
Stanley is defendant with Mary Halliwell Greenwald, plaintiff, charging infringement of patents on methods of varying color and light in theatre.  
Battle is attracting much interest here as the "color music" case.

## Wichita Sans Stage, Locals Back Stock

Wichita, Kans., Oct. 8.  
With Wichita theatres all sound, and few road shows available, civic leaders are subscribing \$10,000 for a stock corporation to support the Oberfelder-Ketcham Players in a local season of legit. Chamber of Commerce and Retail Merchants' Ass'n are behind the venture, and \$2,500 has been raised already.  
Oberfelder-Ketcham Players used the same stock corporation plan in Kansas City last season. They open here Oct. 25 at the Crawford.  
If the company makes money, subscribers share it. If not, the \$10,000 goes for expenses.

## Protest Passion Play

San Francisco, Oct. 8.  
There will be no production of the Freiburg Passion Play in the Civic Auditorium.  
This was the edict of the Board of Supervisors following protest over the proposed production launched by Attorney I. M. Golden representing B'nai Brith and Rabbi Jacob Nieto. It was also reported that Archbishop Edward J. Hanna of the Catholic diocese opposed the presentation.  
The protests were based upon the argument that the play would stir religious prejudices and should not be given in a publicly owned auditorium.

## Tex at 6 Grand

Texas Guinan and her 16 night club kids are getting \$6,000 a week from the Shuberts in "Broadway Nights," which opens in Chicago in two weeks. Shuberts are said to have guaranteed Tex and her gang six months' work at that figure with the privilege of the troupe doubling into a night club.  
Dr. Rockwell, with the show in New York, will not be in the Chicago company. Tex expects to get about \$4,000 a week for herself out of the Chicago engagement.

## Santley's Film Musicals

Joe Santley has been engaged by Pathe as a director of musical productions and leaves for Hollywood Nov. 4. His first assignment may be "Television Revue," for which J. Keirn Brennan, songwriter, switches from the Warners to Pathe lot shortly.  
Other musical productions planned by Pathe are "Treasure Girl," "Smart Set Sissie" and "Greenwich Village Follies."

## WAGNER'S COAST SHOWS

Los Angeles, Oct. 8.  
Charles L. Wagner is here to produce a number of New York shows in Los Angeles and San Francisco. Plays will be staged in association with the A. L. Erlanger and will play the new Erlanger (formerly Ophium), San Francisco, and the Biltmore here.

## RATHBONE'S EXTENDED STAY

Hollywood, Oct. 8.  
Basil Rathbone, one of the first of the New York actors brought out here by M-G-M, stays for another year.  
Present contract expires Nov. 1.

## Morgan Wallace's Stock

Morgan Wallace has sidetracked playwrighting and returned to stock.  
He has opened a company at the Majestic, Harrisburg, Pa.

## FISKE O'HARA STAYS IN

So Far Trouble Blocks Erlanger Route for "Jerry"  
Fiske O'Hara in "Jerry for Short" did not embark upon its road tour but will stick at the Waldorf, New York, Indef.

O'Hara had road tour laid out by Erlanger booking office to begin when forced out by "House of Fear." Labor troubles in several spots where the O'Hara show had been routed precipitated the road tour change.  
"House of Fear" switched to the Republic.

## HOLDING "FIFI" BACK UNTIL MAE IS TRIED

"The Case of Fifi Dollette," to reach production by William S. Birns, is being held in abeyance until after the forthcoming trial of Mae West and cast of "Pleasure Man."

Birns and associates figure "Fifi" a more torrid scorcher than the West play. They figure it better to wait and see what happens in the previous case before spotting "Fifi."

David Belasco had "Fifi" but passed it up also because of the theme.

## Strip Cartoon Makers Provide Revue Skits

Louis Asquith, attorney, is taking another crack at legit producing, with his next effort an intimate revue along lines of "Americana," which he will spot at the Belmont, New York, later next month.  
Asquith will go heavier for "names" among material writers than players. Already he has okayed skits by "Rube" Goldberg, Milt Gross, C. Westover and other cartoon comics.

Asquith wanted the "Americana" title for the new one, but couldn't fix with J. P. McEvoy and Richard Herndon, producers of the former "Americana," for use of title.

## Leiber's Stock Cast

Cast of Fritz Leiber's Shakespearean rep company for Chicago includes Tyrone Powers, Helen Freeman, Marie Carroll, Vera Allen, Theodore Hecht, James O'Neill, Jr., Catherine Collier and Elizabeth Farrar.  
Opens in November.

## "PAGE'S" RIGHTS

Los Angeles, Oct. 8.  
Nine members of Frank Gatts' "Front Page" unit are wondering. Show to be prepared for a western tour but the mix-up is over the final payment of western rights to Jed Harris. This was due Sept. 24. Gatts is going ahead with rehearsals claiming to have an extension. Harris' local attorney says this is wrong. Cast doesn't know who will get the Pacific rights but hopes someone will.

## "STRIPPED" OPENS

Wilmington, Del., Oct. 8.  
"Stripped," Jane Murfin's new mystery play, went through auspicious dog run of two days here starting Friday with gross comfortable as a change for the Shubert Playhouse.

Cast includes Lionel Atwill, Vernon Kelso, Jessie Royce Landis and Christine Compton. Probably reach Broadway shortly on strength of plot, which is not so romantic as average and plenty effective.

## STERLING'S INTEREST

Robert Sterling who floated "Divided Honors" still retains a 25 per cent interest in the show, but with an outside corporation controlling. Sterling started the show under former title of "Burnin' Up" but wished out of control when fresh money had to be dug up.

## SIMEON GEST'S TWO

Los Angeles, Oct. 8.  
Simeon Gest takes over the Hollywood Music Box Oct. 21.  
He will do two shows prior to second season of local repertory company.

"Dracula" in St. Louis  
St. Louis, Oct. 8.  
"Dracula" has been dated to stage play the American (Erlanger) late this month.



WALLACE SISTERS

Now signed with Herman Timberg's "Take It Easy," which is scheduled to open on Broadway shortly. Previously the girls have been seen in New York at the Paramount Theatre in various Publix Units.

Direction  
**RALPH G. FARNUM**  
1560 BROADWAY

## Four Shows Out

Four more shows are off Broadway's list, in fact three of the quartette dropped out suddenly last Saturday. All were recent presentations.

"Divided Honors," independently presented at the Forrest, closes this week. Opened last week.

"Town Boy," which was offered independently at the Belmont last Friday, was taken off the next night.

"The Love Expert," also an independent, closed same time Wallace's. Played two weeks.  
"Mountain Fury" did not go beyond the two-week mark at the President.

## AHEAD AND BACK

Robert Sparks, agenting "The Criminal Code," National, N. Y.; S. M. Freefield, company manager at Arthur Kober, agenting "Remote Control," 48th Street.

Bill Fields ahead of "Rain or Shine."

Arch McGovern, in Pittsburgh, ahead of Lew Leslie's "Blackbirds," at Nixon, week of October 14.

Charles Washburn, from press department for Lew Cantor, back at his former post of g. p. r. for George M. Cohan. Also has "Hot Chocolate" at the Hudson, with George M.'s okay on the doubling.

## CHI HOSPITAL BENEFIT

Chicago, Oct. 8.  
Leon Errol, starring here in Earl Carroll's "Floretta," will serve as master of ceremonies for the American Theatrical Hospital benefit in the Erlanger Sunday, Oct. 20.  
Aaron J. Jones, Sr., is sponsoring the performance.

## "MING TOY" FEATURES

Florenz Ziegfeld is bringing over Irwin Connolly's Chinese troupe from the Ambassadors, Paris, for "Ming Toy." He has also engaged Harriet Hector for the same show.

## Wright to Canada

Dayton, Oct. 8.  
The Wright Players closed here yesterday after 27 weeks, with but few losing weeks. Wright opens in Hamilton, Ontario, Oct. 21.

## Shows in Rehearsal

"Other Men's Wives" (Edgar Schuyler), Times Square.

"Harlem" (Edward Blatt), Liberty.

"Life Is Real" (A. H. Woods), Eltinge.

"Cortez" (Jack Linder), Bryant Hall.

"Take It Easy" (Herman Timberg), Mecca Temple.

"Tin Hats" (Connolly & Swanson), Mecca Temple.

"Hon. Mr. Wong" (David Belasco), Belasco.

"The Silver Tassie" (Irish Theatre), G. V. Theatre.

"Melinda" (Kathleen Kirkwood), Triangle.

"Greenwich Village Follies" (Shubert), Shubert.

## INGENUES

Girls All Figure Themselves That Way—Field Flooded

Casting offices are flooded with would-be ingenues. Girls don't want to be anything else, it seems. Although there is a great demand for comedians and higher salaries will be paid for these, the girls feel that to be a comedian is like playing seconds in stock.

No matter how a girl looks, she imagines herself an ingenue type, and even girls who have ability in the comic line have ambitions for an ingenue role.

## STAGEHANDS KEEP YIDDISH HOUSES SHUT

New York's Yiddish season, scheduled to start Saturday, failed to get under way when stage hands walked out after a demand for 25% wage raise was refused. Four of the half-dozen lower East Side production houses were ready to open.

The present trouble is another load for the Yiddish impresarios to stagger under. Managers offered to open the books and prove they have been operating at a loss for two years, but the backstage men failed to budge.

## Coast Stocks

Los Angeles, Oct. 8.

Charlotte Treadway returns as leading woman with the Savoy Players, San Diego, Oct. 13.

Brinks Comedians, tent stock usually wintering at El Centro, Cal., opened at the Strand, San Bernardino, for the coming winter.

Barbara Brown and Forrest Taylor head the stock company at the Plaza, Sacramento.

Callis-Baker Players, rehearsing at El Paso, Tex., to open at the Texas-Grand theatre there Oct. 12, were recruited in Hollywood by G. H. Callis. Cast includes Ethel Baker, Billy Morgan, David Callis, Harriett George and Virginia Cole. Harry J. Leland is directing.

If the El Paso troupe clicks, Callis will organize two more companies for the middle west.

## Healy Suits Adjudged

Two libel suits asking a total of \$50,000 damages from Frank Healy, Los Angeles theatrical agent, were adjudged indefinitely Monday when Supreme Court Justice Tiernax was informed that the plaintiff, John Finnegan, a tenor, professionally known as Emmett Moore, is in Ireland, and Healy in Los Angeles.

Moore brought one of the suits in his own name and the other in the name of the Sistine Choir Soloists, Inc., members of which had been soloists in the Sistine Choir in Rome. He exploited them in this country in 1926, following a similar adventure of Healy's. According to Nathaniel Kopf, of 1482 Broadway, Moore's attorney, Healy sent out libelous telegrams concerning the Moore enterprise.

## ENGAGEMENTS

Blanche Ring and Frank Craven engaged for the comedy leads in the Chicago company of "Sweet Adeline." Second company goes into rehearsal shortly, show opening in Chi in Nov.

## MacGREGOR'S TWO YEARS

Hollywood, Oct. 8.  
Edgar MacGregor, here on a three months' M-G-M contract, worked only one month when Louis B. Mayer informed him that he would stay on the payroll for two years. Provision is made that MacGregor can return east to stage one show he had contracted to do before coming west.

Eddie Welch has been brought here from New York to work with MacGregor on a revue for M-G-M. Picture under the supervision of Harry Rapf.

## Future Plays

"The Channel Road," by Alexander Woolcott and George S. Kaufman, has gone into rehearsal for Arthur Hopkins and will bow in at the Plymouth, New York, Oct. 17.

Cast includes Ann Forrest, Peggy Conway, Edith Van Cleave, Marie Bruce, Mildred Beverly, Juana Allraun, Siegfried Runann, Selda Bennett, William Young, Butler Mandeville, Paul Dora and Martin Noble.

"Broken Dishes," by Martin Flavin, announced for production by Marion Gering, has been taken over by Alexander McKaig, Production next month.

"Abraham Lincoln," William Harris, Jr.'s revival of the John Drinkwater version, is in rehearsal with Frank Glynn again starred. McGlynn appeared in the original 10 years ago and Harris also the producer. Cast includes Albert Phillips, Jennie Bussace, Mary Morrison, Gerald Connell, Thomas Irwin, William Norton, Joseph Barrett, William Randall, Conrad Canten.

"The Booster," previously tried out in Bayonne, N. J., last season, is being salvaged for another try by Whatnots, Inc., of which Paul Trebitsch is gen. mgr. Show previously operated commonwealth, but revival will pay salary.

"Episode," listed as Brook Pemberton's next now casting and due for rehearsal next week.

"The Town's Gail" tried out last spring by Herbert Stanton, is being readied for another try and goes into rehearsal next week. Cast includes Frank Mayberry, Alice Fairie, William Russell, Clinton Prouty, Evelyn Clark, Joseph Riley and others. It bows in at Baltimore, Oct. 28, and comes into a New York house the week following.

David Belasco has sidetracked his proposed production of "Virgin City" in favor of "Hon. Mr. Wong," by Mr. Belasco and Achmed Abdullah. It went into rehearsal this week.

A. H. Woods has permanently shifted "House of Fear," which folded last week after a week's tryout, but is readying two new ones, both for New York, which will give Woods five on the big street.

"Life Is Real," by Elmer Rice, went into rehearsal this week. The other is "King of Gamblers," by Damon Runyon and Sam Shipman, set for rehearsal in two weeks.

Doris Kenyon, pictures, is returning to legit under wing of Charles Wagner in a new company by Frank Dacey, entitled as yet. Wagner will also project Madge Kennedy in "Prima Donna," now casting and due for rehearsal in two weeks.

"The Humberg," by Max Marein, goes into rehearsal next week with Marcin also producer. The piece, previously announced, had been held in abeyance pending completion of John Halliday's screen assignments, the latter being featured.

"The Criminal Strain," by Lillian Trimble, is being readied for immediate production by James Rennie, legit, who will act as star-producer when launched next month.

"The Silver Swan," operetta, which tried out last summer, has been revised and reeased and goes into rehearsal next week with Herman Gansvoort as producer. It's due to bow in at the Cort, New York, 10 and New York City weeks later.

"The Danger Line," by Charles Bennett and Hazel Marshall, will be given stock tryout next week by stock at Greenwich, Conn. The Shuberts may reproduce it for legit later.

"Wings," by Elmer Harris, has gone into rehearsal and will open cold on Broadway in three weeks produced by the Shuberts.

Cast includes Dorothy Appelby, Hilda Spong, John Harrington, Raymond Guion and others.

"Maggie, the Magnificent," which Laurence Livera is producing, will bow in at the Cort, New York, Oct. 21. It's by George Kelly.

Cast includes Shirley Ward, Marion Barney, Frank Rowan, James Cagney, Joan Blondell, Mary Cecil, J. P. Wilson, Mary Frey, Rankin Mansfield, Frances Woodbury and Allen Mortimer.

"Seduction," which suspended for cast changes, has resumed rehearsals and is due for out of town opening Oct. 21. Frances Johnson, Leon Wycoff and Helen Spring have been added to cast.

Leo Cantor has bought "Common Scandal," the act farce authored by Barry Connors.



# CARROLL REVUE BLOWS L. A. IN COIN MESS

Los Angeles, Oct. 8.—After three unhappy weeks Harry Carroll's Revue folded Saturday. Lack of funds was Carroll's explanation amply confirmed by \$5,700 unpaid salaries against a \$5,000 bond posted with Equity.

Brox Sisters and Bud Murray, stage managers, were paid off by checks that bounced.

Carroll planned a strip dance to heat things up Saturday night but City Prosecutor and W. T. C. U. officials showed up on a tip and their presence kept the Carroll diodes clean. Carroll got in trouble the week previous with a strip dance and had been warned.

## Signed Waivers

Several principals of the show discovered they were not shown in Equity bond through having given Carroll waivers in the form of receipts for money they claim they never received. Carroll told them this would assist him in dealing with Equity on the bond matter.

Al K. Hall, Equity deputy, and Will Ahern hold the biggest claims, running to several grand. Tickets back to New York are among the items.

Carroll stated he decided to close the show after Andy Rice, sr., attached box office for \$165 royalty and when Al K. Hall refused to take a Keith route Carroll arranged for him to free the show of this expensive act.

# ERLANGER SUE FOR RENT IN BIRMINGHAM

Birmingham, Ala., Oct. 8.—A suit filed by the owners of the Erlanger theatre (formerly Jefferson) of this city against the A. L. Erlanger Amusement Enterprises legally beseeches the company to pay its rent, allegedly unpaid since last May.

The Jefferson, for 36 years a Klav & Erlanger house under joint operation, was leased last October for 10 years by the Birmingham Erlanger Theatre Corp., subsidiary of the A. L. Erlanger Amusement Enterprises, the lease and contract guaranteed by the parent company. The theatre came out heavily on a season of alternate weeks of stock and road shows, but a rival house presented stock at lower prices and the Erlanger season ended as suddenly as the rent, so it is alleged, in May.

The A. L. Erlanger Amusement Enterprises, for the rent under the guarantee, advised that it did not recognize any liability. Suit for \$10,000 followed in the federal court in New York.

Since that time, according to the lessors, the theatre has been rented out by somebody—whether by the parent company in New York or the child company in Birmingham, it does not clearly appear—on several occasions.

For the first time in generations, Birmingham seems destined to be without a legit house. Two old-line picture theatres, Empress and Odessa, also closed, not equipped for the talkers.

# "Unborn Child" Leads

Doris Rankin and Harry Davenport are the leading players for the screen talker, "Her Unborn Child."

It is being made by Victor Brothers, indie picture producers usually planning for what is left of the states rights—childing time.

# Premier's Kin on Stage

Robert Mawdesley, in the cast of the "Middle Watch," is a nephew of Premier Ramsay MacDonald of Great Britain, now in Washington conferring with President Hoover on a limitation of arms agreement.

The relationship between Selwyn to Washington this week prior to bringing it into New York.

# FELIX ON "MING TOY"

Stager Settles With Ziegfeld—Check for \$18,000

Seymour Felix will stage "Ming Toy," Ziegfeld's next musical, which goes into rehearsal within two weeks. He receives an advance of \$10,000 in addition to the \$5,000 given him as a retainer prior to the time he signed as dance supervisor for Fox talkers. On top of that, Ziegfeld has agreed to pay the dance producer \$8,000 in back royalties due on "Whoopee" and "Rosah." This week Felix receives Ziegfeld's check for \$13,000.

Felix's contract calls for \$1,000 a week while the show is in rehearsal and 1% of the gross.

# EQUITY'S ALIEN RULE JAMS "JOURNEY'S END"

Equity's rule that an alien actor cannot switch to another play under new management until he shall have completed 100 performances in this country it is said has made unavailable Lawrence Olivia for the role of "Capt. Dennis Stanhope" in Gilbert Miller's projected key city road company of "Journey's End."

Olivia is now working for A. H. Woods in "Murder on the Second Floor." And the point of the jam is that this actor was the creator of the Stanhope part in the original production in London by the Stage Society.

Woods was willing to release Olivia, but Equity prevented the deal, it is said.

There are two "Journey's End" companies now on the road. One is current in Chicago. The other in Canada. Miller had planned two additional companies—one for the West Coast and one for the Southern States besides the key city troupe.

The key city troupe was to open in Baltimore, at the Maryland in about two weeks, and then follow at the Apollo, Astor City. Both these dates have now been cancelled and with Olivia unavailable Miller may be compelled not only to delay his key city company going on the road indefinitely, but the other two companies as well.

There are no other actors, it is said, available for the Stanhope part because of its purely English nature. And the one chance that lies open to Miller to put his key city troupe in transit is to draft the actor who is playing the role in the Canadian company.

Miller might have been able to secure an actor from some other producer just as he tried to do with Woods in the case of Olivia, but those producers who have Englishmen available for the role are balked from aiding Miller by the Equity rule, as none of the men that might be apropos for the Stanhope role are eligible under the Equity rule.

The situation presents a peculiar dilemma to Miller. For under the Equity law even if Woods should close his show and make Olivia free of contract, the latter cannot go over to Miller until he has returned to England and then come back here—or else go to work for Woods in some other play and completed 100 performances.

The only Equity Miller decides to draft from his Canadian company or else disband it, he may have to go to England to secure a "Stanhope," and he is now sending frantic cables to London in an effort to save the situation.

# Morgenstern on Short End of Two Ventures

Channins were awarded judgement of \$1,526 by default against C. W. Morgenstern, legit producer, for rentals due on one of his previous productions, "57. Boverly," which played Wallack's, New York, when Channins were in control of the house.

Morgenstern is also defendant in suit filed by Equity to recover two weeks' salary for cast of "Her Friend the King," which Morgenstern had in rehearsal and abandoned. No bond had been put up, but Morgenstern had made stipulation guaranteeing with Equity which when fulfilled closed the show in rehearsals.

It has since been taken over by Lawrence Weber and moved in at the Longacre, New York, this week. Weber's take over does not nullify the cast claims against Morgenstern, according to Equity.



BABE EGAN

In Budapest  
New York City, Budapest, the week of October 7.

Besides playing this cafe we will tour the following during the month of October: Leipzig, Dresden, Prague, Vienna, Rome, Barcelona, Spain, Nice and Paris.

Planned four jobs at the same time last month while in Berlin.

Direction NORMAN JEFFERIES, Philadelphia.

# YOUMANS' MUSICAL NOW UP TO \$300,000 COST

Harold Atteridge is the latest writer called in to help doctor-up Vincent Youmans' black and white musical comedy, "Great Day," the most postponed production of the season.

The musical backed by Metro has cost so far around \$300,000, with Youmans having sunk about \$90,000 of his own in it.

Show announced has had its Cosmopolitan, New York, opening set back again, after Oct. 15. It is playing Newark this week.

Metro has cut off any further financial support of the show but retains the talker rights.

# Censor Rescues Dirt Dud At Frisco Green Street

San Francisco, Oct. 8.—For the third time in its short life of less than two years the tiny Green Street Theatre here was swooped down upon by the gen-darmes and the cast of "The Flat Tire" with Manager Sid Goldtree taken to the hoosegow.

Police Censor Peter Eeshon led the raid and charged that the French farce was corrupting public morals. The 11 actors in the cast and the manager gave \$20 bail each and the performance proceeded.

Although the raid was on the square and not a press agent frame the papers refused to treat it seriously, most of them kidding the arrest. Business began to climb fast the next day. Trial of the case by jury is set for October 10.

# Mrs. Ridings, 33, Marries Thurnau, 21; Objections

Chicago, Oct. 8.—Mrs. Louise Ridings, 33, widow of Harry J. Ridings, veteran Chicago theatre manager, was married in Chicago Oct. 2 to W. A. R. Thurnau, 21.

The husband's family tried to prevent the union because of the difference in ages.

# All-Colored Stock

New all-colored dramatic stock in London is the National Colored Players, organized by Harold Hewitt. It opened this week at the West End theatre on 125th street with "Seventh Heaven."

Company comprises George Randall, Richard N. George, Bob Teasdale, J. Homer Tait, Marie Young, William Shepherd, Ian Anderson, Fred Blackman, Jay Anderson, Ivan Sharp, William Edmondson, Hilda Offley, Vera E. Johns and Lane Fuller.

# Davidson in Kings Park

Lois Davidson, all around actor in New York, New York, has been transferred to Kings Park, Long Island, for the 1929-30 season. The transfer is the care of the N. Y. A.

# NEW THE PART

Mona Maris Gets 5-Year Contract From Old Role

Los Angeles, Oct. 8.—As a result of her work in "Mother's Millions" for Fox that company has given Mona Maris a long term contract.

Miss Maris appeared in the stage production of this play for nine weeks last spring.

# PROPOSE SUNDAY SHOW WITH MONDAY DARK

The Sunday show lullaby will go before the Theatre Managers' Protective Association again at its next meeting with Law Center being the projector of this season's movement. Arthur Hammerstein has not yet decided when he will call the group together, but it is believed that a gathering of the manager-producers may be set before the close of the month.

It's the same old turn year after year, with the managers coupling a lot of space on what they are thinking of doing—but never do. Their comeback always is "Equity."

This time, however, Center proposes to overcome Equity's objection, by showing the Sunday show resolution before his brother producers on an eight-performance basis by eliminating the Monday night show.

In any event the plan would have to go to Albany for an okay from the legislature in the form of an amendment.

## Money for Campaign?

What the producers want means a lot of money for a campaign to win public support and plenty of showmen accustomed to spending other people's money probably won't dig into their own.

There may be a ray of light, however. And this may be what is in the back of the minds of many managers this year. With the picture companies becoming actively interested in the legit, maybe they will also become interested in Sunday night shows. But to the well informed guys that is a far fetched hope, for a Sunday legit show offers box office competition to Sunday pictures which pack 'em in.

Equity's objection to the Sunday show has been that managers might day legit shows. But to the well informed guys that is a far fetched hope, for a Sunday legit show offers box office competition to Sunday pictures which pack 'em in.

A debate on philosophy between Will Durant and Bertram Russell, two world noted intellectuals, that took place last Sunday, played to \$75 at the Mecca Temple with a \$20 top—being the only flesh and blood performance anywhere near Times Square.

# Casey's St. Paul Stock In Last-Ditch Plea

St. Paul, Oct. 8.—Arthur Casey, local stock impresario, in a plea for support, had nobody as his chief but Mayor Law. Casey's season started as worst of three Casey has undertaken. With last year showing a reported 12,000 in the red.

Mayor Hodgson asked everybody interested in cultural development of city to lend a hand in putting company on solid basis with Mary Hart (Mrs. Casey) started campaign of ticket selling among luncheon clubs. Her father, wealthy Duluth transfer company owner backed St. Paul company one year, but wouldn't stand the gaff.

President of a bank string is reported behind general campaign of ticket selling in effort to rescue the \$6,000 he is reported dropping to date this season.

RKO, owners of the President theatre, anxious to keep Casey Players, are under-void to have offered theatre in Omaha and Sioux City if patronage continues to flow in St. Paul. Those failed to make expenses for \$1,000 with "High Road" in a week.

# No Coast "Desert Song" Troupe Because of Film

Los Angeles, Oct. 8.—Western company of "The Desert Song" will not go on tour this season. Lee Devin, who obtained the western rights, formerly held by Lillian Haydon, and his partners, Lawrence Sanders and his wife, are unable to get out a necessary insurance policy for the summer party based on that operation.

# COUTHOU'S CHI BUY OF \$175,000

Chicago, Oct. 8.—Mrs. Couthoul, leading ticket broker here, has made a buy of \$175,000 in advance tickets from Flo Ziegfeld for the current engagement of "Show Boat."

The buy extends for 10 weeks. It takes in 400 tickets nightly.

Mrs. Couthoul is said to have paid Ziegfeld \$50,000 down, with no set terms for the remainder, except it will be paid during the period.

It's the largest buy ever—unparalleled for a stage attraction in this city.

# Disastrous Marriage Is Severed for Writer

Bridgeport, Oct. 8.—

Because she was denied the love she wanted by a physically incapable husband, the married life of Marion Wilson Wise, writer of "Norwalk, lashed only one month, Mrs. Wise was granted a divorce from William Clair Wise, sports writer of Los Angeles and Hollywood, by Judge Baldwin on Friday and given permission to resume her maiden name, Marion Elizabeth Wilson.

Mrs. Wise is better known in New York and Norwalk as Marion Bender, of the stage. She recently retired from the stage to a quiet life in the Norwalk artists' colony.

Mrs. Wise told Judge Baldwin she has resided in Norwalk since five years old. She is now 26. Early in June, 1927, she went to Hollywood for a vacation and rented a furnished house on Laurel Beach road. She met her future husband there, she said, and after a three weeks' courtship they were married.

The marriage was never consummated. Mrs. Wise said, and her husband offered various explanations. One month after their marriage Wise was sent away by a newspaper to cover a golf tournament.

Mrs. Wise gave up the large house she had rented and went to live at the Hollywood Plaza hotel. When Wise returned, she said, he also went to live at the same hotel but he did not notify her of his return and did not live in the same room with her. A short time later she left for California and returned to Norwalk.

Wise threatened to cause her a lot of trouble if she ever explained the domestic situation in court. Mrs. Wise said, and shortly before leaving California her husband served papers on her charging her with fraud in connection with the marriage. In the papers Wise alleged his wife only married him as a matter of form and that she never intended to become his wife in fact.

Mrs. Wise told Judge Baldwin her husband's allegations were untrue and that she fully intended to live with Wise as man and wife.

Wise was married before. Mrs. Wise said, and had been divorced about two years before she met him. Mrs. Wise, and Evans, aunt of Mrs. Wise, and with whom Mrs. Wise is living in Norwalk, and Mrs. Vile Austin, Forest Hills, L. I., were witnesses.

# 8-Week Lapse Waived On "Reborn" Cast Plea

"Reborn," starring Glenn Hunter, closed for repairs and recasting after two weeks road tryout last week. It returns to rehearsal and reopens two weeks hence.

Murray Phillips, producer, manipulated Equity to waive its eight-week lapse regulation on the ground that the cast had a minimum of two weeks' salary on reopening. Equity acquiesced to the unusual request when Hunter and supporters signed a round robin backing up Phillips' contention that the fixing was needed to prolong the life of the piece.

# Lou Holtz Lead

Los Angeles will have the lead role in "Almost a Hero," drama by Samuel Raphaelson. Howard Livingston is the producer.

Holtz, who is a big real estate and stock market speculator, is making a million dollar bet on the drama. It is something new for him, show begins rehearsals in 4 weeks.



## Literati

**Miss LeGallienne Complains**  
Eva LeGallienne complained to "Variety" that one of its critics had acted vulgarly and offensively at the premiere of her current play in the Civic Rep theatre. Miss LeGallienne said the reviewer had smoked a cigar in his aisle seat and refused to stop when requested by an usher; that he had rudely answered the usher and that cigar smoke annoyed the actors upon the stage.

"Variety," added Miss LeGallienne over the phone, should be more discriminate in its critics and she hoped that that vulgar reviewer would not return to her theatre.

Miss LeGallienne was answered with the reviewer's account of the affair. She was requested to further investigate and reply, as the matter seemed serious enough to be deeply gone into. At least Miss LeGallienne had not replied.

In the answer the reviewer's version was given. Miss LeGallienne was informed the reviewer's name is Tom Waller; that he comes from and lives with a nice family in Westchester County; that Mr. Waller is a church choir singer in his home county and he could not be vulgar if trying, and that no choir singer ever misbehaves.

Mr. Waller's version is that he called at the Civic Rep theatre to watch the play, but was attracted more by the many queer looking people about him. Some of the queer looking were women and sat near. He saw two or more smoking cigars in their seats and he thought smoking a cigar in the lobby would be recherche.

He smoked a cigar during the intermission. More impressed by the many more queer looking in the lobby than he had observed from his seat, he absently mindedly returned to the orchestra with the lighted cigar in his hand. Stopped at the door by an usher, Mr. Waller was informed cigar smoking was not permitted. Whereupon he stamped out the cigar on the floor and resumed his seat. The same queer looking women continued to smoke cigars, how did he know the choir singer, who didn't squawk, nor did he attempt again smoke a cigar.

Could he smoke a cig. said Mr. Waller, he would have done so, and possibly could have been classed with the queers, but he was brought up on cigars. Westchester is that way.

Mr. Waller has been with "Variety" quite some time. It was his first visit to Miss LeGallienne's theatre. It has been noticed in "Variety's" office that its reviewers going to that theatre usually return to the office and write their notice more about the queer looking people in the lobby during intermission, than they do about the play. In fact, it has been necessary to request a couple of the reviewers to rewrite their notices.

Just why, requires Mr. Waller, with his innocent Westchester accent, is cigar smoke more powerful on 14th street than that of a cigar? There's another for Miss LeGallienne's reply, if she does reply, and if she does her reply will also be printed, whether it's funny or not.

## That Chris Morley

Christopher Morley, who continues to scheme schemes, is said to be planning Hoboken as a new artistic and literary center, to replace Greenwich Village. That is reported due to his belief that in a few years the village, in the old sense of the term, will be no more, as towering apartment hotels are wiping out all the old hotels and tea rooms.

Morley claims that River street, in Hoboken, on which is located the old foundry which he recently bought, has more atmosphere than Greenwich Village ever had. He thinks a couple of real estate people could clean up by transforming the shacks and dens there into studio quarters.

To further bring out the possibilities of Hoboken as an artistic center, Morley has had a map made of the place, which also gives its fine points. One of the things it claims is that the world's first ball game was played in Hoboken.

It's hardly likely that the Hobokenites will take kindly to Morley's idea of their town as a new Greenwich Village. They hold Morley responsible for the elimination of the numerous beer parlors there, due to publicity, and an influx of

artists and writers may cause further police scrutiny, as they have a habit of being uncommonly noisy. And besides, their coming might cause realty prices to soar, as happened in the village.

Meanwhile Morley is holding open house in his foundry and giving out his new maps.

## Reviving Puck

"Puck," the famous old humorous mag, dead for some years, may be revived by a group of wags who are keeping the project under cover. Only hitch thus far is additional financing. The idea for the mag's revival is said to have been put up to a number of publishing houses by those interested, but has been turned down in each case as the promoters want control.

Under present plans, the new "Puck" will be an international affair, with the same humor to be carried in a number of languages. Not known whether Sidney Rosenfeld, the playwright, and only living ex-editor of "Puck," is interested in the mag's revival.

## Telegram's Rah-Rah Critics

William Boehnel, formerly of the New York Times city staff, is now picture critic of the New York Telegram, succeeding Katharine Zimmern, who resigned because of failing health. Boehnel, with the Times for five years, is a Cornell graduate.

Ben S. Washer, Jr., University of Michigan graduate, has joined the Telegram and is second string dramatic critic under Robert Garland.

## Crouse No Lifter

Ending of Russel Crouse's short, "The Interview," reviewed last week, was not written by him. The line, "I've phoned the wrong paper," has been used by Jesse Lynch Williams and in "Gentlemen of the Press."

Crouse is fearful someone might think he lifted something.

## The Miltons' Books

With Ernest Milton playing in New York, in "Rope's End," Harper has decided to issue his novel, "To Kiss the Crocodile," figuring the publicity attendant upon his American engagement will sell the book. The Naomi Royce-Smith, whose new novel, "Give Me My Sin Again," has just been issued by the same publishing house, is Mrs. Ernest Milton in private life.

## To Mexico for Story

Following completion of "Green Stockings" for First National, John P. Goodrich made reservations in Mexico City for Oct. 13.

Writer is on the trail of a story. He will be down there a month.

## Reminiscing

Oct. 1 being the 19th anniversary of the dynamiting of the Los Angeles "Times" building, that paper has started a series of stories on the subject. Articles recount the 40-year war to keep L. A. an open shop town.

## Picture Stuff

Dixie Bloch, feature writer for Paul-Bloch's string of papers, now in Hollywood to grind out motion picture features.

## To Tell With It

One of the few 13th floors in any office building in New York is that occupied by the offices of Collier's, national weekly. It lives down the superstition by its flourishing condition.

## Titles Combined

Guy Sarr is to get out a new monthly fiction magazine in Los Angeles, called "American Love Story Magazine." There is now an "American Magazine" and a "Love Story Magazine."

## Not So

Praise of Vas Caspary's novel, "Ladies and Gents," by "Gotham Life," was not a self-endorsement as stated last week.

Miss Caspary ceased editing "Gotham Life" six months ago.

## On Explosives

"Explosives Engineer," of Wilmington, Del., has Mel Whitman in Hollywood writing a series on the uses of explosives in picture production.

## Japanese Fan Writer

Leo T. T. is in Hollywood as representative of the Movie



## ROSCE AILS

"New Moon" Co.  
Great Northern, Chicago

"A great comedian is the renowned Roscoe Ails as the hero's fellow bond man, take it from one who has suffered many years of bad comedians and bad comedy in otherwise good operettas. For one thing, in case you want to know how he does it, Mr. Ails is never found ailing with a fever to get himself liked and laughed at. You take him or leave him, and there were few leavers in the Great Northern last night."—By Ashton Stevens, Chicago "Herald and Examiner."

World and Kinema, both published in Tokyo, Japan.

Charge that Zane Grey "cunningly revised" "The Border and the Buffalo," a novel by John R. Cook, published in 1907, when Grey wrote "The Thundering Herd" will be heard in Federal Court, Dec. 26.

Charles A. Maddux, copyright assignee, says he's damaged to the extent of \$500,000. Paramount, which made a picture of "Herd," is not named in the suit.

Peter B. Kyne has a visiting freeman on the coast in the person of Oscar Graevé, editor of the Delinquent.

Dixie Tighe is looking over the coast studios for the Toledo Blade and the Duluth Herald.

James Souland is giving the Grecian angle of the Cal picture studios for "Ekselsior," of Athens, Greece.

Wilbur Shaw, Jr., city editor of the Dallas Tex, Times Herald, has resigned to edit a new weekly called "The Dallasite." It will be of "New Yorker" style.

Sloane Taylor is managing editor of the "Morning Telegraph," succeeding Paul Jeans, boosted to gen. mgr.

Helen Farrier's switch from Lippebott's to Putnam's, in charge of publicity, was a sort of exchange affair, Martha Keller going from Putnam's to Lippincott in the same capacity.

Mollie Gibbons has left "Harper's Bazar" to go to the New York "Evening Journal" in charge of fashions.

Robert Aura Smith, dramatic editor of the Cincinnati Commercial Tribune, also on the Coast for an insight on film production.

## Oct. 1 Circulation.

Following are the figures for average daily circulation of New York dailies furnished to the Post Office as of Oct. 1, compared with figures as of April 1 last. Dip in class publication is regarded as seasonal. Local racing accounts for jump in "form chart" papers:

	Oct. 1, 1929	Apr. 1, 1929
Daily Mirror.....	434,116	453,819
Daily News.....	1,319,034	1,275,848
News Record.....	12,738	12,302
Evening Post.....	23,330	18,104
Evening World.....	24,001	302,728
Morning World.....	302,181	385,328
Philadelp. Review.....	1,011	1,787
Philadelp. Daily.....	5,386	5,365
Journal of Commerce.....	84,132	81,286
Morning Telegraph.....	36,532	31,328
American.....	21,217	21,217
Evening Journal.....	628,175	631,433
Evening Post.....	107,618	105,380
Herald Tribune.....	221,725	215,487
Telegram.....	219,231	205,400
Times.....	235,087	232,112
Sun.....	235,087	230,380
Wall Street Journal.....	49,090	45,299
Woman's Wear.....	51,181	50,736

## London as It Looks

By Hannen Swaffer

London, Sept. 27.

If C. Wells said the other evening: "I see you have not been struck dead for your blasphemy," meaning, of course, my exposure of Shaw's latest foolishness:

"It is all your fault," I said. "When I was young, I used to come and hear you and Shaw at the Fabian Society, and now the two of you have got rich Tories; you've left me to be a rebel all by myself."

"I didn't like it," said Wells.

"What do you mean—my article?" I asked.

"No."

He meant Shaw's play!

## Acting

On first thought, I was going to give the Swaffer Biscuit, this week, to Lucille La Verne. On second thought, I think it should be handed to Virginia Pemberton, who "played" Portia to Lucille's Shylock.

Not even May Haystack, who "acted" in the same theatre a few weeks ago, received such terrible notices as Miss Pemberton.

All the people who hated Lucille La Verne and Virginia Pemberton not to act "The Merchant of Venice" were English. They were the most ordinary gang I have ever seen. Lucille, of course, was a triumph of persistence over unsuitability.

I left after the third act, but I believe she finished the play, as I read in one paper, the next day, that in thanking Lyall Swete, the producer, she said he had been "the highest-paid producer in America."

## Who Said She Was an Actress?

But poor Virginia Pemberton, who is said to be an American actress—she is certainly American, because of her accent, stood up and behaved like a nice little girl at a nice little Sunday school party.

When she talked about the quality of mercy not being strained it sounded as though Noel Coward had written it.

How dare people do things like this! It was worse than the Battle of Bunker Hill.

Someone told me that Virginia Pemberton had put the money up. I hope she did. Even so, she did not pay enough.

## Drama of a London Hotel

Walter Hackett, who delayed the staging of his new play, "Sorry You've Been Troubled," which is what London's telephone girls say when they call you up in mistake, might have delayed it a little longer for further re-writing.

He certainly has a good idea, that of a murder mystery which seems to surround the death in a London hotel of a financier. The management try to cover it up, so do his friends, in order to take advantage of the money market.

Then a stupid phone girl helps and hinders a silly ass hotel guest who thinks some terrible crime has been committed and wants to expose it.

Marion Lorne gives one of her perfect comedy studies as the stupid telephone girl. Certainly, Hackett can write for his wife. Still, the play grew a little irritating, now and then, because it wanted straightening out. Some parts of it were fine. Some of it worried you.

## Shaw Made a Fool of Himself

Oh, by the way, Shaw has been making a fool of himself again, getting into a jam this time with C. R. W. Nevinston, the artist, by saying "No good artist is a gentleman" and adding that artists ought to sell their works for \$25 a piece.

Nevinston, who is a young man whose plain-spoken method of speech rather resembles mine, has replied that Shaw writes garrulous plays.

London journalism has certainly become extraordinary lately. Any nonsense that Shaw says is printed with scare headlines, even when he talks tripe.

Shaw has for years, of course, been his own press agent. He does not want a press agent, now. He wants a keeper. I am going to buy him a bath chair.

## RITZY

Mr. and Mrs. William May Wright have leased a duplex apartment at 322 East 57th street, where they will again entertain professional and social circles. Wright was divorced by Sally Dixon, who then married Gerald May.

The present Mrs. Wright was Esther Cobb, and sings professionally as Mme. Cobina Wright. She was the second of five wives of Owen Johnson, novelist, son of Robert Underwood Johnson, former ambassador to Italy. Johnson is the third husband of his current wife, originally Gertrude Boyce, first Mrs. Mackay and then Mrs. Le Bonfillier.

## Somewhat Mixed

Otis Skinner's starring vehicle, "A Hundred Years Old," was adapted from the Spanish by Helen and Harley Granville-Barker, who last year adapted "The Kingdom of God for the Poor." Harley was the son of Mrs. Albert Barker, English elocutionist, and began acting in 1891, remaining on the stage many years before becoming a manager. He was divorced by Ellah McCarty, English actress, who then married Sir Frederick Keble. He then married Helen Gates, who had divorced the New York multimillionaire, Archer M. Huntington. Huntington then married Anna Hyatt, famous sculptress. Archer's father was named Warshaw, but Archer was adopted by his first stepfather, the late Collis P. Huntington. His mother later married Henry B. Huntington, nephew of her second husband.

## Miss Lawrence's Apt

Not only has Gertrude Lawrence, star of "Candle Light," rented the apt and luxuriously furnished apartment of Mrs. Harry Frazee at 279 Park avenue, she has leased ad-

ditional servants' rooms in the same building. She, who was originally Gertrude Alice Dagmar, has traveled far since, as a child dancer, she made her stage debut in England in a Christmas pantomime, "Dick Whittington," in 1908, three years later appearing as a choristess in "The Miracle." Her London engagement in 1916 was arranged by the team of Lee White and Clay Smith, Americans, who became popular in England.

Finally came her New York triumph, along with Beatrice Lillie and Jack Buchanan in "Charlot's Revue" in 1924. She divorced Francis X. Hawley, father of her daughter, Pamela, and for two years was reported engaged to Bertrand L. Taylor, New York society man. As for Mrs. Frazee, widow of the theatrical producer, who died last June leaving \$3,500,000 she was previously married to William Boyd, the actor. Frazee, who was divorced by Elsie Clibbe, has a son by that marriage, Harry H. Frazee.

Miriam Hopkins' Hit  
"The Bachelor Father" has made a hit in London. Miriam Hopkins, who plays the leading role, is a decided success. Her bow to Broadway was as a too dancer in "The Music Box Revue," and her most recent appearance here was in the Theatre Guild production, "The Camel Through the Needle's Eye."

Now, that Miss Hopkins, from Georgia, bids fair to equal the popularity in London of Tallulah Bankhead from Alabama. It is recalled that after Tallulah was a riot in London in "The Garden of Eden." Miss Hopkins' clever performance in the same role in New York could not save the show from dismal failure. After Miriam divorced Brandon Peters, actor, she married Austin Parker, fiction writer. Parker had been divorced by Phyllis Duganne, also a writer.

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"Bigger and Better.  
'Scandals' is so utterly satisfactory — so winningly compounded of nimbleness and brilliant colors, so gaily decked, so sure on its twinkling feet—that it is a little difficult to write of it save in superlatives."

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"This 'Scandals' is pretty much the best of the lot.

"A super quota of personalities, comic and vocal, ankle-swift, and altogether ornamental.

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**"Bigger and better than ever"**

Richard Lockridge, Evening "Sun"

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**WALTER WINCHELL,**  
"Daily Mirror," Says:

"George White's 'Scandals' is fervently recommended.

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"A brisk, crisp and delightful revue which contains much good material."

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"It is as big and as beautiful as any of its nine predecessors.

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"Beautiful in face and figure, Marietta contributed a unique specialty."

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"Women's Wear"

"Sings the 'Day Dream' number delightfully."

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"A beautiful and charming prima donna."

**ARTHUR POLLOCK**  
Brooklyn "Eagle"

"Evelyn Wilson sings with spirit."

## EVELYN WILSON

**NORMAN KRASNA**  
"Evening Graphic"

"Contributes one of the best bits on the program."

**CHARLES DARNTON,**  
"Evening World," Says:

"A festival of feminine beauty to dazzle this already razzle-dazzled town."

**WHITNEY BOLTON,**  
"Morning Telegraph," Says:

"'Scandals' is a lovely show, tuneful, acrobatic, deft and funny.

"The scenery is swell and the pace is swift."

"'Scandals' will still be running next summer."

**NORMAN KRASNA**  
"Evening Graphic," Says:

"An entertaining show.

"One with regiments of those girls seen on magazine covers, and one that is pleasantly naughty."



# New Season Bumped Last Week With No Reason, But Alibis Plenty

Broadway's new legit season, which started promisingly, hit an unexpected slump last week. Ticket brokers and others had quite a range of alibis.

Of last week's crop of new shows "Candle Light," at the Empire, was the stand-out, bettering \$18,000 in its initial week; "The Criminal Code" started late in the week at the National, with the agencies reporting a demand; "Among the Married" did not open until Thursday, won very good notices, but disappointing; "A Hundred Years Old" failed to impress, and \$7,000 for the first seven performances at the Lyceum meant little; "Ladies Leave," at the Hopkins, is in doubt; "Divided Honors" is due out of the Forrest this week; "Town Boy," opening Friday at the Belmont, withdrawn the next day. "Many Waters," at the Elliott, quoted over \$13,000 for first full week; "See Naples and Die," at Vanderbilt, pulled around \$9,000 for the first full week.

## Musicals

"Sweet Adeline" went into Broadway leadership last week, capacity at \$42,000, while other musicals slipped. "Scandals" approximated \$14,000 and "Whoopee" \$39,000, the three leaders being closely bunched. "Sketch Book" was next at \$35,000 and "Follow Thru" at Vanderbilt, "The Little Show" was hardly affected at \$25,000; "Night in Venice" and "Street Singer" around \$23,000 (latter slipped considerably); "New Moon" and "Almanac" a bit over \$21,000; "Hot Chocolates" \$12,000; "Cape Cod Follies" low among the musicals at \$8,000.

## "Wise Child" Ahead

"Wise Child" still heads the non-musicals, \$23,000; "Strictly Dishonorable" safe second to complete capacity \$19,000; "Journey's End" \$18,500 (a bit off); "Street Scene" about \$18,000; "Gambling" eased to \$14,000 but should come back; "Scarlet Pages" and "Behind Bars" slipped \$13,000 (latter's demand improved); "Rope's End" and "Bird in Hand" quoted around \$12,000; "Let Us Be Gay" \$10,000; "Remote Control" \$8,500; "Scotch Whisky" and "Murder of the Second Floor" down, around \$7,500; "Soldiers and Women" bit less; balance very bad, some under \$3,000.

Next week's entrants scheduled up to Tuesday were: "The Channel Road," Plymouth; "Great Day," Cosmopolitan; "The Middle Watch," Times Square; "The Nut Farm," Biltmore; "Bonds of Interest," Hammerstein; "Roundabout," Assenbly (renamed from Princess). Also a colored show, "Make Me Know It" is due in. In addition to the closings mentioned, "The Love Expert" stopped last Saturday at Wallack's and "Mountain Fury" was withdrawn from the little Piedmont.

## "Page" \$21,500, Ptsbgh

Pittsburgh, Oct. 8. "The Front Page," at Nixon last week, first local smash of new season. Jed Harris piece drew near capacity for eight performances, getting around \$21,500. Irene Bordoni opened road tour of "Paris" at Alvin to about \$18,500. First week for Alvin, redecorated. George Sharp continues to do surprising biz with \$1 stock at Pitt. Last week "The Bad Man" and other legit competition left hardly a mark at b. o.

## Dorothy Mackaye's Role

Dorothy Mackaye, idle for the past year after being convicted as an accessory to Paul Kelly in the murder of her husband, Ray Raymond, has been cast for a feature role in Hammerstein's road show company of "Sweet Adeline."

This will be Miss Mackaye's first professional appearance since the affair, which happened in Los Angeles about two years ago.

## Cy Wood Revising

Hollywood, Oct. 8. Cyrus Wood has obtained leave of absence as a writer for Radio long enough to go to New York. He will make revisions in Benlow Miller and Wm. Demarest's new musical comedy, "Bow Wow."

## Guild's 2 E's

"Elizabeth and Essex" has been purchased by the Theatre Guild from Maxwell Anderson. Alfred Lunt and Lynn Fontaine are to be co-stars.

Production to be made during the holidays.

## 8 LOS ANGELES LEGITS DO \$43,000—JUST FAIR

Los Angeles, Oct. 8. Eight legit houses last week grossed just about as much as one big picture house does on a big week. That's \$43,000.

Weather nice and warm. But attractions not so fortunate. One opening of the week was "Moon Madness," at the Figueroa Playhouse, and meaningless. For first four days, \$1,000, a magnificent allowance.

Bowing out last week was "The Sap," at the President. Exhausted all day, possibly in sixth week by pulling \$4,200. "Shavings" followed in Sunday and good for at least four weeks, though a repeat in town and at this particular house. E. B. Horton's "The Command Performance," in its second week at the Majestic, not so hot. Horton spent plenty on scenery but they only looked in for \$7,000. Harry Carroll sort of hit the skids, with his revue in its third week; around \$9,000, with reports show may blow any time.

El Capitlan is still the leader of the Hollywood contingent. Though trade sneaked a bit Charlotte Greenwood enabled this Duffy house to chalk up close to \$7,000. Doug Fairbanks, Jr., concluded his next to last week at the Vine Street in "The Youngest" to \$4,500. Marjorie Rameau opens here Oct. 12 in "What a Woman Wants." Another stop will be May Robson in "Rejuvenation of Aunt Mary." Next to final week jumped to \$5,100. "Cooking Her Goose" starts here Oct. 13.

Estimates for Last Week  
Eggs—"The Big Gamble" (7th and final week). Was catch as catch can proposition for final week and \$700 the answer.

El Capitlan—"She Couldn't Say No" (8th week). Dropped off at night performances but still big at \$7,000.

Figueroa Playhouse—"Moon Madness" (1st week—5 days). Opened Oct. 2; must stay in for four weeks no matter what it gets; just the hobby of a rich woman \$1,000.

Hollywood Musicals—"Harry Carroll's Revue" (3rd week). Dropped to around \$9,000, which is red.

Hollywood Playhouse—"Rejuvenation of Aunt Mary" (6th week). Hopped a little ahead of preceding

## Frisco Grosses

San Francisco, Oct. 8. Business showed some pickup due largely to the end of the opera season and several conventions in town.

The Curran with "Lulu Belle" maintained a satisfactory pace at better than \$15,000. Next door, at the Geary, "After Dark," in its final week clocked to \$10,000, good at \$2 top.

Duffy's President, with Frances Starr in "The Sheriff," got \$5,200, and the Alcazar, with third week of "The Skyrocket," slightly over \$4,000.

Green Street with "Flat Tire" gathered \$2,500, very good for this tiny house. Police rated responsible.

## "Interlude" in Boston Suburb Does \$20,000

Boston, Oct. 8. "Strange Interlude," forced out of Boston into Quincy about 12 miles out, did fair business considering difficulty of getting to the house. First week was \$20,000, about \$7,000 less than capacity. Stays on here two weeks longer.

All around business was good. "Courage" at the Wilbur surprised by doing \$9,000 and at the Plymouth "Jealousy" had another good week, up \$1,000. Despite the competition, "Follow Thru" at the Majestic, the veteran of the town, is doing big business.

## Estimates for Last Week

"Animal Crackers"—Shubert, 3d week. Led town with \$22,000 for second week.

"Courage"—Wilbur, 2nd week. \$9,000.

"The Tailor Made Man"—Plymouth, 1st week. Last week of "Jealousy" did \$11,000.

"Follow Thru"—Majestic, not so well as last week by \$2,000. Netted \$23,000.

"Harlem"—Apollo, 1st week. "The Black Crook" did \$12,000 in final week.

"Great Day" closed at the Colonial with \$14,000.

"Strange Interlude" Quincy (2nd week) \$20,000.

week; \$5,100; "Cooking Her Goose" next.

Majestic—"The Command Performance" (2nd week). Rather disappointing at \$7,000.

President—"The Sap" (6th and final week). Out Saturday to around \$4,200; "Shavings" current and about okay.

Vine Street—"The Youngest" (4th week). Doug Fairbanks, Jr., pull dwindling; semi-final only \$4,500; Marjorie Rameau in "What a Woman Wants" next.

## Barrymore's Remarkable \$24,000 in 1st Loop Wk.—"Fioretta" Not So Hot

Chicago, Oct. 8. Topcoats out and football hitting into its stride, show biz picking up and all theatres putting money in the bank.

"Show Boat" stepped into the lead its first week, over \$42,000, 10 grand more than its nearest rival. "New Moon" and "The Zigzag show" played to a straight \$5,500 top. Show at this pace is capacity and with an \$180,000 advance sale, looks set for capacity for 10 weeks.

Ethel Barrymore had a capacity first week at the Harris with "Kingdom of God" hitting a remarkable \$24,000. Carroll's "Fioretta" had a disappointing opener, squeezing only \$26,000. Can't stick at this figure; stagehands almost get that much.

Three shows blew. "Nut Farm" left after 22 weeks, making consistent money. "Pleasure Bound" moved out of the Majestic after 22 weeks. "The Zigzag show" limped from the Grand after a five-week effort. Show didn't catch on and gathered only about \$10,000 for its entire stay.

"Journey's End" showed its first slump since arrival, but still doing excellent biz. "Kibitzer" at the Woods dropped off; leaves in two weeks. "Sign-X-Y-Z" and "Perfect Alibi" both off a couple of grand, but satisfied.

The Theatre Guild's "Caprice" sticks to close to capacity, a nifty \$21,000 for the Harris with "Little Accident" and "The Zigzag show" doing better than expected, the latter particularly, with its small tariff, still small house and cast.

Three new shows in "Hold Everything" third big opener Monday at the Grand, while the same night a new play, "Fires of Spring," came into the Cort and the American Opera opened at the Majestic. Opera in for two weeks.

Estimates for Last Week  
"Pleasure Bound" (Majestic, 15th, final week). Stayed on right side; \$19,000.

"Follow Thru" (Apollo, 8th week).

## Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance in box office is due to difference in house capacity. With the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification: musical 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

"Almanac," Brainerd's (8th week) (R-1,520-\$5.50). Bad weather, a tumbling stock market and other things slammed Broadway hard last week; revue off to about \$21,000.

"Among the Married," Bijou (2nd week). (C-605-\$3). Opened late last week and created enthusiastic reaction; a comedy which, because of many murder plays, should have a chance, but trade reported light.

"Bird in Hand," Barrymore (28th week) (CD-909-\$3.85). Hold-over English comedy is away ahead; hasn't had a losing week; estimated around \$12,000 last week.

"Candle Light," Empire (2nd week) (CD-1,099-\$3.85). Got off to excellent start despite doubt among reviewers; first week the takings bettered \$18,000; best money among last week's new ones.

"Cape Cod Follies," Casino (4th week) (R-1,365-\$4.40). Not seriously regarded and aimed for out rates principally; \$8,000, which means nothing in a house of this size.

"Divided Honors," Forrest (2nd week) (C-1,015-\$3). They didn't think much of this one, either; goes out Saturday.

"Follow Thru," Chanin's 46th St. (4th week) (M-1,413-\$5.50). General falling off last week was reflected here but holdover smash expected to last until Washington's Birthday; about \$22,000.

"Fiesta," Garrick (4th week) (D-537-\$3). Just a subscription attraction with little draw otherwise except out rates.

"Gambling," Fulton (7th week) (CD-913-\$3.85). Estimated around \$14,000 last week; that was about \$1,500 under previous week; started off to big trade and regarded as a success.

"Her Friend the King," Longacre (1st week) (CD-1,019-\$3). Presented by L. Lawrence Weber; written by A. E. Thomas and Harrison Rhodes; William Faversham starred; opened Monday.

"Hot Chocolates," Hudson (17th week) (R-1,094-\$3). Rated a \$12,000 weekly pace attraction; that figure said to mean much profit but show a plug for Harlem night place.

"House of Fear," Republic (1st week) (D-901-\$3). Presented independently; written by Will Spence; opened Monday.

"Houseparty," Cort (5th week) (D-1,043-\$3). Another week to go under arrangement guaranteeing theatre; little trade except from set rate.

"Hundred Years Old," Lyceum (2nd week) (D-957-\$3.85). Opened to mild reception; reported having little call after premiere; first seven performances about \$7,000.

"It's a Wise Child," Belasco (10th week) (C-1,060-\$3.85). First comedy hit of the season and the leader of its class; continues to capacity with weekly pace \$23,000.

"Jenny," Booth (1st week) (CD-708-\$3.85). Presented by William A. Brady, Jr., and Dwight D. Wiman, with Jane Cowell starred; showed out of town last spring to a promise; written by Margaret Ayer Barnes and Edward Sheldon; opened Tuesday.

"Journey's End," Miller's (30th week) (C-946-\$4.40). Dramatic smash that holds big pace without much decline may run through the new season; eased off somewhat last week at \$18,500.

"June Moon," Broadhurst (1st week) (C-1,118-\$3). Presented by Sam Hays, Jr., written by Hays Lardner and George S. Kaufman; looked good out of town; opens tonight (Oct. 9).

"Karl & Anna," Guild (1st week) (CD-914-\$3). Presented by the Theatre Guild; starts new subscription season; written by Leonard Farber; opened Monday.

"Ladies Don't Lie," Gallo (1st week) (C-1,400-\$3). Presented independently; written by Leonard Bernstein from original of Paul Frank; opens Friday (Oct. 11).

"Let Us Be Gay," Little (34th week) (C-946-\$4.40). Still in the running and making good profit; expected to stick in till holidays; last week about \$10,000.

"Many Waters," Maxine Elliott (3rd week) (CD-924-\$3.85). English comedy drama pulled very well downtown; first week about \$13,000 and should hold.

"Murder On The Second Floor," Ellington (5th week) (D-892-\$3). Moderate coin via agencies buy and out rates; about \$7,500.

"Night in Venice," Cort (21st week) (R-1,176-\$5.50). Last two

or three revues that has been going along to fairly good but not exceptional grosses; last week \$23,000 estimated.

"Philadelphia," Mansfield (4th week) (CD-1,050-\$3). Didn't better \$2,000, but fresh money promised to keep it going.

"Remote Control," 48th St. (5th week) (D-969-\$3). Something of a novelty in the mystery play field and ought to hold; last week bettered \$18,000 and \$9,000.

"Rope's End," Masque (4th week) (D-700-\$3). English mystery show rated something of a thriller; a fair run indicated with pace about \$18,000 and \$9,000.

"Scandals," Apollo (3rd week) (R-1,168-\$5.50). Except for Monday night second week's attendance was capacity with the takings about \$18,000; that was close second to "Adeline."

"See Naples and Die," Vanderbilt (3rd week) (CD-771-\$3). Got off to a poor start; first week (last week) about \$18,000; management hopeful of clicking.

"Scarlet Pages," Morosco (5th week) (D-906-\$3.85). Started with a rush and has been easing off, but so have most Broadway hits; this one should get across; \$13,000 last week.

"Scotland Yard," Harris (3rd week) (D-905-\$3). A disappointment; despite novelty and only one first week's takings hardly over \$7,500.

"Sketch Book," 44th St. (15th week) (R-1,385-\$6.60). Moved here from Carroll's Birthday; with capacity with retained scale; in week going held its own, getting \$33,000.

"Soldiers and Women," Ritz (6th week) (CD-945-\$3.85). Slipped back last week; plenty of murder play competition; \$7,000.

"Subway Express," Liberty (3rd week) (D-1,202-\$3). One of the mystery dramas figured to stick; despite novelty and only one first week's takings hardly over \$7,500.

"Sweet Adeline," Hammerstein's (6th week) (M-1,265-\$6.60). Held to capacity pace last week and went to Broadway less than a week with gross of \$42,000; still best among new musicals.

"Strictly Dishonorable," Avon (4th week) (C-830-\$3.85). Comedy smash topped by only one other non-musical ("It's a Wise Child") by reason of latter's larger house capacity; \$19,000.

"The Street Singer," Playhouse (40th week) (D-879-\$3.85). Like the other holdover success "Journey's End" business continues remarkable pace; \$18,000.

"The Street Singer," National (2nd week) (D-1,164-\$3). Opened last mid-week winning exceptionally favorable notices; indications are for success.

"The First Mortgage," Royale (1st week) (CD-1,118-\$3). Independently presented; written by Louis Weitzenkorn; opens Thursday (Oct. 10).

"The Little Show," Music Box (24th week) (R-1,000-\$4.40). Held up with little change last week while most others slipped; again approximated \$14,000 and looked set through winter.

"The Love Expert," Wallack's. Folded up last Saturday; stayed 76 weeks.

"The Moon," Imperial (56th week) (D-1,446-\$5.50). Long run operetta may last until Thanksgiving; dipped like the others last week; \$22,000.

"The Nut Farm," Shubert (4th week) (M-1,395-\$5.50). Over-estimated; last week's pace around \$22,000; that is claimed to be satisfactory.

"Town Boy," Belmont. Taken off Saturday; opened Friday; week; mildly received though well presented.

"Whoopee," New Amsterdam (2nd week) (M-1,702-\$6.50). Was not so much off at \$39,000 and is closely bunched with musical leaders; expected to stick until first of next year.

Special Attractions—Little Theatres  
"Mlle. Bourais," from the French; added Monday to the Civic Repertory, 14th Street.

"Mlle. Modiste," Jolson's; second of series of Victor Herbert revivals.

"Ladies Leave," Hopkins (2nd week); difference of opinion.

"Mountain Fury," President; closed out Saturday.

"After Dark," Rialto, Hoboken; revived New York week.

"Star of Bengal," Lyric, Hoboken; light trade so far.

## Marion Winslow Freed

Bridgeport, Oct. 8. Marion Elizabeth Wilson, show girl, secured a split here from William Wise, Los Angeles newspaperman, on grounds of cruelty.

## THE CRIMINAL CODE

Russell Hardie is a new dramatic juvenile lead. His portrayal of the unfortunate Robert Graham brings him into direct attention. Direction may have figured in the excellence of Hardie's performance, but the id is there. Walter Kingsford's doctor is also a splendid bit of acting. He affects a slight dialect and is seemed most authentic. Leo Curran as the assistant warden, Edwin J. Vickery as an old offender, Henry Crossen as a crafty and blood-thirsty trusty, and Anita Kerr as

## LADIES LEAVE

Single set by Robert Edmond Jones is a finely executed piece of work.

# HUNDRED YEARS OL

His manly great great grandson

## Hoboken Mortgage

Morley and Throckmorton are figured in a position to lift the obligation if they wish, but may be marking time to decide whether they should go through on the Rialto purchase or toss their coin into the Lyric, Hoboken, which they are also operating on a rental basis.

There is no finer actor in America than Otis Skinner. Perhaps those who admired him in the past will want to see him in so fine a stage portrait as Papa Juan. But the play is a little more than that.

## Her Friend the King

A lightweight for Broadway, with a plot as thin as Canadian booze and about as lacking in suspense as vaude act. For all the passages of smart comedy that dot the action and the charming manner in which much of it is handled by a cast somewhat above the average, the play never achieves anywhere near road theatre.

Its very lightness noticeable. The extreme absence of plot, strong comedy or dramatic situations, its failure to keep the audience from anticipating, this new starring vehicle for William Faversham will be fortunate if it isn't finally or now pinned up on Joe Le Blang's board of persistence.

**KARL AND ANNA**

There was a table between the two beds, but soon the table was removed and the beds placed together. The husband came back from the war, but still the three are living in the same room. It's something like that with other people in the same house.

## AMONG THE MARRIED

and stage setting is nicely designed, and the small cast has been picked out with care. The acting, speaking, the performance is flawless. The idea is rather breath-taking in its audacity. Author's thesis lays down the proposition that a distinct, definite, unshakable, calmly and assured love will triumph over the fiercest, most brutal, most unscrupulous and unscrupulous is brought face to face with his rather unwilling infidelities. Where upon she does her sex the eastern commitment of fainting dead away. The author is to find charge of the situation by plucking the lover whom she has with difficulty so far kept at arm's length to comfort and have a cocktail in the otherwise unattended country house. The

## OUT-OF-TOWN REVIEWS

## THE MIDDLE WATCH

This is all very British. So much so that will prove its chief selling point. The piece creaks; an old idea in farces on this side. But with Britishers telling it, something else again. It's sort of infectious—you can't help laughing at it though when you sit back you have that feeling of foolishness that follows when having laughed at one you've heard before.

## QUIEN SABE

"Queen Sabe" is laid in California in those glamorous days just after the Gringos came. It deals with the mixture of bloods due to the intermarriages between high caste women of Spanish descent and the invading Gringos. The hero is the offspring of such a marriage, a boy with an Irish father and a Spanish mother. He inherits his father's physical characteristics, but the instincts of his mother's people. He is a lovable, braggart, harmless and amusing, with a penchant for giving free rein to his imagination and playing himself as the hero who exploits that

(Continued on page 78)



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## QUIEN SABE

(Continued from page 74)

never happen. It is a part that Leo Carrillo would love.

Dr. McGottigan has taken incidents from the life of Joan Muriel, notorious bandit of the early California days. Muriel makes his appearance at the home of Judge O'Neill, who wife is Emma, a daughter of the Dons. The bravo of Timoteo, son of Judge O'Neill, amuses him. There is a dramatic situation where Joan McGottigan betrays Judge O'Neill's daughter, attempts to shoot Muriel as the bandit is leaving, but the intended victim is too quick for him. Timoteo swears that he will prove himself a hero and will capture Muriel. The boy goes but is made captive by Muriel. The scene is laid in the camp of Muriel, is largely comedy except for the scene where one of the bandit's men, in a drunken rage, attempts to kill his chief. Through the intervention of Timoteo, Muriel is saved.

In recognition of his act Timoteo is received into the band and sent to the bandit's headquarters, a packtrain. In the fight that ensues there is a killing and Timoteo is made prisoner.

The last act is a courtroom scene with Timoteo on trial for murder. His father is the judge. The boy, with his mad desire for the lime-light, tells a wild story of defense, admitting he killed one of the miners. He has refused counsel and treats the proceeding as a joke. His sister, Jovita, who has a smattering of law knowledge, insists that her brother have counsel and that she be appointed to represent him. It is agreed. The girl puts up a brilliant defense, opposing her father, John Montgomery, the district attorney. An old, hooded friar volunteers as a witness. He tells of having seen the attack on the mine producing the pistol, belonging to Timoteo, picked up at the scene, which shows that it has not been fired. The testimony clears the boy. As the monk is leaving he pulls back his hood and stands revealed as Muriel. At the point of a gun he backs out of the courtroom and escapes.

In its present form the play needs some revision, particularly in the first act, which drags. The characters are all well drawn, however, and the comedy rippling here and there, being punctuated here and there with dramatic moments of real power.

The acting of Arthur Goldstein as Muriel, that of Frederica Nestor as Jovita and the Timoteo of Bernard Carr stand out. Rivers.

## HOUSE OF FEAR

Rochester, N. Y., Sept. 30. Ray Productions, Inc., presents this new mystery farce by Wall Segue. Staged by Elmer H. Brown. In three acts. At the Lyceum theatre.

The Intruder.....Frank Thomas  
Madame Zita.....Ellie Shannon  
Gerald.....Maurice Tuckerman  
Gregory Walker.....Gordon Westcott  
Paul Knox.....Lea Penman  
Jack Ladd.....Harry Worth  
Craig Kendall.....Gordon Westcott  
Morton.....Clay Clement  
Buddy Benson.....Cecil Spooner  
Pinnegan.....James McLaughlin

Many laughs and a few thrills is evident purpose of "House of Fear" and this it achieves to some extent, but the piece leaves much to be desired even for a mystery farce. It impresses as needing considerable polishing before essaying its Broadway debut and in places it is not too happily cast.

Action takes place in an old mansion near New York which has been bequeathed to Madame Zita by her friend, Madame Leroy, an aristocratic medium. House has numerous devices used in scenes and all are used in wringing confession of a ten year old murder from one of the guests. Much of the action is in darkness with a revolver shot or two and eerie lights and figures sailing about the stage to win plentiful shrieks.

Madame Zita's guests include a

## Maybe a Boom!

Los Angeles, Oct. 8.

While theatre men claim that the talkers have had the effect of...educating former movie goers to the spoken drama, now educated to this form, they are also waiting for the time when admissions are neck and neck. Legit and stock boys feel that they will eventually get a play because of the cost of sound reels mounting, the picture theatre admission scale must also increase to help the \$1.50 legit top in most of the key centers. Besides which, legit and stock business isn't so bad out here right now.

granddaughter and her fiancé, Dr. Ladd; Craig Kendall, a suave self-styled playwright; Paula Knox, a young widow who is trying to win the doctor and get back some letters from Kendall. There is also a grandson, Gerald, supposed to be a detective called to watch the grounds. A last minute arrival is Buddy, vaudeville gal "unable to get a room in town." Wise-cracking continuously, she provides most of the laughs and pep.

A stranger rushing in and out finding secret doors and passages, rapid finding and losing of a mysterious package, a long knife, bloody hand prints, a stabbing and subsequent disappearance and re-appearance of the body, and a couple of spiritualistic scenes form most of the action. Rough handling of the stabbed man with the addition of a final seance wins a confession, thereby vindicating Madame Zita's son, an accused convict sent up on false evidence.

Ellie Shannon plays with poise and surety, Cecil Spooner is good wisecracker and has a number of good lines, Gordon Westcott is successful at the crook, Lea Penman is adequate and Clay Clement is passable most of the time as the detective, but rest of cast leaves much to be desired.

## "Reborn" Off

"Reborn," slated for the Waldorf, New York, this week, is apparently off for at least eight weeks.

The show with Glenn Hunter in the lead, laid off last week and application to Equity for permission to reopen was made. Equity rejected the management's offer of guaranteeing one additional week. Irma Kraft, the authoress, agreed to post a two weeks' guarantee. That fell through.

Murray Phillips presented the show.

## "Party" OK

"Life of the Party," which folded in rehearsal two weeks ago when Louis Levine, producer, had been unable to get up the usual bond at Equity resumed this week when cast agreed to waive bond.

The piece is set to open cold at a New York house, probably the Belmont, Oct. 21.

## Clark-McCullough in Show

Clark and McCullough return to legit at \$4,000 a week, engaged by Edgar Selwyn for "Strike Up the Band."

It's George S. Kaufman-George Gershwin musical and had an out-of-town try-out two seasons ago, but was taken off for book revision.

## Uncommon Chatter

(Continued from page 64)

by Vlonnet and Chanel. Also a comfy looking thing in a beaverish cloth. Also, Margy Rouff's double envelope bag...Chanel's crepe frock shown at Stewart's is a darling. Has a diagonal neck with a galaxy bow and brief rear cape, fuzzy cuffs; normal waistline jacketed with hip's scallops, and full skirt achieved through side clusters of pleats...Nice crystalline necklaces at Sak's 5th Ave...Stern's has that cunning Directorate model of Irene Dan's. It's made of plum-colored net mesh, has flowing skirt, higher-than-normal waist, wispy puffed sleeves. Yvonne Carrette uses bows in an interesting manner to mould hip snugness in a black satin model...Lord & Taylor, stressing new girdles for the new silhouette. Can't even keep last year's shape to wear this year's clothes...Nice shoes at Cousins. Evening slipper called "Eve" with satin vamp and brocade worked cleverly into satin quarters. "The Sahara Sandal" is a giddy thing with scalloped, quarter-treatment and an up-the-center strap.

## State Stage, Laughless

State has grown new stage curtains of gold fringe and blue velvet that are positively blinding. "Ain't they swell curtains?" is the audience opinion, so swell curtains they are. "Dance of Life" is touching the hearts of new thousands on this screen, so the stage show is relatively unimportant.

Yvonne Chinn, an exhibition of boneless Chinese and Clifton and DeRex, two girls in ancient scenery and gags, preceded Anatole Friedland's Revue. His eight girls are hard-working and clever dancers, good looking, too, so what more could one ask except for some attractive costuming? And who would answer it, one did? Mr. Friedland tries to recall some of his past songs and the girls who dressed each of them got a hand. Usual trailing velvet and flaring collar or fringe skirt or extreme buffante, nothing distinctive, but the dancing first rate. Adagio angle treated by the Marcel Trio and treated well. Not a single laugh in the stage show, even though Clifton and DeRex must have been trying for at least one.

## Not the Expected

Every so often the films do unexpected things. In "Disraeli," when one of the characters refers to the Queen's reception as the biggest event of the decade to be attended not only by Her Majesty but by every prominent person in Europe, one rather expects that the film will go magnascope or technicolor at the same time. One might even have expected a parade from the courts of Europe, announced as "Miss Russia," "Miss Armenia," etc. But nothing of the kind. The unprecedented restraint—probably due to the guiding hand of George Arliss—must have nearly slayed the lavishly-inclined directors.

Joan Bennett as the love interest, supplies one of her colorless and pictorially lovely performances. Florence Arliss makes Mrs. "Dizzy" not too cloyingly sweet. The effort as a whole is dignified and interesting.

## "Ghost's" Fat Parts

No diet for "Three Live Ghosts"—the picture is crowded with as many gorgeous fat parts as the play. Film seems a trifle slow at first because of preponderance of dialog over action, but it mounts to real fun toward the end.

Beryl Mercer is gerard as Mrs. Guvins. She completely reproduces one of those Belcher cartoons of a red-nosed, bottle-tipping old hypochrite. Hilda Vaughn is equally good as a Cockney slavey, though her accent seems a trifle synthetic. Her be-passementiered costumes fit the role accurately. Joan Bennett makes a pretty, though not very temperamental, heroine.

Far from least, in the cast is a bouncing baby, whose reaction to the dialog of his fellow members seem positively inspired.

## Lee's Merger Thoughts

Lee Shubert at the premiere of "Ladies Leave," stood in the aisle declining to take his seat. Three other men stood with him, also an usher. A Variety reporter was unable to pass to a down-front seat. "I want my hat," said Lee. "Maybe you left it in the smoking room," said one of the men.

"No, I had it when I came up," replied Lee. "I'll see if I can find it downstairs," said the usher. "It must be somewhere around," said Lee. "Well, we haven't got it," said the other two men in unison.

The Variety reporter burning up, trying to pass. "Beg pardon Mr. Shubert," said he, "but your derby is in your hand."

"So, I have, son; so I have," replied Lee, happy to locate the "missing" chapeau.

## COAST EQUITY DEFY

(Continued from page 67)

the Council in its entirety.

We sincerely hope that this matter can be acted upon at your next Council meeting and your decision communicated to us by wire. This group has selected one of our members to receive your reply, so please address it to Mr. Louis Wolheim, Beverly Hills, California.

## Equity's Reply

The reply, couched in rather formal terms, said Equity considered any move for local autonomy on the Coast most injudicious at the time as the Council was trying to run the affairs of the picture players in New York and that any move whereby the Los Angeles group wanted leeway would be embarrassing.

The answer also stated that the Council refused to consider any call for a meeting in Hollywood as the request was not written out and the signatures listed on the telegram were not written in person.

This answer is said to have burned the Coast group who sent the wire and they immediately declared they would form their own organization independent of Equity and then apply to the A. F. L. for a charter for screen players only.

They claim that their combined earning power is approximately \$8,000,000 a year and that to have New York try to run their affairs

without permitting them to have a voice in the matter is too much. Pledge Donation:

In the group which would every one is known as a contract player or one who works steadily and they have pledged themselves in most cases to each donate from \$500 to \$1,000 toward the establishment of their own organization to negotiate matters with producers and other bodies when necessary.

This group claims that the picture producers are prepared to accept any autonomous body of actors on the Coast representing their fellow screen players and to negotiate a standard working contract with them which, in addition to recognition of their organization, would also contain a maximum working time clause.

Just how they will go about toward organization, or who will head the movement has not been determined as yet. It is understood that Lawrence Grant, Sam Hardy or Louis Wolheim, all of whom were known as staunch Gillmore men during the strike last summer, would be acceptable leaders to the representative players desirous of conducting their own affairs.

Frank Gillmore, having stated he would return here to see what could be accomplished in a further move toward recognition of Equity by the producers in view of this new move, and mandate for local autonomy may come on to try and persuade their support to him. In this direction, it is said, that his efforts will be in vain as the stalwarts who were with him last summer claim that they were the only ones to suffer and that they will take no further chances under his leadership.

It is understood that when 250 screen credit players and paid up members of Equity have pledged themselves toward the new organization, a full meeting of the body will be held and officers elected.

## No. 2 "Adeline" People

Arthur Hammerstein's second "Sweet Adeline" company goes into rehearsal Monday and opens for four weeks in Detroit, Nov. 17, after which the show moves to the Majestic, Chicago, aimed for a run. Featured players are Frank Craven, Blanche King, Mary Charles, Thomas Ross and Dorothy Mackaye.

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## Picture Possibilities

## "Among the Married"—Unfavorable

"AMONG THE MARRIED" (Goodman-Shubert, Dijou, Comedy). Deals with faithful husbands and unfaithful wives in a mood touched with cynical comedy and out on all counts for the screen.

Rush.

## "Ladies Leave"—Unfavorable

"LADIES LEAVE" (Comedy, Charles Hopkins, Hopkins). Satirical comedy on modern morals and manner lacking unity. Involved psychological discussions makes it unsuitable for screen.

## "A Hundred Years Old"—Favorable

"A HUNDRED YEARS OLD" (Comedy, Gilbert Miller, Lyceum). In indicating this play would be serviceable for the screen the provision is that Otis Skinner appears in it. He stars in the stage version.

Ibco.

## "Her Friend the King"—Unfavorable

"HER FRIEND THE KING" (Comedy, L. Lawrence Weber, Longacre). Though plot could be amplified, this light comedy of love and crowns too singularly elemental to make any great shakes as either silent or talker.

## "Karl and Anna"—Unfavorable

"KARL AND ANNA" (Drama, Theatre Guild, Guild). Not a chance.

Ibco.

## TRIXIE FRIGANZA

ERLANGER THEATRE, NEW YORK  
IN JOHN MURRAY ANDERSON'S "ATMAN"  
Personnel Manager, CHARLES MORRISON, 1560 Broadway, N. Y.



# Along the Coast

By Bill Swigart

Los Angeles, Oct. 4. After hearing Lawrence Tibbee's voice in "Hugue's Song" at M-G, leading members of the Metropolitan Grand Opera, now playing here, are of the opinion that opera is okay for the coast.

Other operatic voices such as John McCormack, Jose Mojica, and Alice Gentile are now engaged in pictures.

Nathaniel Finston, director of Paramount music has been so wrapped up in studio music detail that he can name the melody, title, composer and publisher of any tune you whistle.

Abner Silver now engaged in preparing scores for "The Madeline Man" (T-S), sold a number "The Wall Street Tale" to Fox. George Jessel will sing it in "New Orleans Frolic".... Joe Green to Paramount for assignments other than Helen Kane's exclusive use....Pathe looking for new composers by giving them a test on their own time.... Bud Green recovered from one of those California colds in time to attend Sammy Stepi's birthday party on the roof of the Roosevelt hotel.... Joe Goodwin is going in for raising dogs. So he has the occasionally takes one or two with him to night clubs, but won't talk business.... Al Dubin ordered a tulip bed planted on the second terrace of his Beverly Hills mansion so he can tiptoe thru the garden when coming home late in the morning.... George Waggoner and Green are getting a plug over 70 radio stations for their "Love Found Me When I Found You" sung by Robert Armstrong and James Gleason on a Radio City broadcast.... Fred being circulated for radio broadcast. The same can be said of Bob Dolan and Walter O'Keefe's "Little By Little" sung by Eddie Quillen.

Test for supremacy in band draws, to be staged by the three leading bands, begin next week when Ted Lewis goes into the Ambassador. Drawing powers of Earl Burnett, Biltmore, and George Olsen, Roosevelt, will be compared in this triangular battle of competition.

Lou Singer is dickering for a spot for his new Social dances after completing his engagement in Detroit. Lynn Cowan has a job here waiting for him to act as m.c. in a number of musical shorts now being produced for U. A.

Whitmark's New York office sent Art Schwartz 5,000 balloons advertising "Tulips" and "Tiptoe Thru the Tulips," tying it up with "Gold Diggers of Broadway" opening at Warner's Hollywood.... Bob Cole formerly with Walter Winchell, Berlin and Snyder, now representing Lloyd Campbell on the Coast.... Buddy Valentine takes over the Coast office of Joe Morris.... Jack Robbins' brass band will still hold a spot on his old office door, indicating he will return.

David Brockman finds it more economical to have original scores written for Universal than to resort to the library for established compositions. This not only saves money on future tax and royalty but more than compensates for time lost in making the search and then getting a clearance.

As an aid to lyric writers, short on song titles, following list of freak restaurant monickers might be of some assistance. The list is incomplete but was gathered on a motor ride here by Culver City and Hollywood. These in Neon lights are: "Slaughter House," "Round House," "Spare Rib Louie," "Vags," "White Spot," "The Pig," "Canary Cottage," "Chickenburgers," "Dinner," "Brown Derby," "Slip A Bit," "Dunk and Dine," "The Tad Egg" and "The Tough Steak."

Harold Berg, in collaboration with Ray Perkins, wrote a Vitaphone short called "The Jazz Rehearsal." It is a satire on rhyming and is Berg's first attempt to depart from lyric writing for screen continuity.... Assignments at Fox are William Kernell to the "Holy Devil," Stoddard and Klugher's first to "New Orleans Frolic" and D. J. Jensen and Helen Hyde teaming on score for "Cameo Kirby," first number is "Belindan An Old Spanish Shawl" (Gilbert and Rier completed "Belindan An Old Spanish Shawl" for "South Sea Rose" and "Sun of My Heart" for Nix On Tunes, also Fox).

Philippini at Saenger

New Orleans, Oct. 8.

Don Philippini succeeds Castro Canzosa as conductor of the Saenger theatre orchestra next week.

## New Disk Record

Hollywood, Oct. 8. For the first time in history, the entire score of a revue has been recorded by the five major phonograph recording companies in this country. And it's a picture, the numbers being from "Hollywood Revue" (M-G). Songs are "Singing in the Rain," "Your Mother and Mine," "Orange Blossom Time," "Gotta Feelin' for You," "Nobody But You" and "Low Down Rhythm."

This is not only a record for films but is believed a precedent for revues as well. Until this time not more than four numbers were ever recorded from a show by all the recording companies.

## COAST COLONY AM. SOC. BRANCH

Los Angeles, Oct. 8.

Song writers of the film colony are circulating a petition for the American Society to establish a Los Angeles branch.

Members feel that this is now necessary as a facilitation of registering titles which now have to be wired to New York.

Also for the social value of club rooms.

## Coffee Dan's, Chi

Chicago, Oct. 4.

Coffee Dan's opened this week on Dearborn street, a half block off Randolph.

Place was jammed with celebs and near-celebs from 5 p. m. until it closed at 5 a. m. opening night. Frank Shaw, m. c. presented the local celebs to each other again. Jack Dempsey, Olive Olsen, George Sidney, Al Herman, Warren Howell, Dorothy Dawn, Fred Shapiro and bunch many recited a piece, sang a song or hammered on the modernistic tables.

Place carries out a de luxe Coffee Dan theme. Entrance is of solid marble and might be mistaken for a ritz mausoleum. Checkrooms on the first floor, but tables all are in the fashionable basement, nicely laid out for 50 grand accommodations for 350. Parquet space for dancing; music by Johnny Tobin's band. Cover charge of twobits after 9 p. m.

Louis Spielman is manager. Backers, who were deluged with flowers and telegrams for the opening are Milton Weil, Al Quodback, Al Bellan, Rocco Vocco and Sam Wolf.

## Union's Congrats

Knoxville, Oct. 1.

Although there are practically no jobs left here for theatre musicians, local musicians' union ran a 10-inch ad in the dailies congratulating the Tennessee (all-sound) on its first anniversary.

William Bowen, president of the union, operates the Tennessee's non-synge phonograph.

## HERE AND THERE

Ross Gorman and band start season engagement at Hotel Richmond, Richmond, Va., Oct. 25.

Jan Garber and orchestra opened the new Madrid, Louisville, last week.

Rudy Vallee's first radio appearance for Fleischman Yeast will be Oct. 24 over the entire NBC network. Engaged for 52 weeks.

Abie Frankl, formerly with Berlin, now professional manager for Spier & Goslow.

Charles Strickland and his orchestra are the current dance attraction at the Park Central Hotel, New York.

Henry Busse and orchestra open for eight weeks at the Addison Hotel, Detroit, starting Oct. 10.

Henry Busse begins 16 weeks at the Addison hotel, Detroit, Oct. 10.

## \$2,000 for McHugh-Fields

Under the terms Jimmy McHugh and Dorothy Fields as a writing team have gone with Metro for three months with an option, they will receive \$2,000 weekly.

Of this amount \$500 will be looked upon as salary and the other \$1,500 weekly charged against future song royalties.

McHugh has a piece of the Mills Music Publishing house. Whether he is under contract to it as a writer isn't stated. Mills is not mentioned in connection with the Metro-writers transaction.

## Colored Jazzists Finding Continent Their Heaven

Paris, Sept. 25.

Europe at the moment is Heaven for the colored jazzists. The demand for African-American jazz is terrible on this side, notably in Spain and Denmark (Copenhagen particularly). In Spain, as in France and all over Europe, not alone is there no color line or any restrictions whatsoever, save from Americans, and they have since learned to conform with continental standards, but the colored performer is a frank novelty.

Sam Wooding's band, on this side for more than a year, held the choice berth at the Bellevue Casino in Biarritz, but heralded their homecoming as a band to Variety's Continental correspondent, expressing with it a desire for some real American coin.

Billy Arnold, the Paul Whiteman of Paris, Deauville, Cannes and kindred resorts, who is a Caucasian, of course, on the other hand states he is swamped with booking demand for colored bands and cannot fill the orders.

## French Firm's Rep

J. H. Wood, director of Francis Day in Paris, has returned to New York for a couple of weeks, brought over by the talker excitement.

Mr. Wood is an Englishman by birth, but in France for years, though but a young man. He speaks French fluently and seemingly is unusually well versed in the international music situation. Francis Day's office is apartment, Paris, Day & Hunter of London, the Paris Woods' Paris concern being distinct by itself.

Mr. Wood will return to Paris in about a week.

## Campbell on Coast

Jimmy Campbell, of Campbell & Connelly, English publishers, departed for the coast yesterday (Tuesday) for a visit of two weeks. As yet, he has been unsuccessful in his dealings with Metro to swing the English releasing rights of Robbins to his company.

## Inside Stuff—Music

For the Critics

Art Schwartz, of the L. A. Witmark office, established a precedent there for attracting attention among the picture critics. He presented each with a leather portfolio containing copies of all songs used in "Gold Diggers of Broadway," which opened the Warner Downtown theatre.

Each brochure carried a gold imprint of the critic's name and was personally presented by Schwartz.

## 5 Sets of Lyrics for 1 Tune

Six sets of lyrics by five writers were written for "Sympathy," the Joe Morris song, before the final one was given. Tune was composed by Joe Burke last December. Morris tried four tunes under contract to Warners. It was decided to wait until he returned and have him do the lyrics. Davis got back at the beginning of the summer. His first set was not acceptable but the second was liked and the number finally published. Same two boys also wrote "Carolina Moon" for Morris.

## Paramount's Library

During early picture history it was left to the pianist, organist, and in later years to the leader of the house orchestra to select what music was necessary to accompany the screen. This went on until Victor Schertzinger sold the late Tom Ince the idea of writing a distinctive musical score for each new picture. Ince tried it out on "Civilization," and it immediately became a general practice.

Very little has been said about the present music libraries found to be so strange and so humorous in their oddity that even the librarians in charge often stop to laugh. Since all studios are striving to install the latest modern system for filing music, Paramount seems to have attained the ultimate in simplicity and accessibility. Walls are lined with narrow shelves—some from floor-to-ceiling and above each rectangular pigeon hole is an index card.

These long tiers of shelves are divided into alphabetical divisions with sub-headings denoting music to be found to fit the moods and situations of any piece of business. A partial list of some of the subjects for which music can be furnished includes fight, fire, famine, fear, frenzy, enka-walk, college, children, chimes, Chinese, Christmas, cute, and so through the alphabet.

A special tier of shelves are given over to housing descriptive music, such as themes suggestive of animals, birds, butterflies, forests, etc.

## Fox Undecided on Music Angle—May Organize Own Concern or Buy In

### \$150,000 FOR TALKER

DeSylva, Henderson and Brown received \$150,000 for writing "Sunny Side Up" talker for Fox. That amount was split by the writers.

Additionally they receive the usual song selling royalty, also participating in earned royalties, with the writers' firm publishing the music.

This publishing agreement remains in effect though meanwhile the Bobby Crawford firm has merged with the Harms group into Warners pictures.

It is undecided at this time whether Fox will build up its own pop music organization or buy in on the publishers remaining untouched.

This may not be finally settled upon until Winick Sheehan returns from his six-week European visit, starting today on the "Berengaria."

Sheehan is reported to have placed the matter of a music organization with Jeff McCarthy in New York. McCarthy is said to be working upon it, but it is not reported if he had his data in such shape it could be passed upon by Sheehan before sailing.

Sheehan arrived in New York two weeks ago. Among the several affairs taken up by him for Fox was the music angle. He is said to be in no haste to reach a conclusion as the Fox picture in production on the coast are currently protected for the required music.

McCarthy is reported to have compiled a list of free lance publishers of any account, in case he should decide upon a buy in, and also has the names of the best rated business executives as well as professional managers in the pop music industry.

The idea appears to be if Sheehan takes the Fox own music organization as the course, to form a music business operated independently of course, but to be a subsidiary of course. If absorbing one or more music publishing houses, what the procedure might be in that event has not been disclosed.

## EXTRA DRY CLOSED

Padlock Stops 50-Yr. Career of A. C.'s Pop. Cafe

Atlantic City, Oct. 8.

Prohibition yesterday laid to the passing of Atlantic City's Extra Dry Inn from the list of famous cafes in this country.

On the entrance door of the cafe at 1110 Atlantic Avenue, is the sign, "Closed for Alterations." But the passerby can see on each of the second floor windows the official visiting card of a United States marshal, "Closed for Violation of the National Prohibition Act."

For half a century the cafe has been one of the most popularly patronized in the city. On the first floor were a bar and restaurant. On the second floor were another bar and a curtained dining and drinking booths for private parties who announced their arrival to waiters busily engaged elsewhere by striking a huge gong at the head of the stairway.

Before prohibition no wallpaper covered these stalls. Instead they were studded with corks. When a bottle of wine was opened the waiter nailed the cork on the wall.

## Bradfield Marries

Seattle, Oct. 8.

Max Bradfield, m. c. for 10 months at 5th Avenue and Lois McFarland, former assistant head usher at Fox and Fifth, and model at a leading local store, were married Oct. 2 at Tacoma.

Manager Jim Clemmer put on a theatre party at midnight, Friday, for the couple.

Bradfield left yesterday, with his bride, for Sacramento, where he will become m. c. at the Senator (Fox).

Succeeded as m. c. in Seattle by Owen Sweeten.

## OLSEN ACTING AGAIN

Hollywood, Oct. 8.

George Olsen has gone actor again. He'll be in Fox' "New Orleans Minstrel" in part.

Band will do two specialties. Morris Menges' orchestra will also appear in the film.

## Cadman's Tour

Hollywood, Oct. 8.

C. W. Cadman, booked through the Musical Courier agency, is making his annual concert tour of the country.

Cadman, now with Fox, returns to the studio when completing the tour.

## Chiseling Indie Disc Makers Due For Auditing From Film Firms

Trick bookkeeping suspected or alleged against indie phonograph manufacturers is being looked into by auditors assigned by film executives, now the overlords, through control of the music trade.

This writes ends to the chiseling practices of the mechanicals and is official notification that music companies controlled by the film industry will not accept group statements or unitemized royalty checks.

In the past individual music publishers stood in fear of the mechanicals and, although frequently having cause to squawk did not do so because of their own weakness. They permitted their own regulations to be violated for this reason and also because an audit is a necessarily expensive procedure. The publishers also felt the cost of extensive auditing prohibitive, but today it's different.

Auditing is a pet sport of the film industry.

Where numerous releases have been pressed from the same master record it is difficult to check sales. Still another abuse objected to by the publishers is the petty cut-ins and rebates required by the system of doing business through small lot jobbers with an endless chain of small time chiseling involved and reducing royalties.

It has been proposed that the way out is for the American music publishers to adopt the English system. Over there publishers sold disc makers stamps to be affixed to each record. No record could be legally sold without bearing a stamp.

A certain natural inconvenience and expense incident to the stamp affixing has within the last few months been eliminated in England by the adoption of an automatic numbered seal-imprinting machine. These machines can be checked and audited.

Saving represented by this adoption brought about an increase of one-eighth of a cent in the publisher's royalties besides giving him assurance of a fair count where the chiselers are involved.

## B'WAY DANCE HALLS' SEASON FOR HOOVERS

Season for ballroom dancing is on again with the cooler weather. Attendance in the dance halls of Broadway looks like a bigger and brighter hoofing spell.

All stomping grounds along the main stem were filled to capacity the past week-end. Addicts of b. r. dancing have grown until anybody from 16 to 60 may be seen hoofing with one of the opposite sex and age.

No disputing the drinking as well as dancing in these big time hoofing joints. Every one seems to carry his own, from the high school boy out for a big time to the old timer who drinks from habit. Signs plastered all over the walls say drinking is prohibited, but that's like the no-smoke signs to the foreigners. The majority frequenting the a. h. are steady patrons. These are the boys that have the most fun for their money and make the most of it, calling all the in-streets by their first names and knowing familiarly the other femme frequenters.

A taxi dance gal takes in some high money when keeping some poor lonesome male company on the floor. Usual rate for dancing with the instructor is 35c a dance with the dame probably getting a 50-50 split with the house. Other gals who come up unattached spoil their biz as it only costs the chumps 5c a dance to get on with a dame not working for the house.

This beside the usual gate fee of \$1.25 for the males and 75c for the females.

It's the Broadway halls with the class and the class mixture. Fat men with skinny dames, baldies with flapper cuties, grey haired mannequins with the red-tied collegians, faces a beauty might envy, and again faces never to be thought of again; all sizes, all types, all ages, all everything and anything.

## LES AMBASSADEURS

New York, Oct. 8. That lousy bawd, Jimmy Durante, all dressed up, is back to the sawdust. He's sluttin' and plungin' around at the Les Ambassadeurs, the Larry Fay remodeled Rendezvous over the Winter Garden. Couvert \$3 and don't ask to be deadheaded.

This guy, Durante, who looks like a shaved piece of old wood, with his accomplices, Eddie Jackson and Lou Clayton, hopped onto the floor at the reopening the other night in new evening clothes, made for undertakers. On the trousers was a wide band of velvet, about two inches wider than they are wearing in Paris and one and one-eighth wider than in London.

Clayton, who was a great crap shooter until he turned to golf and had to give up the bones through inability to pay off, and Jackson, a property owner in Jackson Heights or Jackson, Miss., don't go in much for the theater. They go every day should be Monday night. But Jimmy, the bum, has been singing "The Well Dressed Man" so long he believes it. It's costing the sawdust kicker plenty, too. For daytime wear he has a green double breasted sack suit, with a green shirt and a green collar-attached.

That clown tells the crowd, thinking about the Ziegfeld flop, "Show Girl," that this bunch of hoppers couldn't prolong over three months. In the legit they fussed around, stalled everybody including the critics and told the stage hands their crude style was just a gag.

At the Ambassadeurs the \$3,000 suit and doing their stunts and uncouth is surrounded by some lookers if you think to look at their maps. These girls should draw if the boys couldn't and the boys do. On the second night, 5th and 6th avenues were plentifully represented. They had heard of the Durante mob in "Show Girl" or maybe he has seen them there. Not so many saw them, however, at \$5.50 so at nothing to get in they feel better in the joint.

Singing songs with most of them new and doing their stunts and uncouth, it's over three mugs looked fresh from Guttenburg's, here they are.

Those girls must be costing Larry plenty. Then there's Frank Donnelly's orchestra, that's \$1,000 more, with Larry's overhead around \$6,000 weekly, pretty heavy for any nite club.

Principals are Ethel Merman, Isabella Dwan and Minnie Tragetto, besides that same opposition coon shouter to Eddie Jackson. Then there's Mrs. Clayton and Mrs. Durante, have been laying off the nite clubs where their old men have been loafing believing they couldn't find anybody if they tried, the wives had better commence to tab those guys up. There's a. a. in them clothes. From the rear the dressed up boys are looking at the girls and thinking from the front Sir Joseph Gishberg.

The lookers in the line who must listen in for the show tonight, close to Eddie Martin, Joe Benton, Gladys Pender, Villet Dell, Arline Judge, Eleanor Helvermann (sound phonics—probably padding), Evelyn Laune (no money), Betty Perry, Clee Cullen, Betty Wray, Mildred Tolle, Maude Ross, Olive McLay and Ethel Ross.

What dresses the girls wear are nifty for lookers, they don't wear too much. All show girls, and the Schnozzles look set for the season. It's 5-1 that that Durante mob will be chumps enough to advertise in this "Variety" that it wasn't their fault "Show Girl" closed. They are going to print their notices at a cost of \$400, six times what the new suits cost. These were slipped that by a couple of "Variety" reporters on this evening. It was a cinch they would fall. Those "Variety" boozers had to do something to stomp the check.

And if things go on the rocks again around here, all necessary is to go up to the Ambassadeurs and con Jackson's property away from him. While Eddie Signe gets Clayton will be still further in the red if he doesn't stop betting. *Simc.*

## EMERSON'S \$500 HOUR

Chicago, Oct. 8. Rudolph Waldo Emerson, organist, is being paid \$500 and all expenses from and to New York for an hour's concert Oct. 12 at the Chicago Stadium, at Knights of Columbus pavilion.

## Changing Around

Los Angeles, Oct. 8. Max Bradford, m. c. at the Fifth Avenue, Seattle, transferred to the Senator, Sacramento, Cal. Owen Sweeten, at the Senator, goes to the Seattle house.

## Booze Buying Legal

According to a reversal of a lower court sentence by the United States Circuit Court on a bootlegger and his customer, under which the customer is relieved of the imposed fine, it's not unlawful to buy booze. The bootlegger or seller was fined \$20,000 and given 15 months. His sentence stands.

The reversal opinion stated that inasmuch as the purchaser had taken no part in the transportation of the liquor he could not be held under the Prohibition Act.

That appears to bring up what is hereafter to be done by enforcement officers or police on the charge of "possession" if no selling evidence is had. If it's not illegal to buy booze, it should not be illegal to possess it, as long as it is not transported by the buyer.

How the decision could operate in the matter of a bootlegger who offered his customers to transport the liquor themselves has not been passed upon. Since the bootlegger bought his stock of booze, under the appeals decision he is acting legally as a buyer, if not transporting it, unless a sale could be proven. In that way the actual crime of handling booze might go back to the distiller, whether he is in Scotland or Canada.

If the decision stands the lawyers will be charging fees to interpret and argue it as long as there is prohibition on the books, if not in fact.

It is also possible that with the decision on the books, private homes may be safe, and, more horrible still, that decision may cut off 50% of the easy money.

## Pittsburgh After Dark Nite Club Nest; Roughhouse Guys and Booze

### Commission's 14 Queries About Chain Duplication

Washington, Oct. 8. Chain broadcasting has again hobbled up with the Federal Radio Commission. To get information on duplication and its effect every station is being asked to answer 14 questions.

Prominent in these questions is why the chain program is bought. Others include why sustaining programs are purchased; if chain can be heard in same territory served from another station; how many complaints because of duplication; how many miles station is from the originating one of the program, and how the new allocation is helping.

From replies to this questionnaire commission hopes to draft a final order.

Meanwhile Congress is doing some debating on the future of that same commission after the coming December when it automatically passes out of a full time body. Senator C. C. Dill, sponsor of the bill which created the governing body of the air, has now switched to the reverse.

From his speeches, it is indicated he will not support a proposal to continue the commission.

### EXPLOITING PENNY DANCING

Los Angeles, Oct. 8. Fred Solomon, operator of a local penny-a-dance hall, negotiating with KGFJ for three hours nightly. Figures radio will help draw a class trade.

## Obituary

### MAX DAREWSKI

Max Darewski, pianist and composer, 34, died in a London hospital from pneumonia on September 27, 1929. He was only married last April in Paris to Ruby Miller, actress. Max was a brother of Herman Darewski, also a composer, Julius Darewski, agent, and Ernest C. Rolis, producer.

From his earliest years he showed remarkable musical talent and at five composed "La Revue," a waltz. Two years later he composed "England's Crown" in honor of King Edward's coronation.

When a small boy he was famous as the child conductor, and conducted massed bands of 5,000 at music of several reviews including "Step This Way," a big hit in the year before the war.

More recently he has become a piano soloist and was at the Victoria Palace a few months ago.

### RICH G. HOLLAMAN

Rich G. Hollaman, 75, pioneer film man, died in Brooklyn Oct. 2 in Peck Memorial Hospital. He was one of the first picture exhibitors in America and the former president of Eden Wax Museum when it was on 23rd Street.

Mr. Hollaman was born in London, Eng., in 1854. He arrived in Brooklyn in 1875 and made his home here. For many years he handled expositions. At the time of death he was managing director of the Antiques Exposition.

G. Hollaman survived by three sons. His wife died three years ago.

### LOU HOLLINGER

Lou Hollinger, veteran legitimate actor, died in St. Luke's Hospital, San Francisco, last week, of appendicitis.

Mr. Hollinger was a character actor and played Docoy Morris in "After Dark" on the Coast. Body was sent to Oak Park, Ill., for interment. He is survived by his mother.

### ESTHER BARTON

(Mrs. Frank D. Nelson) Esther Barton (Mrs. Frank D. Nelson), 70, former legitimate actress, for the past year under the care of the Actors' Fund, died Sept. 30 in West Haven, Conn. Miss Barton had also appeared in

vaudeville following her retirement from the legitimate stage. She was once in support of DeWolf Hopper and had also appeared with McCaul, Holman, Katherine Lewis and Paula Nolan opera companies.

In 1916, when she lost her voice, she became the manageress of the Nelson Duo in vaudeville.

She is survived by Frank Nelson, son, actor, who lives in West Haven.

### GEORGES SEROFF

Georges Seroff, 34, Russian actor, famous for his performance of the role of moneylender "Volpone," died of a heart attack during a rehearsal at the same theatre where he made his great reputation in Paris.

### MARGARET E. FRASER

Margaret E. Fraser, 29, M-G-M film editor, died Oct. 2 of tuberculosis. She was forced to give up her studio position nine months ago. Her home was in Beverly Hills.

Her mother, a brother and a sister survive.

Henrietta Jackson Goldstein, 38, sister of Bill Jackson, agent, died Sept. 28 in New York. Her husband on staff of "Daily News," and three children survive.

E. A. Mulford, 54, radio musician, died at his home, Los Angeles, Sept. 30, of heart disease. Mulford was employed by radio station KJLJ. Leaves a widow, mother, and a sister.

Selby Oppenheimer, Jr., 24, son of Selby Oppenheimer, concert manager, died last week in Marin county, Cal., of injuries received in an auto accident.

Harry T. Peebles, 38, died last week in Dallas after four weeks' illness. Born in K. C., he had been connected with distribution end of the picture business all his life.

C. A. Garard, 57, owner and manager Woodbine Theatre, Carthage, Ill., died Sept. 28.

Vic Lubowski, 29, pianist, Sennett theatre orchestra, New Orleans, died Oct. 5.

Herman Beers, 64, father of Leo Beers, died Oct. 6 in Freeport, L. I.

Pittsburgh, Oct. 8.

With the nite club racket here overcrowded more than ever before in the city's history, shills are being employed by the wise boys to rough-house in rival joints in efforts to kill off opposition. Only three years ago Pittsburgh was high and dry as far as cafes were concerned. Now with the fall season hardly opened, there are at least 15 covert charge spots in the downtown district with new ones springing up weekly.

Twice on three nights last week, a hardballed stag visited Tracy Brown's Plaza, one of the few money-makers, and was tossed out of his car after interrupting the floor show and soliciting dances from escorted women. Followed on one of these occasions, he went back to a rival club to report to the big boys.

Similar episodes have taken place in other spots frequently until now the bright places are looking over prospective guests carefully before giving them a table.

Another wrinkle locally in the mad rush for business is the free pass rule. Started this summer, when competition also was keen, it is being continued by several clubs. Most of them have mailing lists and at least once a week listed patrons receive alphas eliminating the covert charge. Some of the boys tried to get together and cut this out, but it was no go.

### Booze Runaround

Liquor is "unobtainable" in any of the joints, but for a consideration, a waiter will "run around the block" and get it. Gin runs to \$4 a quart, with rye and scotch \$7 and \$8 a pint, or whatever it looks like the traffic will bear. Although there's a city ordinance requiring cabarets to close shop at 12:45, there isn't any curfew. A few of the spots stay open all night, with the majority closing about 4 a. m. All of them running seven nights weekly, despite blue laws.

A couple of clubs already have closed after spending young fortunes on decorations. Mortality rates expected to increase as season progresses.

### PATHE'S RADIO DISKS

Sending Records to 70 Stations to Plug Pictures and Players

Hollywood, Oct. 8.

Pathe has made a tie-up with 70 individual radio stations throughout the country whereby the studio will furnish them microphones with a series of records each week. Records are hits or songs made by Pathe players plus the name of their current or forthcoming picture. A copy of these disks are sent to each branch manager to spot with their local stations during the release of pictures involved in the recordings.

Reaction to this stunt has already been evidenced by the number of fan letters addressed to the Pathe players mentioning that the writers heard them over their local station. Only cost to Pathe is that of making and distributing the records. Stations are glad to get the names on their program, some using the records in furnishing entertainment for paid time.

M-G also has a tie-up on a similar plan.

### DEATHS ABROAD

Paris, Oct. 7.

Christiane Vasseur, 30, French actress, died suddenly.

Henry B. Shope, 67, American artist and etcher, died at Bellevue, a suburb of Paris.

Mme. Garchery Bonnemoy, 45, French opera singer, formerly of the Opera Comique, Paris, died at Bayat.

Pierre Flayol, 61, office manager of "Comedie," Paris theatrical daily, died at Tourette, near Nies, following an operation.

Mme. Fraisse, 74, the mother of M. Tullio, French dancer of Mitty and Tullio, died suddenly in Paris.

Fanchon Hartwell Thompson, 50, former American singer, died after a lingering illness in Paris, where she has been living retired for several years.



# Radio Pictures' Name and Brand Going N. B. C. on Commercial Hours

Radio Pictures has signified an intention of building up the screen personalities over the air, but not through its regular RKO hour. By placing them with commercial hour tie-ups the weekly RKO hour to be used is for vaude names and to publicize RKO.

Bebe Daniels, broadcasting over the Fleischmann Yeast Hour, was the first. Oct. 15 the Purcell Hour. It usually broadcasts from the east, but will divert its hook-up for 45 out of the 60 minutes to the west coast, there to pick up the voices of Miss Daniels and Ann Pennington and the music of Victor Baravalle and his RKO studio orchestra, floating them eastward via red NBC network.

The rest of the 15 minutes will be taken up by Ernie Golden with his band, the regular Purcell music attraction, who will be hooked in from the east.

Another step in building up via commercial hours will be Oct. 24, when Rudy Vallee commences his first program on his Fleischmann Yeast Hour contract. It calls for Vallee to broadcast for Fleischmann 52 weeks, beginning Oct. 24. On that date Vallee's band will play the music from his Radio Pictures "Vagabond Lover," as well as vocalizing the numbers, as an added attraction. Radio and Fleischmann have arranged for Vallee to spend studio gossip. This program will be a coast-to-coast red and blue NBC hook-up.

## COAST MUSIC SURVEY

Los Angeles, Oct. 5. Proof that no one can pick a hit tune from the way it is spotted in a picture is evidenced by the present popularity of "How Am I to Know." General rank of tune pickers considered this melody poorly spotted in "Dynamite" (Columbia), but the number was given a lease on life by a clever dance orchestration and the bands all along the Coast have adopted it during the past five weeks.

Brunswick reports it as its number one disk while Columbia says it is in third position for the past week. These are in addition to the much coveted first spot on the collective sales reported by the Coast's leading sheet music jobbers. However, a few of the old standbys hang along and a flock of new tunes show in the first division.

The phonograph companies report their six best disk sellers in the following order:

**Brunswick**— "How Am I to Know" and "I've Waited a Lifetime For You" (latter from "Our Modern Maidens," M-G); "My Song of the Nile" (The Drag, N); and "If You Believed in Me" (The Blue, Lou). "Dance of Life" (Par) and "Ain't Misbehavin'" (The Whoopie Hat Brigade) and "Piccolo Pete" by the Six Jumping Jacks; "Just You, Just Me" (WB) and "Why Can't You" played by Lou White; "Barnacle Bill, the Sailor" and "Peg-Leg Jack."

**Columbia**— "He Saw Buck" and "Foolishment" new Moran and Mack; "I Love You" and "Lewisa Blues," pops by Ted Lewis; "How Am I to Know" and "I've Waited a Lifetime For You," "True Blue, Lou" and "Second Handed Man," sung by Ethel Waters; "Lovable and Sweet" (Street Girl, Radio) and "Red Hair and Jakes," (Charleston Chasers, "Just You, Just Me" and "Hang Onto Me" (both from "Marianne," M-G).

**Victor**— "Piccolo Pete" and "Here We Are," by Ted Weems; "Marianne" (Marianne, M-G) and "Just You, Just Me," played by Johnny Johnson's Orchestra; "I Lift Up My Finger" and "Laughing Marlonette," by Jack Hilton's London band; "I'm Just a Vagabond Lover" and "I Am Still Caring," by Rudy Vallee; "Pagan Love Song" (The Pagan, M-G) and "Wedding of the Tides" (The Tides, M-G); "Singing in the Rain" and "Your Mother and Mine" (both from "Hollywood Revue," M-G).

**Sheet Music**— Ten best sellers in sheet music as gathered from the collective sales reports of leading jobbers show: "How Am I to Know," "My Song of the Nile" and "The Pagan Love Song" to be close for top position. These are followed by "When My Dreams Come True" ("Cocoanuts," Par), "I'm Just a Vagabond Lover," "Marianne," "Just You, Just Me," "Sleepy Valley" (Rainbow Melody, Par), "Am I Blue" ("On With the Show," WB), and "I Get the Blues When It Rains."

Three best sellers as reported by local representatives of music publishers are listed in alphabetical order of the firms and not in order of general sales:

**Age-Valley and Bernstein**—"I Had My Way" ("This Is Heaven" (This Is Heaven, UA), and "Doing What I'm Doing for Love" ("Honky Tonk, WB).

**DeSylva, Brown and Henderson**—"If You Believed in Me," "Marianne" and "Look What You've Done to Me" ("Why Leave Home," Fox).

**Leo Feist**—"I'm Just a Vagabond Lover," "Love Me," and "Satisfied" (Remick—"By the Way," "When the Sweet Forget-Me-Not's Remember" and "I'll Close My Eyes."

**Robbins**—"How Am I to Know," "Singing in the Rain" and "Just You, Just Me."

**Santly Brothers, Inc.**—"Lonely Troubadour," "Miss You," and "Sweetheart's Holiday."

**Shapiro-Bernstein**—"Every Day Away From You," "Lonesome Little Pal" and "It's You" ("College Love," U).

**Witmark**—"My Song of the Nile," "Fainting the Clouds With Sunshine" ("Gold Diggers of Broadway," WB), and "Smiling Irish Eyes" ("Smiling Irish Eyes," PN).

**JOHNSTON QUITS NBC**—Merle Johnston, saxophonist, has cancelled his NBC appearances with seven commercial hours and Taylor Buckfey, baritone, went CBS with the commercial hour, "An Evening in Paris."

Johnston, who has been with NBC for the past six years, claims they continually promised to feature him as an orchestra leader but always stalled him.

**Station Owner Suicides**—Des Moines, Oct. 8. Following arrest for robbery of a bank at Sioux Center, Rex Prokley, former owner of station KWUC and an ordained minister, committed suicide.

## The Air Line

By Mark Vance

**Radio's Repetition**—What's wrong with radio? Repetition with a capital R. An endless running of programs that not only hop on the same numbers but unquestionably devoid of novelty, diversity, or a spark of program balance.

One night the operatic singers and airs run all directions. Another the duos, quartette and mixed singing combos. Then the skits, and the man and woman teams that go into a series of "Ohs" and "Ahs" and what have you? And so far into the night.

The boats are lurching in Hawaiian plunkers and moaners. Night clubs are back but have little new. Chinese restaurants are paying for air space that for the most part has brassy hands. None of them grab an arranger of their own and go in for a little specialization of numbers.

Radio interests are spending a barrel of money and should make a more systematic endeavor to have each night a big night on the air.

**WMCA's New Life**—Real hot syncopation from Savoy Beasom (Harlem) where colored band "Holloways" Alabamians stepped on the music via WMCA. Station is putting some new life into its programs and sure needed it. Vaude scouts exchanging golf scores around the Bond building should get a load of Helen Richards singing blues during the Van Heusen period on WOR.

**Just So**—Plenty of Spanish music over WMCA. Didn't mean a thing to N. Y.'s huge Jewish population just going on a holiday huzzah... Lot of piffle during that WABC skit on the night "Hot from WOR Friday Night." With Paramount now in on WABC one can understand why Jesse Crawford as well as the "Midnight Reveries" are given organ workouts from that station... Those oldtime air horses, Ernie Hare and Billy Jones, in their interwoven "WOIU assignment" show what teamwork will do in broadcasting... Will Osborn, who comes as close as anybody on the air as doing the Rudy Vallee style in songs, announcements and groupings of numbers, has built up a following from WABC... Osborn's radio work landed him a fling in R-K-O via at Proctor's 5th Street, Oct. 5 to 6.

A radio serial... WEAH gully... Fourth of the series which has one of those "Perils of Pauline" finishes is given under caption of "The Mystery House"... Cast as a whole capable... Yet following a "continued in our next" on the radio seems just a little too much... Bully good orchestral music from Bremen-Tully time on WABC... Meyer Davis orchestra also effective with topical numbers... Waste of time to dial in on WNYC... Unless one wants to get a weather report or police alarm.

**General**—Hawaiian musicians seemed to be having a field day Thursday night. Ed Lowey and his University Club boys didn't sound so hot... Not so much night club hurrah any more via WHN... N. T. (Nils) Granlund resumed broadcasting over WMCA Saturday night... Flight fans now getting a break... Broadcasting of the Madison Square fights paid for

by Truly Warner started last Thursday night from WMCA... Promised to be on indef... Rather novel way of staging the Jack Frost (savage) programs on "WEAF... Family has been jabbering when the lady of the house (tune in on the Jack Frost "Musical Moments"... Ormandy's orchestra, featured... Sain Taub in his light announcing rushes his words as though he were running a foot race... Pretty nice harmony from that quartette on WABC during the Gold Seal broadcast... "Atwater-Kent" (WJZ) has extended its half-hour period to a full hour... Ray-Do-Kay half hour (WOIU) enlivened by work of Roger Bauer, actor and announcer... As an actor Bauer has a rep as an announcer.

**Fishy Program**—Selling fish by radio is the newest wrinkle on the commercial ledger of the air bookkeepers. Under program caption of "Forty Fathom Trawlers," a mixed array of vocal and musical entertainment is offered every Wednesday night at 9:30 via WJZ. Won't be long before fishhooks will be given away as souvenirs.



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# CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING-CENTRAL 0644-4401

## Englewood

House jammed as usual Tuesday night with 10 acts. New turns were Max Burkhardt and Co., Johnny Downs, "Varsity Vandals," in the previous division; and Allan Reno and "Spirit of Minstrelsy" in second part.

Six Victorians opened the no-pay show. Fair group of cyclists, with one man doing all the difficult bits. Another grabs a couple of laughs and the four females dress the turn nicely. Everything okay until they try to play music while on the cycles. Should be cut.

Closing this division were Shaeffer and Bernice, with sure-fire comedy talk. Man thinks woman is selling him a wife and she's selling him an auto.

Monte and Wingo, comedy acrobats, first on the regular show. Six-footer and dwarf work hard, but returns nothing for a rave. Real laughs from Robbins and Jewett in a comedy hoke turn, and over big. Get their laughs with an old French horn and a Woolworth five. Robbins sings "Cradle of the Deep" nicely, but way out of place in this act. Jewett should quit begging for laughs when taking his bow.

Cissie Hayden's "Musicals," dance flash, closed. Eight girls open with "Wooden Soldier" number, and okay. Girls do two other numbers in line. In between are a double Gympy and a single tap number. All get by. "Wrecker" (foreign), feature. Silent news shots.

Essaness is continuing with an expansion policy. With Emil Stern in the company, name will be changed to Greater Chicago Theatres, Inc. Firm has added the Hoosier, Whiting, Ind., and the Indiana Harbor, Indiana Harbor may become its property.

Marks Bros. are invading the southside with plans drawn to build a 5,000-seat house at 63rd and Cottage Grove ave. & the location it will be in direct competition to the B. & K. Tivoli, practically next door.

Following houses being booked by Billy Diamond, cut of the family department of RKO: Pantheon, Vincennes, Ind.; Community Auditorium, Green Bay, Wis.; the Princess, Nashville, Tenn.; and Haymarket, in town.

Parthenon, Hammond, Ind., has dropped vaude.

Theatre Guild gave a special performance of "Caprice" at the Blackstone, matinee Oct. 4, with proceeds going to the Actors' Fund.

Work has started on new 3,500-seat house Publix is building in Hammond, Ind.

Wayne King and band will record for Victor under a two-year contract.

Fred Rose, staff pianist, announcing for KYW.

Central Park theatre, built in 1917 as the first B. & K. juke house, is being remodeled to meet standard of later B. & K. theatres.

Jackson Players, stock at the Garrick, Madison, Wis.; Alney Alba Players, dramatic stock, at Opera House, Lexington, Ky. L. Verne Slout stock, at Owosso, Mich.

Sam Clark, until recently p. a. with Gil Boag, is Al Sobel's new press assistant for National Playhouses.

Dick Zeller succeeds D. F. Moore as manager, Orpheum (RKO), Springfield, Ill.

J. Lasker and Son have acquired the Ritz, Berwyn. They also operate the new Music Box, the Bertha and Villars.

State-Lake, RKO vaudeville house, being redecorated and a new marquee with Neon tubes will be installed.

Clyde Gordonier stock company opened at Edmonton, Can., Oct. 8.

Elwyn Strong Players closed summer season at Fremont, Neb.

Webster theatre, at Webster and Southport avenues, has been opened.

by Andrew Cuser, independent operator. House is now wired, seating 1,000. Cost of \$110,000.

Dezel Productions reopened their offices in Chicago. Albert Dezel in charge.

Francis Gilbert, who managed the Garrick last season, is the new manager of the Harris. William Roche, who managed the Harris and Selwyn, will manage only the latter.

The Rialto, Elgin, resumed three-act Sunday vaudeville last week.

Dark since Aug. 1, the Crocker, Public House in Elgin, opened last week redecorated and wired.

paper in a new dress. The "Sentinel" is almost a hundred years old. New owner seems to be giving theatre a better break by playing reviews and movie gossip on better pages.

Damage suits aggregating \$36,200 were filed at Kenosha by six entertainers injured in an auto crash Aug. 28.

According to the complaint, the troupe's car, driven by Marjorie Lee-Brooks, was hit by a Wisconsin Power Co. bus. The damages sought are: Thomas Brooks, \$1,200; Mrs. Marjorie Lee-Brooks, \$15,000; Elsie Keith, \$5,000; Louis Humer, \$5,000; Harold Packer, \$5,000; and Constance La Plante, \$5,000.

## MONTREAL

"His Majesty's" "Chauve Souris." "Faire" "Madame X" (2d week). "Capitol" "Smiling Irish Eyes." "New" "The Last Days of Pompeii." "Princes" "The Sophomore." "Imperial" "The Girl Who Came to Supper." "Strand" "Double Bill." "Empress" "Double Bill." "Orpheum" "The Girl Who Came to Supper." "Gaiety" "Burlesque (Mutual)."

Unable to get legit house to show

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated. The cities under Correspondence in this issue of Variety are as follows and on pages:

BALTIMORE	84	OAKLAND	84
BROOKLYN	85	PITTSBURGH	85
CHICAGO	84	PORTLAND, ORE.	84
CINCINNATI	85	ROCHESTER	84
CLEVELAND	85	ST. LOUIS	85
DALLAS	85	SAN FRANCISCO	86
DENVER	85	SARANAC	84
INDIANAPOLIS	84	SEATTLE	85
KANSAS CITY	84	SYRACUSE	86
LOS ANGELES	85	TOLEDO	84
MILWAUKEE	84	WASHINGTON	84
MONTREAL	84		

## INDIANAPOLIS

By EDWIN V. O'NEEL

English's "Pygmalion" (1st halt). "Major Barbara" (last halt). "Lyric" "The Girl From Havana." "Palace" "Girls in Blue" (burlesque). "Palace" "The Girl From Havana." "Palace" "Say It With Flowers." "Palace" "The Girl From Havana." "Palace" "The Great Divide."

"Dracula" and "Luckee Girl" booked at English's next week, as teacher's convention attraction. Chauve Souris week of Oct. 21.

A. C. Miller of Brazil, Ind., elected president of Associated Theatre Owners of Indiana. Other officers: A. C. Zaring, Indianapolis, vice-president; Jean Marks, Indianapolis, treasurer. Charles R. Metzger retained as attorney and general counsel.

Bobby Jackson to replace Charlie Davis at Indiana. Davis is going to Paramount at New York for two weeks as guest m. c.

## TOLEDO

By E. G. GOODING

Paramount - "Awful Truth"; stage show. "Vita-Template" "Gold Diggers" (3d week). "State" "Cock Eyed World." "Valentine" "Cock Eyed World." "Princess" "Night." "Pantheon" "Cock Eyed World." "Rivoli" "Vaudeville." "Keith's" "Change." "Vernon" "Change." "Olio" "Change." "Sylvan" "Change." "Empire" "Burlesque."

"Gold Diggers" looks good for 4th week, Toledo record.

Clara Stein, formerly manager Auditorium, now p. a. at Palace.

Palais d'Or, city's newest nite club, opened.

Toledo radio show in the Coliseum Oct. 14-19.

## MILWAUKEE

By FRANK J. MILLER

Alhambra - "Fast Life." Davidson-Joe Cook in "Rain" or "Sun." "Garden" "Gold Diggers of Broadway" (2d week).

Worley - Mutual burlesque. Majestic - "Great Divide" (2d week). Merrill - "Four Feathers" (2d week). Feltz-German stock, Sun. and Wed. Newman Traveltail, Thurs. Palace - "The Girl From Havana." Riverside - "The Awful Truth"; vaude. Strand - "The Cock-Eyed World" (5th week). Wisconsin - "Fast Company"; stage show.

Capacity at the Tabst for American Opera Co.

Al Lyons, master of ceremonies at the Wisconsin, succeeded by Frankie Jenks beginning Friday.

Milwaukee "Sentinel" operated by Heuser since 1924, was sold last week to Paul Bloch, who, while retaining the old staff entire, has out

Shaw comedies, Maurice Colbourne and company are playing for week at University theatre here at \$3 top. This will be for literati mostly and advance sales so far have been good.

"The Autremont," 1,600-seater, opened Oct. 4. House is one of five theatres here controlled by Confederation Amusement Ltd. Eugene Maynard is manager.

Considerable trouble has developed in some neighboring houses with sound effects, with result that some have pulled out apparatus and substituted new. Reason is not so much faulty apparatus as poor acoustics in smaller theatres. McCall University professor, being called in to fix these houses.

## ROCHESTER, N. Y.

By DON RECORD

Lycium - "Jerry for Short" (1st 3 days). "Blossom Time" (last 3 days). Playhouse - "Treasure Island." Loew's Rochester - "Broadway." Keith's Palace - "Most Immoral Lady." Lyceum - "Trespasser." Piccadilly - "Fast Company." Regent - "Gold Diggers of Broadway." Kay's - "Big Time" - Vaude. Strand - Change. Family - Change. Victoria - Mutual Burlesque.

"Gold Diggers" moves from Eastman to Regent for its second week. Regent, not going too good on its own, benefits by occasional Eastman holdover.

"Blossom Time" returning to Lycium for seventh time.

Lycium going in for publicity stunts for first time. James Thompson, former newspaper man, putting on variety of tiups.

## KANSAS CITY

By WILL R. HUGHES

Shubert - "Pleasure Bound." Mainstreet - "Side Street" - Vaude. Loew's Midland - "Lucky Star." Newman - "Gold Diggers of Broadway." Seay - "Woman Trap." Pantheon - "Fast Life" - Vaude. Globe-Dorothy Woodward (Stock). Pictures. Gaiety - Burlesque (Mutual).

Ararat Temple of the Mystic Shrine has arranged a 40-day showing of "The Last Days of Pompeii" at Muehlebach Field (ball park), commencing Oct. 9.

The Oberfelder-Ketcham Players open at the Orpheum Oct. 12 with Edith Talliferro as the first guest star.

The Shubert opened this week with "Red Robt" at \$3-top. "Pleasure Bound," with a \$3.35 top, next, and then "Strange Interlude" at same prices.

Fred Spear is back at the Orpheum.

Eddie Schutz, New York, is new director of the Mainstreet orchestra, succeeding Frank Lorenz.

## SARANAC

By HAPPY BENWAY

State Department reports a large decrease in tuberculosis mortality. It is received here as the good news of the season.

Mike McMane has added about 20 pounds. Though abed, he looks the picture of health. Expects that one hour exercise in the near future.

After spending two weeks visiting her husband, Mrs. J. C. Loudon returned to Canada.

David Mavity, returning to the Sun from an x-ray reading by Dr. Mayer, was asked how his report was. He answered: "T. B. or not T. B. I am going back to bed."

Al Hunter, ex-Saranac, writes from New York he is doing very well. Al cured here for ever a year.

Marion Greene is resting at the Overlook Hotel. Plucky little fighter. Know her? Drop her a line.

Nellie Quacy (Gerard and Lyall) is a new N. V. A. patient. At 60 Sheppard avenue.

Many letters are received by patients that say: "I see in 'Variety' where you are in Saranac," etc. If you knew the real feelings derived from that letter you would write often to those you know in Saranac.

Allie Bagely has been ordered to bed with pleurisy, one of those little things that hit you when the coming of cold weather.

Charlie Quinn is now an Elk. Taken over the ball Elk sand trail and came back to the Sun, feeling none the worse a little pale, but much wiser.

Gladys Bishop mourns the loss of her pet pom, "Pooch."

Lawrence McCarty is new at the Sun, coming from 72 Park avenue.

## WRITE OFTEN

To those you know in SARANAC

## Passing Show

Mickey Walsh sporting a new set of clothes that would make Sears-Roebuck ashamed of its 1930 catalog.... Pauline Auranat, Xella Madcap and Bobby Hatz dashing to Pittsburgh with the Rev. and Mrs. Cole.... Harry Namba cashing in on the lotto.... The girls that will take a Philadelphia to collect.... George "Joy" Harmon asking about the fare to New York. X-ray okay, weight 130 lbs., looks okay.... Lilly Leonard flashing a new fur coat and still insists she got it with United coupons.... Vernon Lawrence having his dog x-rayed, only to find out it had lost its pedigree.... Write those you know.

## BALTIMORE

By BRAWBROOK

Maryland - "Stripped." Lyceum - "Front Street." Gaiety - "Sporty Widows." Picture Houses. Auditorium - "Big Time." Country - "Broadway." Stanley - "Hollywood Revue." New - "Four Devils." Rivoli - "Broadway."

The human billboard stunt was pulled here last week. Frank Price, Rivoli, used it in "Broadway" and Charles Raymond (Loew) displayed "Hollywood Revue" at the Stanley.

Shipwreck Kelley's pole-sitting was held here last week when Arthur. Fair, 14, of Lansdowne, crossed the 60-day line and kept going.

"Stripped" Lionel Atwill's new play, originally scheduled open cold at the Maryland, upon the advice of Leonard McLaughlin, to open in Wilmington ahead of the local date.

Most of the first run picture houses appear to show business increase along an established basis. The two combos, Keith's and Hipp, have solved their problems with new stage policy in lieu of former vaude. The Auditorium remains an experiment as a de luxe picture-symphony orchestra house and the Valentine, Loew's elevator house, is also in doubt.

## PORTLAND, ORE.

Broadway - "Thunder." United Artists - "Cock-Eyed World" (2d week). Portland - "Fast Life." Lyceum - "The Girl Who Came to Supper." Music Box - "Gold Diggers of Broadway."

Blue Moon - "On With Show." Alder - "Pleasure Crazy." Orpheum - "Hard to Get." Oriental - "Mad and a Moment." Dufwin - Henry Duff Players.

Gayne Whitman is new leading man with Henry Duff Players.

Publix had opening Rialto (old Heilig).

Publix Portland made big advertising splurge on advent of First National bookings at that house.

Henry Duffy has changed his opening policy at the Dufwin. Now playing one week instead of two.

## VARIETY BUREAU

WASHINGTON, D. C.

416 The Argonne  
1629 Columbia Road, N. W.  
Telephone Columbia 4630

## By HARDIE MEAKIN

Bolace (Shubert) - "Middle Watch" (Sylvan and Co.); next, Lionel Atwill in "Stripped." National (Blinger-Rapley) - Theatre Guild rep. "Hello, Yourself" (George Chesebrough).

## Pictures

Columbia - "Hollywood Revue." Radio - "Fast Company." Met - "Gold Diggers" (3d week). Palace - "His Glorious Night." Rialto - "Paris Bound."

National advertising continues out of the News. Also Shubert battle with Star still on. Latter extending over period of almost two years now.

M. J. Cullen's bride, former Hazelle Jennings of Ziegfeld "Follies," has suffered relapse and is back in Garfield Hospital in serious condition. Cullen represents Loew's interests here.

John Irving Fisher back after illness as m.c. at the Fox.

Mel Klee replaced C. & C. Stroud in the Fanchon and Marco "Song I Love" idea current at the Fox. Switch was a last minute one.

U's Rialto has bought 13 Pathe pictures over the first one this week, "Paris Bound." Ina Claire, local girl, follows in "Awful Truth."

"Bill" Ewing, publicity for the S. C. Warner houses, has finally succeeded in getting his uptown Tivoli included in the Saturday and Sunday art spreads of the local dailies.

## OAKLAND, CAL.

By WOOD SOANES

Walker Whiteside opened his second play at the Fulton Sept. 29, "The Arabian." Eugene O'Brien did not open at the Dufwin this week in "Girl Shy." Instead a stock cast in "That Farguson Family" appeared. O'Brien has gone San Francisco vice Guy Bates Post, who was withdrawn in "The Climax" before opening.

The Cinema Society of California (art picture) directed by Samuel J. Hume, has dropped Oakland from its list and will show only at the Veterans' Memorial Auditorium in Berkeley.

"The Angel in the House" had its western premiere at the Berkeley Playhouse Oct. 4, replacing "Saint Joan," which ran for three week ends.

Lynn Pryor, KLY radio band leader, marries Myrtle Reimers (non pro) this week.

## When in Chicago

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# LOS ANGELES

Variety's Los Angeles Office

LOEW'S STATE BUILDING—VANDIKE 0777

Rhoda is suing A. Robert Harris, M-G studio musician, for divorce, saying he played discords on her temperament. He got home at 2 a. m.

Fine Arts Pictures has been formed by Cobin Brown and Sam Rork as principal executives. Company will produce at the Metropolitan studio.

Prof. Moore's band leaving the Montmartre after four months. No successor named.

Egan went back indefinitely Saturday with the closing of "The Big Gamble."

Ruth Varin band set for the Biltmore Hotel. Opens in about two weeks.

Wage claims totaling \$984 filed with State Labor Commission against John A. Vaughn, Beverly Hills, broker, as the aftermath of two days of entertainment for customers at his offices. Claimants are Mary Rodie, Albert Rodie, Jimmy Lowell, De Witt Turner, musicians and Jada May, dancer.

Beltone Productions is making "Peacocks On Parade," with book, lyrics and music by Al Short and Earl Emley. Is first of series of 12 shorts to be in Multicolor. Recording is by Vitaphone.

Arthur Hilton, appointed film and record editor for Warner Vitaphone shorts by Jack Warner. Hilton was a former film cutter at the studio.

When Marcel De Sano completes "Peacock Alley" for Albin Kralj, he returns to Par. for Ruth Chatterton's "Zaza."

Harry Brand rejoined United Artists as special exploitation man after an absence of two years. He was acting as a gag man for Fox.

Beverly Hills Chamber of Commerce will stage an outdoor show

Oct. 26 with a number of picture people volunteering services.

Kathryn Prutter and Helen Audiffred leave here to join the Orpheum dramatic company, Kansas City. Open Oct. 15.

Walter Trask agency has opened a new department. Joe White in charge.

Ruth Roland returns to screen after two year absence in an independent picture. She will be starred in "Miss Sunshine" to be produced at Metropolitan studios by Sonorini.

While playing in "The Man," Warners, Lyle Henderson is also directing "The Music Shop," WB short.

Lillian Gish is here to make "The Swan." L.A. Paul Stein will direct with production scheduled to start this month.

Fred Varin, former club booker of the local Keith office, leaves Chicago this week to join the staff. He will be replaced here by Johnny Beck, Jr., formerly with Roy H. McCray.

Whether a picture script has a taxable property value is a mooted question upon which a court decision is soon forthcoming. E. W. Mattoon, county counsel, expects this week to file a reply to Universal's charge that Los Angeles County has no right to collect taxes upon manuscripts of screen originals or of scenarios prepared from copyrighted material.

Suit filed by U in 1925 protested the payment of such taxes for the previous year. Since then U has paid the yearly tax under protest and is holding in readiness further suits for recovery of the subsequent taxes to be filed if the present contention is sustained. The case, already in its fifth year, is being "tried" out of court. A set of questions covering the matters under issue was stipulated by Herman Selvin for Loeb, Walker and Loeb, representing U, and Claude McFadden, deputy counsel for Los Angeles County. Briefs filed in the case are based on this statement of fact.

Eka Wilson, operating the Standard Motion Picture Service, supplying films for non-theatrical trade, is going after professional business. Wilson has formed Jefferson Hawaiian Films, Ltd., and is on his way to Honolulu to raise capital to produce a series of features there.

Lloyd Hughes replaces Ben Lyon opposite Bebe Daniels in her second Radio picture. Ned Sparks, Montagu Love also in cast.

Manny Harmons' band opened at the Roof Garden Cafe last week.

Ken Maynard troupe has gone to Lone Pine, 250 miles into the mountains, to make "The Fighting Legion."

## CLEVELAND

By GLENN C. PULLEN

Hughes—"Age of Innocence," shorts.  
O'Brien—"Sul Form," shorts.  
Phyllis—"Each in His Own Way," shorts.  
Palmer—"Henry in Exile," vaude.  
Wilson has formed Jefferson Hawaiian Films, Ltd., and is on his way to Honolulu to raise capital to produce a series of features there.

Albin—"Cock Eyed World" (2d week).  
10th—"Four Devils," vaude.

Jack Osserman is new manager of local Universal exchange, succeeding Harry Young.

Publication of movie and stage reviews moved up one day by Plain Dealer (morning) under new policy. Movie criticisms printed in Sunday's edition; stage shows, in Monday's.

Show Boat, Hotel Hollenden's new dance club, drew a house of 1,100 when opened by Bernie Cummings' orchestra. Club includes a

replica of a river packet with seating capacity of 400.

Top balcony at Hippodrome reopened to accommodate "Cock-eyed World."

Dinner will be served in the lobby by Frank Monico, local restaurateur, when "Strange Interlude" plays at Ohio, Nov. 11.

George Williams' band starts winter season at Rainbow Room, under Vic Leval's management. Club Circuit opens with Benny Cummings' orchestra and Ray Valler as m. c. Emerson-Gill's signed for season by Lake Shore Hotel. Henry Wong takes over Music Box, while Fenway Hall will feature Frank Owens' band. Newest attractions to open are Plaza, Coral Gables Quarter, Club and Montmartre.

## SEATTLE

By DAVE TREPP

President—"Comet" (stock).  
Metropolitan—"Jenny" (2d week).  
Music Box—"Gold Diggers of Broadway" (2d week).  
Blue Moon—"Headlines," shorts.  
Fifth Ave—"His Glorious Night," F. & M. stage.  
Fox—"Hollywood Revue," shorts.  
Hollywood—"The World," shorts.  
Seattle—"Temptress," shorts.  
Orpheum—"The Lost Ships," vaude.  
Pantages—"Dance," shorts.

Old Liberty has added 1,600 new seats. Rumored may be Public's second run house.

Seattle theatres launched a new drive last week to reduce the federal tax on earned incomes. Earl Crab, president, of the Managers Protective Association, back of plan to obtain signatures.

Emil Bondeson, former manager, president, no supervisor of Duffwin and Fulton theatres in Oakland.

Jimmy Fox handling press for Sterling Chain (Danz).

Henry Gensler, new manager of Columbia theatre (Danz).

E. E. Marsh is new Fox-Pacific manager in Vancouver, Wash., for Castle, Liberty and U. S. A. theatres.

Edwin Vail back as director Duffwin Players, opening last week at the President.

Reported Public may build another new theatre on Pine street, across from the Seattle.

Pantages, now dark, may be taken over by John Danz.

## ST. LOUIS

By E. M. CRIGLER

Ambassador—"Why Bring That Up?" shorts.  
Fox—"They Had to See Paris," stage show.  
Loeb's Theatre—"Three Live Ghosts," shorts.  
Missouri—"Tale of Lost Ships," shorts.  
Grand Central—"Gold Diggers of Broadway," shorts.  
St. Louis—"Honky Tonk," vaude.  
American—"The Dancers," shorts.  
Garriek (burlesque)—"The Bohemians," shorts.

The Shubert-Rialto, legit, opens Sunday night with "Rain or Shine."

There will be no financial limitations placed on Tom Packs in arranging bouts for the new Arena Sports Club. Ben C. Brinkman, president, announced.

St. Louis Symphony Orchestra's golden jubilee season opens at the Orpheum Nov. 1 and Nov. 2. Novellies range from Bach to the most modern composers. Senor Arbos, first guest conductor, will arrive from Madrid about Oct. 18.

Capt. V. B. Sutton-Mattocks, of Kansas City, has an option on Skouras Brothers' Midtown for stock.

"Gold Diggers of Broadway" clicked at the Ambassador and is now showing at Skouras' Grand Central, where it was moved for an indefinite run.

## CINCINNATI

By JOE KOLLING

Albin—"Paris Bound," vaude.  
Palmer—"Cock Eyed World," shorts.  
Palmer—"Building Dreamland," shorts.  
Loeb—"Say It With Songs" (2d week).  
Rialto—"Girl in the Show," shorts.  
Strand—"Girl From Havana," shorts.  
Family—"Show Boat," shorts.  
Empress—"Burlesque" (Mutual).

No signs of early settlement between Edinger and Shubert forces with the stage hands and musicians on the new season's scale. The Grand cancelled the first two of a series of five Theatre Guild plays for 1929 for early October.

The Stuart Walker season opens Oct. 15 with "Peter Ibbetson," Walker having accepted the union's new terms. The leading players will be Al-Kay Morris, Katharine Warren and George Somers.

"Cock-eyed World" is playing first of a three-week showing at the

## BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"Trotter, Trotter," shorts.  
Flatbush—"The Fish and the Bird," shorts.  
Majestic—"Dancing Queen," shorts.  
Herald—"The Merry Men," shorts.  
Century—"The Merry Men," shorts.  
Strand—"The Merry Men," shorts.  
Paramount—"The Merry Men," shorts.  
Fox—"The Merry Men," shorts.  
Albee—"The Merry Men," shorts.  
Loeb's—"The Merry Men," shorts.  
Star—"The Merry Men," shorts.  
Gaiety—"The Merry Men," shorts.  
Monroe—"The Merry Men," shorts.  
St. George—"The Merry Men," shorts.  
Orpheum—"The Merry Men," shorts.

Plenty of new opera: "Trotter, Trotter," at the Brooklyn; "The Merry Men," at the Flatbush; and "An Old-Fashioned Girl," at the Flatbush.

Plans are under way to build a nine-story fire-proof hotel on Surf avenue, Coney Island. New hotel is to occupy a plot of 100 feet and is to consist of 300 rooms. Will cost around \$1,250,000.

Justice Nathan Straus, with the aid of a jury, sitting in the Queens Supreme Court, awarded Nicholas Bakorn, of Rockaway Beach, \$6,500 for injuries received last year when he was thrown from a roller coaster operated by the Rockaway Playgrounds, Inc., at Rockaway Beach.

Fay Bainter in "Passions of Jealousy" tries out next week at the Jamedale.

Century Players opened stock at the Century, formerly Teller's Shubert, on Monday night with company headed by June Bradley and Donald Miles.

## PITTSBURGH

By HAROLD W. COHEN

Albin—"The Merry Men," shorts.  
Nixon—"The Merry Men," shorts.  
Pitt—"The Merry Men," shorts.  
Penn—"The Merry Men," shorts.  
Grand—"The Merry Men," shorts.  
Fairlight—"The Merry Men," shorts.  
Aldine—"The Merry Men," shorts.  
Academy—"The Merry Men," shorts.  
Harris—"The Merry Men," shorts.  
Sheridan—"The Merry Men," shorts.  
Orpheum—"The Merry Men," shorts.  
Liberty—"The Merry Men," shorts.  
Colonial—"The Merry Men," shorts.  
State—"The Merry Men," shorts.

Walken Enterprises, subsidiary of Harris Amusement Co., has taken over Helma theatre, Etna. Reopens next Monday with sound, Lincoln and Bellevue, in Bellevue, have been acquired by Associated Theatres, local organization.

Al Kaye now in complete charge of producing at both Stanley and Enright (WB).

"Gold Diggers" held over for fourth week at Grand, longest run any picture has had at this house.

Roger McKelvy, representing local picture operators' union, defeated for councilman post in city election.

Pittsburgh Symphony Orchestra has arranged six Sunday concerts for coming year. Elias Breckin again is director.

## DALLAS

By RUDY DONAT

Majestic—"They Had to See Paris," shorts.  
Palmer—"The Merry Men," shorts.  
Mellie—"The Merry Men," shorts.  
Old Mill—"The Merry Men," shorts.  
Gaiety—"The Merry Men," shorts.  
Bardens—"The Merry Men," shorts.  
El Tirol—"The Merry Men," shorts.  
Frank—"The Merry Men," shorts.  
Adolphus—"The Merry Men," shorts.

L. J. Grandjean, manager Dent's suburban, Arcadia, is new manager of Old Mill (Saenger). Al R. Lever, former Old Mill manager, now on Public staff. W. S. Alkon, Galveston, new manager Arcadia.

Southwest Theatres, Inc., has purchased the Grand and Yucca at Midland, Texas.

Variety (suburb) opens soon near

campus of Southern Methodist university. P. Scott, owner, also operates the Haskell.

Wallace Munro ("Red, Robe"), Joe C. Donaldson (Hawthorne), J. R. L. Yohann (Morris-Castle), Bill Barrio, and W. T. Johnson, radio impresario, are here putting the first respective shows set for the State Fair, opening Oct. 12.

Albin (Public) gives away a couple of season passes for each child named for it. So far four newly-borns have been made victims of publicity by the parents.

## DENVER

By JOHN A. ROSE

Aladdin—"The Merry Men," shorts.  
Broadway—"The Merry Men," shorts.  
Denham—"The Merry Men," shorts.  
Orpheum—"The Merry Men," shorts.  
Harris—"The Merry Men," shorts.  
Albee—"The Merry Men," shorts.  
Loeb's—"The Merry Men," shorts.  
Star—"The Merry Men," shorts.  
Gaiety—"The Merry Men," shorts.  
Monroe—"The Merry Men," shorts.  
St. George—"The Merry Men," shorts.  
Orpheum—"The Merry Men," shorts.

Denver Community Players and Denver Little Theatre have merged into the Denver Art Theatre. Mrs. Norton Davis, New York, will direct.

Mildred Manning Cook, actress, is suing here for divorce, charging desertion.

All houses have signed new contracts with the musicians except the Orpheum and Denham.

Ground broken last week for new Public theatre, which will be the largest in Denver, seating 2,100. Straight talker policy.

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## SAN FRANCISCO

By WALTER RIVERS

Toby Anguish, owner of Murphy's Comedians, has opened at the Sutter theatre, Sacramento. Anguish plans a No. 2 Co. in San Jose.

Nick Baker, back from Honolulu where he played several seasons with the Wilbur Players, has gone East to join his wife, Florence Baker.

The Wigwam, (pictures), has added a tab girl show the last of each week with Larry Muck staging.

Helen Keers of "The Skyrocket" at the Alcazar, is critically ill and Agnes Johns is substituting during her absence. Lillian Dean replaced Leah Winslow in the same show when the latter was moved over to the President to support Frances Starr in "The Shift."

Joe Bates, character woman, severely injured last week in an auto accident at Chico, Cal.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieling—last half, "Thunder in the Air"; next week, "Journey's End." Lewis—Wade—Vaudeville. Keiths—Vaudeville. Riker—"Cock Eyed World." Strand—"East Side."

With Franklin H. Chase, dean of local critics and of the "Syracuse Journal," again off on a jaunt, this time to Japan, Helen S. Brown is holding down the dramatic desk.

"The Cock Eyed World" opened to capacity and a runaway crowd, estimated at 3,000, at Fox-Decker, the house throwing a midnight screening on Friday for the inaugural holds over.

The Syracuse goes exclusively second-run Friday with "The Street Girl" as the first film. House revealed at 10-15 matinees and 15-25 night.

With small copy hurried by the large ads, of the de luxe houses, exhibitors operate repeat and neighborhood theatres are combining their display space in the local papers to force better treatment as to position.

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## NEW YORK CHATTER

(Continued from page 63)

Girl! and its hippo line-up to play important role in "The Silver Swan" operetta.

Lili Damita has formed a trust fund for herself out of the \$90,000 she made in her three American pictures.

Isabel Stone, formerly press agent for the Roney Plaza Hotel, Miami Beach, is now turning out pieces for Arch Selwyn's productions.

One of the racketeers after the blues on the corner the other night says he's going to take up marbles. Recounted his losses of the day. Dropped \$212 playing rummy in the morning; picked six legless horses in the afternoon, unloading \$1,800; dissipated \$850 playing stud in the evening, and \$2,250 in a crap game following. Arrived home to find his gal taken to the hospital for immediate operation and handed out \$400 more!

Those interesting old prints reproduced in the "Disraeli" souvenir program were dug up by Jack Lewis of "Variety's" publicity.

Wags contend that Winnie Lightner's effulgent voice is the hottest thing on display in any of the talkers now on the street.

Joe Roberts, sports writer, quit news racket to impersonate a nine-year-old boy piano prodigy, Glauco D'Attili.

Stevor picked Alice for \$120,000 and \$20,000 for expenses to defend Mrs. Pantages. Then the New York attorney walked out on Alex's own case.

More than two million of the new cig holders sold since they came on the market, removing coal-tar from the weeds. Cigar store clerks get new hat for every 200 they sell.

The Ash in Ashbury, corporation of the theatrical firm which is presenting "Philadelphia," current at the Minskoff, is really Paul Ash, Paramount-jazz master.

A Montmartre society patron says Washington society girls have so many affairs slated for the season they have been obliged to have 11 o'clock in the morning dances.

Another dance in the afternoon between 4 and 6 and a dance at night, after 8 or 10, in addition to morning fetes.

Mark Hellinger wants to go back to the coast and his wife wants to stick with "Whoopie." No odds; it's all set, but still Mark likes to talk about it.

Campaign on by all the little stenos and chorus girls who frequent the P. C. swimming pool. They want that Apollo life guard re-instated. Kid was a looker, too!

Apartment 31-C at 63 Central Park West will have the Johnny Weissmuller party next Friday night. It has been the talk of the Street for three weeks. Party had been postponed and postponed because no suitable location could be found for the huge list of celebs.

"Variety" printing the censored rags or expression in Keith's vaude houses should go far toward giving some of the acts in the hinterland new turns.

Alice Brady and her leading man up to being Jimmy Durante nightly. Have you heard Alice's new laugh?

It's in reverse. Sort of a tonsil gurgie which packs plenty of ritz.

Frank Paxton, formerly at the College Inn, Chicago, is making the night clubs and mystifying the regulars with his camera mind act.

Paxton's specialty is to furnish a list of data and statistics regarding any town in the United States having a population of more than 15,000 mentioned by anyone in the audience. Another one of his stunts is memorizing the numbers on dollar bills and reciting them backwards as well as forwards.

Mayfair Club, Saturday night dine and dance, limited to members of the show business, began its fifth season at the Ritz-Carlton, New York, last week, under the direction of John Runmsey.

Charlie Butterworth combing the Alley for new gags. Asked how he combs the Artery, he said he just buys a bag of dates and strolls up and down, pouncing on anything that looks witty—or new.

Dat Codyre, Tex Gulnan's former stage manager, stopped a rideless runaway in Central Park and has been four months in the hospital. Just got out with one leg an inch shorter than the other.

Strangest thing on Broadway is the curfew law, still operative. Perhaps the only law passed the Broadwayites actually fear. Name one place with the doors unlocked at 3 a. m.

Jane Kim, appearing in "Divided Honor" at the Forrest, is Dorothy Jane Imbrie, daughter of the James Imbries of New York and Greenwich. The society girl is out of the Chaplin school and was president of the dramatic club.

Chief pastime in the supper clubs these nights is propounding a question with an obvious answer. Everybody doing it on the Stem. Such questions are current as, "Who is the most talked of man in 20 years, obtaining more newspaper space than any other man, and yet living, though out of the limelight for the past eight years?" Answer: The Kaiser. Plenty of arguments every night.

Most of the horde of Jap sailors who started flooding the stem's byways Monday are observed to be giving the cat joints run by their countrymen the go-by. Little brown boys seem to prefer Caucasian waitresses.

Georgie Price has written a book to be published by Horace Liveright. Pertains to extraordinary contracts under which the artist has worked during stage career. Price admits the tome resembles the Chic Sale style.

Ward Morehouse, who carries a baseball and bat in the rear of his car, even brought them to Greece recently. Taught a few embryo banana players the game. After glowing sides, Morehouse lost a 10-5.

Florence D. Rice, daughter of Grantham Rice, sports writer, is making her initial appearance professionally, doing a bit in "June Moon," opening at the Broadhurst, New York, this next week. Miss Rice made her debut to Long Island society last summer.

Unable to keep up the pace on the Stem the other night, a dramatic

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critic making the rounds with one of the gals who isn't satisfied until she has made every joint from the Square to Harlem, offered to foot all the bills and pay \$20 to a pal he met if the latter would continue cruising with the girl. Fellow agreed. Critic went home and the pair stayed out until 9 a. m. Fellow wound up in the red. He made the 20 but had a \$50 doctor bill, due to the bad stuff he drank uptown.

Gilting suspenders of all hues are the fad among the pleated-trouser gentry now. Boys plead heat to remove their coats in apartments now for the flashy display. Such yellow, orange, lavender and vermillions. Even Maue!

Newest freak quartet is now at Connie's Inn. Unlike the Cotton Club group, the four bare their blues into broken phonograph horns, kazooos with elevator starters, clackers and dubious stringed instruments.

A visit to the "Broadway Nights" rehearsals at the Century is a spooky sensation. Night after night Guinan and the little gals dash off stage and down the dark aisles greeting imaginary "Freds." They talk to the spectre, muss his hair, take his watch and sit on his lap, even if Fred isn't there. Ought to be a riot out there in Chi!

A prouze portrait of Barbara Newberry is in the Grand Central Art Galleries, 15 Vanderbilt avenue, New York. It's a Mahonri Young, N. Y. A. showing how close he missed being N. Y. A. An invite is out to look at Barbara in color Oct. 13, indef. The card says tea will be served. If that is to be literally accepted, there will be no rush despite Miss Newberry's popularity.

Some aslute psychology on the part of the management of one night club, with a dinner hour show (Oakland's Terrace), in that the featured assembly number presents the girls singing a blue plate lyric, while entering with huge cardboard asparagus tips, potatoes, ramps of meat, celery, etc., which they place in a prodigious upright plate, the center of which opens for a display of the tablan beauty, who represents a chicken, fryal all for the blue-plate asparagus and bound to make the dinner hour crowd hungry!

## London Chatter

(Continued from page 2)

because neither throws the other all over the room in a male udahz dance, but merely does a graceful routine.

Ray Stern is squawking because as a scribe he got one reserved ticket for "The Cock-Eyed World" and had to sit on the stairs while

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deadheads gypped the critics' seats. Couple of other critics walked.

"The Trespasser's" first week broke all records and doubled the gross at New Gallery over any picture showing there in three months.

Stuart Paton, with 200 pictures behind him in Hollywood, is J. A. Thorpe's right-hand man, or will be till they learn how much he knows.

Red dopes are smashing windows by hundreds, and those who know their Chaplin in "The Kid" are wondering what glass mob has a tieup.

"The Beggar's Opera" starts in two weeks. Kenrick Galeen as the muffled meg Minehead for crtieriors. Bum's opera authored by John Gay before Napoleon had a barber.

Charles Hatry's refusal to accept bail unless his associates got it too, saved a theatrical manager a lot of dough, proving that theatre money is tied up somewhere in that \$400,000,000 flop.

Walter Wanderwell and fems, whose racket is filming the world and riding all over it, are here for a bit. Wanderwell has been in 43 countries with the same car. He plugs whatever he can get gratis from fires to tent shows. Comes from Georgia.

Townsend boys, Walter and Leonard, who have authored the biography of the Prince of Wales, are two young accountants. They reveal that the Prince hasn't married because he is not yet in love and that his relaxation comes from canned music and detective stories.

London theatre district, like New York's, seems to travel northward. Kathleen O'Regan is pulling out of "The Silver Hussie," for which Coulson-headed-laser-former-traveler. When it opens Oct. 11 at the Apollo Bontrix Lohman will be in the O'Regan role.

Though Ridley and Merivale stick to "The Flying Fool" as a tale, despite Bill Dwyer's picture with the same title, Tallulah Bankhead backed out of "Get Your Man," which is a Clara Bow picture, and appears in the same show under the title of "It's Mine."

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"VARIETY," Oct. 2d.  
"Douglas Leavitt and Ruth Lockwood is a stunner running 45 minutes, music a sort of comedy, spot and going. Took third Leavitt and Lockwood, who have appeared in a great impression. by Teddy Eddy, who have band, Jones and Elliott, ballroom of the revue is a farce comedy style, working girls. Meat Lockwood and of's farce comedy is beautifully dressed with Miss the predominant with orchid te." Bang.



"They evoke continuous laughter that grows during their session of 45 minutes on the stage and is never tiresome." N. Y. "STAR."

this owed them as few acts of an do." Elias E. Sugarman, "BILLBOARD."

"The revue has numerous black-out skits, all of them sure laughs, in which Leavitt and Lockwood have the leading comedy roles." H. David Strauss, "TELEGRAPH."

"The show s with hilarity." "TRIBUNE."

"Douglas Leavitt and Ruth Lockwood appear in several skits that are infectiously amusing." N. Y. "WORLD."

"Whoever wrote act is a find for vices for this producer." No. "Krasna," "VIC."

"The unit is headed by Douglas Leavitt and Ruth Lockwood, possessors of a ready line of sure-fire humor." "DAILY NEWS."

"The Palace audience Leavitt and Lockwood seeing time thoroughly enjoyed first Mollie Gr. "VARI."

### VAUDEVILLE CHARTS ON PAST PERFORMANCES

Week Ending October 5, 1929

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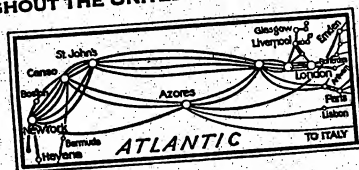
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VOL. XCVII. No. 1

NEW YORK, WEDNESDAY, OCTOBER 16, 1929

72 PAGES

## BLACK BELT'S NITE LIFE

### Charlie Farrell's Stage Papa Won't Let Gals Neck or Frisk His Boy

Stage manias are common but Charlie Farrell's father is the original stage papa.

His papa came to the big city take care of Charlie. In fact he began taking care of Charlie in Montreal.

It was from that city Charlie fled up father to say "I'm in Montreal dad and I'm drinking a glass of champagne right now." So he hopped into his fly and left town of Onset in Cape Cod, reach his boy in Montreal before drowned in the bubbles.

After Montreal pop decided that years was a long time for Charlie to be away from his income, so he came to New York in him.

People speak very nicely of Charlie out in Hollywood, and later. And father has decided they are going to do the same Charlie in New York.

But what a town New York is, a shakes when he sees all the who rush to see his boy. He looks with paternal suspicion in newspaper women.

**Charlie's Idea**

And thinks that all a girl has to do is to come to your hotel and shriek, and she'll run—career," said Charlie. "The girls haven't a prayer while I'm around, but it is rumored as going home, and they are all going when."

Charlie admits being pestered by gals of Manhattan. "They call at all hours" he said, "and they are here and park themselves at I say, 'You better leave now.' They say, 'Oh, let us stay a longer.' I know I have a way of making a woman, seem to think (Continued on page 43)

### Elephant in Fury AT FORMER TRAINER

Dallas, Oct. 15. A crazed sight of his former owner, "Black Diamond" of the Al Jolson circus' elephant troupe, smacked at Corpus, Tex., and a woman spectator besides the ex-trainer, H. D. "Chris" Pickett. Two bystanders were hurt and two automobiles damaged.

The elephant was being unloaded when it saw Pickett, its trainer, two years ago, with Mrs. Eva Shaw, who employed Pickett as a maid.

"Black" Diamond bellowed Pickett and foot, then rushed Mrs. Shaw to the ground, several times trampled her.

### A Chorister's Trust

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Most girls seem to.

"I likes them," said a waitress in Schrafft's; some of the people as comes in here look real good."

The girls in the green sward number of "Sketch Book" adore them. But they don't let the tedium of their long skirts get them. They hoist the skirts on occasions and they are transparent in the first place.

"Long skirts and high waists. Hot dog! Soon as I get a handroll I'll have one," said Patsy Kelly of the show.

"Crazy about them," said the other girls.

"You can hide a man under them (Continued on page 43)

### English Textbook of 'Fool's' Swedish Translation

Stockholm, Oct. 2.

"The Singing Fool" is drawing big crowds at the three largest Swedish cities, simultaneously, Stockholm, Gothenburg and Malmo. It is also a big success in Oslo (Norway) and Copenhagen (Denmark). The Swedish office of Warner Bros. issued a booklet in connection with the picture, containing various data for the Swedish patrons and the entire dialog in English as well as in Swedish, with Al Jolson's five songs in English, together with Swedish translations thereof.

The booklet also seems to be much in demand by people learning English.

When "The Fool" opened in Gothenburg, second largest city in Sweden, the print happened to be a little scratched in two or three reels, apparently due to the operator not handling the print carefully, and new reels did not arrive until the day after the opening.

One newspaper critic mentioned the print was not in perfect condition, and explained it by saying that as "The Singing Fool" had played one year in New York and another year in London and several months on the "circuit," it could not be expected the picture would be in perfect condition when it finally arrived at Gothenburg.

### DOWNTOWN LIKES Big Time Bows Out of Frisco After Its Reign of Thirty Years

Park and 5th Avenues Besides Broadway Flock to Darkest Uptown Nightly—Speed, Pep and Ginger in Colored Floor Shows—Nite Places by Hundreds

### HARLEM STATISTICS

Harlem has attained pre-eminence in the past few years as an amusement center. It's night life now surpasses that of Broadway itself. From midnight until after dawn it is a seething cauldron of Nubian mirth and hilarity. Never has it been more popular.

One sees as many limousines from Park and Upper Fifth avenue parked outside its sizzling cafes, "speakeasies," night clubs and spiritual seances as in any other high grade white locale in the country.

A brand of entertainment is directly responsible for Harlem's present distinction. It has crashed the limelight and seems due to remain. When it comes to pep, pulchritude, (Continued on page 12)

### ONLY NEWSREEL OF FOX-HEARST IN EMBASSY

By Nov. 1, next, the Embassy on Broadway, Metro's small \$2 special talker house, will have a policy of newsreels made by the Fox-Hearst combination.

It will play the four weekly issues of the merged newsreels, (Continued on page 43)

### "BIG DIPPER'S" SPOT Holds Up Finishing of New Theatre By Argument

Greenwich, Conn., Oct. 15. Argument between a mariner and astrologer over location of the "big dipper" in the sky-effect roof of this town's \$1,000,000 theatre has delayed opening of the house since Labor Day.

Mariner, superintending decoration of the ceiling's open air illusion, worked in harmony with the decorators until everything but the "big dipper" had been painted. An astrologer was called in to settle the argument. He selected a spot none of the other experts had thought of.

Decorators backed out. They won't lift a brush until the mariner and astrologer agreed.

### Switch Girl's Dilemma

This happens daily, with "secretaries" ready to battle over it.

Names may be applied accordingly to any phone call.

"Mr. Ziegfeld calling Mr. Zukor."

"Alright, put Mr. Ziegfeld on."

"Put Mr. Zukor on first—Mr. Ziegfeld's as important as Mr. Zukor."

"Not until you put Mr. Ziegfeld on."

Discussion goes on for days.

### RADIO'S "MIKE" OBJECT OF TERROR FOR STARS

Proud and haughty leading ladies, stars who haven't felt self-consciousness in years, persons who pride themselves on their poise, all melt, waver and blow up in front of that innocent-looking little mechanical contraption, the radio microphone.

On the New York end where visiting film celebs are hog-tied by scheming men and the magic name of publicity, the radio studios have witnessed many odd spectacles.

Some come in like lions and go out like donkeys. Others advance timidly but gain confidence. Others fight valiantly to control their nerves only to sag badly half-way through. Paralysis of the tongue, cold sweats, theague, loss of memory and plain fits are only some of the results observed.

A young woman with whom haughtiness was a life-long pose was so wholesomely scared that she dropped her poise completely during the ordeal. It was 20 minutes before she calmed down enough to remember that pose.

Follows a partial list of film celebs who have braved the mike (Continued on page 43)

### \$1.50 for Film Co.

Berlin, Oct. 3. Gloria Film Co. is bankrupt and its assets, few and far between were auctioned by order of the court.

Almost nobody was present and the only bid made for the privilege was turned in by a man with a long black beard who offered six marks (\$1.50).

### SUPERSTITIOUS FILMS

Hollywood, Oct. 15. Superstition Pictures has been formed to film a series of 12 two-reelers dealing with superstitions. First two will be "Third Light" and "Black Cat."

San Francisco, Oct. 15.

Keith's Orpheum, only two-a-day vaude theatre here, goes to a grind show, Oct. 25, with five acts and a picture. It will play three performances daily excepting on the week-end when four shows will be given. R-K-O's "Rio Rita" may be the opening picture.

The local Orpheum is the former Pantages house, recently taken over by R-K-O. Previous Orpheum's 2-a-day was lately turned over to Erlanger.

San Francisco is the home station of the Orpheum Circuit and big time. The first Orpheum theatre for vaude opened over 30 years ago.

When the big time policy started here, and for years afterward, the local Orpheum remained the biggest annual music maker of the Orpheum string.

Its closing leaves one Keith two-a-day on the coast, Orpheum at Los Angeles, and that is expected to go bloody, too, any time now another policy may be found for it.

Falling off of big time business on the coast is directly traceable to the big time bills looked into these Orpheum theatres. They have failed to hold patronage.

San Francisco, in particular, has been known as "a vaudeville town."

### Organs and Theatres

Through the introduction of sound into the theatre and with the canned music supplanting everything else musically of volume, the following letter from a large manufacturer of organs adds another note:

"The reason we have not renewed our subscription to 'Variety' is that the theatre business means so little to us at the present time that there is hardly any justification in spending even so small an amount as this to hear the latest news."

"Manager Organ Dept."

### Spot Radio News

WMCA is arranging to install a short wave length broadcasting apparatus in a trailer attached to a Ford, which will tour the city to pick up any events of interest occurring.

It will be relayed to the main station, which in turn will broadcast it in the usual manner.

**BROOKS**  
THE NAME YOU GO BY  
WHEN YOU GO TO BUY  
**COSTUME**  
GOWN  
1437 BWAY, N.Y.  
ALSO 2500

## Chatter in London

## LEHAR OPERETTA MAKES POOR START IN BERLIN

## Chatter in Paris

By Abel Green

London, Oct. 10.  
Truc York is dancing.  
The John Emmersons leave Oct. 9.  
Tweeds and berets for the dames now.

"Jane" has gone into Burke's Peerage as Lady Inverclyde.

Ben Bernie's yellow silk shirts have points down to here.

Tallulah Bankhead, even with clothes on, is the look of the month.

Archie Nettifield has bought an island near Plymouth.

At Victoria Station you can only buy fruit if you've a time-ticket.

Billie Stoke has the knees of her stockings painted with faces of beautiful dames.

Wyndham Lewis's next novel, "The Apes of God," gives chatter writers a burning.

Ann Todd has flapped out of "The Middle Watch" into the flap part of "Heat Wave."

Jack Davies blames boom in show biz to talkers, staggering the odd-timers with this truism:

Evelyn Brent is really honey-mooning here. Her name is Mrs. Edwards Chapman.

Harold's new cabaret revue has brought out Betty Franke, 17, and possessing personality plus.

Eddie Carr, general sales manager of U. A., and Mrs. Carr have a second son.

Cecil Ramage, once a member of Parliament, goes to America in "Dilbert Street."

With belt and ties returning for dames slimming craze is chiefly confined now to the gigs.

Edward Knoblock will have a hand in Elinor Glynn's "Knowing Men." Probably direct Glasgow.

Billie Barnes dances "Rhythm Man" at the new direct Grosvenor House cabaret in a bustling skirt.

After a quiet vacation Evelyn Brent is on her way back to stardom, accompanied by her husband.

English dames spend \$20,000 on smokes yearly, not counting those they borrow.

Gracie Fields' wisest crack is telling a mugg whose father was a baron, "I only wish your mother had been, too."

"High Treason" clicking for \$18,000 a week in a bad spot, only cost Maurice Elvey a hundred to produce.

Mistinguett has just coralled a half dozen English girls for the hall of her new revue and taken them back to Paris.

Wiseest of Wallacian cracks in "The Calendar" is: "A prig, old boy, is a person who gives the right thing to the wrong people."

A. E. W. Mason, author of "Four Feathers," and Mabel Russell are trouper who have been in Parliament like Capt. Cecil Ramage.

Gillian Sande's three-year contract with Julius Hagen shoots her from smug hits to Hollywood without the usual Cindarella struggle.

Gary Allighan has rushed out a quickie to sell for a shilling and published under the title of "The Romance of the Talkies."

After tossing a few bombs at British picture personalities, Cedric Beiffbridge, English chatter-writer, has gone back to Hollywood.

They had just about decided to change name of Turham Green into Turim Brown when the rains came.

Herbert Wilcox has 'em burning. He says no British star can draw a penny at the box-office; a penny being 2 cents.

Sprouts Elder, Fresno, Cal., dirt track motor-bike racer has been suspended for walking out on engagements.

R. E. Jeffery, who ghosts for Lars Hansen in "The Informer," the same guy who as "Raymond Trufoff" played "Shylock" over the radio, is B. I. P.'s sound expert.

This town's laughing yet at the way Variety bought out the squawks of old Silverman by giving him half interest for panning its make-up.

A reviewer lost his ticket for "To What Road Hell" when found it had the names and phone numbers of two night club bag-slingers on the back of it.

Johnnie Hills' death was caused for a lung hemorrhage. If it, once world's flyweight champ, was only 23. He died while preparing for a return bout with Frankie Gonnaro.

Anton Poin, English dancer, is engaged and maybe to Anna Lindmilla, 19, ballet dancer with the Chi On since she was 13. Dolls is another Irishman, slightly taller.

Herbert Wilcox's talker "Robert Burns" with Joseph Hishop in the name role gave Marjorie Ransmith a break as one of Burns' many traits.

Victor "Kitty" Saville back from

Hollywood after producing "Woman to Woman," is burning because he had to pay \$500 for 15 bars of "Tipperary" for his picture.

Shaw won't publish "The Apple Cart" until he gets his preface written. After the sloughing the play got his reply should run into a novel.

Cambridge collegians are planning a tour of a sack-race with Geoffrey Goddard, varsity oarsman, is one of the tooters.

"Maya," play about bag-slingers in "Mallory" suppression in New York, opens here with Andree Tourneur, once a Chaplin picture player in the cast.

Jack Osterman is finding Elstree the big laugh. "I get all worked up after rehearsing for hours and just as we start shooting a pash scene some mugg shouts 'Tea! I should squawk; they are paying me by the eight-hour day.'"

So many new theatres in the West End have created a traffic condition that will soon necessitate the adoption in many more spots of one way streets during the theatre hours.

Viola Tree in "Symphony in Two Flats" with Novello (author) and Senia Novello does a col for the "Sunday Dispatch" called "On Top of the World." Friends swear it is never ghosted.

Glady Cooper is the next one scheduled to go through what the West End calls an interesting event. She has just moved into a new Highgate home. Two in fact, made into one by Sir Neville Pearson, her husband.

Viscount Castlerosse, mistaken on a vacation at Baden Baden by all the Prussian pash-pretties, from Brigitte Helm down, for C. B. Cochrane, favours Kemble Wyndham, like fox-hunting, with annual sacrifice of cinema actresses who sue for divorce on charges of extreme cruelty.

Frederic Kerr (pronounced car, not cur), playing "The Middle Watch" in Washington and New York, got a good title for his theat'rol about none eggs or a young trouper named Gerald du Maurier. The play "Mr. and Mrs. Davenport" which had passed a hundred performances running like a charm collapsed almost overnight. At that time Sir Gerald, hardly more than a boy, couldn't act for nuts.

Percy Marmont Out of Retirement for Stage

London, Oct. 15.  
Percy Marmont is coming out of retirement to return to the stage where he won a position before he became a name in pictures. He opens Oct. 28 in Cosmo Hamilton's "Gentlemen, the King!"

Place will be first shown at Southsea and will tour briefly before coming to London. The London theatre has not yet been set.

Back to Old Place

Cairo, Oct. 15.  
Cav Dalbagni, proprietor of the Kursaal, health and amusement resort here, has just returned from Europe where he went to study Continental amusement catering methods.

"Beggars' Opera" Flop

Amsterdam, Oct. 15.  
"The Beggars' Opera" is a distinct flop here, being coolly received on its premiere and enjoying perfunctory business thereafter.

WEATHER

Washington, Oct. 15.  
Upon Variety's request the Weather Bureau has furnished the following outlook for the week beginning tomorrow (16):

Fair, with showers, slightly warmer over Eastern District. Thursday, mostly fair and slightly cooler.

Friday, Saturday and Sunday, probably fair.

Warmer at end of week.

London, Oct. 15.  
Weather conditions are fair for the theatre. There has been comparatively little rain and practically no fog. Business is excellent.

Paris, Oct. 15.  
Weather here is rainy and unsettled.

Berlin, Oct. 15.  
"The Land of Smiles," operetta by Leon Herzog and Moehner, music by Franz Lehner, has a divided reception at the Metropol theatre.

The book is a revised edition of "The Yellow Jacket," which was unsuccessful and generally was scored as impossible.

A Chinese prince falls for an Austrian countess who follows him to China but tries to escape when she learns that he has to marry four other wives. Noble nature of the Oriental is stressed when his partner here to depart in spite of his love.

Lehar's score is melodious and colorful but the work contains no outstanding hit. It is best in the lighter passages of the first act.

Presence in the cast of Richard Tauber and Vera Schwartz are a guarantee of good business for about three months.

Havana Chatter

By Rene Canizares

Havana, Oct. 10.  
Very bad weather has been experienced in this town lately. For the cyclone threatened, then intermittent rain hit everybody indoors. Show biz suffered.

Fox scored two hits, one with "The Four Devils" at the Fausto to capacity and another with "Movietone Palace" at the Tucknack.

"Bridge of San Luis Rey" coming to Encanto for a whole week. It will be silent with a Mex girl singing the theme song off stage.

Film books of the local houses are baffled. The shorts they think will be a wow, flop, and vice versa. Van and Schenk, singing pop, have been hissed, and so has the "Whispering Baritone." Mme. Schumann-Heink gets plenty laughs. Max Fleischer's sound cartoons go great despite the English.

The first independent reproducing system has been installed by the Regina, which was former burlesque house. This is a French equipment, labeled Viso-zono and imported by Mauricio Soriano. This is a second round. All exchanges serving films to this independent.

What really is making the town sit up is the World Series. Two papers have magnetic score board, where the games are repeated play by play. Also five radio stations are broadcasting it.

The summer Casino, the cabaret and gaming house, closed for the season and will not be open until next month. Tokio is a flop in the summer and the Casino same in the winter on account of the proximity of the National Casino. Same management operates both places.

The Alimendarez hotel stepped out of the policy of the high-hat places and is not to become Cuban citizens as an orchestra. Pacheco, the local maestro, has been signed.

No orchestra signed yet for the Presidente hotel.

La Verbena cabaret opened and is doing biz. The girls doing nude posing.

Dora and Jennie Pfarry, two German dancing girls who have danced in every cabaret and theatre in town for the last five years, have disappeared according to their country. These girls came to this country about six years ago. They wanted to become Cuban citizens so they could get into the United States. Their father is playing piano in one of the Chicago night spots and for them when the five years elapsed. They did not want to leave then because they were in love, and now they eloped with two employees of the summer Casino.

Nat Liebke, national manager of the local First National-Walton Exchange is back in town after a business trip to New York. Al Pratchett, manager of the Paramount office, was also up north on business. Trips on account of the merger.

Welchman Act Flimsy

London, Oct. 15.  
Harry Welchman, musical comedy star, assisted by four people, made out a mild impression of the Palladium yesterday in "The Roman Gentleman," sketch by Reginald Arkell, which turned out a flimsy vehicle to exploit the star's singing ability. It was indifferently received. Maxton and Wood in closing position managed to arrest a walkout.

Paris, Oct. 4.  
Rie Meltzer, known to many Americans from whom they purchase the N. Y. "Times" or "Variety," has again run afoul of the Cafe de la Paix headwaiter. Meltzer has been barred from selling the paper on the sidewalk terrace and must not block the sidewalk, being compelled to stand to one side of the cafe, or else.

It has been similar jam before, but was reinstated. Since he goes to Nice anyway next month he's not worrying.

James Abbe, tramp photographer—but hardly looking the tramp excepting for the picturesqueness of the phrase—with Folly Pratt (Mrs. Abbe) here, arriving from Mexico. Abbe sells his pictures and articles to local papers wherever he arrives, the newspapers and periodicals being pleased to translate his English-written piece because of the compelling photographic values of his "shots."

Miss Pratt, former professional, wants to be remembered to Ruth Morris and requests the extension of a bouquet to Ruth for her woman's stuff.

Concert Offers  
Local agent is willing to deposit the money to insure Al Johnson's \$2,000 a day in American money for a continental concert tour of 36 cities within 48. Agent was advised Billy

DISC SALE IN HOLLAND LOBBY FOR FOX TALKER

Amsterdam, Oct. 15.  
Fox's "Movietone Pictures" is an enormous success here under sponsorship of the Tucknack people. A novelty is the sale of mechanical records of the song features in the lobby during the premiere.

This angle was but one of a strong publicity campaign, one of the best this town has seen.

"Love's I.O.U." in Berlin

Berlin, Oct. 4.  
"Love's I. O. U." an American play by Jack Larric, has had its world premiere in Dresden. The same author's comedy, "The Easy Mark" (under the title of "Oel-rausch") was successfully played at the Reinhardt, Vienna, Berlin and 50 other German cities.

The present piece called "Gloria" was produced by the Saechsische Landesbuhne and greeted by the press as a relief from the eternal detective and murder plays imported from America. The Viennese dramatist, Heinrich B. Kranz, who also adapted the "Easy Mark," is praised for his skillful translation and Germanization.

The story concerns Gloria, society girl who marries a painter not able to supply her with all the luxury she demands. He becomes a stock broker and after two years of his dull conversation she begs him to put on his painter's smock again.

Fatal Trapeze Break

Paris, Oct. 15.  
An acrobat known as Gatafe, 40, was killed outright during a performance of a small traveling circus from Germany in Toulouse Sunday, when a trapeze became unhooked and he fell, striking the ring bank. His partner, Kromikraw, 25, was gravely injured.

Paris American Theatre

Paris, Oct. 4.  
An American company will commence operations at the Theatre Femina toward the end of November, presenting "The Road to Rome."

The enterprise, on the subscription basis amidst the Anglo-American colony, is to be ear-marked the Paris-American theatre.

The players directed by C. M. Sax will include Conway Wingfield, Wright Kramer, Bradley Case, Mackay Morris, Betty Boice, Regina Stanfield, Rose Burdock, and Jessie Ralph.

Jack Warners Expected

Paris, Oct. 15.  
Jack Warner of the Warner Bros. is expected here shortly with his family. Just another vacation.

Grady of William Morris office already has tune set for similar route. Sophie Tucker at \$750 to \$1,000 a day in concert also in demand.

Leola Mansbach, non-pro, who finances L. Lawrence Weber and other impresarios, and who had a piece of "Burlesque," is due in on the "France" Oct. 18, to visit his pal, Irvin Karmy, local rep for Al Woods, Selwyn, Shuberts, et al.

Bill Dodswoth, whose office in the American Express Co. is adorned with a likeness of Jimmy Walker, inserted to Broadway's "unofficial ambassador," as the Mayor calls Dodswoth, returned to America for the first time in years, owing to the illness of his father in Milwaukee. Dodswoth has been a Paris resident for 30 years and is a high official with the Amexco.

American Hospital here got a play from Emil Boreo who amputated his leg. Boreo, once a member of Long and Short, American eccentric comedy team. Short of the two-act confined for a spell following minor operation, with long filling in as a single.

Latest Song Hit  
"What Is This Thing Called Love?" has tune from Cochran's "Wave Up and Dream" requested for Broadway this fall, may be the new Continental song hit following the Kieles Yack "Madame." Meaning the "Broadway Melody" songs are the most popular request numbers, along with "Madams," although street vendors are still selling two-act versions of "Ramona."

"MERRY WIVES" PARIS MODERN VERSION FLOP

Paris, Oct. 15.  
New French version of Shakespeare's "The Merry Wives of Windsor" under the title of "Les Joyeux Commerces de Windsor," by Bernard Zimmer, had an unfavorable start at the Theatre Antoine.

Adaptation used such modern slang mixed with its old English lines and the translation is not well made.

Andre Berley does not shine as Falstaff. He has the physical characteristics, but not the jovial temperament required.

Sterling's Bill Change

Paris, Oct. 15.  
The Sterling English Players at the Albert I have withdrawn "The Journey's End" in England following the successful production of the same play in French at the Edouard VII.

Instead, the Sterling troupe will put on "White Cargo" to fill in until they depart on their winter tour of the Continent.

Cairo, Oct. 15.  
Dalbagni, leading amusement caterer here, has just returned from the Continent, announcing the engagement of the Sterling English Players, now in Paris, for a stay at the Cairo Opera House next season.

Alfred Gerald Killed

Paris, Oct. 15.  
Alfred Gerald, American actor, 41 years old, was killed Oct. 10 in an auto crash near Rheims.

Gerald was driving his auto on a country road when it capsized and hit a farmer's wagon. He died the same day in the Rheims hospital.

Foster's 24 in Paris

London, Oct. 15.  
Allan K. Foster, has booked the Foster Boys and Girls (new troupe of 24) for the new show, "Good News," at the Palace, Paris, opening Dec. 20, for the run of the show. Foster is to stage the entire production.

Rocky Twins Coming Over

Paris, Oct. 15.  
Rocky Twins, Danish male twin dancers, came to America. Shuberts, Irvin Marks engaged them. They leave next spring after conclusion of new Mistinguett musical which opens Casino de Paris late October.

The Tiller Dancing Schools of America, Inc.

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# Hostility of Jobless English Acts Threatens Booking Status Between England and America

London, Oct. 15. An unfortunate and wholly unjustified situation has arisen here which may for the time being throw Anglo-American stage bookings out of gear. A campaign of annoying American turns in London has reached the limit, apparently inspired by a coterie of native acts out of employment.

Blossom Seeley remained out of the Palladium bill from Wednesday of last week, genuinely ill with bronchitis. She has been compelled to cancel Holburn Empire as well for this week. Booked for a return to the Palladium next week, she is under care of a physician and has been advised to leave this climate. She will probably go to the Continent, sailing home from there.

In connection with the publication of these facts, the Daily Mail one day last week ran the line, "Learn from the management of the Palladium that she (Miss Seeley) had persuaded Miss (Sophie) Tucker to send her claque." This statement, of course, reflects upon Miss Tucker as well as upon Blossom Seeley. Efforts to find out if anyone in the Palladium management made such a declaration were without result.

**Osterman Declines Shake**  
Jack Osterman at the Alhambra was visited Saturday evening by a couple of men who declared the gang they represented had been applauding him all week and demanded \$50. When he refused to be shaken down the men said the gang would "see him when he left the theatre."

Osterman telephoned the police and went home under police escort. The day after he opened a Stoll representative told Jack's agent the company would probably exercise the option on his services and the agent informed Osterman to that effect. On the contrary, the option has been allowed to lapse. Osterman is going to the Continent and will sail for home on the Ile de France, Nov. 1, with Eddie Darling.

Bernie Starkey was razed at Holburn Empire night because he refused to stand a shake from a similar gang. The mob appeared and told Bernie they had acted as claque for him during the week, making the usual demand. Bernie refused and promptly received a threatening letter advising him to leave town without delay.

Last Saturday a sandwichman walked through Leicester Square bearing a huge placard with the legend, "We have English Talent. Keep the Yankee Acts Out of Your Music Halls."

Whole affair appears to have originated with a group of minor native acts who are out of employment. Reputable English performers are opposed to such methods, arguing that American reprisals would be embarrassing at a critical time.

## FRENCH TAXES CUT DOWN FOREIGNERS' NET

Paris, Oct. 15. Considerable agitation among foreign talent of importance, figuring up net earnings only to discover that the many national taxes to which they are subjected, along with the native nationalist, makes it hardly worth while.

A foreign performer in Paris finds his hotel bills exceeding first-class accommodations in New York, plus 17% blanket surcharge divided 13% to the French government and the Paris, the other 4% to the municipality. Then there's the usual 10% agents' commission.

In Germany there is a 4% straight income tax on everything.

## Ann Suter Quits Cafe

Paris, Oct. 15. Ann Suter has quit the Perchoquet de Paris night club, following a flop there at the opening.

Her contract has been settled for the doubling date, leaving her only the Casino de Paris engagement as feature of the revue there.

Dancing Murrays are now the leading attraction at La Perchoquet.

## Minevitch's Nifty

Paris, Oct. 15. Borrah Minevitch, sole American feature of "Hit the Deck," at the Isola Freres Mogador (rechristened "Hallalulala" locally—spelling correct), was asked: "When does your show open?"

Borrah: "I don't know when the Bremen sails."

## SAUCER-LIPPED GIRLS FROM CONGO AT \$3,500

Paris, Oct. 15. A troupe of saucer-lipped Congolese from African Congo—six dusky females—is at Luna Park, owned by Lombard, and doing a clean-up. It's a sight to see, the Congo girls sport disks in their lower lips which measure from four to 12 inches in diameter. The lower lips were slit at birth and with advancing years the disks have increased in size.

Lombard wants \$3,500 for the act for America.

Henry Lartigue, William Morris' local rep, now in America scouting acts, plans visiting the Congo this winter and assembling an act of his own for the States. Plenty of complications are involved through tribal rituals, and necessity to buy the girls from their Congo fathers and relatives; also comply with governmental regulations regarding non-slavery, adequate protection, etc.

## SEELEY ILLNESS SHOWS BARRING CLAUSE FADING

London, Oct. 15. Sudden illness of Blossom Seeley, which eliminated her from the Palladium bill and made necessary a quick substitute, gives a hint that the barring clause as between Stoll and Corral Theatres is much easier and indicates that a mutual understanding is not far off, as predicted by Variety recently.

Miss Seeley's trouble was acute bronchitis. It forced her out of the last show in the middle of the week. York and King, playing the Coliseum, were hastily deputized for the one night, it being impossible for them to play the five daily and six Thursdays.

Appearance of York and King at the Coliseum right after a fortnight at the Palladium is another pointer toward friendliness between the two concerns. No other American act has gone directly from the Palladium to the Coliseum.

Miss Seeley is scheduled for the Holburn Empire next week, but on the advice of her physician will not take up the date. She will be replaced by Allan Foster's Palladium Girls and Teddy Brown.

## London "Follow Thru" Up, Close to Capacity

London, Oct. 15. Apparently the gloomy prophets who figured "Follow Thru" at the New Dominion as one of those indubitable semi-successes were all wrong.

Piece has been doing an average of \$3,250 a performance, which is within \$50 of capacity. House has 2,900 seats priced at \$2 top.

Libraries made a considerable buy for all performances and are disposing of their blocks without any trouble, indicating a profitable transaction for the premium dealers.

## Savoy's Rising Floor

London, Oct. 15. Common enough elsewhere, but new here, the Savoy hotel has installed a rising dance floor at a cost of \$50,000. It has been constructed in the restaurant for six months, work going on between 2 and 10 in the morning.

The floor rises slowly to the level of the table tops, so that the attraction does not have to be readjusted.



## WILL MAHONEY

In Earl Carroll's "Sketch Book" 44th Street Theatre, N. Y. C. The Brooklyn "Standard Union" said: "Will Mahoney provides some of the funniest solo entertainment ever seen in a Carroll production, which, if you will stop to think of the stories that were Joe Cook, Leon Errol and W. C. Fields, is quite a considerable statement."

Direction  
RALPH G. FARNUM  
1560 Broadway

## FRENCH TAXES ARE CUT 40%

Paris, Oct. 15. All French amusement taxes are to be reduced from 30% to 40% in the Government budget for 1939. Revision of the theatre impost comes about as a result of an organized drive by showmen throughout the country.

Revenue from this source formerly amounted to \$10,000,000 a year, and was devoted to the official government charity known as Assistance Publique.

Revision downward of the tax on theatres, now will be absorbed by other industries making products classed as luxuries.

The Commission of finances has definitely promised the relief just accorded, but the formal enactment to make it official will not be taken until Oct. 22, when the Chambre of Deputies convenes.

## PARIS RESENTS 8 P. M. GUITRY PLAY CURTAIN

Paris, Oct. 15. The long expected opening of the new Theatre Pigalle, built by Baron Henri de Rothschild on the Rue Pigalle, took place in due course, but with disappointing outcome. Piece was Sacha Guitry's patriotic spectacle in 12 tableaux, "Historie de France."

It is a magnificent production but an extremely dull, long and tedious play. The curtain at 8 o'clock sharp created havoc among late diners. The modernistic design proved the chief attraction, and what they had examined it thoroughly many of the visitors walked out.

No complaint can be lodged against Guitry of Yvonne Printheims, who as always are delightful players, but the play itself is scarcely to be classed as entertainment.

The stars play multiple roles in what is rather an episodic chronicle, than a play.

The various tableaux represent the Court of Francis First, the Mignot Gallery at Versailles, Louis XIV, Rheims, Richelieu, etc. Cast includes Guitry who impersonates Moliere and other historic personages, R. Joubé, Georges Colin, Rolia Norman, Numes, Louis Gautier, Miss Printemps, Mme. Grumbach, Jacques Grutier, Jean Poret, Samson Falchibier, Louis Maurel, Emile Drain and Mme. Blanchetti.

## London Cafe Dates

London, Oct. 15. Russell and Marconi return to the Grosvenor House cabaret this week, booked for a fortnight. Then they go to the Hotel Splendide for a like period.

Another cabaret date is that of Hatch and Carpenter at Murray's for a fortnight beginning this week.

## The Col. and the Capt.

Two West Point looking men with overcoats over a military uniform sat down in a restaurant.

The smaller of the couple said, "Colonel, what will you have to eat?" Colonel replied, "What are you having, Captain?"

The headwaiter, overheard and pushed the regular waiter aside, to wait on the table himself. The headwaiter was walking away with a grand air when the Captain said:

"Do you know, Colonel, the left aisle is much easier to manage than any other aisle in the house."

Regular waiter wrote out the check.  
(George LeMaire's exclusive.)

## "SILVER TASSIE" GRIM, POETIC WAR TRAGEDY

London, Oct. 15. "The Silver Tassie" opening last Thursday evening at the Apollo, was disclosed as a blinding of comedy and tragedy in the World War. Play was not altogether understandable to many and perhaps for this reason there was a perceptible disposition to "boycott" it at the first curtain call.

Opinion is that it's success is doubtful. Reviewers in general confess their disappointment, but dwell upon the poetry and moving tragedy of the piece which they describe as "compelling." Some of the scenes are really harrowing.

G. B. Shaw calls these passages "unbearable realism." "Silver Tassie" is the work of Sean O'Casey, Irish dramatist, and is produced by Charles B. Cochran. Production was directed by Raymond Massey. Cast includes Charles Laughton, Kathleen O'Regan, Sidney Morgan, Barry Fitzgerald, Emyln Williams, Ivor Dawson, Alban, Blakelock, Sinclair Cotter, Una O'Connor, S. J. Warrington, Leonard Shepherd and Louie Emery.

## New Lonsdale Piece Set At London Strand Oct. 21

London, Oct. 15. Sir Alfred Butt is moving "The Bachelor Father," which hasn't clicked very definitely, from the Globe to the Strand on Oct. 21, and producing in its place the new Lonsdale play "Canaries Sometimes Sing."

Now play will have Ronald Squire, Yvonne Arnaud, Mabel Sealy and Athol Stewart. Charles Dillingham has the American rights of the piece.

Another forthcoming production is that of Joe Sachs who will do "The Woman in Room 13" at the Garrick, Oct. 23. The same producer has in preparation "Dancing Shoes," musical comedy, due around Christmas.

## Scala Tenor for U. S.; Limp Cost Sheik Roles

Radi Bill, tenor for the LaScala opera company, Milan, last season, has been engaged by Lew Leslie for his "International Revue."

A human interest story hovers over Bill. He played the romantic leads in the LaScala operas for many seasons but was forced out of the leading roles last season when he injured his knee, necessitating an operation, which left him with a slight limp.

## SAILINGS

Nov. 1 (Paris to New York) Jack Osterman, Edward Darling (Ile de France).

Oct. 18 (New York to Paris) Mr. and Mrs. Robert Kane (Ile de France).

Oct. 18 (New York to London) Adolph Zukor (Ile de France).

Oct. 16 (New York to Paris) Rose Burdick, Betty Boire, Wladimir Kramer, Conway Wingfield, Jesse Ralph, Regina Stundfield, Lillian Brown (George Washington).

Oct. 16 (London to New York) Phil White (Majestic).

Oct. 12 (London to New York) A. L. Matthews, Carol Goodrich, Evelyn Reed, Fieda Hempel, Henry Edwards (Apollo).

Oct. 11 (New York to Paris) Margo Chabrie (Ile de France).

## OCT. IN LONDON BEST IN YEARS

London, Oct. 15. With weather excellent, October has turned out to be the best early autumn month in years for the box office. C. B. Cochran says he does not remember an October so promising.

The motor show opens tomorrow (Wed.) for ten days. During that time the Palladium will give a daily matinee. Several legit houses also are putting in extra afternoon performances.

Libraries report business far in excess of their expectations.

## Reinhardt's Nerve in Renaming Shaw's Play

Berlin, Oct. 15. Max Reinhardt still has his nerve with him; he has renamed Shaw's latest play, "Apple Cart," "The Emperor of America."

It is now in rehearsal for local production. Quite evident from the silence in London George hasn't yet heard of the juggling.

## ENGLISH TRAVEL ENVOY

To Study Means of Attracting Americans to Britain

London, Oct. 15. Walter Payne, president of the Society of West End Managers, sails on the Majestic tomorrow (Wed.) as a member of the executive council of the Travel Association of Great Britain and Ireland on a novel mission to the States.

His assignment is to study the American entertainment world in an effort to find out how more American visitors can be attracted to England in 1939.

## "Miss Adventure," from French, Liked in London

London, Oct. 15. "Miss Adventure," comedy from the French, was well liked in its premiere at the Winter Garden Saturday evening. It is a play of different quality, more adapted to use as a musical comedy book.

Most interesting situation comes in the middle of the first act when the heroine, disguised as a young man, applies for job as chauffeur to a young millionaire.

## PIANISTS JOIN ACT

London, Oct. 15. Fairchild and Lindholm, two pianists who were held over at the Cafe de Paris after the departure of Caruso's band, have been dated to open at the Coliseum Oct. 23 as an accessory of the new Anton Dolin and Anna Ludmilla dance revue.

## JAN RUBINI TO WED

Sydney, Oct. 15. Jan. Rubini, conductor at the Capital theatre, Melbourne, will marry Aldele Crane, American actress, in November.

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# Talkers Drive Out Tango Music And Argentines Pleased Over It

By Harry B. Goldflam

Rutinas Aires, Sept. 25. This city has gone sound mad. Fifteen leading film houses are wiring. It is figured that by the end of the year 30 houses will be in a position to exhibit talkers.

Glucksmann's Grand Splendid theatre, still leads. It is the finest house in the city, and so far has given the best of the sound films. It started with the "Divine Lady," which had a two-week run; then "Four Devils," which didn't do so good; "Broadway Melody" followed and took Buenos Aires by storm, and now Fox's "Follies of 1929" fills the bill. Meanwhile "Broadway Melody" has gone over to Glucksmann's other first-run house, Palace, where it is doing big also.

Fox started something that ended the first night. The premiere of the "Follies" had Spanish titles interposed. This meant that all action stopped when the titles went on, and a dead silence was heard, broken at first by the audience counting out the words and then by a growing chorus of hisses as the film went on. After the first night the offending titles were withdrawn, a Spanish prolog flashed on the screen before the picture ran satisfactorily. The public was satisfied.

M-G-M sold "White Shadows in the South Seas" to open the Astral, newly wired. It seats 1,000, and Lococo, owner, brought Josephine Baker here—paid big price for the film, and has been holding them out since he opened at the beginning of the month, and by all appearances is in for a good run.

Ufa opens tomorrow with the "Hungarian Rhapsody," the first sound picture from Germany. Paramount has had a good inning with "The Doctor's Secret," which was frankly bad and withdrawn. Paramount announced Emil Jannings, in "The Patriot," to open with "Show Boat" leaves the city. Universal has been playing to moderate houses with "Show Boat," but must have come out of the business well.

Brazil Kicking  
A kick comes from Brazil where "In Old Arizona" has been hacked to pieces to interpose Portuguese titles.

Montevideo has installed its first sound house in Glucksmann's Rex, wired with the Fox and appeared. Alax Glucksmann is agent for Pacet in Argentina, Uruguay and Chile.

Just now three sound-fixers in the field: Western Electric, Radio Photophone and Pacet. Radio is making a big play for business, and has picked up some worthwhile contracts. Western had the field to itself for months and wired 12 houses; three for Glucksmann. It looks like tough going for Western from now on.

From reports received Brazil has imported 12 Pacet apparatus. That country is as sound mad as Argentina.

Against Spanish  
The Argentine Jose Bohr, who is making Spanish sound, happens to be Chilean born of German parents, but it makes good reading. Bohr used to do a song and dance act in local revue, in English. Local audiences will probably want something better for their Spanish talkers, if the latter ever eventuate. Argentine audiences who happen to be fairly cultured people, won't stand for Spanish artists, if those seen in Spanish productions are any criterion.

United Artists is releasing steadily, taking no notice of rumor or relative to selling out. "She Goes to War" has just been released. An announcement is made of "The Venus of Venice" for Sept. 25. U. A. announce three or four more pictures for October.

One result of sound has been the gradual disappearance of the tango. These were played through any and every picture, recurrent note of standing. The music is now being given benefit performances prior to packing up for suburban halls and cafes. Strange thing is, no melody seems to be "White Shadows." M-G-M supplied a colored cabaret short, gem of its kind. This picture, unfortunately, has killed this is a very lively. But only for one night.

## PARIS TRIPPERS

Paris, Oct. 15. Among the American visitors in Paris at the moment are B. P. Schuler, B. P. Fineman, George Bancroft and Evelyn Brent.

## "SHREWS" LONDON DATE

Fairbanks-Pickford Film in Pavilion At Christmas Time

London, Oct. 15. C. B. Cochran has completed arrangements to present the Douglas Fairbanks-Mary Pickford picture, "Faming of the Shrew" in London.

Film will go into the Pavilion at Christmas time, following the run of the Cochran revue, "Wake Up and Dream."

## SUDFILM BUYS BACK CONTROL

London, Oct. 15. John Maxwell has sold all stock in Sudfilm, leading German producing and distributing company, back to Dr. J. Goldschmidt, managing director of the concern. Maxwell holdings are said to have carried control.

At the same time Maxwell retains his position as chairman of the Sudfilm board and the contract calling for release of British International product in Central Europe through Sudfilm remains in force. It has three years to run.

Berlin, Oct. 15. Formal announcement has just been made here by Dr. J. Goldschmidt, head of Sudfilm, that a group of German financiers had acquired the majority stock in the company from British interests, placing the company again under German control.

Agreement for exchange of product between Sudfilm and British International continues in force.

## Franco Films Sending on "Tarakanowa"—Sound

Paris, Oct. 15. First Franco release in America through RKO will be "Tarakanowa," silent, directed by Raymond Bernard, son of Tristram Bernard, playwright. It will probably be sound-synchronized in America.

Bernard, the son, had but one previous American release, "Miracle of the Wolves," in New York.

## Soviet Firm Blows Up

Berlin, Oct. 3. The Derussa, a distribution and producing organization backed by the Soviet government for the distribution of its films in Germany, has gone sky high. Latest reports say that its losses will reach 1,500,000 marks (\$450,000).

Most of this will have to be borne by the Soviet and a portion by the International British Screen which has lately taken over a large share of the stock.

## Guilty in Theatre Suit

Paris, Oct. 15. Sacha Guity is involved in a suit for 3,000,000 francs involving his partnership with Alphonse Frank in the operation of the Theatre Edouard VII.

Partner counterclaims and deal is in a great tangle. Frank has a new partner in Louis Verneil, another actor-author. Frank's position is that the Guity partnership was impossible, due to the actor-author holding his own plays in too long and spending too much on their production.

## "Desiree" Not Sold

Paris, Oct. 5. Bert Lowell, for Sacha Guity, states that the American rights to "Desiree" have not been sold to O'Neil & Sawyer nor any other American producers, as reported.



MARY and MARGARET GIBB

The only American born "Siamese" twins, with their mother, the only woman to survive the birth of joined twins.

A real record breaker.

An ARTHUR KLEIN-TERRY TURNER ATTRACTION.

Suite 1405, 1560 Broadway.

## NOT ENOUGH TAX, DECREASE IN BERLIN

Berlin, Oct. 4. The Berlin municipal authorities have retracted the amusement tax reductions which they made the picture houses during the summer months.

This cut was in houses where attendance had fallen off from 10 to 20% a reduction of a third, where over 20% reduction of half.

The Berlin exhibitors are enraged over this step as their business has been very poor of late. They feel themselves particularly justified in the protest considering they are paying 15% and the vaudeville theatres only 7%.

Last summer their threat to close down their houses as a demonstration came to nothing, but perhaps their backbone has strengthened a trifle in the meantime.

## U. A. and M-G Oriental Territory Consolidated

Los Angeles, Oct. 15. United Artists recently sold their eight exchanges in the Orient to M-G-M East, Ltd., and latter are doing their distribution now with their own.

Frank Chamberlain is in charge of the territory which handles the films for Japan, China, Dutch East Indies and India.

## British Film Field

By Frank Tilley

London, Oct. 4. Looks interesting in the next few weeks between Szarvasy and Harold Lipson and Sir Walter Gibbons on the other side. Lipson and Szarvasy are reported claiming \$100,000 from Gibbons on account of balance due. And Gibbons is counter-claiming for \$400,000 commission on the company's capital at the rate of 2%. Gibbons saying this is what he is by agreement entitled to get.

Gibbons is further credited with declaring that if the cases come to trial there will be revelations showing undisclosed commissions which may put the underwriters in the position of being able to claim back the \$150,000 they had to pay for

## 33 REELS OF FILM FOR ONE SHOW

Berlin, Oct. 4. The Ufa theatre in Altenburg has made a new record. On one evening program at normal prices they are offering four features, a news weekly and a comedy, altogether 33 reels.

At 10 minutes a reel this would figure up to five and a half hours. One can imagine with what liberality they used the shears and with what speed the pictures must fit by. The features included on this bill were two first rate Fox releases, one not yet shown in Berlin, and an Eddie Polo made by Universal, and an excellent revival, "The Old Law."

This is one reason why picture business is on the down grade in the provinces.

## U. A. May Release For Radio Abroad

Radio Pictures is negotiating with United Artists for the release of its product through foreign exchanges maintained by the Schenck organization. At present, Radio is states righting its pictures abroad.

The deal was started over a month ago. Since then details on coverage have come up. One of the most important of these is U. A.'s disposal of some of its smaller exchanges, including all of those in the Orient (Japan and Dutch East Indies) to Metro-Goldwyn-Mayer.

Ambrose Dowling, foreign head for Radio, is eyeing her up for a special interest of the U. A. angle.

## Chatter in Nice

By Frank Scully

Nice, Oct. 4. Peggy Joyce has taken Martin ("Cobra") Brown's house at Cap D'Ail, French for Garlic Point.

All the Socialists who swarmed down here after the election and had a great time being mistaken for society have gone back, including Sir Oswald Mosley.

"Babe" White, in from Abyssinia with a lot of color film, once killed two natives by knocking their heads together. They tried to murder him in the jungle and forgot he was their chief. He weighed 240 pounds.

Jack Coats, who went with White on the expedition after losing \$50,000 on chemin de fer, has lost another \$100,000 since coming back.

Some dope in Germany has worked out a gag to take sunbaths through clothes. He'll get poisoned if he comes here. Chief local industry is going around naked under the pretense that sunbaths are health-building.

That is, everybody but Rebecca West. She finished a novel, her first in seven years, while here.

One more summer like the last and the Riviera won't care if everybody does go to Florida for the winter.

## Where?

But where exactly here could the Marquise de Casa Maury (you know her as Paula Gilbrander) wear white silk shirts and blue shorts of crepe-de-chine, looking for all the world like the kids in the park, and not get arrested?

Even Fred Scovill plays tennis in a white swimming shirt and blue

stock left with them when the G. T. C. notation was made.

Nothing of this, apparently, would touch the present owners of G. T. C., the Gaumont-British Corporation, as they bought out the G. T. C. stock and were not parties to any previous dealings.

## More Sound Troubles

Though the public is getting over the novelty of talkers and is showing signs of shopping for entertainment in the big cities, the talker-boom is being helped further down hill by the rough way not only equipment but film is being handled. Distributors are worse offenders than exhibitors.

As to the latter, one cast last week-end was a theatre calling Bush House from some 50 miles out of town and complaining its sound had died. Western Electric concluded from the details an amplifier had quit work, so called a service engineer off and rushed him out. He found the program running okay. All the matter was a coat had fallen from a hook and knocked an amplifier switch out. The theatre had found the fault after calling Bush House, but when he troubled to call W. E. back and say the sound was on again.

Bad and dirty copies and the high-handed manner complaints are met over these things giving exhibitors lots of trouble. Doped copies are common, and the use of wax instead of cleaning is another good reason for complaint. If a small exhibitor complains he can't get a good result and he thinks the copy is at fault he gets a bawling out from the exchange and nothing else.

Some copies distributed here seem to have been doped for sound three or four times. By the time they get to the exhibitor the man's projector they are terrible.

But the exhib is pretty often at fault. This week a house couldn't get sound and squawked to the service depot, which found all that was wrong was the operator had put the sound film over the spare and unequipped projector.

And another where an exhibitor threw a fit because he got no sound out of a two-reel comedy, found to be a silent copy when inspected. Neither the manager nor the operator knew they were told by a service engineer.

This distributors' inspection committee for sound equipment is on the whole doing its job. It showed last percentage of Western Electric and RCA equipments rated as unsatisfactory, and not merely the bootleg sets. Exhibs' early fears were unwarranted, but Western and RCA anyway and put a down on the others. Which has not happened in practice.

## More Visitors

Benny Schulberg, with George Bancroft, got in. Paramount threw a press lunch, with Evelyn Brent, who goes back on the "Aquitania" this 12th, among those present.

Joe Pincus also here. Looking for actors and fem. ditto with voices, faces and it. Also scripts.

Abe Roscoe, who is putting over Amplitude. Merckell living at Park Lane Hotel, maybe just to show what a lot of dough there is in America.

Charles Whitaker has been spending his spare time making a three-reeler of the Thames from source to sea. First time picture-taking has been allowed.

George Atkinson has a feud with Gaumont-British over something or other. Doesn't for the moment review and pictures showing in their theatres and passed up "Cockeyed World" because it was in the Gaumont circuit. He's got a feud and its affiliations. G. T. C. and P. C. T. are buying no space in the "Express" or its Sunday companion.

## Business

As predicted, Regal isn't doing so well with "American Prisoner." Carl Brisson was scheduled to appear all week, but after Sunday was indisposed and was not seen again. A talker getting the ha-ha now it is believed is "Cockeyed World," which audiences seem to think was meant for a comedy.

Capitol doing better than it ever had before with "Cockeyed World." Carlton okay with "Four Patheons" and Empire so-so till night, with "Tagan" held in for second week in "Amplitude." "Amplitude" opening up the box office at New Gallery and not likely to come off for a couple of months.

"Amplitude" in 18th week at Rivoli, still keeping its gross steady at some \$2,000 a day. Plaza fair to midline with "Dr. T. Amplitude."

Business generally pretty solid

(Continued on page 67)



# FRENCH MONOPOLY HEARER

## GERMANS SEE END OF U.S. FILM OVER THERE

Berlin, Oct. 15.

That the silent versions of American dialog films have flopped here is taken to show American pictures have lost their German appeal.

As a consequence it can only be a short time, it is claimed, before the American producing companies will discontinue their German distributing offices.

This season the American can keep going on their back stock and on the novelty of talkers with music, no matter whether the audience understands the dialog or not. But that will be the finish.

To synchronize American talkers with German dialog would be a joke and it's much too expensive, is the belief, to make German versions in Hollywood.

Warners, Paramount and Metro have already announced over here their projects in this line are all to be discontinued.

The German distributors are happy over the situation. They look back to the days when they made real money distributing American features purchased outright. Every year there are sure to be a few talkers whose appeal will be so strong from a scenic and musical angle that they will get over despite the language handicap.

German producers are not quite certain whether to be enthusiastic or not. With American competition removed, they will be able to wring better returns out of German speaking lands. But, at the same time, they will lack the financial aid given them by American firms who needed permits and they will themselves have to concentrate on the German market.

## RCA PHOTOPHONE CREW SAILING FOR FRANCE

Paris, Oct. 15.

A crew and talker equipment from RCA Photophone in New York are due to leave there this week to experiment at the Franco Films studio here.

This is not in line with the original plans of France and Photophone. That denoted a working alliance. Present scope, from understanding, is for Photophone to give demonstrations over here.

Robert Kane, as the head of the RCA Photophone foreign contingent, will leave New York Friday night on the "Le de France." He will be in charge of the Photophone experimental period on the other side.

Others in the party are Fitzpatrick, RCA studio manager; Ashdown, and cameraman.

## Frances Doble, Film Actress, to Wed Title

London, Oct. 15.

Frances Doble, picture and legit actress, is engaged to marry Sir Anthony Lindsay Hog, 21-year-old baronet and enormously wealthy. Miss Doble is the daughter of a Montreal banker.

## Paris Par. Goes 5-a-Day

Paris, Oct. 15.

Paramount has gone to five shows a day instead of the former four frolics daily. This is to be the regular thing.

The house has at various times gone beyond the daily quartet. Last week with "The Wedding March" it gave seven shows, starting with a breakfast performance at 11:10 and running until midnight.

New bill at the house is "The Drag Net" starring George Bancroft and Evelyn Brent, both of whom happen to be spending a vacation in the French capital.

## "Bachelor Father" Dull

London, Oct. 15.

Indications are that the run of "The Bachelor Father" will be limited at the Globe where it opened Sept. 30.

Libraries have shown no interest and it looks like around six weeks.

## BROWN DERBY IN PARIS, SISTER TO L. A. EATERY

Paris, Oct. 15.

Paris is almost knee deep in voyageurs from Hollywood and environs at the minute, but try to get them on the spot for a formal interview. It's the open season for film celebs vacationing incognito.

Among the celebs who are quietly resting and haven't a thing to say are P. B. Schulberg, who can't possibly have anything to conceal because he has his family with him; Harry Zannuck, the Warner production head; George Bancroft, another who is accompanied by the missus.

Not forgetting Herb Sornborn, who qualifies as a celeb on the double count that he was formerly Gloria Swanson's husband and he runs the Brown Derby restaurants in Hollywood.

Sornborn was a little less tight-lipped with the correspondents, going so far as to admit that he had in mind opening a Paris Brown Derby next year.

The rest of the mob have gone silent complete.

## PROTEST FILM REISSUES BASED ON NOTORIETY

London, Oct. 15.

The release of old two-reelers and the exploitation of a sketch, both involving Philip Yale Drew, American actor known as Young Buffalo, and indirectly involved in murder charges, have created a furore in theatre and picture circles here.

Exhibitors' Association has advised members not to book reissues on the ground such notoriety is objectionable and likely to create public sentiment damaging to the entire film industry.

Proposal is up to exploit Drew in an old sketch. It is expected the Actors' Association and the VAF will take similar action, both organizations having always taken a firm stand against the stage exploitation of persons involved in public notoriety in connection with a crime.

Actor was touring in "The Monster" when he became involved in the case.

"The Monster," by Crane Wilbur, was originally produced at the Strand here in March, 1928, where it had a limited engagement and has been touring ever since. It was not regarded as a London prospect until public attention was turned to the murder, apparently the outcome of a robbery. Stage association of Reading, about 50 miles from London.

Drew was playing in "The Monster" in that city at the time of the killing. He was summoned to the coroner's inquest as a witness and during the hearing was identified as having been in the vicinity of the murder scene about the time of the killing.

The Coroner's jury brought in a verdict of "death by persons unknown" and Drew never has been formally accused. Stage associations' objections to exploitation of notorious figures do not directly apply in this case, because York is an accredited performer and has not been accused in the present case.

Bridgeport, Conn., Oct. 15. No 14, the Yale Drew, actor or otherwise, is known here nor can anyone of that name be located.

Philip Yale Drew, as described in the English cable, is not a member of Equity, the latter's New York office states.

## PATHE-NATHAN'S PICTURE'S BOOM

**Gigantic Native Film Output and Theatre Lineup Behind \$10,000,000 Capitalization—100 Houses Ready by Jan. 1—Pull Tobis System for Phone in Paris—40 Installations Ordered**

## U. S. COUNTER-DRIVE?

Paris, Oct. 15.

Behind the newly announced recapitalization of the Pathe-Nathan merger which involves an increase to \$10,000,000 is foreseen a gigantic move for a grip on native film production and theatre operation.

The combination is planning to have 100 theatres available, by no later than Jan. 1.

This operation contemplates the immediate acquisition of key houses in Bordeaux, Lyons, Nice and other principal towns. Company already has 60 theatres at its command.

Forty RCA Photophone equipments are set and more will be taken on with all speed. Drift is unmistakably away from the foreign sound systems and toward American equipment as illustrated by the company's Marivaux on the Boulevard des Italiens, where the Tobis-Klangfilm apparatus is being ripped (Continued on page 13)

## RCA AUSTRALIA FAILURE DUE TO PLOT?

Sydney, Oct. 15.

RCA officials charge that the failure of the Photophone equipment to work satisfactorily at the premiere of "Madame X" in the Royal theatre here, was caused by criminal interference with the wiring.

Statement of the company is flat that after the failure of the first performance an examination disclosed the apparatus had been deliberately interfered with.

Further investigation into condition of wiring in other theatres disclosed that their equipments have been tampered with in like manner. It is alleged.

Company has made formal complaint to the authorities. A police guard has been posted at the Royal to keep watch during the entire operation of re-wiring the house.

## LEHAR OFF SOUND—BUT

**Spurns First Overtures, But is Coming to Paris to Talk It Over**

Paris, Oct. 15.

Franz Lehar, the Hungarian composer of musical comedy scores, is in Berlin but headed this way. He has spurned all sound film overtures, holding off for iron-bound assurances that the mechanical reproduction will do artistic justice to him and his music.

However, it is understood his advent in Paris will be the signal for new tenders and overtures looking to an American talker connection.

## Hubert's N. Y. Stay

Kurt Hubert has canceled his proposed trip to Australia and instead will remain in New York another month.

W. Ladendorf, Ufa's Australian representative, will arrive for a conference with Hubert and Wynne-Jones at the New York office Oct. 15.

## W. E. Cuts Prices in So. America; Seize Chance When RCA Fails

## MOULIN ROUGE STARTS AS FOX TALKER HOUSE

Paris, Oct. 15.

The remodelled Moulin Rouge, world-famous home of gay revue, opens today as a talking picture theatre, wired by Electric Research Products, first attraction being Fox's "Movietone Follies."

Theatre now seats 2,000 instead of the former 1,500. Same management, that of Pierre Fourret, will continue at the historic music hall.

Carlo Ravetta, chief here for Fox, denies the story that the old Moulin will be an exclusive Fox release outfit. On the contrary, says the official, the Fox people have plans for a "show window" of their own here. J. C. Blumenthal and W. R. Sheehan will meet in conference in London shortly to decide on the location.

## OSTERS REPORTED OUT OF DENMAN THEATRES

London, Oct. 15.

It is reported in financial circles in the City that Osters Bros., the bankers associated with numerous picture interests, have withdrawn from the Denman Picture house company, one of the Gaumont-British Theatre group.

No confirmation can be obtained.

Reported threat to the position of the Osters is attributed in trade circles to the influence of Fox nominees in the Denman company who seek to get the bankers entirely out of the theatre chain.

The Fox people here deny knowledge of any such purpose but their statements have failed to still the reports circulated in the business district.

## 2 JAP FIRMS PREPARE FOR SOUND; FILM TRACK

Hollywood, Oct. 15.

Two leading Japanese picture concerns in Tokyo are prepared to make talking pictures next year. For past two months Frank McKenzie, of Western Electric, and Harry Kaplan, of RCA, have been conferring with the studio organizations there regarding the installation of equipment.

Due to climatic conditions in the Orient the sound on film process will be necessary, as heat is said to cause wax discs to warp, which brings about jumping of the needle.

## "Trespasser" Holds Pace Despite Weather, Holidays

London, Oct. 15.

"The Trespasser," finishing its seventh week at the New Gallery, continues its big business in spite of the fine weather which is the strongest opposition to the picture theatre box office.

Every cinema in London was affected by the Jewish holiday last Sunday to the extent of an average £750, with the notable exception of the New Gallery, which held up.

## London "Yankee" N. S. G.

London, Oct. 15.

"A Yankee at the Court of King Arthur" was produced with small numbers of costumes at the Royal Opera House.

Henry Fox smiled broadly through the glass and did all he could to make the production a lively one, but succeeded indifferently.

Production has a poor cast; the scenery is ugly, and the music made, but a mild impression. Not one were distinctly unfavorable and it looks like a flop.

Buenos Aires, Oct. 15.

Radio Photophone got a black eye when it failed at the premiere of Metro's "Viking" at the Calleo theatre.

Almost at the same hour Western Electric came through with announcement of drastic price cuts to meet the cost of both RCA Photophone and Patent apparatus.

Breakdown of the RCA system was in its first installation at the Calleo theatre. So complete was the bust that the audience, walked after repeated breaks in reproduction.

## Opening Delayed

The premiere of the talking screen at the house had been announced twice before and each time called off, with refunds of ticket sales. Engineers went over the system and believed they had it working, only to cause another disappointment.

When it finally opened, the machines again went wrong. Dialog and musical accompaniment failed to synchronize while some sequences silent. Before the show was half over the audience began to walk.

## DEMAND IN ORIENT FOR MORE WESTERNS

Hollywood, Oct. 15.

With censorship conditions severe in the Orient, picture house operators are worried over the American producers not turning out an abundance of westerns in talk that they made in silent.

The market there at present is feeling the shortage of silent pictures. At this time, according to Joe Fisher, managing director of Capitol Theatres, here arranging for sound picture equipment and furnishings for the Capitol theatre his concern is building in Singapore. This house, largest in the Orient, is to seat 2,000. It will have a sliding roof and cooling plant.

Fisher states that in the territory surrounding the Malay states the American crook and jazzy picture are not acceptable. Censors in these countries in looking at them are not from the viewpoint of the coolies. The latter are taught to respect the whites.

The mentality of the natives accepts everything on the screen as an actuality. It obliges the authorities to be on the alert to prevent anything on the screen that would cause their respect for the whites to diminish.

At present there are 21 theatres in the Malay States and 300 in Dutch East Indies.

Fisher is en route to New York.

## "Rising Sun" Gloomy

London, Oct. 15.

"The Rising Sun," produced last week at the Kingsway, is an adaptation of Hjalmar's gloomy drama by Christopher St. John.

It was well received and is capably acted, but of appeal to only a limited public.

## FRENCH FLICKER FAV

Paris, Oct. 15.

Louise Lagrange, local flicker fav, in private life Mrs. William Elliott, her husband formerly of Elliott, Comstock & Gost, may go Universal this winter. Carl Laemmle, on his recent visit, propositioned Miss Lagrange, who is studying up on her English and is anxious of creating a favorable impression in her native France in talkers before going Hollywood.

Billy Elliott, now in America, will have to wait and allow his picture directing. He may ally with John Meehan, just signed with Met-scenery is ugly, and the music made, but a mild impression. Not one were distinctly unfavorable and it looks like a flop.

Elliott has been recently with DeForest Phonofilm producing shorts.



# M. P. Engineers Agree That Wide Film, Standardized, Will Revolutionize Trade

By G. A. Sinclair

Toronto, Oct. 15.

Wider films, using a full stage screen, will revolutionize the industry as soon as a standard width of the new film can be decided upon, the society of motion picture engineers, meeting here, was told.

A dozen sizes were suggested. All were wider and less in height than film now used. Some were over twice as wide as the present type. No decision was reached. Practically all of the engineers agreed that a film, wider and lower, will be used.

The new development will involve just as great a change in the industry as the introduction of the talkers did, delegates were told.

It will extend the scope of production of stage presentations of all kinds, musical comedies, revues, operas, etc. J. A. Dubray, of Bell & Howell Co., said: "It is impossible to prophesy its effects. It is just as impossible as it was to foresee the effects of 'talkies' three years ago. We never expected sound to be put in every small house as it has been."

With the new wide film a screen covering the entire stage will be used, which has a greater psychological and physiological effect on the audience, the greater breadth of vision and life-size figures greatly increase the impression of reality.

Engineers stated that up to the present each company has been experimenting with different widths of film, life-size and larger, and a standardization in size is an immediate necessity to forestall chaotic conditions arising in wide film development. A committee was appointed to study the situation.

Some members kicked about the necessary increased output. "Nothing is sacrificed except the owners' pocketbook," complained.

"It is a necessity for the fitting survival of the motion picture industry."

## New Outfits

The plan is that the present sound and talking equipment will still be used, but all projection machines and screens will have to be scrapped and new outfits bought.

It is pointed out that film in common use had reached the limit of definition in clarity. Theatres have been increasing in size, while the same film was expected to be satisfactory. A considerable portion of the film has been taken away for sound track. By the use of wider films sound production will be improved as a wider sound track will be used.

A. S. Howell, of the Bell & Howell Company, discussed some practical aspects and recommendations on wide film standards. C. A. Tutthill, Paramount-Famous-Lasky Corp. pointed out the changes that would follow the wide films from the recording standpoint.

Dr. Philomen E. Trusdale, of the Trusdale Sanitarium, talked on the possibilities of sound film for surgical instruction.

## L. A. to N. Y.

Sam Goldwyn.  
Howard S. Hummel.  
Helen Kane.  
Frank Lloyd.  
Constance Bennett.  
Joe Keenan.  
Louis Warner.  
Ralph Farnum.  
Jessie Wadsworth.  
Richard Barthelmess.

## N. Y. to L. A.

Norma Lee (Mrs. Elliott Nugent).  
Mrs. Edmund Brees.  
Ned Martin.  
Al Rockett.  
Marvin Schenck.  
Nicholas Schenck.  
George Rosener.

## On Lot With Nurse

Los Angeles, Oct. 15.  
After holding up production on "The Man" for three days, John Barrymore returned to work at the Warner studio with a temperature of 103 and a trained nurse.

Barrymore has the flu, with but a few days more work needed to finish the picture.

## BANJO PREFERRED!

Indifference of radio stations to film stars has increased to point where they now demand in advance proof that the star can do something more than sing into the microphone.

An official of the National Broadcasting Co. put it pretty recently when rejecting a press agent's profile of a star. He declared: "What we would be interested in is a film star with a good banjo specialty."

## Emelka Passes Dividend

Berlin, Oct. 3.

The Emelka, the second largest picture producing and theatre-owning concern in Germany, has passed its dividends for 1928.

The profit which is claimed to have been made is being turned back in order to meet the large amounts necessary to prepare for the coming equipment of studios and theatres for sound and dialog pictures.

A reason why Kraus and von Lustig were glad to get rid of their shares to the new liberal group which is headed by the Commerz & Privatbank.

## Con. Industries' Net

Consolidated Industries for the quarter ended Sept. 30 reports a net of \$667,144 after depreciation, Federal taxes, etc., as against \$413,025 for the same quarter last year.

This is equal to about 56¢ a share on the common as against 83¢ for the preceding quarter and 69¢ for the third quarter in 1928.

Consolidated profits for the first nine months of this year amount to \$1,825,710.

## A 2-ACT

Marguerite DeLamotte and John Bowers, of films, have shelved the dramatic sketch playing in vaude, to do a talking and singing two-act in "one."

## Hines Talking

Hollywood, Oct. 15.  
Johnny Hines is returning to the screen as a talker actor.

Again he is under management of Charles Burr, who signed contract to make series of Hines pictures for Sono-Art release. Production will take place at Tee-Art studios.

## RED KANN DRAWS BIG MOB TO DINNER

Despite the gang on the "Film Daily," the paper which he edited and helped to push along, did not attend, Maurice ("Red") Kann was honored at the Maying Picture Club Thursday evening in a manner never before accorded a trade paper man.

Jesse Lasky and H. M. Warner, as well as George Quigley, head of the Vitaphone Corporation, were arm in arm and each handed Red the best selected adjectives in wishing him luck on the "Motion Picture News," Kann's latest choice. Nathan Burian really delivered the valedictory that should have come from one of Red's old mob.

The crowd of 133, distinguished in all ends of the industry, was really Red's biggest testimonial. They proved by slipping into the soup and fish, with the exception of a lone trade paper man too high-brow for the occasion, that they like the little fellow for his plugging and considerate qualities.

Harry Reichenbach, toastmaster as usual, almost met his match at repartee in his old boss, Jesse Lasky. The guests cut each other into ribbons after Harry started it by telling a story about Jesse's earlier days.

Sam Morris, stern gsm at the Warner tribe, later glared at Harry R. while Harry W. just grinned, when Reichenbach turned the early lamp on Major Abe Warner. Harry went in for heavy vocabulary, using "cinemagogue" and "franshyser" until the folks could laugh no more.

## Biggest Laugh

Harry's biggest laugh getter and one that drew the deep red in Lasky, was this:

"There was a time when I could have been Lasky's boss for \$300 each."

The food was good and Paul Benjamin, as committee chairman for the AMPA, did an excellent job.

One of the most amusing angles of the executives laudations of Red was the stress laid on aggressive-ness. Trady boys who get the "in conference" stuff until they lose their hair, got more kick out of this than in the water that was free to all.

## Ben Lyon's Salary

Los Angeles, Oct. 15.

Ben Lyon, whose picture salary five years ago was \$300 a week, is now receiving \$5,000 weekly from Howard Hughes for participating in the talking version of "Hell's Angels."

Lyon's original contract for the talker called for \$250 a week but the agreement had expired by the time the producer decided to add dialog. When recalled by Hughes, Lyon was ready to play opposite Bebe Daniels for Radio. Lyon insisted on doubling his salary to return and Hughes acquiesced.

## When Colleen Moore Goes to Shop The Girls Make Her Buy and Buy

### Just a Wife!

Hollywood, Oct. 15.  
Some of the Hollywood colony are off a certain baby-stare blonde, who, for a time, was quite a social favorite. At several gatherings she proved the life of the party.

Along toward the end of each evening she would praise the host's liquor and ask for his bootlegger's phone number. She would then call the bootlegger from the home of the host, who would vouch for her over the phone, and she would order a case delivered to her home the following day. This took place at three different parties, and in each case the bootlegger was grabbed delivering the stuff.

Coincidence was too great to go unnoticed and investigation developed that the playful blonde was the wife of a prohibition officer.

## FOX PROMISES PULPIT, SCHOOL, HOME TALKERS

Talking pictures for the school-room; sermons by leading divines for the pulpits of the country, and talkers for the home, besides the Embassy theatre, New York, for sound newsreels exclusively, is the program to which William Fox committed himself in a public statement published in all the New York dailies Monday.

The film producer declared he would devote a quarter of his fortune, estimated at \$35,000,000, to the realization of these projects and the interview received displays in the leading journals several papers putting it at the front page.

Statement, taken in the trade as Fox's sincere purpose to build public good will for himself and his business throughout the nation, came with the celebration in all Fox theatres of his 25th anniversary in the film business and also coincided with the start of his campaign from stage and screen to persuade his patrons to become stockholders in Fox enterprises.

Announcement of the Embassy policy was made to start Oct. 28 with showing of news events and a series of special talking pictures, on public happenings. He said H. G. Wells has agreed to a lecture on "The History of Civilization" and Sir Conan Doyle to speak on his spiritualistic theories.

Mr. Fox declared he will within a few days offer a talking picture machine for the home, low in price and capable of being operated without instruction.

He made known his purpose to make talking pictures for use in schools, by which the country's foremost educators will appear, and by which the drudgery of classroom may be cut in half.

On the religious side, his plan is to record sermons by the most distinguished preachers of all denominations and make them available for all the 150,000 churches and millions of parish halls in the nation.

### Television

"Imagine," he said, "Dr. S. Parkes Cadman delivering a sermon to every Protestant church in the country, or Dr. Fosdick or Bishop Manning. And imagine Cardinal Hayes or even Pope Plus, speaking to every Catholic parish, or Rabbi Wise or Rabbi Krass to every Hebrew congregation. I believe if this program is carried out there will be an attendance in the churches such as there never has been before."

Mr. Fox added that his company had made the first sound picture in history accurately reproducing a delicate surgical operation for cancer and it would be exhibited at a medical convention in Chicago this week. He added that his plan contemplated the making of many such records for use in the medical schools.

Mr. Fox disposed of television by mentioning there is no wall in any home big enough by one 60th to hold what will be thrown in picture form by the grandeur film on the extra wide screen.

What a surprising young woman is Colleen Moore. No ash cans, no tattered little brothers and sister, none of the usual picture accoutrements to identify her.

Instead she sits in the lap of luxury in her hotel suite, surrounded by flowers and gifts of every description, talking about the new clothes she wants to buy. She was so interested in clothes that she took "Variety's" sobber shopping with her.

And what price shopping for the film stars. How any manage to hang on to any of their shekels is a mystery.

The shopkeepers literally see them coming and flock about in droves.

Mannequins pop up from no place and parade about; piles of ultra-expensive garments, hats, shoes and accessories suddenly appear on the scene, and if only a spot of thread is wanted everything in the establishment is rushed to the scene of action.

"Can't I interest you in this, this and this and that, Miss Moore?" "This French import is just your type," "I know you will want this," "May I send this to your hotel?"

The poor film star is compelled to buy. If she doesn't buy at least a gross of everything, disappointment trails in her wake. If she gets away with a nickel she's lucky.

It would be consoling to the girls not in the films if they could see the shopkeeping vandals get to work on a star's pocket book. A lot has been said about a star living up to her position, but it seems to be the position that everyone has to fill. And most of the film stars buy loads of things that they don't need, says Miss Moore, just because they are pestered into it.

Colleen's closets bulge with unworn dresses, but she can not dare enter a shop without being nagged into buying more.

About the most practical economical step most film gals could take, it would seem, would be to buy themselves a dressmaking establishment, a hat shop and shoe shop outright.

## Expanding 2-Reel "Jazz"

Radio will expand "Jazz," two-reel all-colored musical short made at the RCA studio, into a six-reel feature following the reception of its two-reel predecessor, "St. Louis Blues."

In "Jazz" are Duke Ellington band and Freddy Washington. Irving Mills arranged and staged the musical end, with Dudley Murphy directing.

## Wants Royalty Based on Disk Monolog 15 Yrs. Ago

Los Angeles, Oct. 15.

Litigation may arise over Universal's "Cohen On the Telephone." Joe Haymon, who made a Victor phonograph record of the same title 15 years ago, thinks he has royalties due, according to his attorneys.

If the picture people don't settle, Haymon says he will file suit asking an accounting of profits and fair royalties.

## French Journalists

Seven French newspapermen will be spoken about and listened to at the AMPA's regularly European plan luncheon in the Para Hotel tomorrow (Thursday). Because Eddie Klein, pub. assn. head, forgot to translate, some of the French is omitted.

The boys who rate journalist when they hit this side of the water are Jean Mason, Maurice Huet, Henri Regnier, Gaston Thierry, Paul Aehard, Louis Delapre and Rene Lebrton. They came in yesterday on the "Le de France" with Chevalier.

## TOO MUCH

Hollywood, Oct. 15.

RKO tried to borrow Lloyd Bacon from Warners for six weeks to direct either Bebe Daniels or Richard Dix.

Studio is reported to have asked \$60,000 for the loan. Someone else will direct.



"THE STRANGEST BRIDAL FOURSOME IN THE WORLD"  
Mr. and Mrs. LUCIO and SIMPLICIO GODINO

The only male "Siamese" twins in the world, with their brides and "red hot" Philippine band.

BOOKED SOLID R-K-O. Frank Braden in advance.  
AN ARTHUR KLEIN-TERRY TURNER ATTRACTION.  
Suite 1405, Bond Bldg., 1560 Broadway.

# FOX TYING UP WIDE FILM

## Fox Starts Theatre Drive to Sell 5,000,000 Fox Shares to Patrons

Announced as "the first time in the history of the screen that such a message has ever been delivered," a talking trailer in the Fox theatres this week, during the 25th anniversary celebration, is soliciting stock subscriptions for Fox Theatres Corporation in behalf of William Fox. The suggestion is that the patron purchases the stock through a bank or broker. No stock is sold or subscribed for in the theatre.

The speaker, Laurence Chamberlain, financial expert, states Mr. Fox disclaims being a speaker but permits me to deliver his words as accurately as I can from memory, just as he gave them to me.

In Fox theatres where the trailer is not used a reproduction of the speech is handed in pamphlet form to every patron.

Solicitation starts with a review of the Fox Theatres (Inc.) expansion and states there will be 350,000,000 paid admissions this year to the American theatres "in which we are interested." Also estimated that sound alone will increase patronage 30%.

"Since we are now a 'big business,' the trailer continues, 'we must apply the methods of big business as far as they are the right methods. . . . Our management, which serves amusement as a necessity, prefers to look right now to our customers, our patrons, for a substantial part of the capital with which to enlarge and improve our service, and for that support in all our undertakings which spells artistic and financial success. . . . I want every one of you to join in the ownership of Fox Theatres Corporation."

### Five Million Stockholders

"My ideal is a fellowship of 5,000,000 patrons of Fox Theatres Corporation, each owning at least one share of common stock. It may be stated . . . that developments are under way which can hardly fail of accomplishment, that in themselves should very materially and permanently increase the value of your investment in this company."

"Since the company has no preferred stock, the net profits all go to the common stockholders. We recommend that you buy tomorrow the number of shares which you can pay for in full and put away as a permanent investment. I pledge you that you, too, shall receive your reward."

The pamphlet reproduction of the speech carries statistics on Fox Theatres Corp. Stated only a small proportion of Fox patrons are Fox stockholders, with less than 6,000 stockholders listed.

Picture business is repeatedly referred to as "big business." Pamphlet states there are 20,500 picture theatres in the United States, attended by 100,000,000 persons weekly.

Fox Theatres Corp. was formed in 1926. Net profits yearly are given as follows:

1926	\$758,000
1927	754,000
1928	1,500,000
Estimated profits for this year	will be near \$3,000,000, with 1930 between \$4,000,000 and \$5,000,000, estimated by the type.

Pamphlet states Fox Theatres Corp. recently acquired a large block of the stock of Loew's, Inc. Fox Theatres is listed on the New York Curb selling Monday close to 29. It has been to 33 high and 22 low.

### Von Stroheim's Originals

Metro has engaged Eric Von Stroheim to write originals for the screen and placed Sammy Lee under term contract to stage dances in its revues. Lee is now directing a series of shorts for Metro called "Colonel Stone."

Roland Young, Basil Rathbone and Edgar MacGregor, director, have had their contracts renewed by Metro.

### The Mergers

Merging reports stand about the same.

With Paramount-Warner and Pathe-Shubert it remains the finalities to be placed on the respective junctions by the attorneys.

Rumors around here and there that this or that merger has been declared off, without authenticity.

With Pathe-Shubert it is said the matter of marketing stock is an important detail. Problems of the independent picture producers often mentioned. Columbia still expected to finally land with Fox. Others not so positively spoken about.

## TEXAS FILM PROMOTION HAS LITTLE THEATRE

Dallas, Oct. 15.

Seemingly inspired by D. W. Griffith's scare not so long ago about producing a Texas history picture, Jack Morey, Hollywood, has tied up with W. H. Bickers, Dallas promoter, in a \$350,000 project to produce three pictures ballyhooing Texas historical and industrial progress.

Bickers claims he will try to get services of Irving Cummings as director of each, including Lewis Stone, Jack Holt, Ruth Chatterton, and Noah Beery.

Affair is sort of chamber of commerce ballyhoo and raising of dough seems dependent whether Texas enterprises kick in for advertising value of flicker, if they can see it.

To make it more binding, Morey and Bickers, showmen of the old order, are "asking" Little Theatre patrons to join the casts, hoping thereby to reach prospective pocket books.

All three films are to be all-color, all-talker. Scenes for the first will be shot during State Fair, Oct. 12-27, showing horse show, according to Bickers. Each to feature particular part of state.

Headquarters of new outfit are in Metrose Court, ritzy apartment hotel. Company will operate in Dallas, Houston, San Antonio, and Ft. Worth.

## T-S AFTER GLOBE; WKLY. RENTAL \$9,800

Tiffany-Stahl is dickering with RKO for a sub-lease of the Globe, New York, following the current engagement there in two weeks of "The Great Gabbo." Provided RKO does not receive a print of another of its specials for the \$2 Broadway house in time, T-S may get it at the terms "Gabbo" pays.

Charles Dillingham, who owns the house, asks \$6,000 flat rental weekly for it, besides the payroll of his idle theatre and office staff, amounting to around \$2,000 weekly. On top of that RKO demands \$1,500 profit to sub-lease, giving a new tenant an overhead of \$9,500 for rental besides the other expenses.

The other expense, including advertising and lights, brings the gross overhead weekly for the theatre to between \$16,000 and \$17,000 for a film.

T-S wants to play "Woman Against Woman" at the \$2 scale on Broadway. It has been casting around for a shabby street house without being over anxious to find one.

### Zukor Sailing

Adolph Zukor sails Friday (Oct. 18) on the Ile de France for a vacation abroad.

## NO INTENTION OF STANDARDIZING

William Fox Sidesteps Will Hays' Invitation to Get Together—Fox's Position with Grandeur Likened to Western Electric's with Sound

### "ONLY ONE SIZE"

William Fox has swung the whip hand which he holds on the wide film situation. While anticipated from the time Will Hays first called producers together in an effort to dodge a giant screen war, such as was witnessed earlier in the sound era among equipments of miscellaneous size, Fox's declaration that the only solution is for the industry to become a Grandeur licensee is reported to have startled the Hays gatherings into silence.

While another two weeks are said to pass before the Fox ultimatum will be acted upon, Paramount has already increased its magnafilm width from 56 to 65 millimeters and has dispatched the inventor, Del Rio, secretly to Paris.

RCA Photophone's reaction to the declaration has been the postponing of an extensive exploitation campaign. It has been preparing to shoot on the Spoor process.

Certain insiders in the Hays track during the past few days, while still shouting that peace must be preserved at all costs, concede that Fox has the hold and that there is a strong possibility of his corralling the field the same way Western did the talker field.

### Only One Size

Meantime, in order to start a wide screen fever that will produce moguls and a financial setback greater than the talker differences, it is observed that Will Hays is pinning his hopes upon one neutral technician, described as a Professor Teggman.

Prior to this Hays also assigned one of his men to the engineers' convention in Canada. This report brought back word that the engineers had decided the adding of about nine millimeters to the standard size (35) would bring about the desired results, that 65 could be counted superfluous.

The Grandeur inventor, who, since the Galey demonstration has taken the stand that Fox should be the Western Electric of the wide film field, Monday reiterated his stand that Fox "is interested in only one size."

## WHIPPED UNION HANDS IN FRONT OF AUDIENCE

Dallas, Oct. 15.

When Robb & Rawley went on show in Sherman, Tex., because of a racket with the union, unionists tossed sticks, bombs all over the house during a show.

This got the employees so heated they grabbed several unionists hanging around the lobby to watch the effect of their prank and gave them a sound thrashing in front of the audience.

### Athletic Advisors

Paul "Shorty" Orr, coxswain of University of Washington's varsity crew, and Tom Bolles, of the "26 crew and assistant coach the past two years, go to U for technical advice on "The College Ruckenstein."

Orr, also, will play the coxswain.

### Magnascope Screen

Portland, Me., Oct. 15. The first Magnascope screen to be installed east of Boston has been placed in the new State, which opens Oct. 19, "Gold Diggers," opening film.

## Universal Giving Up House Operation—Selling 150 or More Theatres to Publix

### Time by Sound

Hollywood, Oct. 15. One of the inventions to come from the Fox bureau of research and sciences is a bedroom clock with a sound track.

Instead of trying to spot the time at night by a radium dial, press a button and the sound track reports the hour. An employee figured it out.

## BIG DEMAND FOR "WESTERNS" IN ALL SECTIONS

Demand is so great for Westerns, even silent, principally among the smaller exhibitors, but including such chains as Publix and Fox, that W. R. Harrison, who has cleaned up on Syndicate pictures by releasing Westerns only, is increasing the program.

Eight Bob Steeles have been added, and it is possible a Buzz Barton series may supplant the 24 Westerns now available on the Syndicate program. This program, sold in a block, includes eight each of Tom Tyler, Bob Custer and Bob Steele.

The Westerns are selling beyond expectations in every territory excepting California. With the talkers, that state found itself a year behind and is now beginning to use last year's stuff.

The Syndicate Westerns are being used by Loew in New York grinds and by Publix in the South, especially on double-feature bills.

The entire Syndicate program was obtained through a contract with J. P. McGowan, who directs and plays parts in most of the pictures.

## Talking Film Inventors Are Reported Destitute

Toronto, Oct. 15.

The Society of Motion Picture Engineers is trying to find means of helping two men—one of them called the real inventor of talking pictures and the other a pioneer in cinematography, and both reported in circumstances close to destitution. They are Eugene Lauste, who lives in Somerville, N. J., and Jean LeRoy who lives with his wife in humble quarters on New York's East Side.

Merritt Crawford, picture trade editor, brought the cases of the two men to the attention of the society with a suggestion that a special committee be appointed to examine their situation. Such a committee was named, but cannot report until the society's spring meeting.

Jean LeRoy is past 70 and practically an invalid. He suffered a stroke about six months ago and was taken to Bellevue Hospital, New York, for treatment. After five weeks in the hospital he was sufficiently recovered to be taken to his home, 215 West 17th street, New York. His last activity was the assembly of several short subjects representing early news shots exhibited once at the New York Hippodrome.

LeRoy was trying to assemble another short subject of the same kind when illness overtook him. The Hays office has several times been importuned to take care of the veteran cameraman but has shown no interest.

Universal is reported dealing with Publix to dispose of its entire remaining list of 150 or more theatres in one lot. The gross consideration is placed by accounts at \$5,000,000 with Universal to reap a net of \$2,000,000 if the sale goes through.

With the sale eventuating Universal will be eliminated as a producer-exhibitor after years of theatre operation, remaining a producer and distributor only.

The understanding is that Publix can fit in the majority of U houses in various parts of the country to its chain, and to secure those wanted, is agreeable to taking the lot.

Within the past six months, since Louis Cohen joined U as its realty expert, U has disposed of around 100 theatres, salvaging a large amount of money so far from what was once looked upon in the trade as a hopeless chain. Cohen is said to be negotiating for the final deal with Sam Dembrow for Publix.

A report from Chicago that Radtke-Keith-Orpheum is dickering with U for its Wisconsin houses is denied at the Universal offices in New York. R-K-O has some Wisconsin theatre properties and the story is that it wanted to add the U houses on its R-K-O's present mid-west expansion plan.

### No Fox Offer

Another rumor and likewise denied is that William Fox made an offer for the same Wisconsin theatres. Fox has Wisconsin nearly sewed up other than the U and R-K-O theatres, the latter not at present formidable against Fox's sway in that state. U holds six of its Wis. houses in Milwaukee and they serve as a stop on the complete supremacy of Fox in that city. Other U houses are spread throughout Wisconsin, very scattered and not extensive.

Some years ago Universal started buying a variety of picture circuits with the common expression then that "U is loading up with the shooting galleries." For a long while U operated the houses in the red, but with Cohen's advent and the start to clean out, the circuit has changed to black where it now stands. The remaining circuit is looked upon as profitable at present, mainly through the talkers.

Cohen left Fox's west coast chain where he had gone when Harold H. Franklyn accepted the presidency of West Coast Theatres, before Fox made its 100% purchase of that chain. Carl Laemmle got Cohen on a two-year contract to manipulate U's theatre end. Upon the likely sale of the U remaining houses to Publix, Cohen's work in the theatre line for U will have been finished.

## Stahl Out of T-S Nov. 16; May Return as Producer

Hollywood, Oct. 15.

John M. Stahl leaves Tiffany-Stahl as producer Nov. 15. Arrangements made for the purchase of his interests were concluded after four weeks of negotiation by Grant Cook.

Stahl went with the company shortly after its formation by M. H. Hoffman, who changed name from Tiffany to T-S. Stahl is understood leaving for New York.

There is a possibility he may return to T-S but make several productions as direct-producer.

### ROSENTHAL RESIGNS

St. Louis, Oct. 15.

Barney Rosenthal, for five years branch manager for Columbia, has resigned because of ill health. Fred Knispol, Col. manager in Chicago, replaces.



## Hollywood Chatter

Charley Chase is a ping-pong fan. Sam Kramer claims he's retired from show business.

Sam Goldwyn has leased a new home on Franklin avenue.

Bill Rogers has added a herd of goats to his ranch.

Hollywood eating house blazons on its window "If it's not right, tear up the check."

All leftover food from picture banquets at First National is turned over to local missions.

Five film premieres in a week forced Jack Mulhall to order a half dozen boiled shirts.

Clara Bow bought a new Great Dane. Its 17th dog she has bought since going screen.

One studio sent out a call for a blue-eyed colored girl—10 responded.

Richard Arlen is the official standard bearer of caps for the Association of Cap Manufacturers.

Ballard MacDonald says he goes around a golf course in "the gay nineties."

First Christmas tree of the season sped down Hollywood Boulevard on a truck Oct. 10.

Charley Hatch distributes cookies of his own brew around the local Keith office.

Fred Niblo wants to direct a revue of the Victorian era and give the bowlegged femmes a chance.

Gerald Fielding is back from France where he worked for Rex Ingram.

Ramon Novarro loses his tonsils at the Queen of Angels Hospital this week.

Local bootleggers find that corn whiskey is becoming a popular beverage here. Guaranteed corn is selling for \$3 a gallon.

William White, first manager of Woods' opera house, downtown, 50 years ago, is now an extra in pictures. He is 72.

In the Roosevelt hotel lobby: "How's this song racket?" "It's the berries." "Well, how do you get away with it?" "It's the berries."

Bill Geringer and wife here on doctor's orders. Former Saenger g. m. is taking local sunshine as his tonic.

Executive dining hall at M-G being enlarged to enable Louis B. Mayer to handle luncheons for noted guests.

Milton Sills returns to Hollywood October 24. Much improved in health but not yet ready to go back to work.

Some 24 sheets in Hollywood read, "The girl who stole John Gilbert's heart." Ina Claire in Pathe's "The Awful Truth."

Try and guess the mall stage-screen star who panned the \$5 picture openings out here, via radio, to the extent his own premier suffered.

Second anniversary of the starting of "Zet's Angels" appropriately celebrated. Luther Reed, who directed the first six months, guest of honor.

Agenting is getting tough. One player got himself a job last week. Before his contract signature was dry, four agents claimed commission.

Lew Siller leaves for New York this week en route to Europe. Phil Klein, also a former Texite, will be bound for England at the same time.

Helen Kane is heading a company of 50 children in a school-room sketch for Paramount's revue. Lyrics and music by Joe Keden.

One run-around appearing on a bootlegger's calling card here is that reading "Personal Claims Bureau." Second line says, "Adjusters of personal injuries and death claims."

Gates at Warners were thrown open to visiting members of the American Bankers Association who held their convention here. Just 15 sightseeing buses served as transportation.

Will and Gladys Ahearn are carrying their own music teacher with them from the east. They take two hours of singing lessons daily. For relaxation in spare time they practice dancing.

Dall players used last week by M-G on "Take It Big" were Jim Thorpe, Bob Meusel, Irish Meusel, Ernie Orsatti, "Whizzer" Doll, Phil Shaffner, Mike Donlin and Chet Thomas.

T-S and RKO furnished whoopee

### Colleen Moore's Gain

Colleen Moore and John McCormick, visiting in New York, are expected to go west with the Paul Whiteman party which leaves immediately after the weekly Old Gold broadcast next Tuesday night (22), to start in "The King of Jazz."

Miss Moore, who seemed taller than when last here, told friends that she had grown two inches in the last two years.

insurance for the indie exhibits invited here to sign the Allied franchise. Each studio picked 25 extra girls and sent them to the Ambassador hotel so that the witless would have dance partners.

Believe it or not, but groups of war flowers were ordered. Exhibits were too busy talking shop. Some of the cuties went home mad.

Athletics cost the studio crowd a lot of dough on those two Chicago games. Mob is now figuring to even up by betting Stanford against U. S. C. Ten per cent of what'll be placed on this game would get "Hell's Angels" off the nut.

Chan Sprague rules the "anagrams" contingent. Spurns bridge and letters and make words, and what words. In case of an argument he makes his own rules. No screaming permitted and he's undefeated to date.

Film star has reached his niche tagged by the picture mob as "the male Mary Pickford." Personnel at his studio insist the lad has studied Mary's career even unto some of her mannerisms. The gang is sending another kimono.

Coast femme player recently kicked to the director of a band playing for a party in her home. Claimed the music was bad. Leader asked her how she expected musicians to concentrate while the guests were playing "Follow the Leader" all over the platform.

Latest gadget for the chumps is a gilt key she inches long bearing inscription "Key to Los Angeles." Visiting farmers buy the trinket for a buck and a half and have some jeweler add "Presented to..." Big flash back in Iowa.

Fay Wray carries the inside rep of being Hollywood's champ ping-pong player irrespective of sex. Boys are waiting for Bill Tilden to come back there's plenty of film coin which says Miss Wray can top the national tennis champ across a table. Actress just recently made the French ping-pong king cry "Uncle."

Freddie March has his own "Eugenheim" score pads. You'll find out what act is before you're in town 48 hours. Everybody plays—and crabs just a little. Charades was also a vital summer addition to Hollywood night life. The pace that kills or lighting the candle at both ends. After a day at the studio the boys and girls haven't enough energy to ask for a match.

Instead of having a two-room dressing room suite when he returns from Europe this week, John Gilbert will find a \$30,000 two-floor, 6-room bungalow elaborately furnished at M-G-M. This was done to conform to his new contract. Furnishings picked according to his director. Also has private garage with secret entrance to his dressing room.

Since Ted Lewis went into the Ambassador the hotels are checking eat. other's dine and dance business, same as the big New York picture houses. Hotels may have been doing it all summer, but the Ambassador just got back in the running with Lewis. William Morris office, which arranged the date, promised to help bring back the "Cocoanut Grove" so one night last week there was plenty of talent working gratis to the hotel on a special night.

On football wagers everybody phones, rushes and probes to find out who Mankiewicz likes—to go the other way. His rep is becoming national. Columbia, he dropped in there, has kept him in the red so long he's a beacon. The year his alma mater won at Poughkeepsie, Mank was in Honolulu. He made up for that by picking Pitts-burgh to beat the Vanks. Agents clamor to handle him, charging you 10% of your net on the transaction.



### JOE BROWNING

Presenting  
"A Timely Sermon"  
Assisted by Joe Browning, Jr.  
Loew's Palace Washington, D. C.  
this week (Oct. 12). In Charles Nig-kemeyer's "Marathon Frolic."  
Direction Abe Lastfogel, Harry Lenetska, William Morris Agency.  
R-K-O Direction, Morris & Feil.

### COLLEEN MOORE'S FINAL FILM FOR FIRST NAT'L

Colleen Moore's final talker for First National is "Footlights and Fools," not yet exhibited.

Miss Moore and her husband-director, John McCormick, have been in New York a week considering picture propositions. Miss Moore completed her last picture under the F. N. agreement just before leaving for New York.

The McCormicks expect to return to the coast next week.

### Chorus of 350

Hollywood, Oct. 15.  
Practically all of the available Russian talent in town was called to First National for tests. Of the more than 100 registered and tested, 350 have been selected for an ensemble in "Song of the Flame."  
This is the biggest chorus ever put together for a musical picture.

### Warners' Home Town

Pittsburgh, Oct. 15.  
Warner Brothers have announced a theatre in Youngstown, O., home of the Warner boys.  
Work is to start in the spring. It will be known as the Warner.

### ROGERS' FILM BIOG

Hollywood, Oct. 15.  
Will Rogers' own life will form the basis of his next picture. Final decision was reached to feature a cow hand from a dude ranch who hits Broadway with a rope act.  
Story is being written by Ben Williams and Sonya Levien.

Hollywood, Oct. 15.  
Frank Borzage is to direct Fox's next with Will Rogers. Titled "By the Way."  
Borzage arrives here from Ireland, Nov. 2, with John McCormack.

### BOYD-WOLHEIM AGAIN

Hollywood, Oct. 15.  
William Boyd and Louis Wolheim are to be teamed by Pathe for another picture. First was "Two Arabian Knights."

Film is to be an adaptation of the play, "Crashing Through." Being prepared by Howard Higgins, who will direct. James Gleason also in cast.

### PUBLIC'S AURORA THREE

Aurora, Ill., Oct. 15.  
Publix starts work soon on the new Venetian theatre, on the site of the Rialto and Fox gives Public three houses in town: Venetian, Broadway and another new house, yet unnamed, which opens Nov. 15.  
Strand, badly damaged by fire Oct. 8, will be converted into a commercial building.

### Ford's Submarine Story

Los Angeles, Oct. 15.  
John Ford starts directing this week an all-male cast in a picture of submarine background for Fox release.  
Ready for December showings.

## Film Critics and Talker Specials

Talker distributing offices in New York often speculate as to whether the picture critics on the dailies are qualified to review the new talking picture—the musical or the comedy.

What schooling the present group of New York picture reviewers has received was in the silent film. They do not appear to have so readily absorbed the mechanical picture. Their reviews lead one to the opinion they are judging talkers by the silent standards.

The impression of the picture men who comment on this, though they discount criticism as they always did, as to any effect it may have either way upon the box office, is that with the talker reaching the height where it competes with the legit, the critic for a talking musical or comedy should be the dramatic critic who knows the stage, rather than the film reviewer who appears unable to peer beyond the silent picture era.

That the talker is not only rivaling the legit in its draw and at a much cheaper scale, but in New York it's a rival in the ticket broker's. So much so that Variety deems it time to hereafter report the ticket agency demand among the \$2 special pictures as it does among the \$3.50 and \$6.60 legit stage shows.

## Monthly Studio Survey

Los Angeles, Oct. 13.

Production activity during September reached its peak of the year with an increase of 14 units over the corresponding month of last year. A total of 61 features and 17 shorts were in work during September. The nearest any month of the year came to this total was August with 50 features and 11 shorts.

More than 100 features and shorts are now in final preparation to start within the next 30 days and every indication points to maintaining the high average for the balance of the year.

Paramount will probably loom up next month with a total of 10 features, while Radio promises to have 11 companies overlapping each other before Oct. 18.

M-G's Dozen

M-G topped the list for total number of units in work last month by reporting 12 features working throughout. Fox followed closely with 10, while Warners was winding up on its feature program with five in work and an average of three shorts.

First National has stuck close to a consistent five and six for the past five months and still has a number of pictures to be made before the program is completed. Universal is active with five features and three shorts. This is exclusive of the work being done in adding sound and dialog in foreign languages to a number of old features.

About Normal

Tiffany-Stahl has just recovered from a studio expansion program of added stage facilities and is now ready to go ahead. Normal production activity was reached last month with three features in work. Pathe, Columbia, Chaplin and United Artists are plugging along normally. U. A. will possibly reach its high next month as four new features are slated to start. James Cruze studio is still in the air for a starting date on its next picture.

Leasing studio group shows no big increase but is managing to operate under heavy overhead with but a few companies. Short subject studios are working the same last month as for the four preceding months with no sign of added production at any of these plants for some time to come.

THIS TABLE SHOWS SUMMARY OF PRODUCTION ACTIVITY AT THE 19 ACTIVE PICTURE STUDIOS ON THE COAST DURING THE MONTH OF SEPTEMBER, WITH COMPARISON OF AVERAGE ACTIVITY FOR THE SAME STUDIOS DURING THE YEAR 1928. STUDIOS ARE DIVIDED INTO GROUPS ACCORDING TO THEIR MAIN PRODUCT.

Name of Studio	Average features working September	Average shorts working September	Total units working September	Average established for year 1928
M-G-M	12	12	24	6.4
Fox	10	10	20	8.0
Warner	10	3	13	6.7
First National	6	6	12	6.0
Paramount	5	5	10	8.8
Radio	5	5	10	2.8
Universal	5	3	8	5.5
Tiffany-Stahl	3	3	6	2.0
Pathe	2	2	4	2.7
Columbia	2	2	4	2.0
United Artists	1	1	2	2.0
Chaplin	1	1	2	0.6
James Cruze	0	0	0	1.0
Leasing Group—				
Metropolitan	2	1	3	3.2
Tex-Art	1	2	3	2.0
Short Subjects—				
Mac Sennett	1	1	2	1.6
Hal Roach	2	2	4	2.1
Larry Darmour	2	2	4	1.8
Educational	2	2	4	2.0
Totals	61	17	78	67.8
Summary for Current Year—				Totals for same period last year
January	44	18	62	55
February	28	18	46	55
March	40	16	56	60
April	42	20	62	71
May	54	12	66	80
June	46	10	56	101
July	47	8	55	75
August	50	17	67	55
September	61	17	78	64

### Three in Grandeur

Hollywood, Oct. 15.  
Fox has three pictures in production on which Grandeur film will be used. These are "Hot for Paris," "New Orleans Frolic" and "The Cisco Kid."

Last named is something of a sequel to "In Old Arizona," with Warner Baxter again.

### NEILAN'S M-G PICTURE

Hollywood, Oct. 15.  
After an absence of four years, Mickey Neilan returns to M-G-M to make one picture. He then leaves for England to complete an unexpired contract with British International. M-G picture is "The Songwriter."

### RKO Texas Rentals

Dallas, Oct. 15.  
RKO did not approve Texas members of MPTOA franchise ratings, drawn up by a committee representing the indies.  
Instead, RKO has hiked rentals on all smaller Texas towns except one.  
Average rental, \$13.

### Fox Undersea Yarn

Hollywood, Oct. 15.  
Fox is preparing an undersea story which John Ford will direct. Gilbert Elmer and Warren Hymer to head the cast.  
"Rough Liberty" is the temporary title.



# MORE ENGLISH FILM JOBS

## First National's Status in Center of Par-Warner Merge Not Yet Set—Millionaires Made

With the Paramount-Warner deal set, the fate of First National remains somewhat of an enigma. This company, which changed its name more times than any other, has this outstanding characteristic: First National, second only to Paramount, is reported to have given more big picture men of the day their first financial impetus and made more millionaires than any other unit in London.

With five presidents in as many years, each sweeping in a new regime, First National, nearest to escaping turbulence than ever before since settling down as a Warner acquisition, is, with the Par-Warner deal, up for its final lining.

Herman Starr, overseer for the Warners, and rated within the organization as a silent Warner power, while at first reported left in the cold on the Zukor-Warner house conferences, is now revealed as having been kept informed on every move. This quietness of friction which further involved the already complicated status of First National.

Starr, from the start, has been regarded in the trade as a mysterious figure in the brothers' interests. An anti-publicity company has abetted this, but those on the inside are familiar with Starr's value, even his sudden cancellation of a boat reservation to Europe and being abruptly placed at the First National helm almost immediately after the brothers had blotted the take-over papers.

Moving  
The company's status, and one which brings it closer to long expected absorption, changes next week when First Nationalists evacuate their quarters on Madison avenue and take over the fourth and fifth floors in the Warner building. The fourth floor, extending into the new annex, will be occupied by executives and the auditing and sales departments, while the publicity department and others will be centered on the fifth floor. The lease on the Madison avenue floor, which has about twenty years to run, has not yet been secured.

Of the 26 F. N. franchise holders and men who have held executive posts, 15, it is figured by authorities, realized over \$1,000,000 each by sale of their stock or from profits garnered at the time of their retirement.

Rowland, Millionaire  
One of the most noted illustrations of First National bounties is Richard Rowland. He is reported by executives to have joined the company with "hardly a penny to his name" and to have retired to his present capitalistic endeavors with "a cool \$2,000,000," earned through the company.

An extreme to this is Jaydee Williams, founder of First National, which gave blocks of stock as gifts to franchise signers, who in turn got an under retail price on film. Williams' return, when he lost identification with First National, is reported to have been considerably under the million mark.

Among some of the other men whose sale of First National blocks is credited with having realized a million or more are: Kunkin, Balaban and Katz, Nate Gordon, Moe Mark, E. V. Richards, Fred Levy, Robert Licher, Gore Ross, A. Blank.

The company, which has been ruled by Lieber, Hawley, McGurk, Rossheim, and now Starr has, since the inauguration of its franchise system in 1927 also had the following titles: First National Exhibitors Circuit, Associated First National Pictures, Inc., and now First National Pictures.

As in the cases of Paramount and Warners retaining their brand names for picture production, the merger, as reports have it, so is it expected by First National that

### \$127,000 for Fox Ads

William Fox spent \$127,000 last Friday in Ireland, returned in all principal towns where Fox theatres are located.

The advertising, announced Fox's Silver Jubilee, notifying the public an important announcement would be made in the Fox theatres daily during this week.

### Irish "Finds" Over Here

The balance of the John McCormack unit, making the tenor's first Fox talker in Ireland, returned to New York Monday on the Baltic. After a day or two they will leave for Hollywood to finish the picture at Movietone City.

Joe Shea, sent over as business manager of the unit, and Maureen O'Sullivan, leading lady, found in Ireland, and Thomas Clifford, kid actor, also discovered there, were in the returning party besides the sound crew.

Fox has tied up Miss O'Sullivan and Clifford under options running five years, it is understood.

### NOISELESS CAMERA DUE

Virgil Miller at Par Studio Developing One

Paramount is perfecting a new camera in its photographic laboratory that will be noiseless, according to representations. A report from Virgil Miller, head of the camera department at the Hollywood studios, covering this development, goes on to say that within 12 months the production of talkers will not be handicapped by an enclosed camera.

During the past eight months the camera has managed to divest itself of some of its shroud-like garments, which were put over and around it to prevent noise of operation with the advent of talkers.

Miller's report sets forth that five different styles of camera enclosures have been invented since the introduction of the squealing cinema. Other producers besides Par, including Metro, have been trying to invent a camera that would not carry noises to the sensitive microphones and as far back as last spring M-G-M thought it had the problem solved. Nothing further has been heard about it.

### Goldwyn's Staff East

Hollywood, Oct. 15.

Sam Goldwyn's production forces will move to New York for three months. Goldwyn left Sunday and within the next two weeks will be followed by Arthur Hornblow, production manager; Sidney Howard, writer, and Hank Arnold, publicity.

Reason is to allow the organization to be nearer Ziegfeld during the preparation of Goldwyn's musical picture. Preparations for the next Ronald Colman picture will also be made in the east.

### F N's 80 Credits

Hollywood, Oct. 15.

First National established a precedent last week with more than 80 players entitled to screen credit on the payroll at one time.

Players were divided between six pictures in work and two in rehearsal.

Their name, which exercises considerable influence in the possession of goodwill, also will be retained.

William Fox now holds 25 per cent of F. N. stock.

## EQUIPMENT COS. SELL ONLY STOCK

Of 5 British Sound-Device Floatations, But One Seems Substantial—No Salable Market for Stock of Others—Lay Public Stockholders Holding Bag

### WAY 'T WAS DONE

London, Oct. 4.

It is not only on film production that the English investor has been played for a mark. Five companies have been floated to sell sound-equipment and to make product for them. Two of these are operating actively, the rest are either flat or guessing.

First of these was British Photophone, whose record is a subject for tears. Registered on June 14, 1928, the company was floated on the public on July 18 following, and was another of those French, British & Foreign Trust issues. The directors on the board at flotation were A. George Smith (head here of P. D. C.), Count Anthony de Bostardi, Clayton Hutton, Frederick G. Kirby, Dudley Butt and William H. Lynas. Bostardi was in for the British Brunswick Co., which gave British Photophone a contract with regard to disk records and took 145,000 shares for it. Hutton was also connected with British Brunswick through Panatope and was formerly with Fox there as publicity manager. Butt, previously with Vitaphone London office, was also in British Brunswick. Lynas came from the Graham Amphion Company and Kirby was head of Euston Ignition Co., which sold out to British Photophone for \$100,000 cash.

There was also a contract with the Ludwig Blattner Film Corp. for the latter to make sound-films, and the Blattner Corp. got 50,000 shares as its cut. A few shorts were made and the arrangement blew, with the Blattner Corp. supposed to be bringing an action for breach against the Photophone Company.

Capital of Photophone is \$1,250,000, in 1,000,000 common of \$1.25 par. The prospectus claimed the company was able "to supply immediately Photophone apparatus and service at a lower cost" than equipments already on the market, and Sir Allen Burgoyne, chairman of British Brunswick, issued a certificate including in the prospectus claiming to have examined the apparatus and found it okay.

This apparatus was never marketed and does not appear to have had a concrete existence.

Estimated profits were \$400,000 per annum, and the stock put up for issue was fully subscribed by a speculation-hungry and gullible public, the promoters receiving around \$500,000 in cash from the flotation, and making the formation expenses total nearly \$100,000.

Approximate number of stockholders at August 7, 1929, the last record of these was filed at Somerset House, is 3,250.

On April 24 this year Bostardi and Lynas resigned from the board, and lately Clayton Hutton also got out.

It is believed that A. George Smith's stock in the company from his own pocket, and the company is supposed to have an action against Klugefilm for \$55,000.

The stock is now practically unsalable at any price, but this does not merely represent a public loss of \$500,000. For a while after the issue the stock was run up to a high premium, and the actual loss is nearer \$1,000,000.

This writer has seen plentiful letters from folk who mortgaged their homes and their insurance on the prospectus details and are now penniless.

Nominal present price of stock is around 7 cents, and shows a 21 per cent (Continued on page 13)

## New York Studios Look Livelier For Future—Par's Now Busiest

### 1st-Runs on Broadway

(Subject to Change)

Starting Oct. 14-19

Capital—"Marianne" (M-G-M).

Colony—"Sailor's Holiday" (Pathe).

Paramount—"Return Sherlock Holmes" (Par).

Rivoli—"Welcome Danger" (Par).

Roxy—"Frozen Justice" (Fox).

Strand—"Everybody Happy" (WB).

Starting Oct. 25-26

Paramount—"Saturday Night Kid" (Par).

Roxy—"Live, Laugh and Love" (Fox).

Strand—"Lost Ships" (F.N.).

Cohan—"Broadway Scandals" (Oct. 21).

Selwyn—"Condemned" (Nov. 4).

## Court Orders Examination In Big Projector Suit

The Appellate Division of the N. Y. Supreme Court Friday directed the Precision Machine Co., Inc., manufacturer of the Simplex Projector for moving picture machines, to produce all books and papers and submit to an examination before trial in a suit for \$1,000,000 damages brought by Henry M. Behre.

Plaintiff sues under an assigned claim of the widow of Francis E. Connack, who is alleged to have made an agreement with the plaintiff in 1913 by which he and Edward S. Porter were declared to hold the patents on the projector and were to get 16 per cent of royalties on all the sales.

The plaintiff claims that Mr. Connack, who died in 1919, received no royalties after 1914 and that between 1914 and the present time the defendant has sold \$12,500,000 worth of the projectors.

The court orders William C. Michel, vice-president of the defendant, to testify.

### PUTTS, CALLS WIDE

30-Day Options on Picture Stocks Held at Extreme Rates

Offerings of putts and calls on stocks of the amusement group this week reached unheard of rates. In regular dealer lists Fox appeared at 12 up for calls and 6 down for putts; Paramount was quoted at 8 up and 4 down and Radio-Kelth at 8 up and 6 down.

Prices are \$137.50 per 100 shares for 30 days; unchanged for several years.

Rates on privileges are sometimes looked upon as an index of professional traders' views of the future. Fox and RKO are newcomers to the published list, although Par. has been included for years. Before the present boom in ticker dealings, an even spread of four either way for Par. was looked upon as normal. Ten years ago privileges in steel could be had for a point and a half either way.

### GILBERT'S FOREIGN STORY

Hollywood, Oct. 15.

"Tagliabue," Austrian story, will be John Gilbert's first under his new M-G contract.

Production scheduled for Nov. 15.

### Graham on Shorts

Los Angeles, Oct. 15.

Eddie Graham will remain on the Coast as assistant production manager on Warner talking shorts.

Studio activity in greater New York centers principally at Paramount's Astoria plant although tremors of approaching activity are noted at Pathe and features are scheduled at Welles Bros., and at the RCA Gramercy studio for Radio.

A Technicolor unit including cameramen is due at the Paramount studio with a series of features partly or wholly in Technicolor slated. Unit is expected to remain permanently in the east.

With the opening of the annex Paramount's extra footage brings over the Paramount newsreel which will handle its sound work here instead of at newsreel headquarters on 43rd street.

Ervin Gelsky, contact man from Paramount's west coast studio, will take an active part in Long Island production under an elevation in title.

Maurice Chevalier will do Par's "Voice of Broadway" in Hollywood before making "The Big Pond" in the east. Movietone's "Laughing Lady" has been completed and the untitled Ben Hecht story with Charles Ruggles and Helen Morgan is being shot.

Powers Clinephone studio, on Long Island, is still idle, nothing has been developed on that "Will-Elity" feature. American Sound Studio, on 44th street, has been shut down, but announced resumption of two-reel activity Oct. 15.

In Port Lee the Hudson Heights studio is about set to start canning those Public Unit shorts. Metropolitan studios there are pretty active with a series of Spanish shorts for Empire Productions and vaude acts for Rayart release.

## FOX'S HOME TALKERS STARTLE ELECTRICS

William Fox's announcement that he is going into the 16 mm. field on a scale as comparatively large as his campaign for the widest film, professionally, will be the first test of Radio's claim that AT&T has given it the sole rights to electric talker privileges in the home.

Following amplifications of the Fox statement by sound experts in his home office that the smallest size will probably be a reduction of the standard 35 mm. film, automatic in the Western Electric sound track, Western declared that it has no contractual agreement with the producer which will permit him to make such a move.

Western also refused to comment "at this time" on Radio's claim of exclusive rights in the home to American Tel. and Tel. patents, 95% of which are known to be included in Western's talker license from the parent company.

Radio, which is underselling Western on talker equipment of standard size as well as portables, is said to have been counting on "home business" as an ace.

Foxites, despite Western's declaration, are confident that film with the Western track, can be run through any private projection machine; that there is no way in which Radio can get a ruling which would be effective regarding non-interchangeability or shutout so far as the private consumer is concerned.

At the same time Foxites report a working agreement with Western on the industrial phase; an angle which Radio is also commencing to push through a tie-up with Frank Wilson, former head of the Motion Picture Capital Corp.

### Detective Shorts

Hollywood, Oct. 15.

Negotiations on for Clifford Dempsey and Frank McCormick, the original detectives in "The Gophers," to make a series of short for Universal.

Hughie Spence is to write the stories.

# "Lady Lies" Not So Good in Loop; "Unholy Night" Light—Series Alibi

Chicago, Oct. 15.  
Weather: Rain-Unfavorable  
Two Loop houses fell far below expectation last week with corksing pictures and which critics raved. Can be blamed to blustery, cold weather rather than to two world series games.

Chicago, playing "Unholy Night" (M-G-M) led the list with \$48,200. Oriental and United Artists provided the disappointments. At the Oriental "The Lady Lies" (Par) was accorded top notices but could pull only \$30,100, poor showing against the previous week, when this house led the Loop with "Fast Life" (P. N.) a "pink." United Artists opened with "Bulldog Drummond" and was expected to do around \$45,000, a record, but came through with \$36,300, including a midnight preview day before the run began.

State-Lake showed a real comeback at \$32,000 on the strength of Jack Dempsey, staged life is making Chicago his home town. Biz in this house would have hit \$34,000, but matinees for two days were injured by world series scoreboards on the marquee of the Chicago draw \$10,000. It went about 8,000 standing in the cold each afternoon. Scoreboard stunt also ate into the Chicago receipts, expected to hit above \$50,000.

House which showed unexpected power is the Roosevelt. All critics snatched Al Johnson in "Say It with Songs" (P. N.) but the draw was a good for \$28,200 for 2d week of run against \$28,000 for first week. McKivier's continued to pack them with "Cock-Eyed World" (Fox), doing \$41,500 for 4th week.

Estimates for Last Week  
Chicago (Publix-B & K)—"Unholy Night" (M-G-M) stage show (4,400; 50-85). Ben Hecht, native, exploited as author, and drew fine notices. \$48,200 against \$42,000 previous week. World series hurt two matinees.

McKivier's (Publix-B & K)—"Cock-Eyed World" (Fox) (3,850; 50-85). Nice \$41,500 for 4th week against \$46,000 previous week. Enter's fifth week, but run may have to cut short because of other special book-

Monroe (Fox)—"Tonight at 12" (U) (1,120; 50-75). \$4,900 for continuance of fine biz at this house.

Oriental (Publix-B & K)—"Lady Lies" (Par) stage show (3,500; 50-85). Disappointment at \$39,100, with picture laded by all the critics. Severe drop from \$45,000 previous week, obtained with a "pink."

Orpheum (Warner)—"In Headlines" (WB) (2,700; 40-60). \$7,800 for 2d week. Opened to \$8,500.

Roosevelt (Publix-B & K)—"Say It with Songs" (P. N.) (1,600; 50-85). Al Johnson's name got \$25,200, 2d week, to offset pen lashings by reviewers. First week, \$28,000.

State-Lake (RKO)—"Delightful League" (RKO) (1,700; 50-75). Surprising comeback at \$32,000, gained mostly by Jack Dempsey's act in vaude hit, otherwise terrible. Picture fair. \$28,500 previous week.

United Artists (Publix-B & K)—"Bulldog Drummond" (UA) (1,700; 50-85). Bouquets from critics but bitter disappointment at \$36,300 for first week. "Unholy Night" packed midnight preview at \$1.

## DENVER FAIR

Denver, Oct. 15.  
(Draw, Pop., 400,000)  
Weather: cloudy.

Rainy weather cut into the grosses some last week although most houses had no complaint. "Cock-Eyed World" dropped off in 3d week at the Aladdin—but a three-week run fell and far between here. "Noah's Ark" pulled them in at the America and went up to \$5,000, above average.

Estimates for the Week

Aladdin (Indie), (1,500; 35-50-75). "Cock-Eyed World" (Fox), (3rd, final week). Dropped way off last week, \$6,000 as against \$11,000 and \$9,000 first two weeks.

America (Indie), (1,500; 30-35-50). "Noah's Ark" (WB). Good at \$5,000. Denver (Publix), (2nd, 35-50-60). "The Trespassee" (19). Gloria Swanson has hold on fans here.

Rialto (Publix), (1,040; 25-35-50). "Woman Trap" (Par). Fair, but would have been better with "Why Bring That Up?"

Tabor (Indie), (2,200; 50-75). "Great Divide." Backed by exceptional stage show. \$9,000.

"FLIGHT" AT \$150—L. A.

Los Angeles, Oct. 15.  
Columbia will get its first crack at a two-day picture when "Flight" follows "Halkinjah" at the Fox Palace.

M-G-M feature is expected to stick four weeks.

## TRESPASSER \$28,000 IN FRISCO—HELD OVER

San Francisco, Oct. 16.  
Good generally, with one or two spots hitting high along Market street last week.

Most sensational draw went to Publix's Grandview where "The Trespassee," with Gloria Swanson, got away to a great start, Matinee business heaviest in months and night trade considerably above par. Holding over.

Big Fox with "Unholy Night" distinct disappointment. Spoofsness believed responsible for lack of interest among femmes. Warfield with "Dynamite," in 3d week, held up and got good week. California with "Why Bring That Up?" drew well. St. Francis with final seven days of "Hungarian Rhapsody" satisfactory.

Two Wagner houses—Embassy showing "Skin Deep" and Davies with "In Old California"—the lightest both have seen in months.

Estimates for Last Week  
Fox (Fox) (5,000; 50-65-75-81). "Unholy Night" disappointment. Matinee light. Nights average. \$42,500.

Warfield (Fox-West Coast) (2,672; 50-65-90). "Dynamite," 3d week, consistent pace, \$16,000.

Granada (Publix) (2,588; 35-50-65-81). "The Trespassee" drew rave notices. Top hole from jump and resulted in house breaking rule, holding over; \$28,000.

California (Publix) (2,200; 35-50-65-90). "Why Bring That Up?" Brought rapt response; \$21,000.

St. Francis (Publix) (1,375; 35-50-65-90). "Hungarian Rhapsody" Final week of this foreign-made drew satisfactory gross; \$5,500.

Embassy (Wagner) (1,365; 50-65-81). "Skin Deep," one of novel pictures this house has had in long time. Didn't click; \$8,000.

Davies (Wagner) (1,150; 35-50-65-90). "In Old California," slow, draggy feature; \$6,000; bad.

## \$1 PIT BAND POLICY DIES AWAY IN BALTO

Baltimore, Oct. 15.  
(Draw, Pop., 850,000)  
Weather: fair.

The picture-symphony orchestra policy came to a not unexpected end at the Auditorium Saturday. Failure to obtain desired film service was contributing cause.

The experienced Auditorium is interested by chains with dark houses, proved a big pit orchestra no match for the talkers' not at all. It twice daily Auditorium is off the main shopping stem and doesn't get the drop-in. It is next door to the town's biggest seater, Stanley.

"New M. Moench" "Four Devils" are booking their biggest product with wired trimmings at 60c.

Another record was hung up when the Stanley drew "Hollywood Revue" broke its own peak gross established by "Broadway Melody." Included two midnight showings.

Estimates for Last Week

Century (Loew) "Speedway" (3,200; 25-60). Spot week. Below Haines average.

Spokane show, "Five and Ten Follies." Gross upgrade despite handicaps. \$22,000.

Stanley (Loew, Stanley-Crandall) "Hollywood Revue" (3,600; 26-60). Record for this big house. Six thousand dollars Saturday despite football opposition. \$33,500.

New M. Moench "Four Devils" (1,500; 25-50). Farrell in person Saturday aided. \$10,000.

Valencia (Loew, U. A.) "Illusion" (1,500; 25-50). Strong as when at Stanley; \$22,000.

Parkway (Loew, U. A.) "Illusion" (1,000; 15-35). First off week here for some time, picture reason. \$9,200.

Keith's (Schneiderberg) "Awful Truth" (3,200; 35-60). Consistently good week; value, \$12,000.

## BOSTON LIGHT

"Honky Tonk" With Soph in Person Not Overly Well

Boston, Oct. 15.  
(Draw, Pop., 850,000)  
Weather: Fair

"Cock-Eyed World" wound up the week with run well below average. "Honky Tonk" with Soph in person, some disappointment was felt at the showing of "Honky Tonk," which, despite personal appearance here, of Soph's Tucker, had to be content with \$33,000.

Estimates for Last Week

Met (Publix) (4,000; 35-50-75). "Cock-Eyed World" (WB). \$36,000.

Keith-Memorial (4,000; 35-50-60). "Cock-Eyed World" (Fox). \$21,000.

Keith-Albee (3,000; 50-60). "Girl from Nowhere" (WB). \$15,500.

Loew's State (3,000; 30-10-50). "Unholy Night" (M-G-M). \$17,200.



JUST SAY "BEN RILEY'S"

Weather: Cooler

Say it to the world traveler in London, Paris, Calcutta, anywhere. He will know you mean one of the few places where the epicurean palate is pleased and where he may meet friends from nearly every portion of the globe.

And find a MEYER DAVIS ORCHESTRA to entertain him.  
At Riverside avenue and 246th street, New York.

## SURFET OF BIG PICTURES IN SEATTLE

Seattle, Oct. 15.  
(Draw, Pop., 525,000)  
Weather: Cooler

Leona Powers and Howard Miller back at the President; Gloria Swanson clicking as a talker in "Trespassee" at the Seattle; "Cock-Eyed World" getting the kale at the Coliseum, so that it's due to hold over, making five straight weeks in Seattle.

"Gold Diggers" in good 2d week at Music Box; "Hollywood Revue" outranking former productions of this type, making another good week for the rejuvenated Fox; 5th Avenue picking up with "His Glorious Night"; Blue Mouse traveling a fair clip with "In the Headlines"; and Orpheum getting something out of displaying beautiful Ann Harding in "Her Private Affair," summarizes the local first-run situation last week.

Cooler weather and some rain keeps the folks from joy riding, and the shows are being turned to, as fall business is getting fairly under way.

Estimates for Last Week

Seattle (Pub) (3,106; 25-60). "Trespassee" (UA). Gloria Swanson won new admirers with her voice and singing. Biz up \$14,700.

Fifth Ave. (Fox) (2,500; 25-60). "His Glorious Night" (M-G-M). Gilbert has followed Owen Sweeten as new m. e., as Max Bradford goes to Senator, Sacramento. Good Fan- chon and Marco Idea on stage. Picture couldn't get over owing to laughs raised against it. \$13,400; light.

Fox (2,500; 25-60). "Hollywood Revue" (M-G-M). Best of this type yet seen here. Good biz. \$18,500; very good.

Blue Mouse (Hamrick) (900; 25-75). "In Headlines" (FB). Good. \$6,000.

Music Box (Hamrick) (1,000; 25-75). "Gold Diggers" (WB). 2d week and good. \$10,000; okay.

Coliseum (Fox) (1,800; 25-50). "Cock-Eyed World" (Fox). "Hot" from three weeks of great biz at Fox. Many more saw it here; \$7,000; big.

Orpheum (2,700; 25-60). "Her Private Affair" (RKO). Ann Harding liked. Rose's Midgets novelty draw. \$13,900.

President (Duffy) (1,800; 35-12-25). "Coquette" (stock). Leona Powers and Howard Miller leads new company for Duffy, and trade fine. \$3,000. Stage play hurt by picture of same name and subject.

Studio Little (Civie) (1,000; \$1). Portland Theatre, in "Mask and Face" for three nights. Local cast; \$2,000 in 3 days.

RKO-Orpheum (RKO) (2,000; 25-60). "Blue Street" (RKO). Vaude; \$3,000.

Duffy stock in "Mrs. Partridge Presents" (Stage). \$5,000.

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# Philly's Films Feel Benefit of No Legit in Town—R-K-O's Erlander Open

## Holdovers Fall Off

Whether there is a superfluity of money pictures at present playing or the weekly amount of local money for amusement can't stand the strain, the fact remains that in any number of instances, hold over talkers flop badly in the second week.

No explanation is at hand. One surmise is that with the big pictures dwindling down to a normal number, as is expected reasonably and shortly, the outstander by itself will hold over much better instead of being in a centre of outstanders on a holdover week.

Philadelphia, Oct. 15.  
Although the world series started here Friday and the crowds started to gather Thursday, business in the downtown picture houses was nothing beyond good average trade.

Matbaum jumped \$5,000 to \$42,000. Not good or what the big house used to average, but at least encouraging. Picture was "Speedway," with William Haines, which the critics didn't fancy but which the fans seemed to like.

Boyd had another corking week with "The Gold Diggers." Most emphatic box-office wallop of the fall.

Fox had a satisfactory week with "The River" and a good stage show. Stanley's trade disappointing with Moran and Mac in "Why Bring That Up?" Crowds no help here. Hardly likely film will stay more than allotted fortnight. Stanley also big disappointment with "Three Live Ghosts" as picture. Again the critics raved, but trade not strong. Taken off Saturday after single week.

Local situation livened by the opening Saturday of the Erlander as an R-K-O film feature. "Street Girl" as film feature. Saturday biz big due to advertising splurge and out-of-towners, and attendance was again very heavy week. The Erlander's chances until later this week. As a legit Erlander very big disappointment. It will have a week, but the picture policy.

The addition of the Erlander will give Philly six major indefinite run downtown film houses and eight important houses in all at a five-top or more—Erlander, Boyd, Aldine, Locust, Stanley and Stanton (runs), and Matbaum and Fox (weekly changes). This season, with no legit shows, the picture people are jubilant and all the houses are claiming profit, the amount depending on the action. The Boyd Locust have been outstanding in trade.

Estimates for Last Week  
Broadway (Fox) (2,000; 25-60). "Big Time" (Fox). F. & M. "Garden" Idea stage show; \$12,000.

United Artists (Parker-Fox) (1,200; 25-60). 3d week of "Cock-Eyed World"; \$10,000.

Portland (Publix) (3,500; 25-60). "Love Doctor," comedy; \$8,000; weak.

Rialto (Publix) (2,000; 25-60). 2d week, "Why Bring That Up?" \$9,000; good.

Music Box (Hamrick) (2,000; 25-50). 2d week, "Gold Diggers." Held up; \$10,000; good.

Blue Mouse (Hamrick) (1,200; 25-50). "Noah's Ark" back for run, and fairly; \$3,500.

Alder (Parker-Fox) (1,200; 25-50). "Frozen Justice." Okay; \$3,000.

Oriental (Tabbette) (2,700; 25-35). "Kitty," exploited well. Popular; \$7,000.

RKO-Orpheum (RKO) (2,000; 25-60). "Blue Street" (RKO). Vaude; \$3,000.

Duffy stock in "Mrs. Partridge Presents" (Stage). \$5,000.

Studio Little (Civie) (1,000; \$1). Portland Theatre, in "Mask and Face" for three nights. Local cast; \$2,000 in 3 days.

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Music Box (Hamrick) (2,000; 25-50). 2d week, "Gold Diggers." Held up; \$10,000;



# "Disraeli" as Class Talker Leading \$2 Picture Field In Gross and at Agencies

Public, always alert to figure out new gross increasing tricks, experimented on the opening week end of "Why Bring That Up?" at the Rialto, with a 23-hour continuous grind from 8 a. m. to the following 7 a. m.

Attendance at the milkman's matinee was so good it seems certain the Rialto filibuster will be retained, at least as affecting opening week ends of new pictures.

Tendency always in picture house operation has been to increase playing time. Midnight showings are now fairly universal, often under heading of previews.

At the Rialto, where location is a vital consideration, the projection machines hardly get cooled off from the previous night when the janitors have to flee before the victims of insomnia arriving to start a new day.

With the Rialto exception, no records tumbled and no ushers collapsed along Broadway last week. But it was an average good week, as attested by the box's \$98,800, at the Paramount's \$74,000.

"Disraeli," with George Arliss, holds first place in agency demand by a wide margin over its nearest rival, "Sunshine" (Amkino) (\$40,500; 2nd, final week). Russian travel picture rated holdover. About \$4,000.

Carroll, "Rio Rita" (Radio) (998; \$1-82) (2nd week). First week, \$60,000. Bebe Daniels' debut to talkers and musicals with this angle and picture generally creating interest and demand.

Capitol, "His Glorious Night" (M-G-M) (4,620; 35-50-75-\$1.50). Took drubbing from newspapers. John Gilbert kidded in part. One week enough.

Central, "Young Nowheres" (FN) (922; \$1-82) (2nd week). Zippy at \$13,500. First full week.

Columbia, "Flight" (Columbia) (1,400; \$1-82) (5th week). Columbia bringing in its "Broadway Scavals" to get good representation on short term rental.

"Flight" big seller at box office direct. Last week, \$40,000. "The Colony" (Pathe) (1,300; 35-50-75). Well liked newspaper yarn. \$13,700.

Criterion, "Applause" (Par) (902; \$1-82) (2nd week). Reception paid \$2 outcome, doubt.

Embassy, "Hallelujah" (M-G-M) (888; \$1-82) (8th week). King Vidor's experiment attracted well in small houses. Box office result will be in pop price houses. \$5,000.

Couple of more weeks indicated. Then grind news reel house. "Gaily" (Selwyn) (Side Up) (Fox) (808; \$1-82) (2nd week). Figured easy for 10 weeks at location. Agency demand strong. \$16,700.

Not so hot news and vaude. Globe, "Great Gabbo" (World Wide) (1,065; \$1-82) (5th week). If sticking around \$10,000 no complaints. This week and next before exiting. Taking considerable weekly loss at gross for exploitation purposes. Indie film. Did \$6,000 weekly at Selwyn before moving here.

Paramount, "Past Company" (Par) (3,666; 35-55-75-\$1). Timely subject, baseball, booked to coincide with World Series interest. Gave Jack Oakie tremendous impetus as local fav. \$74,400; good.

Rialto, "Why Bring That Up?" (1,900; 35-50-65-85) (2nd week). Amusing (WB) excellent and inclusive of week end record. Moran and Mack talker.

Rivoli, "Three Live Ghosts" (UA) (3,200; 35-50-85) (2nd week). \$300 following opening. \$22,000 on starless picture. Just fair. Harold Lloyd in person for opening Saturday of his first talker, "Welcome Danger."

Rox, "Salute" (Fox) (6,025; 50-75-\$1.50). Nice week at \$98,300, with football subject. Selwyn, "Blackout" (World Wide) (1,300; \$1-82) (2nd week). English picture 14-day booking for Broadway glass. Maybe \$8,000. Strand, "Eternity" (WB) (900; 35-50-75). Strand keeping ahead of its \$40,000-bogey-right along. This one, with Pauline Frederick, \$34,500. Warner, "Disraeli" (WB) (1,300; \$1-82) (2nd week). Class talker and leading \$2 field at full gallop. Touted as candidate for one of season's 10 best. Word-of-mouth plug and general favor indicate big takings for good run. Last week, \$25,700.

## 1ST FOX FILM AT PENN SENT GROSS UP, \$33,000

Pittsburgh, Oct. 15.  
(Draw Pop, 1,000,000)  
Weather: Good

Holdovers mopped up again last week, with the week run houses also crashing thru.

"Cook Eyed World," 2d week at Aldine, maintained dizzy pace, \$25,700. Has chance of breaking run record of "Broadway Melody," six weeks. "Gold Diggers" went out strong at \$24,000 in 4th week. Only got in four days on final stand, due to switch to Thursday opening. "Four Feathers," in for fortnight, opened big.

"A Devils" and stage show, "Velvet Revue," pulled Penn up to \$33,000, \$2,000 above preceding week. First week, picture has lived this Low-U. A. house. Stanley, with several successive bad pictures, has been taking it on the chin, and "Isle of Lost Ships" couldn't better \$24,000. Enright, had "Careless Age," oke for this house at \$17,500. Harris went ahead slightly with "Oh Yea!"

Estimates for Last Week  
Penn. (Loew's-U. A.): (3,300; 25-35-60-75). "A Devils" and stage show, "Velvet Revue," \$33,000. Up over preceding week. First time Fox picture pulled Penn up to \$33,000.

Stanley (Warners) (3,600; 25-35-60). Flock of bad pictures have skidded this stand of late. "Isle of Lost Ships" hardly better than \$24,000. Title against it and no names in cast, with notices hardly favorable. Stage show, "In Old Japan," good entertainment poorly assembled.

Aldine (Loew's) (1,900; 35-50-75). "Cook Eyed World," 2d week, \$25,700. "A Devils" and stage show, maker-maker house has ever seen and looks good to continue until well into November. Mat trade near ceiling.

Grand (Warners) (2,000; 60-75) "Gold Diggers," 4th. final week went out strong to \$11,000. Four days Fox picture pulled Penn up to \$33,000. Opening policy, switch from Saturday.

Enright (Warners) (3,700; 25-35-60-75). "Careless Age" (FN) and Dick Powell's stage show, "Bells and Bells," oke at \$17,500. Nites good but mats off since school season.

Harris—"Oh Yea!" and vaude. Up a trifle. Maybe \$5,200, with dime gallery getting big play. "Flight" in this week on exploitation like Harris has never seen before.

Loew's Midland next week for a run, settling what house would get it.

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**BOB CARLETON AND JULIE BALLEW**  
A comedy hit in Frank Capra's "Song Shop" Unit.  
Hennepin, New York. This week, Oct. 11.  
Paramount, Brooklyn. Next week, Oct. 13.  
Direction: MAX TURNER, WILLIAM MORRIS OFFICE.

## CAN'T ANALYZE LIGHT TRADE IN MINNEAPOLIS

Minneapolis, Oct. 15.  
(Drawing Pop, 500,000)  
Weather: Gold and rainy

Grosses still under par. Weather hurt last week. John Gilbert's latest, "Glorious Night," failed to give the Minneapolis the anticipated returns, although doing a profitable biz.

"They're still trying to 'dope out' the why and wherefore for the sudden reversal of trend as evidenced by the sagging totals. Many feel that the addition of the 2,000-seat Century makes for a serious over-saturated condition. Others say a general business depression has set in and that the showhouses are feeling its effects.

"Say It With Songs," the Jolson sacrilegious, took it on the chin for its second week at the Century. Originally set for three weeks, it bowed Friday after a cold night which grossed around \$32,000.

Meighan's "Argyle Case" at the State created only a ripple. "Say It With Songs," failed to life again last week with a snappy show, and trade spurted. Matinees continued slim.

Estimates for Last Week  
Minnesota (Public) (4,300; 75-)- "His Glorious Night" (M-G-M) and "Theme of Love" Public unit stage show. John Gilbert not the box office card here as elsewhere. "Zizz" Black new m. c. Good impression. Forty-piece pit orchestra again got away well. \$25,000; good and profitable, but considerably under expectations.

Century (Public) (2,000; 75-)- "Say It With Songs" (WB). After enormous first week, credited as much to curiosity over rebuilt theatre as to Jolson picture, trade dwindled and the second 3d week failed to materialize; \$12,000; \$32,000 two weeks.

State (Public) (2,600; 60-)- "Argyle Case" (WB). 2d week. After Thomas Meighan means little here; \$13,000; mediocre.

Hennepin (RKO) (2,300; 35-75)- "Sophomore" (RKO). RKO collage show, on stage; inexpensive but highly pleasing layout; \$15,000; jump of nearly \$5,000 from miserable preceding week.

Lyric (Public) (1,300; 35)- "In Headlines," picture pleased, but no outstanding magnet; \$4,000.

Paragon (Public) (1,600; 25-50)- "The Bachelor Girl" (Col) and vaudeville; nothing to draw 'em; \$6,000; fair under circumstances.

Cocoanuts (Par); 2d run; fourth week in loop; \$3,000; splendid.

Aster (Public) (900; 25)- "Man's Man" (M-G-M); 2d loop run; \$1,500; satisfactory.

## ST. LOUIS FAIR Cold and Rain Did Show Shops No Good

St. Louis, Oct. 15.  
(Draw Pop, 1,000,000)  
Weather: Rain and cold

Business only fair last week. Rain and cold weather hurt.

Grand Central, 2d week of "Gold Diggers" did well and the Broadway orchestra and stage show, couldn't complain.

Estimates for Last Week  
Ambassador (3,000; 35-50-65-75)- "Why Bring That Up?" (Par). Moran and Mack cracks; shorts, \$22,000.

Fox (6,000; 35-75)- "They Had to See Paris" (Fox). Built for Will Rogers; little else. Stage show, \$24,900.

# Jolson's "Songs" Sagged \$10,000 Below "Fool's" Opening Week in Hollywood

## MONTREAL'S OFF WEEK; "MME. X" DID BEST

Montreal, Oct. 15.  
(Draw Pop, 600,000)  
Weather: Fine

Pleasant weather, though cold, all week after seven days rain, must have brought cars out again, since the week was a flop for pictures with the exception of the neighborhood. Otherwise hard to account for the slump, beyond fact that "Fool's" repeated "Madame X." After good start it fell off, grossing only around \$16,000 but over \$40,000 for the fortnight.

"Irish Eyes" finished up with about \$14,000, considerably below Caprice's previous week's takings. Loew's, though down four weeks before, did well with "Hard to Get," grossing \$15,000. Picture was nearly the whole show.

Imperial played "Thunder," taking \$10,000. Princess ran "The Sophomore," contante picture that made the grade.

Strand broke away from usual double bill, showing "Kitty" all week. British picture, proved acceptable and gave house around \$3,000.

Neighborhoods all did well. Estimates for Last Week  
Palace (M-G-M) (4,000; 40-60)- "Madame X" (M-G-M), 2d week. Started out as well as previous week but did not hold up. \$16,000, topped main street.

Capitol (EP) (2,700; 40-60)- "Irish Eyes" (FN). 3d week, around \$14,000.

Loew's (M-G-M) (2,000; 35-60)- "Hard to Get" (FN). Best part of show, vaude only fair. \$15,000, good average.

Princess (CT) (2,300; 30-55)- "The Sophomore" (Pathe). Fair collage picture. \$9,000.

Imperial (EP) (1,900; 35-60)- "Thunder" (M-G-M); vaude. \$10,000.

Strand (EP) (800; 30-40)- "Kitty" (British). Boosted gross to \$3,000.

## PANNING ON VAUDE CUT \$5,000 OFF GROSS

Providence, Oct. 15.  
(Drawing Population, 315,000)  
Weather: Fair

Loew's State with "Hollywood Revue" rung up a new high record for the city, grossing nearly one million the one by "Broadway Melody."

"Gold Diggers" at Majestic next best in town and gave the house record, grossing \$15,000.

Estimates for Last Week  
Loew's State (3,500; 15-50)- "Hollywood Revue" (M-G-M). First issue of Metrophone News. Manager McCarthy plugged feature. Six shows daily; Monday only off day. Reported gross, \$29,000; sensational.

Majestic (Fay) (2,200; 15-50)- "Gold Diggers" (WB) with vow of support bill. Liked better than any other show in town. Big all week; \$15,000; very good.

Strand (M-G-M) (1,600; 15-50)- "Why Bring That Up?" (Par). Rattle went for this one. Week-end over average; \$14,000.

Vivian (R-K-O) (1,600; 15-50)- "Illusion." After 3 weeks of hectic doling with "Cook Eyed World," house suffered noticeable slump. "Gold Diggers" brought in a little clipped in half by this par feature; \$8,500; so-so.

Albee (R-K-O) (2,500; 15-50)- "Side Street" (R-K-O) and vaude. Adverse criticism and stiff panning of vaude didn't give picture a chance. About \$15,000, nearly \$5,000, under opening week.

Fay's (Fay) (1,600; 15-50)- "Big Time" (Fox) and vaude. No kicks. While house didn't do so hot it held own; \$10,000.

## Good Films Forced Biz Last Week in Tacoma

Tacoma, Oct. 15.  
(Draw Pop, 125,000)  
Weather: Rainy

Such good attractions at local houses last week that even though week before the ghost walked at the factories, biz oke.

"Cook Eyed World" had them laughing, and holding at the Rialto. Sophie Tucker did the same at the Mammoth house. "Golf Frights" on stage outdid the picture at the 10th Street cinema, and with Glorious Gloria in "The Trespassers."

Estimates for Last Week  
RKO (R-K-O) (3,500; 25-60)- "Past Life" (Pathe). Vaude good. \$5,900.

Blue Moon (Hamrick) (650; 25-75)- "Past Life" (WB). Good week. \$4,300.

Rialto (Fox) (1,250; 25-35-50)- "Go to Eved World" (Fox). Tacoma same way. \$3,500; very biz.

Colonial (Fox) (650; 25-50)- "Past Life" (Par). Not so fast at b. e. \$2,600.

Los Angeles, Oct. 15.  
(Draw Pop, 1,500,000)  
Weather: Moderate

Ordinary week from box office viewpoint with Will Rogers' "They Had to See Paris" again creating trails interest and a strong gross for its third week, \$19,300.

Al Jolson's "Say It With Songs" grossed \$29,000 at Warners, Hollywood, and at its first week, \$10,000 of the first amount of previous Jolson picture, "Singing Fool."

"Gold Diggers" gave Warners a new record, and its 3d week, \$10,000. Had a pleasant 17th week, "Side Street." Another gross slip by "Cook Eyed World," indicates arrival of successor, "Sunny Side Up," earlier than expected.

Estimates for Last Week  
Chinese - "Cook Eyed World" (Fox) (2,028; 50-\$1.50) (3rd week). Dropped another \$2,000 to \$26,000. Pace not adequate for extension to holidays.

Carthay Circle - "They Had to See Paris" (Fox) (1,300; 50-\$1.50). Well ahead of pre-opening expectations. At \$19,300 will prolong until about Nov. 5.

Criterion - "Great Gabbo" (World Wide) (1,500; 25-35). Down to \$11,800, not important. Four weeks plenty.

Loew's State - "Her Private Life" (Week) (1,500; \$1-\$1.31). Lowest in some time \$24,000.

Egyptian - "Why Leave Home" (Fox) (1,800; 25-75). Okay at \$11,200.

Mayan - "Marianne" (M-G-M) (1,700; 75-\$1.50) (6th, final week). House goes dark with no film book. "The Millionaire" arrives; picture when touching \$5,000 too low for continuance.

RKO - "Side Street" (Radio) (2,500; 30-65). Picked up nicely for \$17,000.

Warners Hollywood - "Say It With Songs" (WB) (2,750; 25-75). Much under smoky trade of preceding week. Little appropriate. Attracting real money; 3d week, \$27,000.

Paramount - "Why Bring That Up?" (Par) (3,595; 25-75) (2nd week). Holdover sagged \$5,000 to \$20,000.

United Artists - "Dance of Life" (Par) (2,100; 25-\$1) (2nd week). Smooth at \$14,200.

## LAUGHED AT, NOT WITH, GILBERT'S "GLORIOUS"

Washington, Oct. 15.  
(Write Pop, 450,000)  
Weather: Right

Two outstanding propositions last week - Gilbert's first factor, which garnered at least four grand less than previous pictures from this star, and Will Rogers in his first talker, at the Fox, which gathered \$20,000.

Gilbert's "Glorious Night" pronounced a flop. Will Rogers, in his world in advance, spent much to put him over, and he went.

"Hollywood Revue" got what was expected at the Columbia, while "Gold Diggers" at the Met, has upset the town and goes 4th week. "Paris Bound" helped things for the Rialto by increasing business \$2,000.

Estimates for Last Week  
Columbia (Loew) - "Hollywood Revue" (M-G) (1,232; 35-50). As expected, up \$17,000; held over.

Earle (S-U-Warner) - "Past Company" (Par) (2,244; 35-50). Increased \$2,000; \$13,800.

Fox (Fox) - "They Had to See Paris" (Fox) (1,300; 50-\$1.50) (3d week). Big advertising campaign started Rogers big and grew daily; \$23,100.

Met (S-C-Warner) - "Gold Diggers" (WB) (1,585; 35-50). Whole town raving and paying; 3d week, \$14,000; still going.

Palace (Loew) - "His Glorious Night" (M-G) (2,383; 35-50). Not right; laughed at John Gilbert draw; \$4,000 under usual Gilbert draw; \$19,500; low for this house.

Rialto (U) - "Paris Bound" (Pathe) (1,978; 35-50). Up two thousand; gross about twice usual; \$8,000.

Buyers 2 Plays  
Radio Pictures has purchased the screen and distribution rights to "Hawk Island" from Thomas Kilpatrick, and "All the King's Men" by Fulton Oursler from Lew Linton.

Horwin's U Return  
Hollywood, Oct. 15.  
Jerry Horwin is back at Universal after an absence of six months. New job is assistant story reader for Carl Lennard, Jr.



# Paramount Hops to Double Top At 75½ After Board Meeting, but Halts; Fox Slips Back a Bit

By AL GREASON

Paramount in sensationally large dealings yesterday moved up to a so-called double top, apparently on the expectation that some statement would be made of terms for the Warner merger following the directors' meeting the previous evening. Nothing came from the company headquarters and what looked like a bull drive came to an end when the rest of the list went soft.

Significance of the move was that it was apparently made entirely on the initiative of outsiders while the inside clique held off content merely to maintain its position. Situation was primed for a quick run-up. Fact that stock's sponsors didn't take advantage of it pointed to a plan for the more distant future. Inside information is still all to the same effect, that the stock is destined for better than 80.

## Fox in Smaller Volume

Fox turned quiet in yesterday's mixed market. Situation here is very mixed. No one can tell the ticker effect of the company's campaign to get distribution among its theatre patrons, and the present outlook is for steady prices, such as would help the stock's status as an investment security. The campaign concerns the Theatres stock on the Curb, but the behavior of the Fox Film issue on the Exchange will, of course, furnish the cue for public response to buying arguments.

## Fox Campaign

Aside from the move in Paramount, interest centered in performance of Fox stocks on the Big Board and Curb. Fox Film by Monday had recovered all but 2 points of the drop it suffered during the drastic shakeup of two weeks ago, going to 102½ Monday in heavy dealings. At the same time Fox Theatres stock on the Curb got into a new high on the recovery within a fraction of 30. Fox's direct appeal to the public for the support of his theatres by the purchase of Fox stock makes an interesting experiment. Its successful accomplishment would be a tremendous element of strength to the property for a number of reasons. Chief of these, of course, the tendency to make stockholders patrons at the box office, but beyond that the system of financing recommends itself as compared to banker financing.

Comparison of the Fox plan and the experiment made by Loew's some years ago is scarcely fair. Loew's was then still an untested security, and the public mind was in different attitude toward stock investments 10 years back. Besides, Loew's was a direct, high pressure sales theatre lobby campaign, while Fox's method is a diversified system of educating the public by through the regular bank and brokerage channels.

Fox undertaking is merely a variation of modern methods of financing by sale of common stock instead of bond flotation, and is in line with good modern practice. It is pointed out that one of the new elements of strength in the position of Paramount is that the heavy bank loans that formerly affected its stability no longer exist, having been translated by degrees into common stock in investor hands. When the company carried a heavy load of bank loans, any default in normal profits left only the alternative of sale of assets or new loans at increasingly disadvantageous terms. Now those old liens on property have been converted into what amounts to partnership capital supplied by investors as stockholders, the stockholders taking their chances as participants in the business itself.

## Effect of Price Levels

Nobody holds that the advance of Fox film and theatres lately has come from a rush of public buying. Stock has, of course, been made to look well by its market sponsors as a frank means of advertising to the buyers. Interests behind the com-

## Yesterday's Prices

### Leading Amusements

	High	Low	Last	Chg.
7500 Fox	101½	99½	99½	-1½
300 Keith	115	112½	113	-1½
2000 Warner	94½	92½	93½	-1½
47000 Par	74½	74½	74½	+1½
1100 Pathé	35½	34½	35	-1½
12400 RKO	57½	54½	55	-1½
6200 Warn	54½	53	53½	-1½

pany will continue to give it support as a necessary incidental of the sales campaign. It is not likely they will permit it to be run up, aiming rather to get distribution at fair levels of value, for upon its sale at moderate prices depends its stability when the distribution has been accomplished.

Trouble with sales campaigns of the kind in the past have been that the public was drawn in at inflated prices. When the inevitable drop came, they had to sell out at a loss, to the detriment of all the good will that successful result would have won.

The sales plan applies, entirely to the Fox theatres stock lately increased to 5,000,000 shares. Ultimately, all the Fox properties will probably undergo a capital rearrangement to bring the various divisions into some sort of unified structure, which logically would involve an exchange of the theatre stock with Fox Films and perhaps Loew, into a form of holding company security, a conversion of attractive speculative possibilities.

Weakness of direct distribution in small lots is obvious. Scattered outside holdings are notoriously vulnerable to bear attack in the open market. Small and timid holders are often stampeded into selling by professional cliques, but a big theatre chain with all its facilities for keeping its public informed ought to be able to minimize that danger.

## Profit-Price Ratios

Loew has been attracting increased attention on its possibilities. Downtown information channels have been furnishing a great deal of bullish argument for the amusement group. Professional advisers of the kind whose comments are passed on by brokerage houses to their customers have been pointing out that the whole group has done very little all this year to discount their very attractive earnings reports.

One statistician points out that Loew probably will show something like \$9 a share on the fiscal year to Aug. 30, report for which is due in a few weeks. At a price around 64 it is selling at about seven times profits, which is out of line with the rest of the industrials.

Paramount, with a possible \$7 for the year is close to 10 times profits. Company has just reported for the quarter ending Sept. 30, showing \$1.74 for the period compared to \$1.02 for the same quarter of 1928. The nine months' figure is \$4.11 a share compared to \$2.60 for the like period of 1928. Both quarter and nine month results are records for all time and the profits have been steadily shown rising rates.

Warner, showing something like \$6 a share, is under the recognized formula of 10 times profits. So is Fox Film around 10 on a basis of the estimated \$12 as predicted for the year.

For these reasons the ticker forecasters deduce that the leaders of the group ought to be in line for special attention at some not distant time, when cliques comb the list for something to exploit, for instance.

The dividend payers fared remarkably well in the last break, holding their own with great determination, while quotations sank all around. Their upturn on the recovery has been very moderate and they should be in ideal position to resist any new assault. Monday the averages had recovered 26 points of the 56 lost in the slow September decline and its climax. The Street ordinarily looks for the "secondary reaction" following a sharp break when about half the loss has been recovered. On that formula a new recession would be about due, and



"Here 'Tis"

## Yours very truly LITTLE JACK LITTLE

The whole nation is tuning in on Radio Station WLW, Cincinnati. One of the reasons is yours very truly.

Just about ready for another personal appearance tour, then watch box office receipts double themselves.

yesterday's action suggested something of the sort in the offing.

## RKO Disappoints

Radio-Keith performance has been disappointing. Since its extraordinary defense to bear attack in Early October, it has done practically nothing. When it was held in the face of disaster all around, there were plenty of financial writers who found evidence the circuit had "turned the corner" in its effort to re-establish vaudeville at the box office. Now that it is lagging in the recovery nobody has a word to say in its favor. Stock has had no part in the better showing of its parent security Radio Corp. 10 points up from its low. One reasonable explanation may be that the clique in "Ricky" is letting a good deal of stock taken on in defense find its way back to the market, perhaps as a preliminary to a resumption of their campaign.

American Seating, which had sunk to new lows at 30, turned right about last week, going from 30 to around 36 in several sessions of large turnover. New executive direction and a more energetic policy are said to be the explanation of the revival of interest.

Spectacular campaign in Eastman Kodak carried that "blue chip" issue to a new high for all time at 265, accompanied by reports the company was going aggressively after manufacture of natural color film, planning a west coast plant to turn out large quantities of product and to be in operation by Jan. 1.

Technicolor which enjoys almost a monopoly in color pictures, continued its nominal quotation around 80-82 in the center market—nominal because there is practically no stock for sale and dealers merely continue old bids. Probably anyone who insisted on buying stock in quantity would have to bid high, quoted prices being for small lots.

## Summary for week ending Friday, October 11:

### STOCK EXCHANGE

High	Low	Sales	Leads and rates	High	Low	Last	Net Chg.
1229	21½	2,900	American Steel (3)	23½	22½	23½	+½
228	21½	7,000	Consol. Film (2)	23½	22½	23½	+½
304	24½	200	De pref. (2)	25½	24½	24½	+½
249½	104	111,200	Eastman Kodak (8)	264½	258	264	+½
64½	46½	14,000	Loew (3)	64½	62	63½	+½
140½	92½	100	Do pref. (6½)	90½	89½	89½	+½
40½	35	100	Keith	37½	37½	37½	+½
168	94½	1,900	Do pref. (5)	101	97½	100½	+½
27	16	3,200	Madison Square Garden (1½)	17½	17	17½	+½
40½	19	300	Met-G-M pref. (1.80)	24½	24½	24½	+½
140	100	98,800	R-K-O	38½	37½	38½	+½
75	65½	110,400	Paramount-Fam-Lasky (3)	75	71½	73½	+½
14½	7	6,800	Pathe Exchange	10	8½	9½	+½
108	11	10,800	Gen. Thr. Reg. (1.80)	108	104	104	+½
74½	32	300	Shubert (5)	37½	37½	37½	+½
114	68	406	100 Universal pref. (8)	68½	65½	66½	+½
64½	44	42,500	Warner Bros. (3½)	40½	40½	40½	+½
50	44	400	Do pref. (2.25)	57	50½	54½	+½

High	Low	Sales	Leads and rates	High	Low	Last	Net Chg.
37½	28	2,500	Col. Pict.	31½	30½	31½	+½
38½	21½	40,000	Fox Theatres	28½	28½	28½	+½
108	11	10,800	Gen. Thr. Reg. (1.80)	108	104	104	+½
40½	19	3,200	Madison Square Garden (1½)	17½	17	17½	+½
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## NIGHT IN BLACK BELT

(Continued from page 1)

punch and presentation, the Harlem places have Broadway's night clubs distanced.

Celebrities in all walks of life "make" the Harlem joints every night. You'll likely see a Lady Mountbatten on the ringside of the Cotton club, a David Belasco at another and a diplomat in the next.

In view of Harlem's rise as a playground after dark, a few of the more absorbing points of merit, demerit and interest are appropos:

It has 11 class white trade night clubs: Cotton clubs, Connie's Inn, The Nest, Small's Paradise, Barons, Spider Webb, Saratoga, Ward's Swanee and Catagona.

With a population of 250,000, the majority of whom are frequenters of night resorts, the actual number of colored cabarets, of lower ranks exceeds 800, according to records in the 32nd police precinct, which station in the past year has had the second greatest booking for crime in the history of New York.

This number is topped by statistics on apartment speakies, called "buffet flats" by the negroes. There is an average of two such joints for every apartment building in the black belt.

Some of the "buffet flats" are called "Whist Clubs," "Democratic Headquarters" and "Parlor Societies." Admission is two-bits, and same for a drink.

Five out of every seven cigar stores, lunch rooms and beauty parlors in Harlem are "speakeas," selling gin.

More chop suey joints in Harlem than any other district of similar size in the country. Two and three to a block on every main road. Food is scaled very low and no entertainment in but a few of them. Dancing permitted in all, however, to radio or phonograph. The dancing is plenty hot.

## "Coke Village"

The district between 132nd and 138th and 8th avenue is the hottest sector for vice in Harlem. It is called "Coke Village." Many of the be-ermined and high-hat white gentry entering the area are on the buy for "hop."

Harlem has 300 girl dancers continuously working in the joints. About 800 are always ready for an audition, of any sort.

It has 150 boys, perhaps the best aggregation of tap and buck dancers extant. But 1,500 young men claim a professional standing as dancers.

There are 15 major bands and more than 100 others in action every night.

Duke Ellington is the Paul Whiteman of the black belt.

Bill Robinson is the idol of the district.

Kia Cockshead runs second.

Ethel Waters is the most popular and highest paid colored female entertainer in the world, succeeding late the Florence Mills.

The Nick the Greek of Harlem is Casper Holstein who operates the gambling tournaments. He is one of

the six colored millionaires of the belt.

The Reubens of Harlem is Tabbs, frequented by all the colored celebs. Two places, one in 132nd and the other in 137th.

The Campbell of Harlem is Granville O. Paris whose embalming can't be tied, so they say.

The Ben Rooke is Schwartz and Harrison, whose clothes are worn by all black sheikhs with footlight aspirations.

More than \$300,000 is spent a year in Harlem playing "numbers," the clearing house figures determining who are the winners each day. One chance in a thousand of copying first prize and 600. This game surpasses "craps" in popularity there.

## Social Cape Cod

Since Irvy Beich has been denied the colored folks, Cape Cod is now their favorite out-of-town resort. A negro going to Cape Cod is on a par with a white man departing for Miami, Newport or Paris!

The Park avenue of the district is Strivers row, around 137 and 138th. Among the colored notables residing there are Harry White, Fletcher Henderson, Miss Waters and Ed Small. But Striver's Row is now getting a run for its money by "Sugar Hill" at Edgecomb and St. Nick. This spot has become fashionable since Jules Bledsoe moved in. Rents went sky-high.

The male styles are set by Dick Wells and Jimmy Mordica, of the Cotton Club.

Hottest dancer is "Shake-hips" Tucker.

Among the female dancers, Louise Cook of "Hot Chocolates."

Night clubs there in basements are called "Dixie."

Most popular picture actor to the Harlem fans is Lon Chaney. Biggest selling picture was "Uncle Tom's Cabin." Often stay for two shows, as slow in getting drift of a story.

Go strong for such stars as Dolores Del Rio and Lupe Velez.

Over 1,000 white families live in the colored belt.

## Gold Glasses for Class

Gold eyeglasses are the rage, having replaced gold teeth for class. Even negroes with good eyesight wear them.

## Leading Paper

Amsterdam News, weekly. The "Vanity Fair" is the Tatler. The John D. Rockefeller of Harlem is Watt Terry, real estate owner. Next richest is Jack Nail, a broker.

Only one negro with a Rolls Royce, Lytle, of Miller and Lytle.

Richest woman is A'Lelia Walker, who inherited the fortune of Madame C. J. Walker, discoverer of the kink straightener.

Dr. Godfrey Nurse owns the only Minerva.

Most popular high-brow writer to the colored people is Mencken. The literati of Harlem wild about Menck.

One butler in all of Harlem but numerous chauffeurs for colored men of wealth.

Harlem has about 20 picture houses, one burlesque two vaude and one legit theatre, West End stock.

Negros are said to control real estate in New York worth \$50,000,000.

The folks up there, who live all for today and know no tomorrow, are drawing the whites closer to them, more through their ability as performers than any other means.

## CROSSLAND ON "SONG"

Hollywood, Oct. 15. Ray Knight will not direct First National's "Song of the Flame," as scheduled. Picture goes to Alan Crossland.

Enright must stay at Warners to shoot added scenes for "Song of the West" and superintend the editing of this picture.

## Blumenthal Moves

Stanley Advertising Co., industrial film producers headed by A. Pam Blumenthal, is now shooting at the RIA studio, on 38th street, having moved from the Pathe studio which it formerly sub-letted. Blumenthal is under injunction proceeding by minority stockholders of the corporation controlling the Pathe studio property.

## Jack Conway in No Danger

Los Angeles, Oct. 15. Jack Conway, the director, developed pneumonia following operation for appendicitis, but is out of danger.

## Ethel Clayton's First Talker

Hollywood, Oct. 15. Ethel Clayton, former star of silent films, is making her first debut in "Hit the Dock" for Radio.

# More English Film Jobs

(Continued from page 9)

cash loss on issued stock of \$450,000, actual public loss on the fall from the highest quotation being nearer \$350,000 on the 400,000 shares sold to the public.

## French Phonophone

Another of the Sir W. M. O'Connor's French, British and foreign trust issues, in which the capital was \$1,550,000 in 1,000,000 common of \$1.55 par value, \$60,000 of these being issued and taken by the public. The formation expenses here were nearly \$100,000 and were estimated at the statutory meeting held on November 6, 1928, to reach \$139,000.

The board of directors at flotation included A. George Smith, Clayton Hutton and Count Estdar, also Max Lopes, French. The same claim of "immediate supply at cheaper prices" was made as to equipment and Brunswick figured again, French Phonophone acquiring from Lopes and others two-thirds of the share capital of French Brunswick Company.

British Brunswick got 80,000 shares and British Phonophone got 40,000 and a six months' call at \$2.50 on a further 200,000 shares. Estimated profits were \$407,500 a year, and various agreements to produce and distribute in France and to secure contracts with the Blattner Corporation were put into the prospectus as assets.

On August 9 (the last date at which lists of stockholders have been filed) there were around 1,800. No business appears to have been done and the stock is now unsaleable at the \$1.25 stock having a nominal value of about 5 cents if you can get it.

At one time the stock was at a premium, and here again, as in the case of British Photophone, the public losses are not at all represented by the difference between par value and present quotations. The possibility in both cases, too, is that the stock used to pay for various contracts when the flotations were made has been slipped onto the public during the premium times, and so the total loss is probably, taking the two companies together, four times as much as the total of the issued capital.

Other details are on record of this company except that on April 24 last F. G. Kirby, a director of British Photophone, joined the board, as also did G. A. Bruckart, a Belgian, and on August 31 Kirby and Max Lopes (the original French director) resigned.

The history of both companies is one of succession of muddle and worse.

## Edibell

Another strange promotion, and recent is Edibell. It got hardly any money from the public, and has not got a quotation nor permission to deal from the Stock Exchange Committee.

Edibell was registered on July 5 last and floated on July 9. It was issued by Home & Foreign Securities Company, with a capital of \$1,000,000 in 2,000,000 common of 50 cents par. Of this, 1,100,000 shares were offered to the public, which took only some 200,000 shares, leaving the underwriters with the rest. The company was formed to make and market a synchronizing equipment, and had an affiliation with the Edison-Bell Talking Machine Company. It has elaborate offices in London's Flicker Alley—Wardour Street—but so far has no machines on the market.

Home & Foreign Securities, the promoters, put a director on the board after allotment, and got 70,000 shares for their services and for cash advanced to the company, no figures being given to show what the amount was nor what the services were.

List of stockholders filed shows about 360.

## British Talking Pictures

This is Isidore Schlesinger's Phonofilm concern. No issue was made, at least in the sense of a prospectus invitation for any subscription, a process legal in this country of making a "statement for information" was adopted, after which an application is made to the Stock Exchange Committee for permission to deal on the Stock Exchange.

Company was registered on August 2, 1928, with a capital of \$2,500,000 in 2,000,000 shares of \$1.25 par. Directors at this date were Isidore Schlesinger, Harold Holt, Albert Claverling, Sir Sydney Robert Freemantle, Henry J. Hill, Edward C.

## ENGINEERS' ORGAN

Society of Motion Picture Engineers, at its convention last week, voted to start their own publication Jan. 1.

The many papers on technical phases of motion pictures, sound, acoustics and allied matters prepared by members of the Society have heretofore been published principally in the Bell Telephone "Record," a house organ of the A. T. and T.

Reynolds, and Alexander N. S. Sandeman, M. P.

Allotments of 402,808 shares were filed at August 3, 1928, and there were at that date some 440 stockholders. The shares were subsequently pushed out on the market through brokers and circulating jobbers at a premium.

This company has a fairly large number of equipments installed in this country and makes a regular supply of shorts at Wembley Studios. Recently it has gone into the feature and sound-film market, but its first production, "Dark Red Roses," has still to be exhibited.

Present market price of its stock, which during the stockbuying boom was double its par value, is around \$1 for the \$1.25 stock, and this at present is about its fair value.

Albert Claverling resigned from the board on September 9 and was replaced by another of Schlesinger's employees, C. Holder Nasse.

Though its \$1.25 shares are at present quoted at around 80 cents, this seems to be a reasonably sound concern and has not been used to play the stock market. It was registered on December 18, 1928, and made its issue the next day. Its properties are the Filmophone apparatus (disk) and a small distributing concern known as International Cine Corporation, which sometimes produces a picture as a side line.

## FRENCH MONOPOLY

(Continued from Page 5)

out to be replaced by Photophone. Meanwhile there are strong reports that the Americans are not standing idly by. Understanding is that the expected visit of Adolph Zukor of Paramount and W. E. Sheehan of Fox are not unrelated to certain expansion plans in this territory.

## Production Goal

Pathe-Nathan chiefs are optimistic on the production end. They already have material in work under direction of Robert Florey, formerly of Paramount. Adolph Menjou's first native production is in work.

Campaign in the studio is based on American production standards of quality and American equipment will be used. Goal is a complete command of all French-speaking territories including Algiers, Tunis, Casablanca and all French Africa.

In reaching out for new markets Pathe-Nathan is putting up a proposition of financing exhibitors everywhere on improvements in exhibition methods, including a scheme to go 50-50 in the installation of sound reproducing equipment, the string to which all block booking understanding amounting to a contract.

## Expansion plans

For the moment Pathe-Nathan have a problem in the load of silent pictures it is carrying. These include 10 pictures put out by the Sapene group, 15 German and the same number of British pictures, plus 18 subjects sold to them by their own booker, Fernand Welby, who also is an independent distributor.

## Load of Silents

Desire on the part of the combine for new outlets is emphasized by the necessity of getting new outlets for this surplus material. Circulation of the silents in the minor houses would help the company to concentrate on the talker product for its important stands.

Pathe-Nathan's first talker, "The Three Masks," directed by Audre



HAROLD ATTERIDGE

Now under long term contract with Fox Film Co. Author of 55 Broadway successes.

Exclusive Management M. S. BENTHAM

Hugon, opens shortly at the Marlvaux on RCA equipment. Menjous' talker will follow it in.

## Other Merger Gold

Recent intimations are that the merging of Franco-Aubert with the Pathe-Nathan group is cold, although it looked practically set not long ago. Nathan now says there would not be room in a four-cornered consolidation for himself and Robert Huroi, Franco's general manager, who at one time was Paramount's general manager. In spite of which there are underground rumblings in the trade, all to the effect that the two combined will ultimately merge.

Franco-Aubert outfit controls 120 houses alone and its chains would be a strong influence toward the Pathe-Nathan objective.

Franco-Aubert is sending out "The Jazz Singer" and "The Singing Fool" will follow, first at the Aubert Palace. On the strength of business done by the Johnson pictures, Franco-Aubert has booked heavily in Warner Bros. and First National product with some Metro-Goldwyns as well.

Zukor is expected in Paris shortly, his mission being reported dealing with Paramount's expansion in Europe. Mrs. Zukor and her son, Eugene, are already at the Ritz here, awaiting the head of the family.

In like manner the presence in London of Sheehan for Fox interests is understood to reflect a desire on Fox's part for larger representation on the Continent. Sheehan is expected to close for British Gaumont houses and his campaign is expected to embrace French deals. This report is substantiated by A. S. Blumenthal's conferences with the Fox general manager.

J. C. Barker, Fox chief here, is known to be impatient for the establishment of an exploitation house for the company's product in Paris.

## Chinese's Grandeur

Hollywood, Oct. 15.—Chinese theatre will be the first house in the west to get Fox's Grandeur.

Big film will be seen here on the program with "Sunnyside Up," which follows "Cooked World."

About the same news weekly shots as shown in New York will be used.

## TIE UP REMARQUE

Hollywood, Oct. 15.—Universal has secured the screen and dialog rights to all future works of Erich Maria Remarque, author of "All Quiet On the Western Front."

Author's next book, about completed, is a story dealing with the German reconstruction period following the war.

## Murdoch Briefly Back

Around Nov. 1 J. J. Murdoch will start his stentch trip this year to Hollywood. He returned from there to New York Sunday.

## Glennon Freelancing

Hollywood, Oct. 15.—Bert Glennon, directing for Radio, leaves to freelance, Nov. 1.

## Novarro's "Song of India"

Hollywood, Oct. 15.—"Song of India," an original by Josephine Lovett, will be next for Ramon Novarro at M-G-M.

# Inside Stuff—Pictures

Objection is made by Ufa's New York office to the manner in which Variety has treated the litigation over distribution rights with Ufa Eastern Division, Inc. (David Brill). Without quarrelling with the facts, which they concede are correct, Ufa feels that these facts have been unnecessarily embellished by Variety's "vigorous style."

Ufa feels Variety has presented it in a false light through spreading the impression that its business methods are arrogant and arbitrary. It is pointed out that the Brill question involves a civil action based on two interpretations of a contract and that there is as much to be said for Ufa as for Brill.

In fairness to Kurt Hubert of Ufa the statement quoted from the Brill bill of particulars about "military tactics" is understood not to refer to him but to a Berlin official of Ufa.

A theatre employee, who suffers injury through a fall on a part of the premises removed from that where he is regularly stationed is entitled to workmen's compensation in New York State, even though the accident occurs before the performance has commenced, the Appellate Division held in confirming an award made by the Industrial Commission in the case of Lasher vs. Primo Producing Co. Lasher, ticket taker for the company, at 35 2nd avenue, New York City, was back of the house before the show started on the night of Sept. 15, 1928. At 7.15 he fell through a hole into a coal hole, receiving a fracture of the thigh, by reason of which he had a blood clot in the lung that caused his death.

On the authority of two decisions in New York State courts and one in a Federal court, the Industrial Commission made an award to the deceased's wife. At the time of his death, there remained unpaid compensation amounting to \$9.11, to which the Commission added an award of \$10.38 per week during widowhood, \$200 on account of funeral expenses and \$175 attorney's fees.

William Fox's attempt to sell 5,000,000 shares of Fox Theatres to patrons of Fox houses over the country is looked at in the trade as a desire by Fox to put over this finance movement without resort to bankers, and likewise placing the stock out of the reach of the stock market or manipulators.

It is claimed by financial promoters that stock placed with the public at large as Fox wishes to do would lock that stock up as an investment, with it unlikely that over 25% of the total could ever be secured by one person, if that much, without advertising to buy. In other stock sales to the public where the stock has not gone through banking channels, it has been found there is a gradual increase of holdings by the larger holders; also a closer intimacy somehow between the company and its stockholders than the usual stockholder holds.

The Fox theatre stock sale campaign from the canned speech that runs about 10 minutes and a circular distributed in each Fox lobby is an outright buy. No stock is procurable in the Fox theatre. Some years ago Marcus Loew conceived the plan of bringing in his patrons as stockholders, on an installment basis. This was not reported at the time as very successful, although in that period Loew's was not the institution by far it is at present. Nor did it in any way then approach the current magnitude of Fox's.

Two distributors are reported to have offered the Allied line-up of indie exhibition franchises on the same terms as those being sold by RKO and Tiffany-Stahl. Allied turned down the offers, considering it unfair to RKO and T-S, after these firms had been first to agree to rate readjustment, what-the-exhibit-can-afford on talkers.

One offer made by Universal on this basis rejected because of inflexibility. U didn't want to make readjustments of rentals based on the amount of business done. In some parts of the country Fox and Paramount have already met the Allied franchises by cutting the prices originally asked. One Texas exhib says he paid \$30 for a film for which a salesman quoted \$65 a month before the Allied franchise was launched.

Pete Woodhull has started a fad for other exhibitors who are getting tired of exhibiting, following at conventions, and, generally, finding the going too hot. That vice-presidency Pete got with the De Forest outfit has also made a lot of greedy waiters out of some of the boys. They're just sitting back waiting for a presidency or chain management to be dropped into their laps.

One, who never missed a Jersey indie convention and always shook hands after he told the other fellow what he thought of him, is even taking an aggressive attitude. This guy, Nelson of Trenton, known to kinkfolk as Judge Harry, is advertising the fact that he is waiting and is paying for the copy that carries the startling information to producer house controllers.

Frank Vreeland's job in Fox, New York, which he left on returning from Europe recently to join Paramount, has not been filled.

The work Vreeland did is being divided up among the Fox publicity staff, with J. M. Gerald making the assignments. It is understood Vreeland was through with Fox when he left on the European vacation.

Obtaining backgrounds by the process of photographic enlargement is becoming a general practice among producers on the Coast.

One of the many instances of this process was at Tiffany-Stahl for a background showing a row of New York apartment houses. Studio clipped a five by seven inch reproduction from a magazine and had it enlarged to 70 by 40 feet.

Drastic enforcement of the standard exhibition contract in cities throughout the country that are rebelling against the Hays arbitration system can be effected without the demand of a 25% deposit on all prints secured. The contract has a clause which makes the entire bill, not just a quarter, payable by check three days in advance of delivery, Hays points out.

Except in Dulais, Minneapolis and Detroit, in the last city where injunction proceedings are pending, the system is functioning. Judge Thatcher's decision on the merits of arbitral fundamentals, as designed by Hays, is looked for in producer headquarters to put an end to further disputes about the execution of regular film contracts.

Chambers of Commerce are playing important roles in exhibitor activities. While the chairman of the Indianapolis outfit is becoming curious over much maligned Hays' arbitral workings there, the chamber in Memphis is handling the publicity on the forthcoming convention of that Hays' yard arm, Motion Picture Theatre Owners of America.

In the New York office of the MPTOA, data is being disseminated about the conquering of the music tax situation, which will be a banner line at every annual get-together of the banished indies. This year M. J. O'Toole, past president and country editor, observes that the pooling of the publishers by film producers, in their zeal for theme songs, will automatically take care of the tax end.

Fox in buying theatres nowadays is said to pay off in stock of Fox films, put in at \$0.50 a share, and a year's dividend. Very little cash passes from the account. Seller holds privilege of distribution at a very low price but the guarantee means the exhibitor is in an \$50 per share business.

This is similar to Public recent theatre purchases, with exchange in Paramount stock, also guaranteed a certain worth within 15 months or so.

New York offices of coast picture producers search for talent for talkers without an act or an instance of stage work. They are paying more for the talent and casting less money than would be. Any

(Continued on page 25)

# "FOX is certainly VARIETY

**McVicker's (Publix)—"Cock Eyed World" (Fox) (1,865; 50-85); \$52,000 1st week. As expected. Within \$1,000 of house record. Critics raved. Will stay long time.**

## TWO BIG TALKERS CLEAN UP BROOKLYN

Brooklyn, Sept. 23. Heap of good pictures seen last week. Fox held over for the third and last week "Cock-Eyed World" and did fairly well on windup.

## FOX'S 1ST F. & M. UNIT AND "DEVILS," \$26,000

Washington, Sept. 24. (White Pop., 450,000) Fox with "4 Devils" and the first Fanchon and Marco Idea, "Sweet-Heart," got top business. Miss Gaynor's marriage brought much made-to-order publicity. Fox (Fox), "4 Devils" (Fox) stage show (3,434; 35-50-75). Right back after 2d week of "Cock-Eyed World," good \$26,000.

## WILL ROGERS' FUN FILM BIG IN PHILA., \$33,000

Philadelphia, Sept. 24. Picture houses continue to prosper mightily here while Philly has no legitimate stage attraction whatsoever.

Fox had a bully week, and picture was way below the average. Film was "They Had to See Paris," with Will Rogers, and the gross reported at \$33,000.

Other road show, reserved seat house, Fox-Locust, continued to drag them in with "The Cock-Eyed World," although here, too, the afternoons eased off. In 3d week, \$26,000. Looks good for two months without forcing.

# EVERYWHERE YOU "FOX has

Limited space makes it impossible to list the records established by

### THE COCK EYED WORLD

Fox Movietone All Talking Comedy Drama with

VICTOR McLAGLEN, EDMUND LOWE and LILY DAMITA

Suffice to say, it has broken every house record wherever played.

### SALUTE

All Talking Drama of West Point and Annapolis with

GEORGE O'BRIEN

and

HELEN CHANDLER

A hit everywhere!

### WILL ROGERS

in

### They Had To SEE PARIS

All Talking Fox Movie-  
tone Comedy Drama

Now playing the ROXY to  
turnaway business.

### 7 FACES

Fox Movietone All Talking  
Melodrama

with

PAUL MUNI

playing 7 distinct characters,  
is on the way. Reports from  
the Coast prophesy another  
smashing success.

VICE-PRESIDENT OF WEST  
COAST THEATRES ACCLAIMS  
SURE FIRE HIT!

"Saw preview of Romance of Rio Grande at studio last night stop My frank and honest opinion is that Rio Grande is a one hundred percent better picture than Arizona stop It is one of the finest bits of entertainment I have seen in many a moon stop A sure fire box office attraction."

HOWARD SHEEHAN

### ROMANCE of RIO GRANDE

Fox Movietone All Talking Drama  
with Music

with

WARNER BAXTER MARY DUNCAN

ANTONIO MORENO



# delivering hit after hit" headlines confirm box- office successes from coast to coast

## "Flight," \$17,000, and Grandeur Street's Standouts Last Week.

Advent of a cool snap reminded Broadway last week autumn is here. There may have been a connection between the weak matinees observable all along the street and the sudden crop of topcoats. Biz in general okay.

"Black Watch," and "On With the Show," both following runs at \$2 gave the Roxy and Strand respectively excellent takes.

## FOX, SEATTLE, SMASHES RECORD WITH \$24,300

Seattle, Sept. 24.  
(Draw Pop., 525,000)  
Weather Warm and Dry  
Fox smashed last week and stepped up with some good publicity back of "The Cock-Eyed World" to \$24,300 and house record. Censors held a meeting and preview, which broke into the papers, not as p. a. gag, but on the level, and helped the draw greatly.

Coliseum (Fox) (1,800; 25-50).  
"Salute" (Fox). Good at \$2,300, 2d run.

## "Words and Music" \$19,800 In Syracuse—Leading

Syracuse, N. Y., Sept. 24.  
(Drawing Population, 220,000)  
Weather: Fair  
"Speedway" (M-G-M), meeting with a cool critical reception, got \$19,800 at Loew's State last week, topping the gross column.  
Fox's "Words and Music" held up strongly at Keith's, totaling \$16,000.  
Eckel, splitting the week between "Why Leave Home" and "Frozen River," did \$7,000 and "Frozen Home" was resp.

## "Cock-Eyed World" Panics Prov.; \$15,000 at Victory

Providence, Sept. 24.  
(Draw Pop., 315,000)  
Weather—Rain and Cold  
Records of all kinds went to smash here last week when "The Cock-Eyed World," at the Victory gave the house, the smallest in town, a riot gross of over \$15,000. Playing six shows daily the house was packed at every performance with hundreds turned away. Feature stays over.

# GO YOU HEAR IT— *the product!"*

### SUNNY SIDE UP

The screen's first original all talking, singing, dancing musical comedy

with

JANET GAYNOR  
CHARLES FARRELL

Swept across the box-office skyline of New York like a comet. Now playing to absolute capacity at the Gaiety, N. Y., at \$2.

### MARRIED IN HOLLYWOOD

The first Viennese all talking, singing, dancing song romance

with

J. HAROLD MURRAY  
and NORMA TERRIS

Music by OSCAR STRAUS

Held over 2nd week  
at ROXY

### LENORE ULRIC

in  
her talking screen debut

### FROZEN JUSTICE

Is doing justice to box-offices wherever booked.

Opens at the ROXY next week.

### GEORGE JESSEL

in

### LOVE, LIVE and LAUGH

All Talking Movietone Drama

Broadway's famous singing comedian gives a sensational performance in his first talking picture. It's a winner!

**FOX**  
Happiness  
in every  
Box Office

# Announcement Importante!

On or about November  
15th, First National  
Pictures, Inc., will bring

# "PARIS"

to Broadway



SO THIS IS "PARIS"

with

IRENE BORDONI

and

JACK BUCHANAN

and its startling new TECH-  
NICOLOR effects; its haunt-  
ing melodies already in the  
radio hit class; and 500  
gorgeous girls; dancers—  
singers—comics and  
specialties.

So THIS is the PARIS box-offices  
of the country are waiting for!

*Mais Oui, eet ees---an' 'ow!!*

A  
CLARENCE BADGER  
Production

with

JASON ROBARDS  
ZASU PITTS  
LOUISE CLOSSER HALE  
Based on play by  
MARTIN BROWN

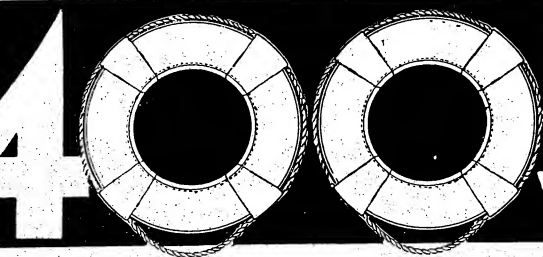






# TIFFANY-STAHLS

## FIRST



# FRAN

## Will Your Name

W. A. BAIER,  
Fort, Ft. Atkinson, Wis.  
WILLIAM WISKE,  
Community, Red Granite, Wis.  
VERNON R. RIGGLE,  
Auditorium, Laurel, Neb.  
JOHN BILER,  
Dixie, New Madrid, Mo.  
C. H. HORSTMAN,  
Empress, Chaffee, Mo.  
WILLIAM DALKE,  
Strand, Strasburg, Va.; New, Woodstock,  
Va., and New Market, New Market, Va.  
J. L. RAPPAPORT,  
Lovejoy, Buffalo.  
HENRY THOMAS,  
Liberty, Oakhill, O.  
THOMAS DONNEL,  
Majestic, Stephenville, Tex.  
BOHNE & HUNT,  
Melba, Houston, Tex.  
J. O. ROBERTS,  
Alamo, Granger, Tex.  
JOSE M. MUNOZ,  
Iris, El Paso, Tex.  
MRS. C. C. ALGUIRE,  
Coloma, Coloma, Mich.  
D. R. VANES,  
Tribune, Cold Water, Mich.  
VERNE S. CORRELL,  
Isis, Winamac, Ind.  
R. W. DAVIS,  
Davis, La Mesa, Calif.  
GEORGE HANES,  
Park, Pasadena, Calif.  
SAM R. PYLET,  
Hollywood, Milwaukee.  
G. W. HUBNER,  
Strand, Oconomowoc, Wis.  
J. P. ADLER,  
Trio, Marshfield, Wis., and Waupaca,  
Waupaca, Wis.  
JOHN A. LUDWIG,  
Astor, Parkway, and Jackson, Milwaukee.  
W. J. SIMANEK,  
Granada, Racine, Wis.  
R. E. BENSON,  
Princess, Adrian, Minn.  
ROY T. McMINN,  
Capitol, Superior, Wis.  
B. A. BUTLER,  
Elite, Arlington, S. D.  
SIMON MYERS,  
Criterion, Moorestown, N. J.  
JOHN KRAFFIN,  
Cornell, Chicago.  
CHARLES F. HOUSE,  
Midway, Rockford, Ill.  
RUBIN FRIELS,  
Victoria, Victoria, Tex.  
E. N. COLLINS,  
Star, Humble, Tex.  
C. J. McKENZIE,  
Idle Hour, Hempstead, Tex.  
J. L. SANTOS,  
Texas, New Gulf, Tex.  
E. F. KEITH,  
Liberty, DeLeon, Tex., and Ritz, Gorman,  
Tex.  
E. M. CARNEY,  
Princess, Deming, N. M.  
MORRIS ROBBINS,  
Echo, Detroit.  
W. C. MAYS,  
Montrose, Montrose, Calif.  
PHIL PECHARICH,  
Lyric, Jerome, Ariz.  
GEORGE G. ASEMACOPOULOS,  
Mardi Gras, Coney Island, N. Y.  
A. R. KOPPEL,  
Atlantic, East Rockaway, L. I.  
GUS KERAROTER,  
Senate, Springfield, Ill.  
J. M. NISHIOKA,  
Ryon, Fresno, Calif.  
B. A. RIVES, Jr.,  
Liberty, Roanoke, Ala.  
R. M. GLADSTONE,  
Crescent, Austin, Tex.  
E. C. TRIEB,  
Princess, Roswell, N. M.  
WILLIAM G. CATTANACH,  
St. Clair, St. Clair, Mich.  
H. P. VONDERSCHEMITT,  
Von Ritz, Bedford, Ind.  
DANIEL S. MARKOWITZ,  
College, Los Angeles.  
R. J. CONKLIN,  
Empress, Chamberlain, S. D.  
L. C. FISH,  
Cozy, Jeffers, Minn.  
HIRAM DUNKIN,  
American, Cushing, Okla.

ALFRED GLAZER,  
Elliott, Elliott, Pa.  
A. W. THRESHER,  
Wasco, Wasco, Calif.  
FRANK A. GRAHAM,  
Granada, Auburn, Wash.  
GORLANDO DI GIACOMO,  
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## 75% of 200 Indie Exhibs at L. A. Allied—RKO-T-S Meeting Sign Film Product Franchises

Los Angeles, Oct. 15.

Converts began hitting the Allied Franchise trail the day the no-arbitration gospel was expounded to independent exhibitors from California and Arizona.

When the three-day convention at the Ambassador Hotel closed 75% of the exhibitors attending had signed for Tiffany-Stahl and RKO pictures under the elastic provisions of this contract.

Officials of Allied States and of the RKO and T-S companies had explained the new franchise to 130 exhibitors at luncheon in the Coconut Grove the opening day. More exhibitors arrived—flying in just in time to catch the party Thursday night. Two hundred total attendance.

The Los Angeles convention winds up the evangelical campaign in which Al Steffes is assistant and Col. H. A. Cole and H. M. Ritchey, his chief disciples in carrying the gospel of no-arbitration to the exhibitors of the U. S.

Total franchises sold the Indies by RKO and T-S are over 1,600 with additions daily.

The banquet Thursday night was a general celebration with a big bunch of flowers handed up over the coffee cups to Abram Myers, president of Allied States, besides verbal bouquets right and left.

Visiting exhibitor officials from various parts of the country were ranged at the speakers' table and Al Steffes introduced them with a "stand up—sit down" technique that precluded further speech making.

The visitors include: Ludwig Siegal, Chicago; Martin Smith, Ohio; Henry Staab and Steve Bauer, Milwaukee; Joe Pastor, Illinois; Otto Rath, St. Paul; Oliver Rowe, North Dakota; Bill Mallard, South Dakota; Morle Davis, Butte, Mont.; G. E. Woodlaw, Portland, Ore.; Jim Hone, Seattle; Frank Bligh, Salem, Ore.; Ray Grombacker, Spokane; Homer Holmgren, Salt Lake City; and Lee Stallings, Mayford, Utah.

### Contract Explained

The Allied franchise was explained and introduced at the Coconut Grove luncheon by Joe Sntzer and Harry Cohen for RKO and Oscar Hanson and Grant L. Cooke for Tiffany-Stahl.

They made it clear that the franchise was not a distributor idea, but was drawn up by the independent exhibitors' body and accepted by RKO and T-S.

Hanson pointed out that T-S was not depending on sales of these Allied Franchises alone for distribution of its product.

"If we sell 5,000 franchises we still have to get two-thirds of our

### Reasons!

Los Angeles, Oct. 15.

Organizers of exhibitor conventions now refuse to give out lists of those attending. Two reasons for holding out given.

Exhibitors may not want their wives to know where they are.

The front line companies scan the lists to tab the exhibs in case the convention does anything against their interests.

income from non-franchise holders," he said.

Then came the RCA section of the luncheon with Steffes explaining how Allied officials persuaded the RCA Photophone to put out cheap talker installation that small exhibs could afford.

RCA was getting \$5,000 for its talker apparatus and asked what price the exhibs wanted to pay. Somebody said "\$1,500." And wasn't thrown out. Sawyer and Bucher finally agreed to get up a machine to sell for \$2,995, with the service charge also added—\$15 a week for the first two years, then still lower.

### Couldn't Stand Loss

Later RCA reneged, saying it held to this \$2,995 figure it would lose \$1,500,000. The final agreement was for a Simplex machine at \$2,995 if the exhibitor paid for installation, and a Powers machine for \$3,250 on the same condition.

RCA figured that the exhibitor could do his own bargaining with a local electrician and get the job done for about \$250, whereas if RCA were arranging the work, the electrician would demand \$500.

Steffes put up an argument against bootleg machines, "I'm positive every bootleg machine costs the industry millions." He figures the loss in trade kept away by poor talker effects and that the real trouble with the bootleg machines is lack of servicing.

Sydney E. Abel, general sales manager for RCA, announced that the firm's factories are working at capacity on the new machines and hope to start delivery in December. The meeting adjourned to the Parisian Theatre two blocks away for a screening of "An Antonia."

Princy A. M. Betty Compton's "Woman to Woman" was screened at the hotel.

Screening of "Rio Rita" at the Forum theatre afterwards drew so many of the exhibitors that the M. P. T. O. of Southern California decided to postpone its closed meeting to consider affiliation with the Allied States. The membership meeting for this purpose will be called next week.

Saturday buses carried delegates to Tiffany-Stahl and RKO studios. Al Steffes went home to Minneapolis.

Abram Myers was thinking of leaving Monday for Honolulu.

### Publix in Kentucky

Lexington, Ky., Oct. 15. Publix takes over under a 20-year lease in a deal closed with M. Switow & Sons, of Louisville.

Switows operate houses in southern Indiana and Kentucky. Publix assumes operation Oct. 20, with Earle Payne remaining as resident manager.

## RCA'S PORTABLE SOUND FOR NON-SHOW MARKET

RCA Photophone has a portable reproducing equipment for the non-theatrical field to sell at a cheaper price than that put out by the Western Electric. While the price for the new equipment has not yet been stated, it will be "considerably below" the figure of \$2,995 for RCA's regular theatres of 500 seats and less.

W. E.'s portable outfit sells for \$3,000 and \$50 a month service charge, or at the rate of \$165 a month total for a period of two years, this including service.

RCA is anxious to start its regular campaign to sell the non-theatrical field immediately, placing the portable machines in colleges, schools, churches, clubs, hospitals, etc., in an effort to beat W. E. to this gigantic potential field. W. E., according to an official of the company, will not tackle this field until about Jan. 1, when the sales organization will be whipped into shape to handle it.

Meantime W. E. is not turning down orders coming in voluntarily, having already installed a number of non-theatrical accounts. The RCA Photophone headquarters it was indicated that mass production of the portable equipment would begin in about two months.

Its portable outfit includes projector, amplifier, horn and a screen of regulation width. Pictures are interchangeable on the equipment, which takes the standard 35 mm film with a throw of 50 feet under ordinary conditions and capable of greater distance with use of larger lens.

Entire outfit can be packed in two trunks of leather and a carrying bag, making it possible to transport the equipment in a small-size truck. Equipment is known as Type "B."

### Demonstrations

First demonstration of the new RCA equipment was given last week, with educators, school-marms and others invited. Program given included an overture of "Die Fledermaus" with the screen picturing the variable width sound track in the middle of the frame as a novelty; Grantland Rice Sportlight; ins showing sound track; Fitz Patrick Traveltalk and Marc Connelly in "The Uncle."

Nothing of a strictly commercial or educational nature shown, although it is understood considerable of this material has been made at the RCA Gramercy studios.

RCA's idea besides sale of the portable apparatus is to increase the production of this type of picture at the Gramercy plant.

## COOL HOUSE MANAGER

Hagedon, at Neighborhood House, Averts Fire Scare by Calmness

Pittsburgh, Oct. 15.

Some cool head work on the part of Leo M. Hagedon, manager of the Metropolitan, neighborhood house, averted a panic when a roll of film caught fire in the operator's booth.

The operator, C. J. Boehm, notified Hagedon of the blaze as the smoke started issuing from the booth. The latter walked to the stage, announced there was a fire and asked the patrons to leave in an orderly fashion.

Hagedon's collected manner cleared the theatre of 200 patrons in short order, and the blaze was quickly extinguished with a small loss.

### Sterling Agency Judgment

The Sterling Advertising Agency filed a default judgment in the City Court on Thursday last, against the Park Ave. Theatre Corp. of 125 E. 53rd street for \$1,485 on notes made by H. A. Anderson, the treasurer.

## Publix Out After Texas Small Towns Where Exhibs Can't Win

### Another Means

Los Angeles, Oct. 15. Current Coast racket routine by owners of small business is to report their houses closed due to bad business when, in reality, it is for sound installation. Idea is to get lower rentals on reopening.

## F. N. EXPLOITATION AND UP-STAGE PREMIERE

First National will give Irene Bordoni the swankiest of swanky openings, according to plans, for the opening of the French comedienne's first talker, "Paris," at the Central, New York, Oct. 24.

Tickets will sell at \$5.50 and the free list, usually attached to a Broadway premiere, will be dispensed with except the newspaper gang. And—dress is to be formal. Even the invitations and the tickets will be embossed in silver and the tickets in gold.

A neat exploitation tie-up has been made by Charles Einfield, First National publicity chief, in connection with "Paris."

Besides a 12-hour radio tie-up during the first week of the picture's run, Einfield has sewed up four newspapers.

Trip to Paris. "Evening Graphic" will run a special mid-week roto section and beginning Monday, Oct. 21, the "Evening Journal" will launch a "Paris" contest. Under the terms a free round-trip to Paris for the "Journal" reader who mails in the best reason for wishing to go over there.

Oct. 23 the "Graphic" also enters a contest campaign that will have for its basis women's fashions and styles.

"Evening World" will run a novelization of the film story in daily installments.

The "free exploitation campaign" will be additionally bolstered up by a paid advertising campaign throughout the country for which \$100,000 has been budgeted and which will also include national radio broadcasting.

Dallas, Oct. 15. With the purchase of the Dent circuit in Texas, Publix is now making a play for the small town houses in the Lone Star state. Jack Pickens, who once entered Harlingen, big Rio Grande Valley fruit center, with \$250 and now owns a chain of houses in the valley, has sold to Publix. Arthur Keyes, operating north Texas circuit from Childress, also took Publix dough in preference to compete.

Grover Campbell, with some small town houses, refused to sell out his interest which he owned with the Dents. Instead Campbell is reorganizing his circuit to offset Publix-Dent lead in his towns.

Of the indie operators, Rubin Frels, of Victoria, and Oscar Korn, Panhandle region, are still holding their own against mergers. Both doing well. Each is building new houses in south and west Texas where Publix-Dent interests are rather weak.

Robb & Rowley, largest indie circuit in southwest, still playing solitaire, but rumors in Dallas have it that they are fixing to corral their 75 odd houses under Publix trade-mark. With their passing, Texas-owned theatres will become a thing for school kids to read about in histories. (New York's report is that the Robb & Rowley houses already have gone Publix).

Whether Publix will profit by sweep for one-man control in Texas is still doubtful, as most of the small-town owners are selling out more on account of high cost of rentals for talkers and insufficient business to warrant installing of talker equipment.

Furthermore, with radio entertainment, small Texas towns have found it pretty difficult the past year, without the additional cost of the new talker era.

## Chi-Billed Publix

Chicago, Oct. 15.

The name of Publix being pushed to the front here in town by the B. & K. ad stuff. Instead of former "affiliated with Publix" tag, houses now billed as "Publix-B. & K."

From appearances, seems an opening wedge to drive the B. & K. label off the houses.

## Human Trailer

Los Angeles, Oct. 15.

Nina Mae McKinney is being used in person as a trailer for "Hallelujah," which opens at the Fox Palace here tomorrow (Wednesday) night.

Colored girl, who is in the picture, makes single appearances in Fox Coast houses, doing a specialty after scenes from the film have been flashed.

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FOR HIRE**  
PRODUCTIONS  
EXPLOITATIONS  
PRESENTATIONS  
**BROOKS**  
COSTUMES  
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Singing and Dancing  
Harpist  
Featured in F. & M.  
"TYPES" IDEA

A New Smashing  
Comedy Single

**JEAN LAWRENCE**

(FORMERLY OF BORN AND LAWRENCE)

Direction WILLIAM MORRIS OFFICE

This Week:  
Oriental, Chicago

**PENNY PENNINGTON**

"THAT FUNNY CHAP"

Featured in F. & M. "BABY SONGS" Idea. This week at Loew's State, Los Angeles

Personal Rep., CHARLIE FINKELSTEIN

FAMOUS  
**MEGLIN KIDDIES**  
Featured by  
**FANCHON & MARCO**

WHY GOAT  
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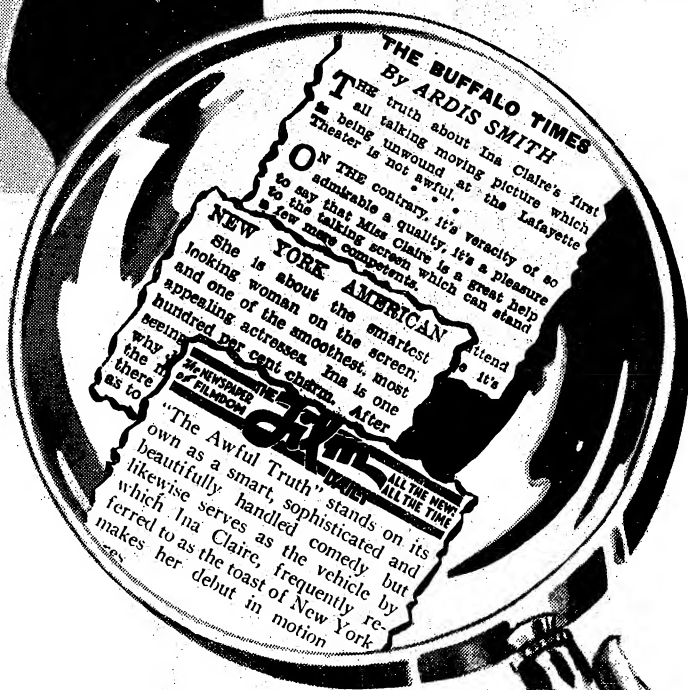


# THE TRUTH



about  
INA CLAIRE  
in  
THE AWFUL  
TRUTH

A STAR'S value is determined by the verdict of public and press. The reception accorded Ina Claire in "The Awful Truth" is proof that this brilliant young actress is one of the greatest box office assets recruited from the stage by talking pictures, and that Miss Claire will even surpass on the talking screen her sensational record on the speaking stage. \* \* \*



Directed by Marshall Neilan  
Supervised by Maurice Revnes

FILM DAILY SAID: "She has poise, charm, is beautiful, and has an excellent voice. She is a consummate and finished comedienne, replete with class to her very fingertips. With no argument whatsoever, she belongs among the first half dozen leaders in the dialogue film."

ALL MUSIC • ALL SOUND • ALL DIALOGUE



# P A T H É



# CECIL B. DE MILLE'S AMAZING CAREER!



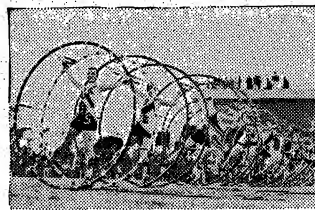
*—it is climaxed now  
by his greatest dra-  
matic and spectac-  
ular entertainment  
“DYNAMITE”*



*Production values without limit  
are lavished on “Dynamite.”*



*Scenes of luxury that only Cecil  
B. De Mille can create.*



*Richly conceived with a thou-  
sand thrilling novelties.*

**IF YOU** put it to a vote of public or professional opinion which director has been the most successful in making entertainment, the answer must inevitably be Cecil B. De Mille.

**DE MILLE CREATES** not only entertainment, but styles of entertainment. He is the most imitated man in pictures and the great master strokes of production history are directly traceable to his showman genius.

**EVERY STUDIO** in Hollywood is keenly interested in a new De Mille offering. It is like a tip on the market. He leads — others follow!

**WHEN CECIL B. DE MILLE** joined Metro-Goldwyn-Mayer he attained a creative freedom that was not possible while running his own production companies. That freedom, plus the unlimited time and resources made available to him has resulted in the making of what you and your public will call the outstanding picture of his career.

## METRO-GOLDWYN-MAYER

*The Power Behind The Hits!*



# RKO Strengthening Itself In Middle West Section by Additions, Against Chains

Chicago, Oct. 15. Leasing of the Woods theatre as a RKO run-house is the first step in a predicted program of expansion by Radio-Keith-Orpheum to maintain the strength of its circuits against the two chains, Fox and Paramount-Public-Warner.

RKO's national holdings at present comprise about 150 houses, with the total for prompt outlet of Radio Pictures (excluding straight vaudeville houses) in the neighborhood of 200 through affiliations and contracts.

In the middle west RKO is expected to acquire first class theatres in every city. Such a move was forecast a week before last in the private mission here by Joseph Plunkett and R. B. Kahane of RKO. These two inspected theatre properties and sites in and around Chicago with Nate Blumberg, western theatre operator for RKO. All three went into a thorough analysis of the middle-western theatre-chain situation in conferences which set adrift the word "expansion," though there was no comment by any of them.

## Cutting Vaude

The expansion may result in a further curtailment of vaude within RKO. With barely a handful of

two-a-days left, RKO abolishes still another when the Palace at Milwaukee, largest house in the city, changes its policy to a film run house to show Radio film specials, opening with "Rio Rita."

Here in Chicago, the Woods, under RKO control, becomes a wedge of competition against B & K, which with the Chicago, Oriental, United Artists, Roosevelt and McVicker's in the loop has been well able to hold the picture situation in Public hands.

Besides the Woods, RKO sees the need of another picture house downtown, and for that reason there has been a stir toward acquisition of the Erlanger as another run house. This theatre, now playing legit, was once one of the strongest run houses in the city.

In the neighborhood districts two important deals are pending and hot. Negotiations are coming to a head for the two Marks Bros. houses, Granada on the far North Side and Marko on the West Side, both of high caliber, but which in the past have had some difficulty in obtaining pictures wanted.

It is known that the Marks Bros. recently were in New York attempting to open negotiations with Fox through Joe Leo, of Fox-Metropolitan, but were unsuccessful.

## South Side Houses

On the South Side RKO's eyes are glued on the Avalon and the Capitol, properties of the Cooney Brothers' defunct National Playhouses circuit, and now being operated by James Coston as trustees for the Chicago Title and Trust Co. A hearing is set for this week here on a \$2,500,000 first mortgage on these properties held by a group of New Yorkers. It becomes likely that action may follow on these two in a short time.

Avalon and Capitol are in direct competition to the Tivoli, Maryland and Tower, B & K houses, and would give RKO a hold on the outposts.

Outside of Chicago one of the moves has been to withdraw from the "Fox-RKO" list six vaude houses which had been made available for tenants. These houses are the Seventh Street, Minneapolis; Temple, Detroit; Palace, St. Paul; Orpheum, St. Louis; Temple, Rochester, N. Y., and Orpheum, Kansas City. A seventh house, Palace at New Orleans, dark for some time, goes into burlesque under a lease obtained by Warren Irons, manager of the Haymarket, wheel burly house here.

In Illinois outside of Chicago the situation is somewhat complicated because of the working agreements which existed between RKO and Great States before Great States joined Public. Illinois' expansion, unless complete abrogation of these pacts occurs, will have to go forward with a great deal of finagling.

## Nobody Knows

San Francisco, Oct. 15. They're telling this one on the Fox coast circuit to illustrate how fast the picture house chain is acquiring new houses.

Bub Lollar, representing Fox, recently closed a deal for the California theatre, Stockton, and sent a crew of wreckers up there to start tearing the place out in preparation for extensive remodeling.

Wreckers arrived in town but got the houses confused. They started to work on another theatre and had most of the marquee down before the manager of the place arrived on the scene.

"Hey, what's the big idea?" he demanded.

"West Coast bought this joint and we've got orders to rip it out for the remodeling," said the foreman of the wreckers.

"Funny, I ain't heard about it," said the manager. "But maybe it has been sold—I'll find out."

The error was discovered and Fox West Coast had to build a new marquee for the house, which belonged to a rival circuit.

## MATTER OF NATHANSON AND 2ND CAN. CHAIN

Toronto, Oct. 15.

Tremors which shook the inner workings of the Canadian picture industry, caused by the resignation of N. L. Nathanson as managing director of Famous Players Canadian, are beginning to subside.

Disseasement among the directors and shareholders of F. P. Can. revealed in full by N. L. Nathanson and I. W. Killam, have been replaced by a solemn hush. Talk now centers around rumors that Nathanson is proposing to promote a new Canadian theatre chain in competition to F. P. Can. Nathanson says he is through with the picture business. Those on the inside say that he isn't.

Shareholders have finally decided there is no possible doubt but that Adolph Zukor holds control of F. P. Can. for the next 10 years at least as long as he and I. W. Killam stick to their present agreement. Some still want a meeting, but there is hardly a chance of one being called.

The question puzzling them now is whether the falling out of the boys high up will result in the creation of a second and rival chain, probably with Nathanson at the head.

Film men are of the opinion that there will be a second chain and that nothing will leak out about it until plan is complete. Next to Nathanson the Fox interests are said to be the logical organization to help take some of the cream from F. P. Can.

## Control Center

The big question the ordinary F. P. Can. shareholder wants known is whether their corporation and the British Gaumont Corp. are controlled by the United States capital or by British interests.

The importance of the British film industry to the British empire is being stressed more than ever. It is pointed out that for the past two years the press of Canada has been flooded with anti-American film propaganda. This was meant to bring the importance of the British film industry before the customers. Even provincial cabinet ministers did all they could to encourage the use of British films.

If both the British Gaumont and F. P. Can. are American controlled then there can be no British film industry, in the minds of Canadians.

All the talk and insistent rumors of a second chain, Nathanson or Fox-controlled, isn't affecting the price of the F. P. Can. stock on the Toronto stock exchange. It flopped to 61 from 81 during the row, but has come back to 65—slowly.

## Silvers With Publix

Max Silvers, formerly assistant to John Zandt at Fox, joins Publix as overseer of stage units for three Texas towns and New Orleans. Silvers has authority to make changes or otherwise strengthen or rearrange shows in his towns.

## WM. O'NEILL KILLED

Plane Fell When Taking Off—300-Foot Drop—Mgr. Quincy (Ill.)

Quincy, Ill., Oct. 15.

William O'Neill, manager of the local Quincy theatre, was instantly killed last night when in a plane just taking off. It dropped 300 feet.

E. W. St. Onge, in the same plane, also killed.

As far as now known something went wrong with the engine. O'Neill's theatre plays pictures. St. Onge was the supt. of the Kelly-Atkinson Construction Company, and in charge of the bridge being erected over the Mississippi at this point.

## FOX'S EIGHT IN SEATTLE

Seattle, Oct. 15.

Fox-Pacific Theatres have closed for eight Universal houses (neighborhoods) in Seattle.

Houses: are Granada, Portlan, Arabian, Woodland, Ridgmont, Checro, Mission and Madrona Gardens.

Too much "F & P" in northwest lead to confusion—and so Finkelstein and Rosenberg, the team putting over Fox-Pacific Theatres and affiliations has been changed to Rosenberg and Finkelstein.

Former combination conflicted with Finkelstein & Ruben, of Minn.

## McDermott East

Louis McDermott, of the Balaban and Katz production staff in Chicago, has been transferred to the Public eastern staff of Public producers.

## R-K-O'S HOOK-UP FOR OPENING WITH P. R. R.

Philadelphia, Oct. 15.

R-K-O opened the Erlanger Saturday night with "Street Girl." Policy is continuous, indefinite runs and 30c to 75c, with first price holding until 1 p. m. This scale coincides closely with the Boyd, Stanley, Mastbaum and Fox, with the Aldine and Fox-Locust asking either \$1.50 or \$2 as op price.

The Erlanger, open a year and a half, has been a decided failure as a legit house. Because of rental. Shows could make money but the house could not.

William LaPorte is manager of the Erlanger for R-K-O. William Hastings is assistant.

A feature of the opening was a picture entitled "The Broadway Limited," made by the Pennsylvania Railroad, and depicting a trip of the famous flyer between New York and Chicago, with all the appropriate sound effects. A tie-up between R-K-O and the Pennsylvania system. It is a smart piece of exploitation on the part of E. M. Orowitz of R-K-O, giving the Pennsylvania new policy plenty of send-off in an unusual channel.

Nothing has developed from the injunction sought by Warners to restrain the R-K-O opening.

## Only Principals

A new stage unit by Frank Cambria, called "Sky Harbor" will have principals only.

The new idea, it was explained, is purely experimental and by no means entails definite policy.

BETH and BETTY DODGE, Singing Stars in  
"A Night in Venice," depend on Stein's



**Everybody**  
who is "Anybody" in the theatre  
uses **stein's** MAKE-UP

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A FOX WEST COAST THEATRE UNIT

**RUTHIE KADOMATSU**

Featured in F. & M. "FAR EAST" Idea

**Mary Price**

Featured Acrobatic Dancer in F. & M. "ACCORDIAN" Idea  
Thanks to ALICE GOODWIN

**SLIM MARTIN**

AND HIS BAND

Now at COLORADO THEATRE, PASADENA, CALIF.

**JONES and HULL**

Featured in F. & M. "SWEET COOKIES" IDEA  
Thanks to FANCHON & MARCO  
Direction SHALLMAN BROS.



# INTIMATE *Musical Revues*

VITAPHONE VARIETIES give you the highest quality in short length features. Here are four that are typical. Coming—26 One Reel Technicolor Revues, staged by Larry Ceballos and Jack Haskell, world famous producers of musical revues. 12 One Reel Musical Comedies—unusual subjects—big time singers, dancers, comedians and girls galore. Full length production values in each.



## "DANCE OF THE PAPER DOLLS"

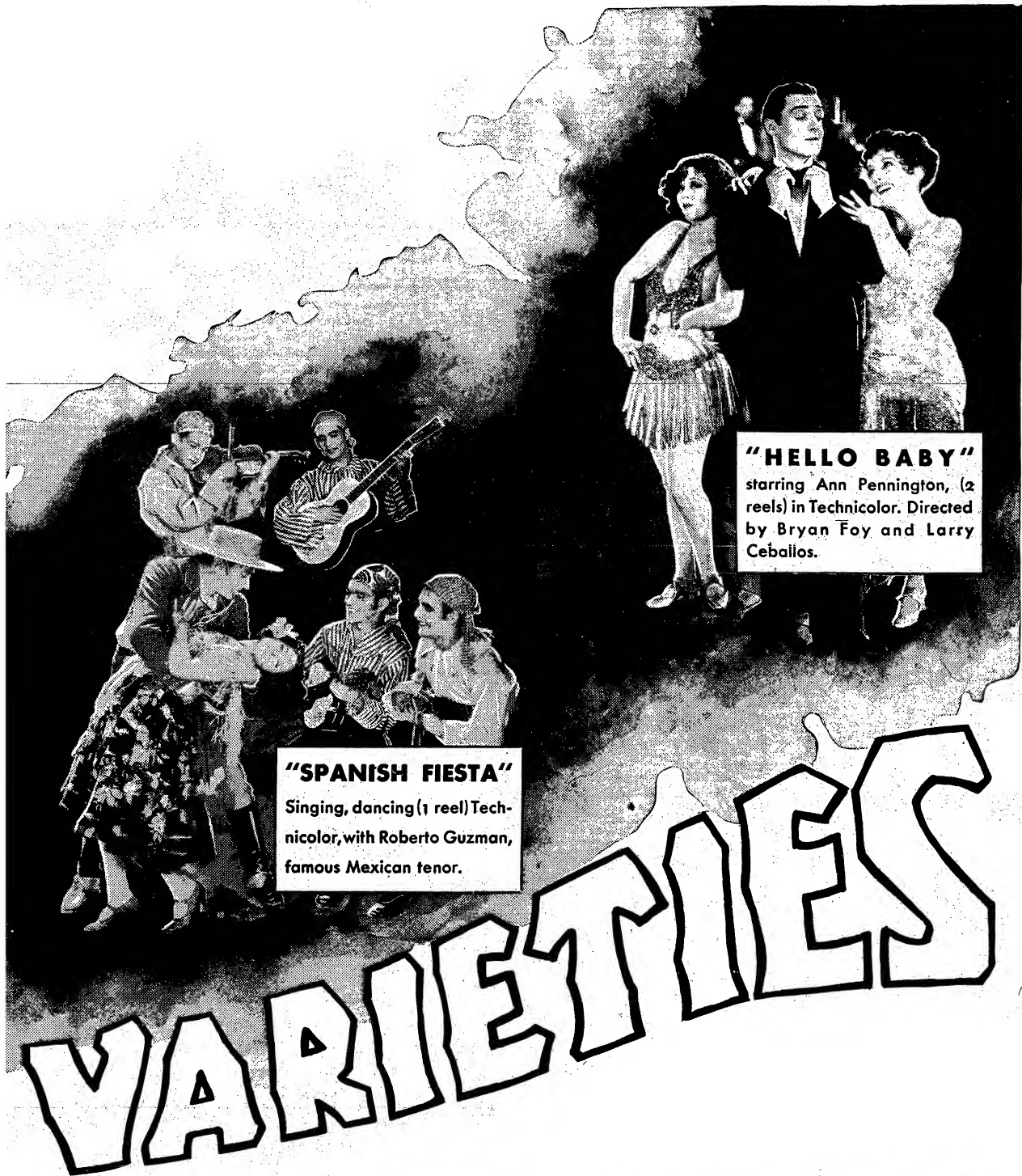
Technicolor Fantasy in 1 reel. Geneva Mitchell and cast of 40 children. Directed by Roy Mack.

## "MINSTREL DAYS"

Cast of 40 all colored players, including Mosby's Blue Blowers Band. Directed by Roy Mack.



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**"HELLO BABY"**

starring Ann Pennington, (2 reels) in Technicolor. Directed by Bryan Foy and Larry Ceballos.

**"SPANISH FIESTA"**

Singing, dancing (1 reel) Technicolor, with Roberto Guzman, famous Mexican tenor.

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# RE-WRITING SHOW BUSINESS!



¶ A mighty procession of hits to date! An avalanche of record-smashers on the way! That's what makes PARAMOUNT'S NEW SHOW WORLD more than a slogan. It's the name of a revolution in show business. Bringing mightier entertainment, bigger box-office profits than you ever dreamed of! ¶ The difference between Paramount's new style hits and other product means a fortune to Paramount exhibitors!

**HAROLD LLOYD** talking in "Welcome Danger."

"SWEETIE" musical comedy smash with Nancy Carroll, Helen Kane, Jack Oakie and others.

**Ziegfeld's "GLORIFYING THE AMERICAN GIRL."** With Mary Eaton. In revue: Eddie Cantor, Helen Morgan, Rudy Vallee.

**MAURICE CHEVALIER** in ERNST LUBITSCH'S "The Love Parade." With Jeanette MacDonald.

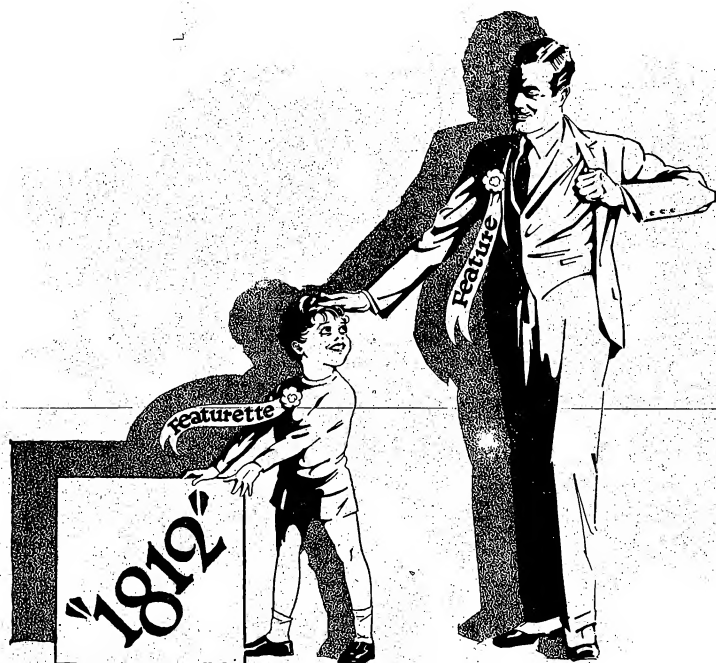
**DENNIS KING** in "THE VAGABOND KING." With Jeanette MacDonald.

"THE VIRGINIAN." All-outdoor, all-talking. With Gary Cooper, Walter Huston, Richard Arlen, Mary Brian.

MORE! MORE!

Paramount  Pictures





# "SON, I'M PROUD OF YOU!—you're sure a chip off the old block"

The first of the UNITED ARTISTS "featurettes" steps out in the world to make a reputation for itself and—crack off the bat—its first appearance creates big sensation.

## "1812"

"Reisenfeld Gem.  
Hit at Rivoli"

"If the first of the short subjects produced by United Artists is any indication of the remainder of the series, picture patrons are in for some rare treats. '1812' is a gem in every sense of the word. This reel is different and it is better than good."

—Exhibitors Daily Review

## "1812"

"We have heard the good Dr. Reisenfeld direct this overture oh so many times, but never have enjoyed it so thoroughly. Instead of the Rivoli band of 20 it was played by a synchronized symphonic orchestra of 60. A complete pictorial history with shots and composition that would do justice to any feature production. Greeted with round of applause."—Alicante in Film Daily

For the Perfect Program—  
Book the Features and  
"Featurettes" of

UNITED  ARTISTS

## UNITED ARTISTS FEATURETTES

Astounding One and Two Reel  
MUSICAL SHORT FEATURES



### 1 "1812"

The famous overture by the Russian composer Tchaikowsky. Known and played all over the world. United Artists brings it to the screen accompanied by a marvelous visual interpretation of the meaning of the composition—the invasion of Russia by Napoleon.



### 2 "IRISH RHAPSODY"

Victor Herbert at his best. In this composition he depicted the evocation of the Irish patriots from their homes, their fight for freedom and their victory. Donald Novis, the Irish tenor who sang in "Bulldog Drummond" is the principal singer. A great Big little Featurette.



### 3 "The Fall of the Bastille"

What inspired the writing of "The Marseillaise"? What great emotional incident in the history of France brought about the composing of this thrilling bit of music? This marvelous "Featurette" will bring to all the true story of the birth of this song.



### 4 "TANNHAUSER"

Richard Wagner's most famous of all operas. The screen translation will include the enchanting Bacchantes Ballet in the Grotto of Venus. And the Pilgrims' Chorus will be sung by more than 100 selected voices.



### 5 "GLORIOUS VAMPS"

This musical gem brings all the real vamps of history before you: Eve, Salome, Cleopatra, Delilah, Lucretia Borgia, Madame Pompadour, Carmen and to top it off the modern jazz girl.



### 6 "In A Russian Cabaret"

The world famous Chauve Souris idea for the screen. Russian music, singing and dancing—the most fascinating in the world. A glorious treat is in store for all movie goers with this one.



### 7 "A NIGHT IN MADRID"

Gorgeous Spanish music, dancing and singing. Spain, the land of beautiful girls, moonlight, music and pulse quickening romance. A musical and eye treat.



### 8 "THE HUSKIN' BEE"

"All hands round for the Virginia Reel!" In this great little novelty you will hear all the old favorites of the American farm and backwoods. The Square Dance, Hands Around, played and called off by old fiddlers and the folks from back home.



### 9 "TINTYPES"

That good old period when "Sweet Adeline" was the theme song hit of the day. That age when barber shop quartettes were the official broadcasters of the latest in popular music. The songs and dances of the gay nineties in correct costumes and steps.



### 10 "THE BIRTH OF JAZZ"

The evolution of the "Blues" with HARRY RICHMAN strutting his stuff as only he can do it. Hot music, JAZZ—and how it got that way. Who and what was responsible for the modern music that starts shoulders a-swaying and fingers a-snapping.



### 11 "MUSICAL MARIONETTES"

One of the cleverest things ever made for the screen. Mechanical dolls that dance, sing and speak. A "Featurette" to be featured in your lights and in your advertising.



### 12 "THE LOVE CUP"

A Chinese operetta with music by the famous composer Rudolf Friml. A miniature "Mikado." Most gorgeous little feature that has ever been produced. Marvellous music and singing with the whole production in color.

To be Released  
**ONE A MONTH**

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## STATES RIGHTS TALKERS FRANCHISE OPPOSISH

Under a deal in negotiation between Affiliated Exchanges, combine of indie exchange men recently formed and W. Ray Johnson, ranking States rights producer for wide distribution of Rayart and Continental product (20 pictures), a state-righting scheme comes into existence as opposition against the franchise system of RKO and Tiffany-Stahl, also after the smaller houses under the plan engineered by the companies with Abram Myers, head of Allied States.

The theatres RKO and T-S are shooting for are to a very large extent the theatres Johnson is after, except in his case Affiliated will handle the entire distribution of his pictures without any further worry on his part.

Universal, with its Sound Service Plan, is also hitting for the smallest of houses, selling the new service to houses in towns of 5,000 and under.

The Johnson-Affiliated Exchange deal is expected to be closed by the end of the week. Lawyers are ironing it out before signing the contract, which would be for one year and cover the regular 29-30 season's output of Rayart and Continental.

Rayart is producing 12 all-talkers this season and Continental eight. The former are to be produced at the RCA Gramercy studio, New York, with RCA Photophone the system used, while the Continentals are to be made on the west coast. Johnson is negotiating with RCA Photophone to obtain license to use the system.

Johnson is the first producer to line up exclusively with Affiliated Exchanges. Formerly he sold his product on the states rights plan.

Vera Myers, prima donna ingenue, has been obtained by the Photocolor Film Co. to appear in talking shorts to be distributed by Columbia.

## BENNY MEROFF



SH. M. BROOKLYN  
MARKS BROS.  
Granada and Marbro Theatres  
CHICAGO  
Per. Mgr., MURRAY BLOOM



## Inside Stuff—Pictures

(Continued from page 13)

number of theatrical agents would gladly attend to the work for the commission end of it alone and unquestionably would save the engaging distributing office much money for the Hollywood studios.

It's quite funny when hearing of an entirely unversed man in a New York picture office trying to cast and engage people for a picture in Hollywood. Maybe not so funny, though, when some of the salaries paid by him are heard.

Fox now has four complete Grandeur cameras in use, and 10 more are 60 percent completed. All for Fox.

Colorart is making two shorts in color, "In Old Madrid" and "The Cossack's Bride." Aubrey Scotto directing both.

Warners are planning to put "Sally," First National's, in the Winter Garden following "Gold Diggers," "Show of Shows."

Consensus of opinion among many Coast producers shows that they believe the black and white film will be as much out of date within the next 12 months as the silent picture.

Old Metro studio site on the Coast is being cleared of all structures and sets. These have been unused for five years, or since the merger of Goldwyn and Mayer and the studios moved to Culver City.

Radio and Western are functioning together so perfectly in Canada that both electricians have decided to save money and let the Victor people service their installations. So say recently returned film men.

No mythical college in M-G's "So This Is College." Story is laid on the campus of University of Southern California and climax will be last year's game between U. S. C. and Stanford with So. Cal's songs recorded.

With "New Orleans Frolic" scheduled to be completed within 30 days, Fox finds it necessary to hold up other pictures in work.

Only happens in cases where players are on other films but needed to make their sketches for the revue.

The Fox Silver Jubilee celebration is an especially significant one for Brooklyn because William Fox started his film activities in Williamsburg a quarter of a century ago. Jubilee has moved all the dailies to not only feature stories on Fox's life, but make considerable editorial comment of the highest quality.

While persons close to William Fox are unacquainted with reports that he has bought heavily in the dry goods field they would express no surprise if such rumors are accurate. Fox, personally, has widely diversified interests including a batch of approximately 500 houses in Long Island developments.

An odd situation occurred at Paramount's Long Island studio. Ben Hecht was assigned to adapt the novel, "Red Harvest." After working on it for some time he developed a story entirely different from the novel but so good that the studio decided to use it and keep the novel for production later.

Western Electric is putting its home office talker salesmen through a daily dozen. This, it is learned, features emphasis on "no contracts, soon no job." Where the electric took on high salaried men when selling was a pipe compared to what it now is Western considers a half a century good dough for a plugger.

Members of the M-G studio sound department have launched a house organ of 24 pages printed by a multigraph machine. Title is "The Squawk" and is planned as a weekly discourse on various problems confronted in the recording of film at M-G and elsewhere.

G. A. Burns, mixer, is devoting his spare time, without compensation, to editing the sheet.

Warners new theatre now building on the 51st street, New York, site, formerly occupied by the Post Office, is only just beginning although the office building fronting on Broadway is up and partially tenanted. An electric sign, announced as the biggest in the world, is soon to be lighted up.

It has been necessary for Warners to cut a fire exit through a brown stone front opening on 52d street.

Theatre projectionists in Greater New York share with their compatriots, the organists, a congestion of unemployed members and curtailed market.

When sound was first launched it was figured that there would be a considerable increase in the numbers of projectionists. Accordingly the union let down the bars and took in a great number of new members in anticipation of a big labor demand. But except for the Broadway houses there has been little extra employment and the union is now glutted with members for whom no jobs can be obtained.

## Open and Closed

Los Angeles, Oct. 15.  
Summer's closing down scare is proving a false alarm, with a number of the little film fellows coming to life again.

Reopenings in September: The Parker, Parker, Ariz.; the Metro, Beverly, Ariz.; the Ramona, Safford, Ariz.

Rubidoux, Riverside, falsely reported closed, reopened this month, and Empire, Morenci, Ariz., just reopened.

Theatres closed in September:

El Patio (open air), Las Vegas, Nev.; Apache, Springerville, Ariz.; New Mission, Bakersfield, Cal.; Victory, Burbank, and Normandie, Los Angeles.

This month the Majestic, Redlands, and the Strand, San Bernardino, closed.

## Musicians Settle in York

York, Pa., Oct. 15.  
Musicians' Union accepted terms with the York theatre and the house reopened Monday.

For a time it looked as if a deadlock would occur.

## PICTURES PULLED OUT

Skouras Houses in St. L. Do It for First Time

St. Louis, Oct. 15.

With pictures in both the Missouri and Ambassador flopping this week, Skouras Bros. for the first time will drop the features in midweek by special permission of the producers.

"Evidence" (WB) at the Missouri will be replaced by "Is Everybody Happy?" and "Young Nowheres" (FN) at the Ambassador by "Saturday Night Kid."

Both houses still without music, due to union strike over contract renewals.

## Seattle Union's Showdown

Seattle, Oct. 15.

Showdown expected this week in musicians-managers battle over no-minimum ruling for non-stage show houses.

Seattle Managers' Ass'n. has been dealing with the federation, including all crafts, agreeing with all, except musicians. All are to get slight salary increases.

Musicians stick for 15 men in bands in ace houses. Managers want no minimum except where stage shows hold. Both sides standing pat thus far, but crisis is due now.

## Scandinavian-Made With Garbo, Minneapolis Flop

Minneapolis, Oct. 15.

The Metropolitan, leading legitimate house, was occupied last week by a film, "The Story of Goesta Berling," a pretty sad sort of affair. Business off here in general, slump of the movie and vaudeville theatres.

Metropolitan (L. N. Scott) (\$800; 75-11), "The Story of Goesta Berling." Crude foreign made picture of ancient vintage in on rental basis and deservedly flopped at box office. Despite presence of Greta Garbo and Lars Hanson in cast and Swedish manufacture, it did a brody in this Scandinavian community. Around \$3,000.

## RKO Takes Sheridan, Not Davis, Pittsburgh

Pittsburgh, Oct. 15.

RKO has leased the local Sheridan Square, vaudeville, from the Harris company and will commence operation Nov. 2 or 9 with straight pictures.

RKO's deal with Harris for the Davis theatre, announced in the local papers as closed a short time ago, is apparently cold, with the Sheridan Square buy replacing.

Sheridan lease will give RKO the house for five years, with an option of five more. Seats 2,000.

## Parker, Fox Dist. Mgr.

Portland, Ore., Oct. 15.

J. J. Parker, one-third Fox partner in this vicinity, has been made gen. mgr. for Fox for district of Portland and Astoria.

Floyd Maxwell, Fox city manager, remains as director of the Fox-Broadway, and also the Bagdad, Egyptian and Bob White. Last three are suburban houses recently bought from Universal's Multnomah string. Universal unloaded the three at same time as selling houses in Corvallis and Eugene, Oregon college towns, to Fox.

## Academy's 2d Sound Class

Hollywood, Oct. 15.

The second class of the Academy's sound school has begun the 10-week course.

The first section of 125 students began its work in a lecture room at U. S. C. Thursday, the second section yesterday.

## McCAULEY TALKER TEST

Joe McCauley, who was featured in "Three Musketeers" and "Show Girl," is being considered for the male-lead-in-Warner-F-N-"Lady in Ermine."

MacCauley is making his talker test today (Tuesday) at Warner's Flatbush studio.

Hugh Herbert renewed contract as tigher for another six months with Radio. (Ralph Emerson, "Dancehall," Radio.

## DOUBLE FEATURE BILL FINAL MONDAY'S SHOW

Paramount is trying out a new idea in Brooklyn, N. Y., in order to drum up business on Monday nights. Will offer in addition to the regular picture and stage show another feature picture starting with the 9:30 show, the last performance of the night.

Monday night's bill included "Four Feathers" and "Canary Murder Case," in addition to the long stage show and other incidentals on the bill.

## Silents With Vaude

Rochester, N. Y., Oct. 15.

Victoria is to try silent film policy with 4-a-day vaude, reopening Oct. 19. Prices, 10-20-30. Seven-piece orchestra in pit.

Mutual burlesque faded at Victoria this afternoon after one month's trial.

## Branham Over Tenn.

Birmingham, Oct. 15.

Charlie Branham, city manager of Public Theatres, has been promoted to Tennessee district manager of Public. Headquarters at Chattanooga.

Branham came here last winter from Detroit.

Margie Kane, "The Champ," U.A. Henry McCarty, from Sono-Art, to FN writing staff.

Agostino Borgato and Maria Alaba, "Well-Dressed Man" (Fox).

Billy Bevan, "Peacock Alley," T-S.

Final sequence of "Peacock Alley" (T-S) will be made in Technicolor.

Richard Tucker, "Navy Blues," M-G, and "Play Boy," U.A.



## ABNER SILVER

Writing Songs in Hollywood  
SOME VERY FINE PEOPLE I MET IN HOLLYWOOD

Abe Meyer, Gen. Olson, Ed Killfeather, Frank Orsatti, Ben Jackson, Geo. Jessel, Walter Catlett, David Broekman, Harry Richmond, Nat Finton, Rudy Vallée, Josiah Zuro, John Robins, Martin Brown, Harry Cohen, Con Conrad, Sam Coslow, Leo Morrison, Irving Starr, Rasty Wright, Lou Wertheimer, Billy Rose, Bill Swigart, "B. B. B." Rufus Lemaire.

Address: 1929 Whitley Ave.  
Hollywood, Calif.

## JOE LaROSE PRODUCTIONS FOX THEATRES

## TRADO TWINS HERE AGAIN Loew's State, Los Angeles Doubling Hotel Roosevelt Hollywood

## JACK HANLEY In Fanchon & Marco's "Sweet Cookies" Idea

## RALPH SPENCE DIALOGUE FOR M-G-M

## MILDRED WATTS

of DENISHAWN

Featured in F. & M. "FAR EAST" Idea. Heading East

## KATYA and THEODORE

Featured Dancers in F. & M. "ACCORDIAN" Idea

Thanx to ALICE GOODWIN

**RIO**

---

**RITA**

---

**CAPACITY**

---

**SMASH**

---

**EARL CARROLL** **THEATRE**  
**NEW YORK**

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**...AND EVERY TICKET SOLD  
AT THE BOX-OFFICE**



# RADIO SETS WITH BIG

**READIES NEW SMASH HITS AS GROSS  
RECORDS CRASH BEFORE ONSLAUGHT  
OF "RIO RITA" AND "STREET GIRL"**



## HIT THE DECK

NEW SONGS . . . . . NEW COMEDY . . . . . NEW AND BROADSCOPE  
SETTINGS . . . POLLY WALKER, COHAN STAR, IN LEAD . . . FRAMED  
ON GRAND SCALE LINES AS TWIN SHOW OF "RIO RITA" . . . . .  
VINCENT YOUMANS' ROUND-THE-WORLD NAUTICAL MUSICAL SMASH

## RICHARD DIX

AMERICA'S FAVORITE STAR IN GEO. M. COHAN'S BIG MYSTERY  
SENSATION "SEVEN KEYS TO BALDPATE." A SET-UP FOR DIALOG  
AND DESTINED TO BE DIX'S GREATEST VEHICLE



## RADIO REVELS

GIRL AND MUSIC SPECTACLE INTO WHICH RADIO WILL POUR ITS  
ARTISTIC AND TECHNICAL RESOURCES . . BOOK SCORE BY KALMAR  
AND RUBY . . . CRACK BROADWAY SHOW FRAMERS



## STREE

SWEETEST GROSS GRABBER OF THE DAY . . .  
BLASTING RECORDS EVERYWHERE . . . CRASHING  
ON REPEAT ENGAGEMENTS . . . . . STANDING  
SUPERBLY AGAINST STIFFEST COMPETITION

# HOT PACE NEW SHOWS

**HIGH LEVEL OF PRODUCT WITH "RITA"  
HITTING NEW PEAKS GIVING TITANS  
EDGE. IN RACE FOR FIRST HONORS**

## RUDY VALLEE

BIGGEST SHOW NATURAL OF THE GENERATION . . . ALL THE WORLD  
RESOUNDS WITH THE GENIUS OF HIS VOICE . . . AND NOW YOU  
GET HIM IN AN ATTRACTION THAT DOES FULL JUSTICE TO HIS  
MIRACLE TALENTS



## BEBE DANIELS

ALL NEW YORK THRILLS TO THE GOLDEN MUSIC OF HER VOICE . . .  
BEBE ENTHRONED ON THE HEIGHTS . . . SUBLIME LITTLE ARTISTE . . .  
IN A MUSIC LOVE DRAMA "LOVE COMES ALONG"

**CASE OF  
SERGT.**

## GRISCHA

HERBERT BRENON HAS CHOSEN THIS GREAT NOVEL FOR THE  
CROWNING ACHIEVEMENT OF HIS CAREER. THIS GREAT PRODUCER  
PROMISES TO MAKE IT THE CLASS DRAMA OF THE YEAR



## T GIRL

NINE WEEKS TO CAPACITY, GLOBE, N. Y. \$2  
TOP. THREE SMASH WEEKS, LOS ANGELES RKO,  
DRAWING RAVE FROM JOE PLUNKETT. . . .  
TWO HUGE WEEKS KEITH'S BOSTON





# GREAT CRITICS JOIN IN TRIBUTE TO RADIO'S SUPER SHOW . . . .

## SIME SILVERMAN in "VARIETY" . . .

"It's a picture full of entertainment and polish for the classes and masses. The music alone would carry this film to success anywhere . . . the stage can never hope to catch up. In casting, the picture is perfect, with the paralyzer Bebe Daniels. RKO is entitled to take several bows for itself . . . an expensive picture on looks, but worth it, and a big profit-maker for the exhib. and RKO."

## BLAND JOHANESON in "NEW YORK MIRROR" . . .

"A triumph! 'Rio Rita' is one you mustn't miss! . . . Bebe Daniels is everything you've heard about her. A rich-voiced, dazzling light-opera prima donna. Her voice will knock you silly. Her beauty will enchant you. Bebe of the movies makes all these Broadway talker stars look like so many glasses of milk. She is superb . . . Besides the sensational new Bebe Daniels, 'Rio Rita' offers beautiful scenic spectacles, riotous comedy, catchy music and a charming love story. John Boles' splendid voice is heard in the leading masculine role. He makes a great romantic hero . . . Bert Wheeler's comedy provokes an uproar. No wonder the movies have snared him to a long term contract . . . Lavish settings and costumes, snappy dances, good voices, beautiful girls, 'Rio Rita' has every element of sure-fire musical entertainment. It's an ace picture and a great credit to the new giant of the movie industry, Radio Pictures."



The Miracle Workers





# THE UNHOLY NIGHT

(Continued from page 17)

feer dying a billionaire and leaving his dough for the rest of the army to buy the goods in it as the first clue. Then a girl, Lady Erbra, played by Dorothy Sebastian, suddenly weeps into the house. And about that she is the fiancée of Major Mallory (John Miljan) is found, choked in another room.

That night the corpse comes to life and is shown strangling all of his brother officers. Close-ups of the dead men here provide an Eden Musee touch.

At this point, Barrymore apparently decided it was time to clean up. So Solon, in a bit part, calls a seance. The "dead men" all parade in and the girl pulls the revelation. She "bumps off" Major Mallory and herself.

The windup is that they are the only two actually dead. When or when not to be alive is all so much blotto by this time. Wily.

## THE DEVIL'S PIT (NEW ZEALAND MADE)

Produced by a foreign company in New Zealand with optimistic ease. It is based here through the good offices of the censors. Titles by Hugh Williams. At Fifth Ave. 10th St. New York, week Oct. 12. Running time, 60 minutes.

Hip wigglers and spear wavers with the men flatter located than the women, dominate this. Called "The Devil's Pit," it is like any other picture having to do with natives, except that the action is not to a greater extent than in most important, help authentic subtlety. Still, popularity fit for the sure-seaters, where it will rate average.

Although claimed to have been shot in New Zealand, the exteriors in the release could have been obtained within a few miles from Hollywood. This, unless the volcano wasn't prop. Looked more artificial when it commenced drooling.

The tribesmen did their best acting in a jousting contest. But the performance was as mechanical as the movements in most of the native dances, which majored in the reelage.

According to the title writer the action had to do with two princes. In these were featured a bad prince and a good prince—and a princess. In the good or bad old way the bad prince won the princess. By double-crossing the good prince in an athletic contest to the altar. And just as conventionally did the princess break her taboo to meet the good prince in a cave and the previous scene, trailed her one night and was precipitated into the volcano for his zeal.

After that came separation and a hot battle with the angry mountain. When the sun came up the good prince had to call only twice. Then the princess danced from a tree.

## Madonna of Sleeping Cars (RUSSIAN MADE)

Produced abroad by Natan Frenkel and released in this country by Little Playhouse Film Co. Adapted from novel of same name by Maurice Dekobra. Screenplay by Eugene O'Neill. Music by Eugene O'Neill. Released by Little Playhouse Film Co. at Fifth Ave. 10th St. New York, for week Oct. 12. Running time, 75 minutes.

Most all pictures from Europe are unable to make the grade here. This one is no exception. Even for the arties the picture is a dud, incapable of holding the interest of the sure-seater patrons who go for most anything.

The sordid side of "Madonna of the Sleeping Cars," with prison scenes, paralyzing those who like to do when making pictures of the old Russian regime and its cruelty and intrigue, is hardly the sort of realism that would put this importation over. But the shooting of a woman (by a man) and the scenes on the opening of the fair heroine in her silled bathroom might get a ripple out of arties' boxes.

Censors, who have stripped American films now and then of bathroom stuff have allowed a couple of shots to get past here that would indicate even they are getting a little more broadminded with the times. In one shot Claude Rains as Lady Diana Wyndham is served up "an unusual" with only a certain drop between her and the camera.

She is a "wealthy" widow who rounds up as her secretary a Delancey. He takes the job for the adventure of it and gets plenty, although, no one ever knows what half of the action in the picture is all about. Sequences are strung together without obvious relationship and the audience must sit in the end with out finding out what the heck is covered were all about.

The picture gets on a train for Stambul apparently to look into plans to retrieve a bunch of old wells in Russia and lands in a prison. A somebody or other, representing some country (possibly Italy, from appearances) is to marry Lady Diana as a part of the well deal, and the picture languishes in hell, according to the word.

has a scrap with Mary Scott, also something or other in an intrigue. Lady Diana moves all over Europe and the picture is a jumble. One of the worst sort of things ever written on this walling making it weaker.

"Madonna of Sleeping Cars" as a novel has been translated into 18 languages. It gets its name from the fact the heroine loves to travel.

A lot of the first shot in the picture shows her on a train but the action moves all around—without much direction.

## SOUL OF FRANCE

("La Grande Erreur")

(FRENCH MADE)

(Silent)

Produced by Jacques H. P. Released by Paramount. Story by G. de la P. Screenplay by A. Dumas and A. Bayet. Cast includes Jean Gabin, Jean Reno, Jean Murat and M. Michel Verly. At Fifth Ave. 10th St. New York, week Oct. 12. Running time, 75 minutes.

France rates a Croix de Guerre and all the palms for this one. And it snags all over like some film never has taken in the land of the lily. Pictorially, photographically, and even from the acting standpoint, this picture stands a couple of heads at least above the stuff that has been shipped over here from over there in recent months.

But—the picture isn't got any claudine value as entertainment. It's too much war and told too straight, with the love theme and the theatre stuff getting the old back seat, with this film rules thru the projector.

Of course, the battle shots are keen. They ought to be, for they were taken from actual war filming. And in the try to present the foolishness of powder and gun the directors forgot the flavor of romance, without which the film fan can't exist.

Besides, the title is a misnomer. Very little of the spiritual side of French peasantry is pictured. It's all realistic and practical. And with nearly a half generation of almost continuous war pictures it'll be a tough job to coax customers thru the turnstiles for a proposition like this one.

It has some value as propaganda, and, in fact, some of the celluloid spiced toward the finish is deliberately given over to peace argument titles, and as an educational film the film could be used advantageously if the titles can be dressed up to fit the editorial viewpoint.

Acting in the film is rich in realism, and the best piece of emoting is done at the very close by the two old characters in the picture, a man and woman. The man who plays the head rates high for looks and ought to be a good bet for American producers.

The story concerns a peasant family of two old folks and three sons. One of the boys was so excited from home and country because of an army mixup. Another is turned out an officer at the Front West Point, St. Cyr, when July, 1914, rolls around. While the old man is a Franco-Prussian war veteran of '71.

The deserter prohibits the army under an alias. He proves a hero and wins the officer's job at his home village for a sweetheart, after his officer-brother dies from war wounds and everything ends as a nearly completely happy for the surviving bunch as the war permitted.

## SHIP OF LOST MEN

(GERMAN MADE)

(Silent)

Berlin, Oct. 5. "The Ship of Lost Men" (Max Gluck, "Schiff der Verlorenen"), a lot of money and effort spent on this latest Maurice Tourneur production, but all thrown away on a futile scenario, of which Tourneur admits the authorship.

Action is laid on a smuggling ship on which a young millionaire has landed in disguise in trying to help a wounded sailor.

The captain is an exaggerated "sea wolf" and the crew and the passengers are a collection of "beachcomber" characters.

A young heiress who is in danger of being killed is forced to hide near the ship and is taken on board by the young millionaire, unbeknownst to the crew of the ship—who are all looking over the other side. The bad boys almost got her, but she, smiling with a pocket light, brings a ship to their rescue.

Eriz Kornev mugs through as the captain who can't see the difference in the two girls or the ordinary Maurice Gluck is an attractive being. Subplot has moments of comedy as a cook.

But, despite of the picture's popularity in the picture, "The Ship of Lost Men" is a failure.

At Fifth Ave. 10th St. New York, for week Oct. 12. Running time, 75 minutes.

# MIDNIGHT DADDIES

(ALL DIALOGUE)

Maxie Sennett produced. Released by Mack Sennett. Directed by Max Sennett. Story by John A. Wilson. Cast includes Maxie Sennett, Harry Garrison, Alice M. Boyd, E. E. Cummings, and others. At Fifth Ave. 10th St. New York, for week Oct. 12. Running time, 75 minutes.

In spite of some second-rate vaudeville gags and leading in some of the scenes to drag this semi-slack comedy into future length, the picture isn't bad entertainment. It interlards should go for the situations the master of slapstick acquired for his two leading comers, Harry Garrison and Andy Clyde.

Sennett allows both every opportunity to pull for laughs, but sometimes they overdo it. True. Appropriately but of the laughs because from the actions and dialog of this comical pair as they get themselves into a number of tight squeaks.

Opening shots develop the necessity for an Iowa boy, making good in the maddest business, to die an capitalist for his shop. His sudden meeting with a luck cousin from the home town, who has retired, starts the farce scenes, with the old vaudeville looking over the models and being entertained at a cabaret with them.

Becoming involved in trouble with his wife, who forces him and his shop-owner cousin, the lone playboy determines to commit suicide.

Dialog is on a par with that found in two-reel shorts, which title could have been. Scenes in the maddest shop are so padded out that the picture begins to look like a fast-up show.

Photography often a little dull but recording satisfactory.

A better cutting job would have

improved this talker with the sequences in the women's shop and at the dinner following good spots to have done a little of the pruning.

Grinds harder to do all right with Sennett's first talking feature, with the singular touchiness getting a better kick out of it than others.

## THE SADDLE KING

(SILENT)

Produced by production company. Released by Mack Sennett. Directed by Mack Sennett. Story by John A. Wilson. Cast includes Maxie Sennett, Harry Garrison, Alice M. Boyd, E. E. Cummings, and others. At Fifth Ave. 10th St. New York, for week Oct. 12. Running time, 75 minutes.

One of the best machine-made westerns that finally decides to have vengeance for the motive. Not bad for the sequencers.

Chief Lyon has the regular Killary, my-nap, and dummies. Spends his time laming the broncos. Al Ferguson, and the beating him until the whole row country turns out to hold him back.

Seva Greber is resurrected to play the innocent girl burden with child by self. Al she spills the soup about the sheriff's doctor-brother being bumped off by the heavy and that's all Cliff needs.

Not so much eye-ting riding in this kind of picture as in the old days. Lyn can make money on stuff of this kind. His type of fun would

John.

Kathryn Crawford, in "Salt Water Kisses," is "Salt Water Kisses." Anthony Calverley, in "The Playhouse," is "The Playhouse." Beatrice Ann, in "The Playhouse," is "The Playhouse."

# Thundering Thompson

(SILENT)

Produced by Mack Sennett. Released by Mack Sennett. Directed by Mack Sennett. Story by John A. Wilson. Cast includes Maxie Sennett, Harry Garrison, Alice M. Boyd, E. E. Cummings, and others. At Fifth Ave. 10th St. New York, for week Oct. 12. Running time, 75 minutes.

Genuine Western from the title tell the story and the action is incidental. But it's good as these open air panoply go much better than the usual stuff is most of the lokum is in the titles.

It's a story about an argument between a homeless shop holder and his daughter and a bunch of lay and from saddle polishers.

But just in the nick of time a colored cowboy hops over to anyone and settles everything. That's a jump like the cutting.

Dorothy Gail, formerly at U. in "New Orleans Frolic," Fox. Ethel Clayton, Crawford, Kent, "The Duck," Radio.

Tom O'Brien, "The Dancehall," Radio.

Myrna Loy, "Cameo Kirby," Fox. Hedda Hopper switched from "Spring Is Here" to "Murder Will Out," Fox. Natalie Moorhead replaces in "Spring."

Complete cast: "Murder Will Out," Fox. William Boyd, Dorothy Sebastian, Ernest Torrence, Russell Gleason, Clyde Cook, Paul Hurst, Ralph Harpole, Ted Gernet directing.

W. Scott Darling directing "Murder on the Roof," Col.

Dorothy Selbie, Alma Tell, "Love Comes Along," Radio.

McGinn has changed "Olympia" to "His Glorious Night" (John Gilbert). George Hill to direct "The Sea Bat," M-G. No cast announced.

# NEW BEAUTY

for the

SOUND

SCREEN

EASTMAN SONOCHROME embraces the widest

range of tinted positive films that has ever been

available for the screen. And—what is all-important

in this new age—the sixteen delicate Sonochrome

tints as not to interfere with the

faithful reproduction of sound....Successors to the

tints of the silent era, these Eastman films bring new

color moods—new beauty—to the sound screen.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

## FREAK BOOKING OF ACTS BY KEITH'S

Acts solicited to appear at Keith's Palace, New York, are, it is said, when of headline calibre, given two scales of pay. One is a guaranteed amount and the other conditions upon the act making good on the stage.

The booking office constitutes itself as judge of the making good part. So far no act accepting the freakish condition has received the bonus amount, from the report.

A sample from the reports is a girl single asking \$2,500 for the Palace. The salary for the week was finally set at \$2,000, when the Keith booker added the bonus condition. He informed the act if it would agree to play for \$1,750, the salary would be \$2,000 in case it "made good."

"Making good," said the booker, did not mean that the act would have to hold over, but he was in Keith's would reach the decision during the week.

Another freak style of booking is said to have been when Keith's booking office informed a vaude act producer with a \$30,000 backed contract to make talking shorts for a picture firm, to forego the shorts and turn out four stage units for Keith's. Acting upon the official suggestion, the producer canceled his short agreement and turned out two of the units.

Salary for the first unit has not been as yet set and the other unit has received no engagement, with the Keith office instructing the producer not to go ahead with the remaining two units.

## ANOTHER BIG-TIMER QUITS IN MILWAUKEE

Milwaukee, Oct. 15.  
RKO's Palace, local big timer and one of the very few two-a-day vaude theatres left in the country, will change its policy to straight pictures Oct. 20. It will leave Keith's Riverside only, playing acts in its continuous vaudeville.

Big time has stood no chance here since again trying, starting in the late summer. Localities would not support the kind of big time bills the Palace (Keith's) displayed at the price of admission.

In other days and better ways for vaude, Milwaukee was never looked upon as a good big time town. It was then on the Orpheum Circuit.

## Ruth Etting's Keith Route

Ruth Etting has been given a contract for 30 weeks with Keith's at \$2,000 weekly. Charlie Morrison is the agent.

The contract is to start upon Miss Etting closing with "Whoopie" upon the conclusion of her run of the play contract with the show. That either will be sometime after the show leaves the Amsterdam, New York, around Nov. 1 for the road or May 31, next, when the season ends.

When Miss Etting came to New York from Chicago two years ago and appeared at the Paramount theatre, she received \$400. In and around the loop she is known as "Chicago's Sweetheart."

## Dancer's Three Jobs

Hollywood, Oct. 15.

With the sudden closing of Harry Carroll's career, Aliza Mayfair found herself in demand at the film studios. She got bids for three jobs in one day and will do them all. First will be at Fox on "New Orleans Follies," then to Paramount for a Buddy Rogers picture, and after that to Warners for "Cold Everything."

## Elizabeth Brice Back

Elizabeth Brice, for several years in and out of vaude, is returning to Keith's Regent, New York, next week.

With Miss Brice are Arthur Green, pianist; Marion Brinn and Lee Morrison.

## A Mugg a Window

A three-week route for photographs of stage and screen stars in haberdashery windows, is the latest. A shirt chain, with three shops in Times Square, dolls up the displays with photos of theatre celebs. The muggs run a week in each window.

## ASH, FREELANCE

Paramount Fails to Renew 6-Year-Old Contract—May Go Vaude.

Paul Ash will end his association of six years with Publix when completing the current week at the Paramount, Brooklyn. His last contract with Publix, enduring for three years, has expired. It was not renewed.

The best known of all picture house m. c.'s may enter vaude.

Ash may go to Keith's to head a vaude band act. The Paramount, New York, m. c.ing which Ash was supposed to take over once more upon leaving Brooklyn will be continued by Charlie Davis, from Ind., present incumbent.

## ALBEE'S GIFT TO CHURCH COLLECTED 4 YEARS AGO

E. F. Albee in presenting a donation of \$150,000 last week to Bishop Manning for the St. John the Divine Cathedral, stated it was from the theatrical profession, and that he had been chairman of a committee which raised that amount from members of the show business.

About four years ago Albee, then in command of the Keith circuit, caused a hat collection to be made in the Keith theatres, with the announced object for the cathedral building fund. Albee solicited and received the aid of other theatres, mostly legit, for the same purpose.

As far as the show business knows, the \$150,000 donated by Albee last week was contributed by the public through its theatregoers of four years ago.

Previously to the event of last week, Albee had given \$200,000 to the same cause and in his own name at different periods.

Ella Retford in N. Y.

Ella Retford, the English artist, is due in New York today (Wednesday) on the "Homerick."

## OBLIGING A LADY

A woman from the musical stage, returning to vaude after a lengthy absence, was going through a trying session posing for photographs.

Quite hungry, she phoned her vaude agent, several buildings away, and asked him to please bring over a sandwich. He obliged, and is now taking plenty of razzing.

## WILD FOR HEADLINERS

Keith's Going Into Hollywood Studios for Coast Orpheums

Los Angeles, Oct. 15.

R-K-O's problem of providing headliners for the local and coast Orpheums increases. Scouts are combing the studios with Metro's happy hunting grounds.

An offer of \$4,500 for Nils Asther to take a four-week flyer has been made. Joan Crawford and Bessie Love have been approached, with Miss Love tentatively okayed for around Christmas.

Keith's also wants Buddy Rogers to extend his local Orpheum booking for a week in San Francisco.

## NOT OVER 5% TO AGENTS MADE STRONGER

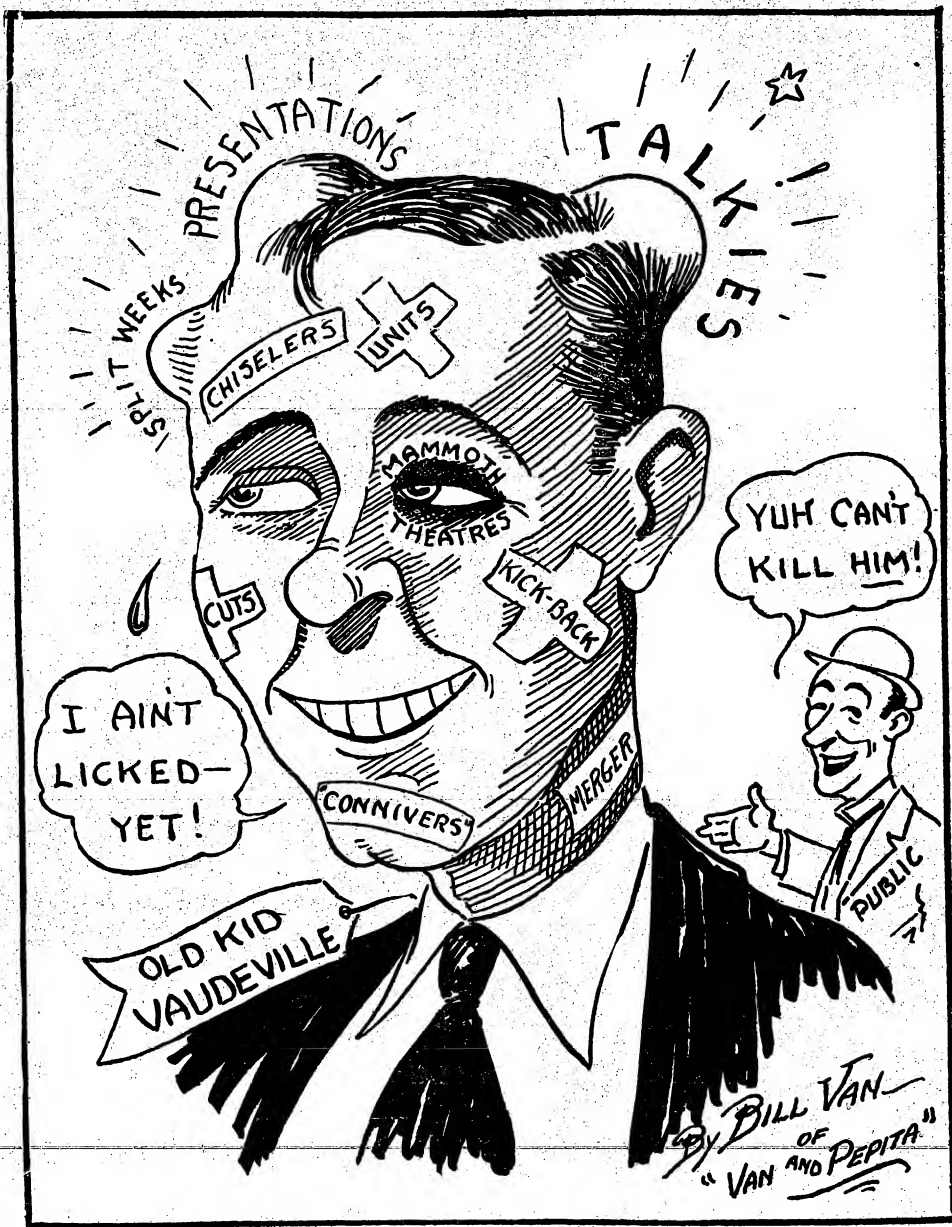
Tightening up on the 5% commission maximum agents must collect from acts playing Keith's, an addition has been made to the clause covering this point.

The clause is the only one in the contract in boldface and used to read as follows:

"This agreement is subject to immediate cancellation (a) if the artist pays more than 5% of salary to his representative, directly or indirectly."

Line added is "(b) or if the artist breaches this or any other agreement heretofore or hereafter made through the exchange."

The meaning of the addenda to the clause is not entirely clear, but its implication in the minds of the actor is that he is pretty well sewed up and had better not kick back to his agent more than the 5% allowed.



"For More and Better Vaudeville"

Voluntarily contributed by Bill Van (Van and Pepita), in vaudeville

# PUBLIC PROD. DEPT ON L. I.

## Vaude Producers Discouraged; Looking for Talking Short "In"

With one of the leading vaude producers admitting his profits from production of acts have been less than 50 per cent of what they were a year ago and claiming all producers in the same fix, the talking picture field is looked to as a haven. Regardless of whatever rules they may be breaking, the leading act producers are trying for an in in the talking shorts field. Some are getting in satisfactorily. Others lay their cards for an early entrance, if possible, so that they will not be left holding the bag if vaudeville production suffers further.

Theatres having departed from vaude by the scores, and competition having become keener as a result among producers, the investment necessary now is too large for route-proof material to make the field as enticing as it once was. Supplementing this, Keith's now has its own production acts to take care, this cutting down potential spots to a greater extent than ever before. Additional out weeks also figure.

### "Elimination" Act

A two-man comedy team playing the hideaways is doing a brand new routine composed entirely of gags eliminated from stage material by Keith's censorship department.

Besides that, the boys are passing the weekly column from "Variety" in their hats and getting to be known as snappy ad libbers on the stage.

A few of the gags had to be cleaned up to be usable.

## PALACE, MILW., STRAIGHT PICS.

Milwaukee, Oct. 15.

With the Palace going from straight vaude to straight pictures, a drastic change, RKO sees a chance of making this house show a profit instead of a consistent loss of from \$2,000 to \$4,000 a week.

House has had miserable patronage for some time, due chiefly to unsuitable bookings by Keith's in the east, and was lucky to fill 1,000 seats for a performance, leaving 1,800 seats empty.

Change to a run house is expected around Oct. 26. First picture will be the Radi agent, "Rio Rita." House is the largest in the city.

## MORT GOLDBERG'S WIFE LISTS PLENTY SQUAWKS

Chicago, Oct. 15.

Mort Goldberg, independent producer and booking agent, brother of Ed Goldberg, agent, also one of the few producers with a college education, knew his women, he did. Mort knew how to get the classy girls and how to blend them into an act. He knew how to make them take salary cuts and like. He knew how to keep them from getting temperamental.

He knew his women, he did. But it was a far cry for Mort from his girly studio to his own home, where he had only one woman on his hands, and that one somebody who can't get along.

So Mort's domestic production hopped. Mrs. Tena Goldberg has filed suit for divorce in superior court charging cruelty.

Mort, according to her petition, has turned into a topnotch nagger. After cursing her for a while, he had a "rich" woman wild over him and that sooner or later she would be knocking at the door and making a great business proposition to Mrs. Goldberg. Other family stunts not in any of Mort's acts, but played at home, include twisting her by the arms and burning her with a match, it is alleged.

Mrs. Goldberg wants \$75 a week of Mort's income of \$13,000 a year and the custody of their daughter.

She got an injunction to keep Mort from disposing of \$29,000 worth of property.

They were married Oct. 11, 1922, in Chicago, and separated last month.

### Downey at Boston Met.

Morton Downey has been booked through the William Morris office for four weeks with Public at the Metropolitan, Boston, beginning week of Nov. 7.

### Bradford's Colored Shorts

"Mule" Bradford, Negro songwriter, has turned his attention to the making of shorts with Negro

## A. J. BALABAN WILL BE IN CHARGE

No Clash with Full Lengths Made by Paramount at Astoria — All Production Force Moving to Long Island — Auditions and Rehearsals There

### ALL-ROUND SHORTS

On top of the forthcoming merger of Paramount with Warner Brothers Sam Katz has decreed A. J. Balaban, in general charge of all stage entertainment and production for Public, will also supervise the production of all talking shorts by either company, with these to be made at Paramount's Long Island studios at Astoria.

This, it is said, will not conflict with the present features produced at the Long Island studios with Walter Wanger as production head, under Jesse L. Lasky.

In addition to handling the shorts, Balaban will move his entire Public production forces to Long Island. These comprise the producers, bookers, staggers and talent, either for the stage or the shorts.

A miniature theatre will be erected at the studio as quickly as convenient with the full movement to occur from reports by Nov. 1.

For the purpose of securing talent for the Public stage production and talking shorts, Balaban will likely commission a staff of scouts and agents to scour the field. These will probably be under the direction of the William Morris agency, now a partner of Public.

Public stage units converted into talking shorts may be sent to the smallest neighborhood and section houses. Many of the theatres are spotted in towns that have never witnessed a stage picture show of the Public brand.

### Flat Shorts

Talking shorts have made no decided general impression in or near the key centers since they started to fulfill the vaudeville mission. Balaban's ability and understanding as a showman is expected to rectify this.

Balaban recently came to New York from the Balaban & Katz firm in Chicago to assume charge of Public stages and amusements as recently reported. The production of shorts under his direction is new in connection.

Pending the completion of the necessary work on Long Island, Balaban is expected to have orders that auditions be held in the Criterion theatre, New York, in the morning, with doors locked, a full orchestra, no annoyance to performers and only members of Public production department in attendance. Herebefore the auditions have been held in the Paramount building hall, subject to the inconveniences of unpreparedness and people running in or out.

## JOHNNY COLLINS, N. Y. BOOKER, QUILTS KEITH'S

Johnny Collins, booker of the New York Keith houses, left the booking office suddenly yesterday (Tuesday). There was little indication before hand that he was stepping out.

Under a split-up of the 20 odd theatres on "Gold" block, Jack Lemmon and J. J. C. have both of the bookers for some while, will handle the New York theatre.

Collins returned to Keith's shop six months ago after several years' absence. He was a big time booker when previously with the Keith office and lately following his return, has been in charge of all the important New York time excepting

## You Mustn't Say That

Cuts made in stage material by Keith's censorship bureau week Oct. 6:

"Show her your intelligence."  
Reference to girl as a "broad."  
"If I could go on the stage I could be made."  
Reference to Earl Penco.  
Substitute stomach for belly.  
"Biting up suit."  
Kicking man in seat of trousers.  
Sweeping up dirt and placing in grand piano.  
"Fastest thing in the world is an Arab passing Delancey street."  
Reference to Kip Rhinclander.  
"Summer is ending, winter drawers on."  
"When you learn to say yes, you can get in the car."  
Man grabbing partner by seat of trousers, latter crying: "What encouragement did I give you?"  
Holding partner's nose, then wiping hand on shirt, saying, "You have a cold."  
"That thing is sticking out again, flute player."  
Boy so small because his father was a Scotchman.  
"Show me the cat."  
Man (to girl): "Are you married?" "No." "Any children?" "I said I'm not married." "Answer my question."  
Hurry, you're a little behind, Fanny.  
Travelling salesman and farmer's daughter story.  
"I'll tell you better in the morning" as groom's answer as to how he likes married life.  
"I said relax, not relax."  
"Mynewest girl friend, inferring it 'looks like a man's behind."  
Man feeling woman and remarking, "Kiss me."  
Advice to audience to "laugh out loud and don't inhale it," or any similar remark. "Audiences resent such statements, which are unworthy of an artist of your calibre."  
Girl (walking on with pair of oars): "I just made the crew."

## PAN'S TRIAL KEEPS ON; INDICTMENT AND FINES

Los Angeles, Oct. 15.

In the trial to date one theatre employee has testified Alexander Pantages asked him to commit perjury, and another stated from the stand Pantages instructed him to change the appearance of the room in which the theatre owner is alleged to have attacked Eunice Pringle on Aug. 9.

During the past 10 days District Attorney Fitts has presented some 25 witnesses to substantiate the testimony and subsequent incidents regarding the asserted attack claimed by the girl.

William Jobelman, theatre press agent, is the man who stated Pan asked him to perjure himself. Roy Keene, assistant manager, maintaining he was instructed to rearrange the room, and C. C. Hadden, booth operator, is alleged to have assisted Keene.

Medical and police officials testified regarding the girl's condition following the alleged attack.

John Sheridan, former actor and San Diego resort owner, said for the state that Pantages told him he would have no financial worries the rest of his life if he would swear he was in the room in which the girl says she was attacked, and if he would identify Miss Pringle as the girl he met on the night party at Tia Juana. Sheridan further stated he had received \$221 for expenses from Pantages, but not the additional \$300 which he claims Pan had promised him.

### Approached Witnesses

Another development was the grand jury indictment of Harold Dolley, former prohibition agent, employed as special investigator by Pantages, on charges of approaching witnesses for the prosecution and informing them they would be "taken care of" providing Pantages got a break in their testimony.

Defense is expected to require the balance of this week in examining witnesses.

Rev. I. P. Shuler and Gustave Bedgley, who criticized and discussed the conduct of Judge Hardy and the jury in Mrs. Pantages' case, were found guilty of contempt by Judge Hardy and split a \$100 fine. Shuler's share was \$75.

Mrs. Pantages' history is being investigated by five probation officers. They will report to Judge Hardy and two other judges on finding, prior to deciding on a probation plan, late Oct. 25.

### Marriage Reduction

Four Nightingales, later, for some are now only three.

Jeany, once a girl, is to marry Art Johnson, musical

## RIVAL BROTHER IN BIZ SQUEALS ON OTHER

Toronto, Oct. 15.

Rivalry between two brothers managing vaude troupes in the sticks around Southern Ontario cost Bernard Eckhardt some court money.

Eckhardt and his brother were doing swell with a revue until the brother quit to conduct a women's orchestra.

Following a performance Saturday night in Sarnia, Bernard was arrested on a complaint made by children's aid officials because three of his girls were of school age.

The court was told that Eckhardt's brother had split the dope to the aid officials. Bernard's lawyers complained that his brother had been cutting in on the places where his client was billed to appear.

Bernard Eckhardt admitted that Lyla Grey, Maude Brown and Inez Murray were only 14, 15 and 17 and was let off with the costs of the court. From now on he will have to get the consent of the mayor or reeve of the municipality where he wants to play before the girls can give their show.

## Vaudevillians' \$260,000

Hollywood, Oct. 15.

Bert Wheeler is being guaranteed \$135,000 minimum on his year's contract with Radio.

Frank Fay is to get \$125,000 for three Warner pictures.

### Baseballers' Act

Al Marnaux and Babe Herman are a new team of baseballers for vaude. They'll play for Keith's in Brooklyn, with Par's "Fast Company." Bing Lardner's b. b. story, on the screen, opening Oct. 26 at the Kenmore.

Herman is the star slugger of the Brooklyn Dodgers. Marnaux, in vaude before, pitched in the International last season.

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JERRY CARGILL  
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# REMICK'S HIT'S ON STAGE

## WHAT WOULDN'T I DO

By JAY GORNEY AND  
HELEN MORGAN'S TERRIFIC HIT IN THE PARAMOUNT PICTURE

### POPULAR CATALOG

## BY THE WAY

By LEWIS & YOUNG AND POLLACK

## WHERE THE SWEET FORGET-ME-NOTS REMEMBER

By MORT DIXON & HARRY WARREN

## I'LL CLOSE MY EYES (TO THE REST OF THE WORLD)

By CLIFF FRIEND

## THERE WAS NOTHING ELSE TO DO

By KALMAR, RUBY & WARREN

ALL PROFESSIONAL MATERIAL NOW READY

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# STAGE AND SCREEN

## DO FOR THAT MAN

E. Y. HARBURG

ES "APPLAUSE" & "GLORIFYING THE AMERICAN GIRL"

### THEME SONGS

# WHEN THE REAL THING COMES YOUR WAY

By LARRY SPIER

# REVOLUTIONARY RHYTHM

By LOU DAVIS, J. FRED GOOTS, & LARRY SPIER  
FROM "ILLUSION" A PARAMOUNT PICTURE

# IF I CAN'T HAVE YOU (IF YOU CAN'T HAVE ME)

By AL BRYAN & GEO. W. MEYER

# YOU CAN'T BELIEVE MY EYES

By AL BRYAN & GEO. W. MEYER  
FROM "FOOTLIGHTS AND FOOLS" - A FIRST NATIONAL AND VITAPHONE PICTURE

# I CAME TO YOU

By CON CONRAD, SIDNEY D. MITCHELL & ARCHIE GOTTLER  
FROM "SKIN DEEP" WARNER BROS. ALL TALKING VITAPHONE PRODUCTION

CALL - WRITE - WIRE, NEAREST OFFICE

# MUSIC CORP.

NEW YORK CITY

JEROME KEIT Pres.

## Former '5th Floor' or Family Keith's Dept. Looks Nearly Washed Up—Few Splits Left

The old "Fifth Floor" of the Keith booking office is so badly shot that among the five bookers handling its staff only one has anything which agents say are worth dickering for.

This one, Johnny Daly, though booking more than any one else in the small time department, has but six houses, all splits. Last season an act could almost get a season's work out of the Fifth Floor.

Between Daly and Bill Delaney 36 houses have disappeared from their books and gone sound, throwing out vaude altogether. These exited houses, together with what Daly and Delaney retain, gave an act, if lucky, enough work to tide them over a fair share of the regular vaude season.

Acts could very often be obtained for the Fifth Floor houses at bargain prices because it represented an "in" for new material and faces anxious to make the big time grade. Records reveal that many a good big time act came up from the Fifth Floor and a \$62.50 salary.

At one time the Fifth Floor even had more work for acts than the Sixth Floor (big time). Year after year certain small-time acts made their living from its houses.

A comparison of the number of weeks available last season and this year in the pop department shows a wide deficit.

### Little Time

Daly, with 12 last season splits, now off his books, is buying material for Albany, Troy, Schenec-

tady, Binghamton, Elmira and the Scollay Square, Doston—all splits.

Delaney, whose two dozen houses in Pennsylvania, Ohio and upper New York State took air, is now booking only three houses, Sheridan Square and Harris, Pittsburgh, and Niagara Falls or a total of one and a half weeks.

Harold Kemp, who had around 12 weeks of Stanley and Reade houses, is now booking only one split week, Paterson and Hoboken. He is buying for one house each as compared with sizeable strings in the past.

O'Brien is booking Richmond, Va., the only Wilmer & Vincent house still playing vaude.

The single house getting Delmar Lulls is Charlotte, half week.

Mark Murphy, who since the sale of the Proctor chain, has graduated to the other side of the booking office fence, is buying acts for all former Proctors excepting the 58th and 86th Streets and Newark.

His houses last season, together with those of the other pop bookers provided an outlet for hundreds of acts trying to break in whose chances now to get a start or even to fill in open time have been reduced by an unusually large ratio.

One man could now conveniently book what's left of the "Fifth Floor" department, now actually on the 6th floor, but booker political contacts with chains affiliated with the circuit have largely forestalled the scrapping of five books for one.

## Future Warner Booking Office Speculated Upon

With the Paramount-Warner deal closing, the question arises of whether the Warners' booking office, now supplying acts to 12 Warner theatres, is to be abandoned, increased in activity or merged with the Publix booking department.

Now booking 12, it will be increased by three Oct. 28 and later may book under the Hoffman circuit houses, now Warner properties.

New theatres in the agency are Uptown, Cleveland, split week, and the Perry, Erie, full week, under a presentation stage band policy, and the Mansfield theatre, Mansfield, O., split, under a regular vaude policy of from three to five acts.

All indications point to sudden efforts on the part of Warner Bros. and Lew Golder, who heads their agency, to build it up to a point where it can offer an act a fair amount of time.

That Golder will have a hand in whatever agency is formed in consequence of the Paramount-Warner combine is believed more than likely as a result of his close friendship with Harry M. Warner, his years' experience in the field with Keith's and the reported existence of a contract given him when he moved in to head the remains of the Arme Booking Office (Stanley exchange).

## RKO Manager Changes

Chicago, Oct. 15.

Morgan Ames, formerly manager of the Capitol, Davenport, Ia., succeeds E. F. Lapham as manager of the Orpheum, Des Moines, resigned because of ill health. W. C. Seavey new mgr. at Davenport.

Richard H. Zeller shifted to management of the Orpheum, Springfield, Ill., succeeding B. F. Moore, resigned.

Harry Billings, manager of the Riverside, Milwaukee, succeeds James Higler as manager of the Palace there. Higler, after 22 years with the Orpheum circuit, leaves because of ill health.

Billings will manage both the Riverside and Palace.

### Starr on Interstate

Dallas, Oct. 15.

Since Bob O'Donnell resigned and returned to New York to hook up with Publix, Frank Starr has been managing Interstate interests.

Starr is press man and ad manager.

### Rosener on Shorts

George Rosener left for the west coast Sunday, signed by Metro to direct shorts.

Negotiations for Rosener were consummated through the M. S. Dentham office.

### Tiomkin in Hollywood

Dimitri Tiomkin, ballet master and husband of Albertina Rasch, goes with Metro.

Tiomkin will leave for Hollywood upon concluding his present concert tour through Havana and Mexico.

### Timblin in Shorts

Hollywood, Oct. 15.

Slim Timblin grabbed by Warners for two shorts while playing the local Orpheum.

Hanley Sisters have temporarily quit vaude to go nightclub, at the Chateau Madrid, New York.

## Pan Gags Out

Gags on the Pantages trial are declared out in the better class vaude theatres, as it is believed they may tend to throw a bad light on the vaude business. Keith's, Loew's and Fox have been particularly stringent with Pan gag users for that reason.

While the dailies are unrestrained.

A coast wag in a letter to a New York pal, said the chief diversion these days in California is trying to "nick the Greek."

An acrobat in Chicago wrote Alex Pantages last week if their contract wasn't lived up to, he'd get himself in some trouble.

## Bob Albright's \$125,000

### Film With Kunsky "In"

Hollywood, Oct. 15.

Oklahoma Bob Albright is starting on a comedy feature for Sono-Art Production schedule calls for \$125,000, with Fred Kunsky, Detroit exhibitor and Albright's dad-in-law "in." Fred Ardath is in it with Albright. Title unannounced.

H. S. Hummel, of the Sono-Art sales department, made flying trip here to see if the deal was okay. He starts back today.

## MILNE GOES WEST

Eddie Milne, booking chief for Pantages in New York, has gone to the coast, apparently to take care of the circuit's affairs—what little there may be left to the circuit—during the trial of Alexander Pantages on charges brought by Eunice Pringle.

While Milne is gone, the three weeks booked out of the eastern Pan office will be handled by Don Prince, in charge of publicity for the circuit.

Minneapolis is now booked out of Chicago by Pan.

### Higler Resigns

Milwaukee, Oct. 15.

James A. Higler, manager of the Palace-Orpheum theatre and for more than 20 years connected with the Orpheum Circuit, has resigned, effective Oct. 18. Harry E. Billings, manager of the other RKO house, Riverside, will succeed him, supervising both theatres.

## NO STAGE SHOW IN BIRMINGHAM

Birmingham, Ala., Oct. 15.

Birmingham is without a stage show of any character.

This town, never rated, much in the box office way by showmen, did quite nicely with its remaining stage performance, vaudeville, at the Interstate's Ritz. That house was doing around \$9,000 weekly to a \$1,500 net profit when Hoblitzelle of the Interstate changed its policy to all pictures. It left Birmingham stageless.

With the shift the Ritz did around \$12,000 its first all-sound week with "Cock-Eyed World." Then commenced to drop to around \$5,000. It is now doing about \$4,000 and in the red.



## BROADUS ERLE

The Sensational  
Violin Prodigy  
THIS WEEK

PALACE, CHICAGO

Per. Mgr., SAM ROBERTS

Thanks to DANNY GRAHAM



## CARLOTTA KING FIRST PRIMA DONNA OF THE SCREEN

Headlining Orpheum Theatre, Los Angeles,  
This Week

While playing Orpheum Theatre, San Francisco, last week, San Francisco "Call" said:

"Singing Pictures did not do Miss King justice"

## Vaudeville's Latest Comedy Sensation

JOE

MARIE

## WHITEHEAD and ALVAREZ

"The Egg From Broadway" "The Toast of Spain"

Booked Solid W. V. M. A. and R-K-O Circuit of Theatres

Direction SAM ROBERTS

Thanks to MR. C. B. MADDOCK for His Unit Offer

## JIMMY HADREAS

Just Finished Role as Featured Dancer in Warner Brothers' "SHOW OF SHOWS"

This week at GOLDEN GATE THEATRE, SAN FRANCISCO

## JED DOOLEY

FEATURED COMIC WITH RUTH MIX RODEO  
TOURING R-K-O CIRCUIT OF THEATRES

THIS WEEK, PALACE, CHICAGO  
Direction HARRY WEBER

## ALLEN AND LOUISE

"SENSATIONAL DANCE DUO"

Just Returned from a SUCCESSFUL TOUR of the UNION THEATRES, AUSTRALIA

This Week, October 18, GOLDEN GATE THEATRE, SAN FRANCISCO

GEORGE CHOOS Presents

## KATHRYN IRWIN

with "ODDS AND ENDS"

AT PALACE, NEW YORK



## BERT LEVEY MAY CLOSE LOS ANGELES OFFICE

Los Angeles, Oct. 15.  
With only one house left in this vicinity playing Bert Levey vaude, Levey is considering the permanent closing of his local office.

Some months ago a club department was installed, but reported more or less unsuccessful.

## CHASING STRIP DANCERS

Los Angeles, Oct. 15.  
City Prosecutor Nix is on an investigation of booking agents selling strip dancers for local stag parties.

Nix started after a series of squawks from reform leagues.



## JACK McBRIDE In "WHAT NEXT"

Assisted by  
Flo Clark and Bunny Clayman  
Working for R-K-O  
Thanks to My Per. Mgr.  
**LEW M. GOLDBERG**  
State Lake Theatre Bldg., Chicago

## Tough!

The section of the electric sign spelling "Pantages" on the Adams Bros. Newark theatre, Newark, has been darkened. The indie house is Pan-booked.

Billing on the marquee formerly read, "Pantages Vaudeville."

Now reads plain "Vaudeville," with the remaining bulbs not working.

## "Wu" Case Dismissed

Erwin Connelly's \$50,000 infringement suit against Harry Rogers, vaude producer, and Hon. Mr. Wu, Chinese actor, questioning their right to material presently used in Rogers' "Chinese Showboat," was dismissed last week as unfounded by Judge Glennon in New York Supreme Court.

Connelly's application for injunction besides damages also denied. "Wu, featured in Rogers' act, was formerly Connelly's partner in an act called "Hon. Mr. Wu." Connelly now owns a similar turn, without Wu, known as "Children of China."

Use professionally by Wu of the name Hon. Mr. Wu was objected to. Wu, however, claimed that his name was legally changed to Harry Haw Wu in New York recently. He was born Harry Haw.

## Pan's All-Sound, Memphis

Memphis, Oct. 15.  
Pantages, dark since April, reopens Oct. 26 with all-sound policy. No orchestra or organist.  
Acting manager will be Emil Umann Rodney, personal rep of Alex Pantages, Technical director, Cass P. Hayes.

"Say It With Songs" opening feature.

Emil Boreo, back from a tour abroad, has been routed over the Loew circuit, his third consecutive season for Loew's.

## 6-ACT AMATEUR BILL IN DUMPS FOR \$10

Bothering amateurs as regulation vaude bills is the latest type the one day ampie stands are getting away with. The shows are supplied by a former amateur night agent whose racket has been shot for some time. He thought up this new angle to stay in.

In lieu of the former prize money three awards are made among the six acts booked, not in the usual money overhead manner but judged by the applause as before. The prizes are \$5, \$3 and \$2, which gives the dump its six-act show for \$10, somewhat cheaper than "coffee and cake circuit" terms.

Most of the houses employing the new racket are outlaws as far as bookers are concerned, and couldn't get a show booked in without laying the coin on the line in advance. Most haven't any coin so have embraced this new gag to remain in vaudeville. The agent or booker of the shows gets something for his trouble, but won't tell how much.

Reason for replacement of Helene Heller and George Riley in the Publix unit at Columbus by Lewis and Dady, was temporary loss of voice by Miss Heller, it is said.

## "Show Business"

Manager of an act placed it for vaude through a large agency. Later he has been tardy in paying commission.

"We cannot understand why you have failed to pay commission due us. Kindly forward the money or a reason," wrote the agency.

His brief answer, written at the bottom of the agency's letter, gave the reason: "Show business."

## L. A. Policy Changes

San Francisco, Oct. 15.

Golden Gate drops present stage and policy to resume vaude.

Orpheum, L. A., will adopt five-act vaudeism policy as soon as whiting is completed. Some talk of taking daily policy, but this not set.

## Seeing Actors Again

Harris theatre, McKeesport, Pa., in straight pictures for more than a year, returns to vaude Oct. 29 with split-week bills booked through Keith's by Bill DeLong.

McKeesport hasn't seen a real, live vaude actor since the Harris went films.

## Shortchanging Complaint Filed in V. M. A. by Actors

Armand and Devore have filed a complaint through V. M. A. against the John Robbins (indie) agency, charging short payment of \$23 at the Embassy theatre, Union City, N. J.

The complainants contend they were present when Matt Kelly, their agent, verified the date and salary with Robbins. At the theatre the salary shrank \$25, they allege.

Among other complaints awaiting settlement by the V. M. A.-N. V. A. joint complaint bureau is that of Joe Rea Band and Sascha Plator, proprietors of a girl act, against A. C. Hayman, owner of the Strand, Niagara Falls. They were booked for six weeks with a contract, they charge, and were cancelled after four.

Fred Freddies, Billy Houghton and William Fuller are joint complainants against Jack Linder, charging breach of contract with an act called "Legionnaires Minstrels."

## CORA GREEN

R-K-O Circuit 1929-30

# RUTH MIX

And Her All Star Rodeo Revue

NOW, PALACE, CHICAGO

Booked Solid R-K-O Circuit of Theatres

Direction HARRY WEBER

# SIDNEY MARION

ASSISTED BY ADELE JASON

Once Again at R. K. O. PALACE, New York

(WEEK OCT. 12)

And Assisting My Pals, the Two Mugs, Ole Olsen and Chic Johnson

Direction MILTON LEWIS

# CLYDE HAGER

PALACE,  
NEW YORK,  
NOW

"A Pitchman's monologue on the merits of a potato peeler, which is a minute gem."  
—N. Y. Sun, Oct. 14, R. de R.

4th Consecutive Season with Olsen and Johnson, Original of and writer of Carter and Potato Peeler High Pitch Idea  
"GET AWAY FROM ME, BOYS, YOU BOTHER ME"

"Classic street pitch."  
—"Land," Variety, Oct. 2.

# SUNSHINE SAMMY

(Star of "Our Gang" Comedies)  
and HIS BROTHERS

THIS WEEK, PALACE, CHICAGO

Booked Solid R-K-O Circuit of Theatres

Direction CHAS. MORRISON and ABE FEINBERG

# BOB HOLMAN

and His CALIFORNIA FRESHMEN

BUDDY ROGERS PICKED HIS BAND OF FIVE BANDS

R-K-O PALACE THEATRE, NEW YORK, THIS WEEK

# MISS 'CHIC' KENNEDY

(THAT FUNNY LITTLE GIRL)

PERSONAL MANAGEMENT GEORGE CHOOB



## THE BIG PARADE HAS STARTED

The call to arms is being answered.

From all corners of the United States members of the profession are heeding the plea to join the new N. V. A.

The applications are coming by mail in large numbers. Many have brought their applications in person to the N. V. A. Clubhouse.

The news from the front is cheering, indeed.

Joining the new N. V. A. is not only an intellectual stroke for the actor's own betterment, for solidarity in the ranks, for justice to himself in the event of dispute, but also a move to help those unfortunates of the profession who cannot help themselves because of illness.

**MORE VOLUNTEERS TO ANSWER THE CALL ARE NEEDED. THE N. V. A. HAS UNDERTAKEN A FULL-MAN SIZED JOB, ONE THAT NEEDS THE UNQUALIFIED BACKING OF EVERY MEMBER OF THE PROFESSION.**

None can afford to be remiss in this sacred duty, both to himself and the sick.

On the next page there is a list of several hundred applications received in one week.

**WON'T YOU JOIN, TOO, SO WE CAN ADD YOUR NAME TO THIS EVER-GROWING LIST?**

*Eddie Cantor*

President





# APPLICATIONS RECEIVED LAST WEEK FOR MEMBERSHIP IN THE N. V. A.



T. Perry  
Molly Picon  
Murray Rumshusky  
Harold Yates  
David Barrow  
Helen Barbrick  
Jules J. Bennett  
Babe Kasewell  
James H. Bird  
Marie Bird  
Jeanne Claire  
Kathryn Claire  
Charlotte Cochran  
Chuck Connors, 2d  
Leslie Delin  
Joe Evans  
Ray Hart  
Leslie M. Hunt  
Mrs. W. G. Lincoln  
Geo. Russell  
Carl Wahlfeld  
Betty Connors  
Bob Cunningham  
Harry Jans  
Clifton Self  
Jules Shepard  
June Tempest  
Harold J. Whalen  
Samson M. Akaka  
Joseph Allenton  
Billy Mack  
Annabel Caplan  
Blade Goff  
Raymond Keoho  
Spencer Kulani  
Franklin Wade  
Bernice James  
Frankie Wheeler  
Eddie Willis  
Al Friedman  
Gloria Kelly  
Percy Kilbride  
Geo. S. Ku  
Margaret Miles  
Freddie Byron  
Helen Nafasio  
Bert Nelson  
George W. Williams  
Claude Gourand  
Joe Marriott

Miss R. Te-Bean  
Rita Rose  
Wm. H. Peery  
Ruth Alice Holt  
Harry Knapp  
Albert Sherwin  
David Nacole, Jr.  
Alexander Mason  
Jesse Phillips  
Eleanor Gale  
Lillian Gaston  
Frank Cruickshank  
Hal C. Howard  
Lakeland  
Walter Kaufman  
Pete Kaweklu  
Miss Xani Dourney  
Owen Estelle  
Henry Kanse  
Mary Kanse  
Solomon Makemki  
Daniel Tukia  
Ned Brent  
William F. Caesar  
J. Peter Cantor  
Harry Kram  
Bertha Dancan  
Thomas Dano  
John Hector  
Charles G. Villo  
Harry Crescy  
Geo. Costello  
Wreath Mason  
Nora Nugent  
Kitty Robertson  
Boots Rush  
Will Stanley  
Alfred Amara  
Helen Hallman  
Daggy Chamberlin  
Ross A. Himes  
Paul Burnard  
Geo. W. Callahan  
Margarie Maye  
J. J. Irving  
John K. Kaufman  
Billy Tama  
Eddie T. Markham  
Arthur Reim  
Francis O. Jaulini

John K. Paulini  
Lucille Steers  
Dal W. Vernon  
Mr. Ira Yewell  
Edward C. Zane  
James O. Barber  
Billy Byrne  
Cecilia Cramer  
John Dunn  
Gertuade Grandy  
Agnes V. Raymond  
Anna E. Santos  
Madeline Fisher  
Otto Ullendorf  
David Walholma  
Clarence J. Blake  
Phil Brae  
Lionel Chalmers  
David Chang  
Minerva Clark  
Frank Cohen  
Mae Deanne  
William J. Dewey  
Vivian Dobbins  
Harry Dolson  
Mrs. Jennie Lambert  
Olyn Landick  
John Leal  
Fred Lichtner  
Eugene R. McCullough  
Pedro Mayhohn  
John L. Murphy  
Anna M. Nacole  
Eddie Pasent  
John Pastine  
Hert Rose  
Saraoff  
Kitty Seymour  
Ray Silvers  
Hal Sherman  
Phil Shaw  
Geo. H. Sinclair  
Muriel Thomas  
Herman Ullis  
Johnny Weber  
Cliff Winchill  
Harry H. Young  
Henry Zebhan  
Geo. Ayerill  
George Boyer  
Victor Wendee

Alexander Huddy  
Samuel Williams  
John Mahu  
Joe Nakahiki  
Edward R. King  
George Trask  
Mrs. George Trask  
William Markham  
Lee Wellby  
Anne Brae  
Tom McKenna  
Marie O'Connor  
Catherine Christ  
Mack Davis  
Ruth Davis  
Charles McKee  
Frank Joseph Carroll  
Billy Perch  
Ollie Lamonde  
Johnny Hull  
Dr. Adolph Stahl  
Abe Sigalman  
George E. Yeckers  
Wm. J. Freeman  
Arthur Dansak  
Max Yarus  
C. Joseph Carroll  
Samuel Fass  
Mary A. O'Brien  
Albion Adams  
Jack C. Comolly  
Virginia Everett  
Glas W. Guthrie  
Joseph Sprue  
Cole Carroll  
E. C. du Paty  
Earl C. Ford  
Arnold Caplan  
Ed. Haverly  
Pan Haverly  
Ben Jackson  
Donald Keer  
Harry L. Skowitz  
Marie Paris  
Edward W. Riley  
Harry M. Radwager  
Eddie Weston  
Jack Berk  
Jack Diamond  
Tom Skeneled  
William Friend

Mrs. Charles O. Fleming  
Miguel Flores  
George Garant  
William S. Gill  
Jay Herby  
James P. Hill  
Lionel Kaye  
Conn Kenna  
Wayne Nunn  
Albert Poyell  
Harriet Siegel  
Bobby Stevens  
Franklin Ardall  
Billie Matthews  
E. L. Scott  
Marie M. Carney  
Laurie E. Carterier  
Ethel Costello  
Dorothy Dunn  
Agnes Nielsen  
Steve Savage  
Ben Reno  
Ethel Blesant  
Aristides de Leon  
Tom P. Dillon  
Mary Honan  
Louise Kelley  
Cy Landry  
George A. Lessey  
Fred A. Pisano  
Wally Stewart  
Blanche Latell  
Solly Ward  
Art Sorenson  
Jeno Sevely  
Arthur L. Herriott  
Gertrude A. Dowd  
Philip Linder  
John C. Donovan  
John G. Kennedy  
Florence Brady  
Gilbert Wells  
Mrs. Benny Davis  
Benny Davis  
Charlotte Bemis  
Harriet K. Brown  
Marion Murray  
Aunt Jimima  
Jay Lewis  
Bob Lewis  
Mrs. Solly Ward

NATIONAL VARIETY ARTISTS, Inc.  
229 West 46th Street  
New York City

## APPLICATION FOR MEMBERSHIP

Essentials for Membership:

1. The Applicant must have been engaged as an Artist during the past nine months.
2. Must be in Normal Physical Condition.
3. Should have at least Two Years' Experience as an Artist.
4. The Applicant's chief source of livelihood must be derived from his talents as an Artist.
5. All Applicants who are accepted for membership in this organization agree to abide by the Constitution, By-Laws, Privileges and Rules as at present or as amended.

PLEASE SEND REGULAR APPLICATION BLANK TO

Name: .....

Address: .....

THIS ADVERTISEMENT DONATED TO THE  
NATIONAL VARIETY ARTISTS

(Fill in and regular application form will be forwarded to address you desire)



## NEW ACTS

Joseph Ornato is rehearsing Swanson and Norma, May and Jack Savage and Ethel Park and Earl Mandell in new turns.

Neal Abel and Irving Newhoff (Newhoff & Phelps). On coast.

Newport and Stirk, and Sue Parker are together again as a trio.

## Not Hickey Levan

Harry Levan, of Levan, Putnam and Bey, latter reviewed in Variety of Oct. 2, at the Lincoln Square, tagged "Hickey," is not Harry (Hickey) Levan, of Levan and Bolles.

Billy Beard, appearing with Al Bernard during WEAF's Friday night broadcasts as the Raybestos Twins, is slated for Keith vaude as a single.

## SOMETHING NEW FOR FIRE PREVENTION

Mecca Fireproofing Powder absolutely fireproofs any material without discoloration. One pound makes one gallon. Sample pound with formula for mixing, \$1.50; 5 pounds, \$6.50; 25 pounds, \$25. Yankee Amusement Co., 1210 S. Michigan Av., Chicago, Ill.

## Judgments

Sayville Amus. Corp. and Playhouse Operating Co., Inc.; Candee Ave. Theatre, Inc.; \$945.05.

Mme. Frances Alda, Frederick Fungfeld; \$2,484; Oct. 18, 1928.

Humbert J. Fugazy; Pennsylvania Exchange Bank; \$2,002.

Standard Film Service Co., Inc.; H. Goldstone; \$1,533.

Henry B. Waterson; A. I. Strellitz; \$1,321.

## Satisfied Judgments

Sigmund Rumberg, J. Munzer et al.; \$188.20; Mar. 31, 1922.

## MARRIAGES

George May, Jr. (Lobby booking office), to Katherine Gray, dancer, Oct. 10 in New York.

Howard Leo Burkett (the ball player in "Fast Life"), and Lauree Wieso (pictures), in Los Angeles recently.

W. S. Waid and Mrs. Maud Fuller (non pro.) Bridgroom is manager of Texas M. P. T. O.

Mickey McGaffney to Ila Hurv, non-pro, at Helena, Mon., Oct. 7. McGaffney is with the Pacific States-Kline carnival.

## ILL AND INJURED

Will Elestein (Lyons and Lyons), operated for months three weeks ago, suffered a relapse last week, now improved, in St. Elizabeth Hospital, New York.

Nedda Kincaid back in "Sketch Book" after throat operation.

George Anderson, with the Ward Flying Act, Sells-Floto Circus, injured at Raleigh, N. C., when he fell on the side of the act. In the American Hospital at Chicago. Condition reported not serious.

George Alison has recovered from a long illness and rejoined "The Kingdom of God" in Chicago.

J. Montague, or the A. H. Woods press bureau, is spending several months in Saranac Lake, N. Y.

## BIRTHS

Mr. and Mrs. Frank Simmonds, daughter, Oct. 7, Hollywood, Cal. Father is studio p. a. for Tiffany-Stahl.

Mr. and Mrs. Homer Bowington, son, at the New York Nursery, Oct. 3. Father is property man with "Oriental Girls" (Mutual).

Mr. and Mrs. Russell J. Leander, in Chicago, Oct. 4, a daughter. Father is president of the Chicago Show Printing Co.

## Re-routing F. &amp; M.

Los Angeles, Oct. 15.

Eastern routing of Fanchon and Marco Ideas is revised as follows: After units leave the Fox, Detroit, they jump to the Palace, Worcester, Mass.; Palace, Springfield, Mass.; Capitol, Hartford, Conn.; Palace, New Haven, Conn.; Palace, Bridgeport, Conn.; Palace, Waterbury, Conn.; splitting the week with Fox Academy, New York City; Fox, Brooklyn; Fox Audubon, New York City, splitting the week with Fox Savoy, Brooklyn; Fox, Washington, D. C.; Fox, Philadelphia.

When the Fox at Atlanta opens it will be the last week on the route.

Marvin Schenck, Loew's vaude booker, leaves New York at the end of this week for a trip to Los Angeles with his uncle, Nick Schenck.

## Kimberly and Page Here

Kimberly and Page are back in New York after two years in England, but will be unable to resume their stage work here for at least a month. Leon Kimberly must submit to a minor operation.

The Kimberlys went to 9 Cabot street, Newton, Mass., to visit relatives and where Kimberly will have his operation.

## \$7,500 for Richman

Los Angeles, Oct. 15.

Public has bought Harry Richman for four weeks at \$7,500. Richman will play eastern dates upon conclusion of making his picture for United Artists.

## BARGAINS

Surplus theatrical material, suitable for stock houses and acts. All in good condition. Drops and eyes, \$10, \$15 and \$25. Wardrobe, ground, cloths, portable switchboard, cost \$2,300, sacrifice for \$600. Delco motor lighting outfit, suitable for carnival. Yankee Amusement Co., 1210 S. Michigan Av., Chicago, Ill.

CONLIN and GLASS  
With HANK MILO

This Week  
Hennepin, Minneapolis  
Week Oct. 19  
Palace-Orpheum, Milwaukee

## Marion Harris' Third

Los Angeles, Oct. 15.

Marion Harris plays the Orpheum again week of Nov. 2.

Her third appearance at the house this year.

J. Maxwell Joyce has been made director of publicity for the Fox theatre, Brooklyn.

Can arrange 10 or more good weeks in the Middle West for desirable acts. Small jumps

## R-K-O (Western)

Just Routed

Jack McBride

Richards and Tennyson

"Affairs of 1929"

Write--Wire--Phone

LEW. M. GOLDBERG  
State Lake Theatre Bldg.  
CHICAGO

## GILBERT BROS.

Aristocrats of Aerial Equilibrists  
BOOKED R-K-O

## McCARTHY and STERNARD

We Don't Make Up Funny—Carry No Scenery  
But We Make 'Em Laugh

R-K-O CIRCUIT Direction, MILTON BERGER

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES  
CONSISTENT, EFFICIENT SERVICE SINCE 1913

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PRODUCTIONS, INC.  
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Launching an Era  
of Electrical  
Entertainment  
1560 Broadway  
NEW YORK CITY

# Marcus Loew BOOKING AGENCY

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600 WOODS THEATRE B'LD'G

JOHNNY JONES

IN CHARGE

GEORGE CHOOS Presents

FRANK **HURST** AND **VOGT** EDDIE

in "ODDS and ENDS"

PALACE, New York, THIS WEEK

(OCT. 12th)

In a New Act, "After the Ball," by EUGENE CONRAD

P. S.—A Kind Thought for CHARLES H. ALLEN

## WHEEL MGRS. IGNORING RUNWAY AS THROUGH

Better grade Mutuals are ritzing house runways this season, with producers having their principals and chorists do their stuff on the apron rather than upon the audience chutes.

Producers passing up the illuminated gangways claim it means nothing and disrupts a show instead of enhancing it, especially a show with care given to ensemble grouping and stage pictures.

Ed. Ryan, producer of "Girls With the Folies," was first among Mutual producers to toss off the runway stuff. Both at the Star, Brooklyn, and Columbia, New York, Ryan kept his troupe upon the stage. Several other producers have since followed Ryan's example, but it's problematical if the producers can get away with this in out-of-town houses that demand the runway stuff and do not maintain a house ensemble.

Most producers figure the novelty of the runway has worn off and save in a few small spots is no longer the lure for burlesque patronage it used to be.

The runway gag was first introduced by the Shuberts at the Garden, New York, the Shuberts having grabbed the idea from Paris, where it originated. Later, it was copied by the burlesque troupes as a temporary pulmotor when burlesque was winging. All Mutual houses have runways, except those in towns where authorities have ruled against this feature.

## Burlesque Changes

Andy McCanis has succeeded Jack Wright with stock at the Apollo, New York.

Billy Holmes closed as runway soub with house mob at the Irving Place, New York, and this week went in as soub with "Big Show."

Trixie Butler, Texas Bentz and Roy Douglas out; Frank Murphy, Ruth Le Vine, Don and Darlene in "Pretty Babies."

Sydney Ross, out; Ray, Bond, in; Paul Ryan, out; Bill Harris, in; Helen Ross, out; Louise Miller, in; with Flo Haley added soubret, Ed Daley's "Bare Feet" (Mutual).

Mae Brown replaces Mildred Steele as lead in "The Bohemians" (Mutual).

Dorothy Fuller, out; Rae LeAnne, in; Irving Selig, out; Charles Marshall, in; "Girls from Happyland" (Mutual).

Bernadette Smith, out; Nora Ford, in; "Hello, Pares" (Mutual). Leola Loebert, out; Margie Gebhardt, in; Myrtle Andrews, out; Irene Raystone, in; "Frisvillies" (Mutual).

## ALL-NEGRO GIRL TROUP

Jimmy Cooper is producing an all-girl all-colored minstrel show for the colored talk houses.

First full-sized all-girl colored troupe on record. Eddie Moran staging.

## Stock in Bronx

Almer's Bronx, renamed America, has tossed the chirping intype policy to return to its former realm of stock burlesque.

It's Sam Melnick's company, including Charley Baker, Tom Hicks, Ray Perry, Bob Stevens, Ned Crain, Billie Rose, Carson, Margie Bennett, Don Davis, Mary Lee Tucker, Alan Ewing.

## Wash Martin Very Ill

Wash Martin, 52, former burlesque producer and manager on the Columbia and American wheels, seriously ill at Clara Barton hospital here, with entanglement of the heart.

## Marshall Is Back

Charley Marshall, who retired from burlesque three years ago, did a comeback last week. He has replaced Irving Selig with "Girls From Happyland."

A midget show, produced by the III opened Oct. 11.

Will Vodery has left for Los Angeles to take up his new work under Fox contract on the west coast.

## STEPPE'S OWN SHOW (MUTUAL)

Harry Steppe is back in burlesque on the Mutual wheel, heading his own show. It's Harry's first trip around since the folding of Columbia wheel, where he headed his own show also, with Harry O'Neal, since graduated to musical comedies.

This show made its first New York show at the Irving Place, New York, Monday to a jammed house, with the holiday probably a big help.

Steppe has a fast show, works hard in his "Rebe" comedy characterization, and a good line-up of principals, especially the women.

Steppe cuts the comedy almost single-handed, with Rube Vanman trailing in grotesque sap make-up, but a better whistler than comic.

Betty Abbott is a vivacious brunette soub, with her numbers over with gusto and works teasers for tops. Blanche Lynette is second soub, but no competitor for Miss Abbott. Either holding in by choice or instruction.

Lee Laird is a shapely prima and one of the few on the wheel going in for the undercurrent stuff, which in this instance supplies a greater kick than her singing. Frances Knight is a cute ingénue with baby talk delivery and keeps her clothes on.

Steppe's former burlesque show, and even though familiar, better than the junk masquerading as comedy in most Mutuals.

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## COMIC'S WHEEL TROUP OFF; MAY GO VAUD UNIT

George Broadhurst's burlesque comeduck has been temporarily, if not permanently, deferred. Broadhurst was to have headed his own show on Mutual, with Mutual figuring on the acquisition of an additional house to make room.

Broadhurst had his show in rehearsal when Mutual notified him the deal for extra house was off, and consequently there was no spot for his show. Broadhurst vainly hoped for the fold-up of the Columbia wheel and has been in vaude ever since. He's now trying to land an abbreviated version of the proposed burlesque as a vaude unit, with nothing set on this yet.

## "Raffles" Pinched

St. Paul, Oct. 15. "Raffles," escaping from straight-jackets suspended from tops of newspaper buildings to the accompaniment of columns of publicity and pictures, found one spot where he couldn't break out.

It's the Ramsey county jail. He is held on request of federal officers under the Dyer act. Charge has something to do with auto deal Raffles got mixed in on west coast.

Just back from Japan and Australia, Raffles picked up a week at Lyceum here (mut. burlesque) before the government caught up. Pined came because of splash on safe-picking stunt that got a play in a local daily.

Raffles said he can explain the charges all away.

## South Bend House Shut; Mutual Show Laying Off

South Bend, Ind., Oct. 15. Blackstone, Mutual burlesque stand, has been closed for non-payment of rent.

Clamag & Rothstein's "Whoopee Girls" are laying off here.

The Blackstone was closed by the police for a day or so recently for permitting an indecent performance by the wheel burlesque troupe in it. Upon promising to clean up, the house was permitted to reopen.

## American Cold

Mutual's proposed lease of the American, New York, as replacer stand for Mutual Wheel shows when forced to vacate the Columbia, collapsed last week. The wheel was unable to clinch a term lease.

Bethlehem Steel Corporation, owner of the American, were willing to dicker with Mutual on a two-week notice clause which the circuit rejected.

## Hollywood Stock Burlesque

Hollywood, Oct. 15. Dalton Bros., who operate two burlesque houses downtown, L. A., want to follow the legit bunch and come out here and produce their girlie-girlie preys. They are negotiating with Jack Wilson for the lease of the Vine Street.

At present, Franklin Pangborn and Syd Miller, tenants of the house, hold two-year optional lease, but it is understood they will relinquish it another tenant come along.

## Dolly Mars Ill

Dolly Mars was forced to withdraw from "Oriental Girls" (Mutual) last week because of ill health.

Miss Mars has been ordered in retirement by her physicians.

Armand Chirot and Joe Miranda, principals with Fanchon & Marco's "Festiva," are leaving the Idea this week. Replacements include Eddie Hill and a new girl.

teasers. Should live no trouble clicking as good as it did when caught at the Hudson, Union City, N. J., last week. And might inform some other producers that a lot of leeches can still be produced without being brazen.

## Bridgeport Change Off

Bridgeport, Oct. 15. The Park theatre of Bridgeport will be dark this winter. Plans to remodel and redecorate the house have been changed.

Playing at the Lyric, a Fox house, Mutual intended to move into the Park after it had been redecorated.

But I. H. Heels, of Mutual, visited Bridgeport a few weeks ago and decided that the changes at the Park would be too costly. So Mutual continues at the Lyric and the ten-year lease on the Park was turned back to Fox New England Corp.

## APOLLO FIRST IN N. Y. MINSKY'S NEW DEMAND

Minsky's are still giving Mutual executives plenty of excitement over the operation of the Apollo, Harlem, New York, which is playing combo of stock and Mutual shows.

In the latest skirmish Minsky's have delivered the ultimatum that they must get the wheel shows at the Apollo before the Irving Place as now arranged. Mutual will acquiesce probably to keep the Mutual shows in uptown. The new switch would have the shows play Apollo, then Steinway, Astoria, L. I. and Irving Place the following week.

Minsky's wanted to toss off the Mutuals early in season and stick along with stock, but because of contract made when Minsky's merged stock with Hurlst and Seamon, they have kept the shows in so far, but are only billing the stock shows weekly in both billboard and newspaper advertising.

## Theatres Proposed

Brooklyn, N. Y.—\$250,000. 1817-19 Avenue M. Thomas Evans, Jr., Co. Architect. C. A. Seibum, N. Y. C. Policy not given.

Hamilton—\$1,250,000. High street near Front street. Owner, The Hamilton Theatre Co. Architect, Hooper & French, Chicago. Policy not given.

Jamestown—\$1,500,000. 5th and Virginia. Owner, John Thomas Mide. Co. Kansas City. Architect, United Studios, Inc. Policy not given.

St. Bernard O.—(M. P. wired) \$200,000. 10th and Main. Architect, J. A. Jones & Co., Cincinnati.

EMBASSY'S NEWS SHOW

(Continued from page 1) with changes daily for the spot news events, and no eliminations.

Eddie Hatrick, said to have set the Embassy for the novelty policy and who was responsible for the combination of the Fox and Hearst newsreels; is reported to have made a daytime scale at the Embassy of 25¢. At night it will advance.

Broadway holds no house of shorts only. Universal considered the proposal for the Colony, but rejected it. Neither has any theatre anywhere played but newsreels. In Times Square in the main the picture theatres give scant attention to the news, editing and clipping freely, mostly to get time and, often without expert experience how to edit.

As a sole news reel house, the makers believe the Broadway site with its uniqueness of entertainment will be national publicity for all news reels.

Plenty of Stuff With a weekly average of 38,000 feet of film killed in the silent reel and an estimated loss of the same in Movietone of five times that figure, William Fox can operate daily change newsreel theatres at a production cost reflected only in additional prints.

Between his own and Hearst's, Fox's 50 sound trucks, each, having a staff unit, can meet the daily demand from thousands of feet of exposed negative, now discarded in many instances, simply because of present lack of quantity demand.

In this way such a theatre specialty claim is considered by newsreel executives to be a highly economic move.

As for news material, the silent reel this week turned down queries from cameramen throughout the country on over 150 stories, but inability to cram it into the regular newsreel was the reason. Only a few silent releases, with their necessity for highly concentrated editing, are now using on an average of only 900 out of every 2,000 feet exposed.

## LONG SKIRT MENACE

(Continued from page 1)

"If your husband comes in,"

"No we get out tomorrow. I'll have one by Saturday or bust."

Fifth Bacon was true to herself. She alone did not like them. "They are unhealthy," she said.

"Well," someone interrupted, "I'd rather see long dresses on everyone than short dresses on some."

"Yeah," said a man in the east. "But men have grown suspicious since they have seen what they have seen. Who wants a pair of twisted steins put over on them?"

"Don't you want a little girl to get along," said a lass.

"Short skirts depend entirely on the boys' side," said Bert Jason. "I like the long skirts. When a girl shows too much you sort of get discouraged."

Taxicab Dresses "Much more ladylike," said the doorman.

Taxi drivers are divided on the subject but their men passengers don't like them from what they are able to surmise.

"Ladies are going to find that their place is in the home whether they like it or not if these long skirts stay in," said one cabby.

"I think them long skirt things will kill our best night business," remarked a night hawk driver.

"Many a guy with a steered looking gal told me to drive to West 80th street, through the park," he says. And then just before 80th street, he calls: "Driver, go around the park first."

"Maybe the short skirts have their effect. We call 'em the taxi cab dressing; if the long skirts kill around the park trade, we'll have to appeal to Congress."

## "MIKE" FRIGHT

(Continued from page 1)

In New York and their reactions—Charles Ray—Took off his collar so he could breathe—choked and nervous but came through fairly well.

Dolores Del Rio—Didn't ruffle this Mexican lady.

Douglas Fairbanks—Very nervous.

Bessie Love—Fluttered bird-like at start but steadied.

Nathanael Rambova—Acute attack of nerves.

Aileen Pringle—Asphasia, shivers and general disorder.

Greta Nissen—So scared she blew 10 minutes before event, leaving press agent profane and helpless.

Glenn Swenson—So scared she blew 10 minutes before event, leaving press agent profane and helpless.

Farrell Pere's Rule

(Continued from page 1)

that she is the only one, but they all want to date you up here.

Just pulling his sophisticated Hollywood line on two poor little girls, thought noble.

Girls Unafraid "Why, the other night I met a girl at a party, and the next day she called. She wasn't a bit afraid of father. She pulled me by the necktie and wanted to neck with me."

But Charlie says that father has nothing to worry about because Charlie wants to keep on making big money for a while and furthermore, doesn't want anybody to take it away from him.

All this talk about girls makes Charlie so embarrassed. He decided to beat it. He refused. Charlie thought that maybe she, too, intended to grab him, neck him and kiss his pockets.

## INCORPORATIONS

DELAWARE  
Chicago Amusement Service Corp., 1000 N. Dearborn, Chicago, Ill., has been incorporated in Delaware. Capital \$100,000. Officers: J. B. Gray, Jr., president; J. B. Gray, Jr., secretary; J. B. Gray, Jr., treasurer; J. B. Gray, Jr., director.







# ROXY

Chicago, Oct. 11.—A long time ago when saloons in Chicago still had the pleasant habit of giving free lunches away, a kid taxi-driver named Abe Lyman used to sneak into a bar and get a free lunch. One day he was asked for a glass of beer, but he wouldn't give it to him because he was too young. On his way out he would grab another live-wire on the fly.

Now he is a party-houser, car-renter when Abe Lyman was picking up fares and a lot of 'em went to weddings, on the west side. He is a party-houser, the pillars of the city, and he is a married man. "Walking the Dog," "Dark Town"





**FAY MARBE**  
Songs, Dances  
Revue, One and Full  
81st St. (V-P)

For her break-in show on returning to vaude Fay Marbe did 33 minutes. For Miss Marbe's act, at least 25 minutes, possibly to 20 would mean an improvement in pace and turn.

Since last in vaude Miss Marbe has accomplished quite a lot for herself—outside vaude. She's been in musical comedy abroad (shown in present decorum), and has given a solo evening concert on Broadway. It has seemed Miss Marbe fares better away from vaude than in it. A few years ago, over here, she was featured in the films. That may come again to this girl, since pictures are talking and since Miss Marbe has the looks besides the voice.

In vaude as elsewhere, Fay Marbe is strictly a personality performer, going beyond singing or dancing for effectiveness. The personality includes a command of face and figure, and isn't common on any stage, and a set of underlinings that would make the first line of the "Follies" gams send out for rubber boots.

A pianist (man) accompanying and soloing once, Miss Marbe sings three numbers as a starter, exiting with a dance. The second of the songs should go out. A piano solo fills the wait, Miss Marbe returning for an audience "tease" number, distributing hand mirrors on the backs of which are pictures. She uses a short runway over the pit for this number, done in typical French musical hall style and continued over her head. The pictures, the men to walk down, the aisle for a handout. The baldies get the usual pats on the dome for laughs. Miss Marbe sings and talks French only here. In a previous song to illustrate her linguistic accomplishments, she sings in German.

Last appearance is on full stage to dance to "Blue Bird" by a solo youth. Miss Marbe danced with her brother in the concert performances, and this partner may be the same. It's a stock waltz, but pretty picture as set, and always graced by Miss Marbe. A bad fault was failure to change the "one" position of the piano, almost entirely blocking the view to about a quarter of the audience. Three costumes worn are exquisite. *Bigs.*

**"SPIRIT OF MINSTRELSY" (9)**  
Minstrel Act  
28 Mins.: One and Three (Special)  
Entwood (V-P), Chicago

An act with sure appeal for the oldtimers and sold here in a way to get across with those who don't remember when Donador, Primrose and West were the stage stars. Locally produced by Tom Powell, its title is the same as once used before in vaude.

All those in this act are men who appeared in minstrel shows 25 years ago. Opens in "one" with Edward C. Gifford introducing the troupe. The oldest is Johnny, who sings the wings "Old Black Joe." One woman in act, Mrs. George Primrose, as Interlocutor when they move back to the typical minstrel semi-circular seating.

Only two of the troupe in blackface, holding end chairs. A couple of quartet numbers, some dances by the Malloy Twins, who sing the famous Primrose soft shoe shuffle and the Primrose and West waltz, and a solo by E. Booth Platt. All the material is except for one bit by an end man.

Act preceded by trailer which dedicates the turn to the old minstrel. Written in the style of the style through the use of moving pictures of Lew Dockstader, George Wilson, Al G. Fields, George Thatcher, Primrose and West. *Loop.*

**ST. CLAIR and HALE (1)**  
Song, Dance and Instrumental  
14 Mins.: One and Three  
Hamilton (V-P)

Nothing about this combination in present shape to recommend it. Seems to be a try for another Ray and Harrison comedy, with the same femme handling the male along burlesque lines.

Way it's done here, not funny. The Hale is doing enough to put out comedy experts with his partner, and just over pleasantly plump to make it legitimately. St. Clair goes in for some serious warbling on his own to the accompaniment of a pianist.

Pianist, accompanist, Rita Jarvis, has best appearance of trio and doubles in a spot with fiddle. Very weak at opening bill here.

**BAIRD and HEWITT**  
Comedy Songs and Chatter.  
10 Mins.: One and Three  
125th St. (V-P)

Man and woman do comedy duet reciting with funny stuff falling on shoulders of the gal who does extensive muggery throughout. Open with sent walking across stage carrying suit case and then round trips to catch woman who drags herself behind. They path through nonsensical poetic attempt and then wind up with a bride and groom bit in comic song, the woman doing the yodeling while the guy yells and laughs. Played No. 2 next on direct presentation bill. Good for early spot.

**TEMPEST and SUNSHINE**  
Song, Broadway Bouquet  
14 Mins.: One  
81st Street (V-P)

Back again, and the same as ever. Reunited after a parting of the ways, Tempest and Sunshine go off into vaude as a single act and Florence Tempest dabbling in legit, this standard sister team of old still emanates an adolescent personality and proves that the years have detracted nothing from their delivery as a team. Their sub-billing and routine is the same as when caught by "Follies" in 1916, only naturally, the material has been modernized.

Tempest and Sunshine as a team are no longer fresh in the memories of vaudeville and unknown to the younger generation. This house evidently feared the headline billing might prove puzzling and placed a huge frame in the lobby. It contained clippings from the days of yore. It proved more of a handicap than a push, as the house may have expected too much after reading those notices.

Miss Tempest still does the male impersonation and her male attire, topmer, walking stick and formal small-tailed suit, as immaculate as ever. Her honeyed voice went over easily. Especially did the house respond to her imitation and her Mayor Jimmy. It should go big in any met house.

The turn contains the essential quality of the original routine—imitation of the male. But Sunshine, has discarded the robes she used as a single and donned those of an imitator. As Miss Tempest goes through a series of impersonations, as the "Mimi" from the Belasco play, Miss Sunshine enters as Lenore Ullrich. After which follows "I Must Be a Fool," especially did the house follow by a parody number in the Helen Kaneish manner.

Miss Sunshine rendered her material in a capable fashion and secured big response after each number. Miss Tempest accompanying her in an even manner and held up her end nicely. Jerry Moore assists on the piano.

As a team over a dozen years ago, they received feature spotting. The same should go now as they are as good, if not better, than at that time. At this house received a fine reception and forced to take an encore after the lights went low.

**EDDIE DALE and Co. (8)**  
Comedy, Dances, Songs  
20 Mins.: Two and Full (Special)  
Entwood (V-P), Chicago

New Greenwood, Weston production for Eddie Dale. Series of blackouts, five girl dancers to break up dialog, and two men to assist. One, doing nothing, was the worst. Some of the old stuff revamped, but still acceptable in good family spots, with no blue stuff, though tone is burlesque.

Dale is in straight clothes and makes good comedy with his German-Jewish accent.

One scene big here. Dale as a music teacher attempting lessons to a deaf man, stammerer and blind woman. Really makes the act. Others rather stereotyped.

Act nicely arranged, with dance numbers in right spots. Specialty songs poor. *Loop.*

**BRISCOE and DELORTO**  
Comedy Talk and Songs  
14 Mins.: One and Two  
Lincoln Sq. (V-P)

Act with good chatter, but all the laughs from the delivery and getup of smaller boy.

Opens in front of a street door with the tall boy as a prop. Small child in the middle, on with a prop mustache, over-size derby and comedy colored kiosk hat clothes. Engage in cossitree with the cop doing the lines in the patter, room here for many more punch lines, as it's the antics of the undersized one, not the talk, that draws most of the laughs.

A few minutes of this and they go to "one" for some gag playing of the banjo and violin. Small child handles prop fiddle from between knees and draws a few chuckles with eccentric playing. Attempt at laughs through vocalling toward the end of the act. Little boy, who was clearly heard by the house and nothing to respond for.

Featured at this house and held up very nicely.

**THE 3 JESTS**  
Comedy, Chatter  
12 Mins.: One  
58th St. (V-P)

Act was spotted open here on bill that had all class numbers and a few hand-picked bits of comedy. The boys, Lessner, Seller and Lessner—in comedy acrobatic and tap dance put over well. Some song patter, without any tendency to vocalize, showing apt judgment for audience values.

Deep blue yacht coats, grey, plain trousers and brown changing head dress only for different numbers and winding up with comedy dance on street cleaners. Everything done elinks, and with just a few more finish will make reel class run.

**"TELEXOV" (6)**  
Mechanical Novelty  
22 Mins.: Full (Special)  
Madison (V-P), Bklyn.

For vaude, and aimed at big time as this office act apparently is, "Telexov" is a bust.

This is the second time out for the "Telexov" machine, a mechanical novelty. Initial presentation, about a year ago, was called off by an unsatisfactory try-out. For this trip it has been garnished with a hokum dramatic sketch written on special assignment by Rita Weiman and Maurice Marks. The playlet gives the machine enough rope, but "Telexov" is very versatile contraption. If the electrical engineers have made any important progress in the development of "Telexov" mechanism in the year that has elapsed since the first showing, it isn't apparent in the present theatrical presentation.

A portion of the first demonstration is retained, an introduction to the sketch. A youthful announcer demonstrates the ability of Telexov to do things in a human way, carrying on a stream of explanatory conversation with the audience. The announcer's orders to Telexov are given in the form of a whistling sound through the mouthpiece of what appears to be an ordinary telephone.

In response, one of several electric bulbs in the glass-enclosed chest of the figure lights up. A buzzer, and a small camera flash and Telexov raises an arm. Whatever he has been ordered to do is carried out by remote control. As the announcer orders Telexov to turn on the electric fan, an arm is raised, and the fan, a foot or so out of reach, begins to revolve.

There is such a lack of understanding for the average person, all of the demonstrations, with the natural resultant opinion the same effect could have been accomplished by any of the companies with a dumb bell. No mystery to bait the mind. Ghosts and spirits mystify because one may be led to believe that they might, perhaps, be able to exist. There is nothing so mentally impressive to Telexov.

The action in the Weiman-Marks sketch takes place in a railroad switch tower. The hero-inventor of Telexov is a switchman by profession. Trying to sell his invention to the road, Telexov can do anything or throw anything at him in the nick of time to shooting a train robber. He does both in this sketch, preventing a wreck and holdup.

His master had been spilt away by a train wreck, and the hero, a little gal in a tough spot. She's also saved by Telexov when the hero gives his orders on a police whistle over the telephone.

The writing is of the old time hokey blood and thunder sort and the execution and outcome are in the same category. The silly way in which the two heavies stepped in the way of Telexov's gunfire drew a house full of facetious giggles.

Telexov as presently framed, should take off for another try for the sake of the electrical industry and the high regard in which it is held by the public. Or else the show, as it is taken here, has been taken backwards.

As for Keith's, this production is unworthy of the heavy ballyhoo which has been given it. A fair trial with the electric. *Bigs.*

**HUNTER and MONTY**  
Dances  
9 Mins.: One  
101st St. (V-P)

Act is boy and girl and begins with bit of patter followed by duo dancing clog. Guy announces and tempts the girl to dance. Monty and latter's trick dog, using stuffed puppy as prop.

Girl follows with solo number and guy returns to do an acro dance which lands square. Big turn in act is finish when two do "Breakaway" in so-called Spanish, Russian, Scot, and New York. Early spotter only.

**CONN, KENNA and Pilot**  
Comedy Balancing  
10 Mins.: Full (Special)  
Jefferson (V-P)

An airplane novelty opening with Conn and Kenna doing comedy patter and some bit of prop flying machine. The "Pilot" in the act's name was missing. Might be used as a gag.

Local chatter between the men, even after they have stepped out of the airplane and gone into their comedy balancing on the tetering pole suspended from the top. Much of the talk is aimless. A few gags go luffs, but the audience seemed most friendly to the balancing act.

Men must be commended for a try for novelty plus a special background for the balancing stunts. Effective mainly at the finish. *Mark.*

Not Hickey Levan  
Harry Levan, of Levan, Putnam and Bey, latter reviewed in Variety of Oct. 2, at the Lincoln Square, tagged "Hickey" is not Harry (Hickey) Levan, of Levan and Bolles.

**"ODDS AND ENDS" (25)**  
15 Mins.: Special  
Palace (St. V.)

Unit-revue of many scenes and large cast, produced by George Chesebrough, featuring in this order: Hunt and Sgt. Chesebrough, Tommy Wonder, Kathryn Irwin, Leonard, Silman, Frances Gerstwin, Murray Wood, Karen and the "The Illusion" Trio.

General quality, good. Settings, costuming and staging tastefully ornate. Cast unusually competent for a unit. Good, Gershwin music largely employed.

Opens with a satirical bit "RKO Service" actually as originally done in a spot by Leonard Silman, a burlesque on those "sugar-sweet" burlesques of Dixie, but rewritten to fit RKO. And a good stunt. Silman impersonates the corporal of the city guards, dripping with gold braids.

Two ballet girls act throughout as introducers of various scenes. Theirs is a very attractive touch to the proceedings. One blackout, "Gin," is in poor taste for family audiences and without the redemption of the girls in luminous wings, etc., and a Music Box pantomime both are reminiscent of Leonidoff presentations at the Box.

"Dance of the Butterflies" with the girls in luminous wings, etc., and a Music Box pantomime both are reminiscent of Leonidoff presentations at the Box.

Carl Shaw in another new revue recently caught by Variety.

Title in advance takes care of the close of the show. What matters is the general speed and attractiveness of the unit. It is there where it needs to be. *Land.*

**CADET SEXTET**  
Saxophone  
13 Mins.: Full (Special)  
Lincoln Sq. (V-P)

Six good looking young chaps in a uniform, all wearing a front of a drop representing the West Point wall overlooking the Hudson. A young gal in same getup for placed in the group.

Boys all use sax ranging from high sweet to lowest bass, and harmonize effectively with the wind instruments. Solo work intermittently with each of the boys taking part.

While dancing the instrumental the boys march around or take military formations in squads of two or three. Look like Broadway house ushers.

One of the boys strains his tonals in a mediocre vocal but his good looks and uniform. Another chap steps forward for only fair tap and eccentric pidi-mania. Appears as though the vocal and leg work were only put in to add diversification, but part of this type has no need of it, especially since neither of the two is worthy of special attention.

A number revolving around one of the chaps playing what was announced as the largest sax in the world closed.

Fared well in the closing spot.

**WRONG NUMBER (3)**  
Comedy Skit  
15 Mins.: Full (Special)  
Entwood (V-P), Chicago

Robert Kasper, author of "Smoke Screen," has written another clever skit, handling the "Innocent triangler" story in a new way. A bit of angle, and filling it with comedy centering around a faithful wife, jealous husband and old b. f. of the wife, who takes her home and can't leave the house because hubby is coming up the walk.

Wife is standing with coat and hat on and all excited when husband enters. Boy finds her in bedroom, keeps calling on extension phone and she keeps jumping up to shriek "Wrong number!" She is ready to drop with nervousness when hubby confesses it may be an old g. f., whereat she goes into a tantrum, satirizing faithful wife who has been betrayed. Strong laughs here.

Boy friend sneaks out with his shoes in hand while wife and husband are making up. Oke all around and can be played by almost anybody. *Loop.*

**SHY ALEXANDER**  
Dumb  
5 Mins.: Three  
125th St. (V-P)

Some drunk face-wrinkling, with a step in her being the straight end of the act. The punch line is Alexander rocks, twists and tumbles through five minutes of juggling with his foot (at least) scaling piece of hardware from the top where he presumably falls asleep and topples over backwards in a somersault.

Spotted third here on five-act stage hand show and good for laughs on any part of bill. Sure click.

**PRINCESS-ARAWANA (2)**  
Songs  
11 Mins.: One  
Belmont (V-P) Chicago

Singing, act by an Indian girl. Won't do.

Songs are poor, lyrics meaningless and rambling. Trice hard for laughs but is very odd. Just a good deal of the time is spent on one number while the funny changes costumes.

Not a chance.

**DAVE HARRIS Unit (18)**  
"Variety Land"  
50 Mins.: Special  
Lincoln Sq. (V-P)

Dave Harris has done singles besides heading land acts. Present production is perhaps his most pretentious, but so it changes scenery, quite a wardrobe outlay and a long payroll.

Although the comedians are not quite so comical and there are minor points that might be criticized, in general it seems pretty good divertissement of unit type, and for pop consumption aside from the flow rates it's more than okay.

Harris is on or standing in the wings waiting to go on most of the time. He does a one-man band gag employing a variety of instruments, also going "around the world" in a series of bits.

Dave Harris, at about 17, a dimpled and grinning clerk of the first rank, black, participates with his father. Family angle generally helpful on human interest score.

Not to be settled but in his prattling soprano he sells a number rather pitifully.

In the galaxy of specialty people it is impossible to accurately appraise Harris, but the women are uncommonly good looking and the men generally discharge their chores ably.

Not to be approached as art or class, but considered as entertainment for the masses this one is adequate to the demands that will be made upon it. *Land.*

**LEWIS and STOVALL Revue (3)**  
Revue  
12 Mins.: Full Stage  
Lincoln Sq. (V-P)

Much lacking in this short revue. It carries three gals besides the mixed team of Lewis and Stovall.

Stovall's interpretation of the music is a different interpretation of the music. Not that the ballroom and ballet specialties of Lewis and Stovall are for they are not. The trouble lies in being just a plain dancing revue of the common run, which could probably be done by any usual manner.

Not to be taken at a moment's notice. It's the usual short revue, staged in a usual small-time revue method and without any unusual manner, with no outstander as the salvation, there isn't much chance of big-time billing.

Lewis and Stovall open with a fast mixed acrobatic and ballroom dance, and later follow with a ballet, in the Indian tableau, displaying, ordinary stunts and catches. The Lewis and the female member of the act's title do an ineffective doll dance. An auburn-haired girl supplies the tonsil work, but exhibits a poor pose.

Only salvation now is the act's short showing time. There's plenty of room to build and insert effective material, which should help exceedingly.

**RON and DON**  
Organ Novelty  
5 Mins.  
Seattle Theatre, Seattle

Personality element at this house also. Public stage shows out. Ron and Don, organists, featured, carry their share. Good appearance as organ elevates out of pit with both boys.

Novelty number starts with clarion that sends thrill through audience. Siren is followed by a 121st Street siren, with both organ. World fire scenes on screen.

Move fast into "I'm Falling" with words on screen. Victrola call of screen hooked onto loud speaker, bring a good accompaniment, some what mystifying. Continues with bells ringing all over house for next number.

Not in natty togs, but not noisy. Registered solidly. These boys go strong for novelty ideas. *Tripp.*

**MILDRED ROSELLE (1)**  
Song  
9 Mins.: One  
Lincoln Sq. (V-P)

Another public stage shows out. Mildred Roselle, getting by mainly because of her feminine charm, not because of the quality of her tonals.

A good-looking brunet, dressed attractively and playing to the house by getting. Voice is of quality of the specialty warbling girls in any night club.

Helped exceedingly by her manner of delivery, that is dishing the s. a. in large quantities as the push. Without her looks or form would not bring a chance. Assisted by capable pianist.

Deuced here, but every house hasn't got the easy audience that one has.

**DAVIS and LARUE**  
Talk, Dancing  
10 Mins.: Full (Special)  
Entwood (V-P), Chicago

Man and girl out of Fox unit, with first half of set failure to click here, and good for only small time as it is.

It shows shop, girl waiting to make her. Man comes out, Joe Colton type wearing ragged fur coat and carrying cane. They both do a few clowning laughs but after that follows falls off, and girl's song falls flat.

Girl's performance by man gives act its s. a. and would be a wow back in a unit. Girl's stuff is all weak, especially her dancing. *Loop.*









## PRESENTATIONS—BILLS

NEXT WEEK (Oct. 21)

THIS WEEK (Oct. 14)

Shows carrying numerals such as (Oct. 20) or (Oct. 21) indicate opening next week on Sunday or Monday, as date may be. For this week (Oct. 13) or (Oct. 14) with split weeks also indicated by dates.

An asterisk (\*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy, with vaudeville or presentation as adjunct.

## PARIS

Week of October 14

Canal de Paris  
Ann Stryker  
Jack Forster  
George Hayes  
Robert Hunter  
Henry Fretone  
Bach-Dandy  
J. Tiller Girls  
Gloria & Grip  
Miss Wynn  
Germaine Lambel  
Maret-Clement  
Lila Mae  
Circus de Paris  
Sunna & Marie  
Gaudes de Gullit  
J. & John Little  
Antoinette & Heby  
Miles & Coco  
Rancy Horses  
Miss Kitty  
T. Austin  
Empire  
Greek  
Georgel  
Vernel Ballets  
Vernel Marionettes  
Suaragas

## United Artists

(Indef.)

Oliver Wallace

"Dances of Love"

Lewis &amp; Ames

Minneloa (19)

"Rah Rah Rah"

Art Franks

Helen Lewis Co

Poursome 4

Barla-Vernon

Low Beck

Maui Paul

Newark

Bradford (12)

"Painted Melodies"

Ed Lowry

Rita Brown

Harold Belier

The Lady Loo

Mallinor

Miss Lala

Al Ranch Girls

Vigo-Benny McKy

Vigo-Benny McKy

Vigo-Benny McKy

Vigo-Benny McKy

Vigo-Benny McKy

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## Stone &amp; Vernon

Lincoln Sq.

1st half (19-22)

Dances of Love

Lewis &amp; Ames

Minneloa (19)

"Rah Rah Rah"

Art Franks

Helen Lewis Co

Poursome 4

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Vigo-Benny McKy

## Headin' for Harlem

(One to fill)

LARRY LEE

Eddy 2

Cliff

Lloyd Nevada

Kramer &amp; Boyle

Lloyd Nevada

Kramer &amp; Boyle

Lloyd Nevada

Kramer &amp; Boyle

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Kramer &amp; Boyle

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Lloyd Nevada

Kramer &amp; Boyle

Lloyd Nevada

Kramer &amp; Boyle

Lloyd Nevada





## New York Chatter

Jack Malley back from Chi.  
Jack Cohn lost his tonsils last week.  
Michel Czarenow, Paris' Booker, has been seen in New York.  
The Tex Guinan-Al Kerwin split is final this time. Both concurred.  
Dolores Ray left to visit her mother in Philly.  
Hanley Sisters, Midge and Cassie, at the Madrid.  
Bobbe Arnet, out of the Casanova and Frances Williams back.  
Tex Guinan departs next Friday with "Broadway Nights."  
Mrs. Sid Hayes is on her auto ride to Hollywood.  
Name of Paramount's "Personal-ity Girl" is Mear Morris.  
Warren Nolan claimed that the new field for silents is airplanes.  
Richman club opens Oct. 28.  
Harry Richman expected Nov. 15.  
Racketeers of Broadway are low on funds.  
Tex Guinan paid off Irving Strauss in kisses as she entertained.  
The National City Bank bought out the entire capacity of five Broadway theatres, Friday night.  
Rene Carvill, Sardi cotroom girl, has heart tremors for a boxing champion.  
Hiram S. Brown, RKO proxy, is at the Lehman camp in the Adirondacks for his annual hunting trip.  
Bill Weston is reported going back in vaude after finding agenting bloomy.  
"Peaches" Browning failed to pass reference requirements for tenancy at 1212 5th avenue.  
Winchell won a two-bit bet with

a ticket spec on the date of a show's closing last week.  
Colored galluses to match ties and shirts are the latest wrinkle in haberdashery displays.  
Isabelle Dwan, blonde performer at Les Ambassadeurs, is about to spill her life story in an interview.  
Blue Kitchen ballyhoosing special on the window: "Chopped Midget Steak Sandwich, 15c."  
Matty Zimmerman hurt the middle finger of right hand. Caught it in a taxi door, so he says.  
Jean Murray, former tableau beauty of the Friv, is seen about nights, after a long absence.  
Talk is Frankie Chester's reported \$13,000 bet with Eddie Baldwin at Quenboro golf club. Eddie lost.  
William Anthony McGuire's wife, Lulu, unable to stand indolence, is returning to vaude.  
Henry Lartigue and Harry Foster, Paris and London representatives of the William Morris agency, in New York for short stays.  
Harry Herschfield can't find anyone admitting he belongs to the Cheese Club. Harry wants to resign.  
Lucille Willetts, widow of the late Clarence Willetts, is with Mc-Scides' agency engaged at one of its hotel ticket stands.  
Arthur Krauss' heart is again in the proper place. Nearly jumped out when his stocks went down in bulk. Now he's only set back \$100.  
The association of hatless young men are leaving the chilly blasts these nights, determined to break (Continued from Page 61)

## 'ROUND THE SQUARE

**Columbia's New Stage Entrances**  
Walter Reads handed the adjacent eateries and lunch rooms to the stage entrance of the Columbia on 47th street a shock when he padlocked the door. Entrance back stage is now on 7th avenue just north of the theatre lobby. The old entrance had been in use for years.

**Dancing Over the World**  
Two of probably the only three strictly ballroom dance teams are back in America, Moss and Fontana, at the class Lido, and Rosita and Ramon at the Lido-Vonice, both in New York. The third straight ballroom duo, David and Hilda Murray, are in Paris, currently at Le Perroquet.  
Of the line-up of other dance teams, they are scattered all over Europe, America and the world. Fowler and Tamara are slated for the swanky Le Lido, Paris, this month. Carl Hyson and Peggy Harris split and reunite and work off on "Ditto" Dina Harris (her sister) and Ted Trevor. Jean Barclay is now partnered with her husband, David Fitzgibbon, while her former partner, Jack Holland, now has Nitzza Vernelle with him in America. Barry-Fitzgibbons are around Paris.  
Jack Gavin, Bonnie Murray's former partner in America, is now with Jill Astor of Jack and Jill, as they are known. Others are DeMarcos, Natacha Nattova, Howell, Hager and Baud, Myrio, Desha and Barte, Leon and Bebe, Accent and Jenekso, Roseray and Capella, Mitty, Tillo and Riaux (formerly a two-part), Tilly and Hay, among the remaining alignment of adagio, ballroom and costume exhibition dancers.

**Whalen in Lights**  
Grover Whalen, New York's police commissioner, is up in lights at last. Whalen has his name signatored across a huge sign that hangs opposite the Paramount Building, detailing the traffic rules which he has set in motion in the theatre district.

**Juice Stand's Overhead too Heavy**  
Operators of the corner pineapple juice stand next to the Columbia theatre, paying Walter Reads \$3,500 rent monthly, couldn't stand the gaff and are about ready to blow.

**Card Shark's Vanity**  
"The Crooks Convention" closed last week at the Forrest. New York, drew many an international crook for a look. Just before the (Continued on Page 61)

SINGER NEXT CHAMP  
—ON DOPE FIGURING

Excited Crowd Sees Al Knock Out Young Zazzarino in Six Rounds

By JACK PULASKI

The Garden was packed at \$9.10 top last Friday, the draw being the oncoming Al Singer of the Bronx, and Young Zazzarino, a 130-pounder from Jersey, who claimed he would slam Singer around the ring. Instead, it was Zaz who was socked down, boxed and outlited, until the referee in the sixth round awarded the match to Singer on a technical knock-out.

Singer May Out Mandell

Singer looks like the next champion of the junior lightweight division, but it was plain that Al was easily the better boy. He took the first and second rounds, although in the second Zaz landed a hard round-house right to Al's face. Late in the third Singer nailed the Jerseyite with a right closer to the button and the little tiger wop was spilled almost on his side, but he got up without much of a count and the bell saved him.

Singer Gets Hot

In the fourth Singer was disposed to take chances, but he had no trouble winning that session too. By then Zazzarino's was plenty mused up, his nose mushy and the left lamp half closed. A one-two to the jaw sent the young Jersey batter flying terrible but now that the children had married she wasn't so anxious to see shows any more anyhow.

Once in a while Bill met a fellow named Roxy who claimed to have a large theatre and wanted Bill to buy it. Instead Bill bought the Star theatre at Lexington avenue and 107th street, saying he preferred to furnish entertainment for the neighborhoods.  
Upon leaving the hospital and telling his wife being there was just a gag, he went to the rest of his life. Mr. Fox spent the remainder of the summer dodging reporters at his country estate east of Manhattan.

Surrounded by four press agents and plenty of atmosphere, Mr. Fox refused to see the reporters until one of his P. A.'s said they didn't want to ask him if the asst. cash at the Bijou went to church before she started to work in a theatre that never skipped a Sunday.  
"She's just been found in a love nest," said the p. a., as the cause of the reporters' questions.  
"Love nest," said Bill, thoughtfully, "what a funny nickname for a Public Theatre."  
Then at Mrs. Fox's suggestion he ordered another theatre bought, the Terminal in Newark, making the Fox chain to date three and one-half houses.

Bill Poster Sues Roberts,  
Dog Race Impresario

Phil De Angelis, theatrical billposter, of 419 West 47th street, began an action in the West Side Municipal Court for \$500 against Edward Roberts, promoter of dog races in Mineola and Miami, Fla. Roberts resides at the New York Athletic Club.  
Roberts filed an answer making a general denial. De Angelis complains that Roberts gave him some bill posting to do. The bill came to \$600 for labor and hire. Roberts, De Angelis asserted, paid \$100 on account and was refused to make good the balance.

Dempsey's First Chi Gross  
\$32,000; May Quit Town

Chicago, Oct. 8.  
Jack Dempsey's first fight card at the Coliseum Oct. 3 grossed \$31,000. Place can gross \$52,000. The showing was not so good for Dempsey's camp especially after he gave Charles Hall, Coliseum owner, a big cut.  
Whether Dempsey will continue here is questioned by fans, as he is reported dissatisfied with the meagre returns.

## "THE SPECIALIST"

About 100 Neglected Institutions

By CHARLES (CHIC) SALE

Over 100,000 Copies Sold Last Two Months

On Sale at

MRS. GERSON'S TEA ROOM

1688 Broadway, N. Y.

## Inaccurate Biographies

WILLIAM FOX

By Claude Binyon

"Bill," said Mrs. Fox, "I wish you would stop playing pinocchio and get a theatre; the children have no more to go night."  
Christened Bill and later called William Fox, the pinocchio player was struck by his wife's idea. Children must be considered, he admitted.  
The next night Mr. Fox put in John Zant's as his proxy at the pinocchio club and started to look for a theatre for the kids.

Every theatre Mr. Fox saw was lighted up. Somebody had it. When he asked the price of the theatre, the manager said they gave no courtesies and he would have to buy his tickets.

The next night with Mr. Zant still proxying, Mr. and Mrs. Fox held a conference.  
"Listen, Bill," said Mrs. Fox, "don't be a chump and pay for your tickets. Build a theatre so myself and the children can go in for nothing."

The next night Mr. Fox's proxy had him in the box for the three evenings at pinocchio for \$189.  
"That would be the first payment down for any theatre, John," said Mr. Fox. "You're a rotten pinocchio player but you may be a good theatre manager. You quit cards and so will I. We'll take Winnie Sheehan and find out about this show racket."  
That was in the early 1900's in New York.  
About this time Mr. Zant mar-

ried and really did quit playing pinocchio. He had won back the \$189 with \$6 besides, but wouldn't split with Fox, claiming the first games had been outlawed.

The Wisconsin houses somehow getting out of the red, Mr. Fox started another theatre in Atlanta, Mrs. Fox said. He jumps were getting terrible but now that the children had married she wasn't so anxious to see shows any more anyhow.

Once in a while Bill met a fellow named Roxy who claimed to have a large theatre and wanted Bill to buy it. Instead Bill bought the Star theatre at Lexington avenue and 107th street, saying he preferred to furnish entertainment for the neighborhoods.

Upon leaving the hospital and telling his wife being there was just a gag, he went to the rest of his life. Mr. Fox spent the remainder of the summer dodging reporters at his country estate east of Manhattan.

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"Love nest," said Bill, thoughtfully, "what a funny nickname for a Public Theatre."

Then at Mrs. Fox's suggestion he ordered another theatre bought, the Terminal in Newark, making the Fox chain to date three and one-half houses.

## Football's Big Small-Time

Los Angeles, Oct. 15.

Student cheering sections out here are about two paces removed from classification as chorus boys. They yell lustily—when called upon. Meanwhile, the sideline microphone m. c. has announced to the throng the name of the lad in charge of the respective undergraduate outfit, support, the first time noted of a cheer leader getting billing. During the Stanford-U. S. C. game, if either side scores, don't be surprised to see that student body rise and go into a time step.

They do about everything else a chorister does. Countless and costumed in white they sit on the 50-yard line raising, turning and lowering colored pieces of cardboard between halves to form designs for the entertainment of those across the field. Afterwards, to let the youngsters in on what they've been doing, an assistant cheer leader megaphones to them what pictures they've formed with the cards during "stunt No. 1," etc.

Become a designer for cheering sections and see the big games. It's a peculiar fact, but white shirts and light summer dresses aren't as slightly as racoon coats and furs for football.

Just a question of time until some Pacific college makes it compulsory for students to attend games in lined soles with Seymour Felix out front to lead them through tap routines after each touchdown. Which opens the way for co-educational schools having 10 or 20 adagio teams march behind the band and scamper about for alma mater on a gnat.

At the rate they're going, sooner or later college entrance exams on the Coast will include hoofing. And the country is overboard on No. 2 arms.

Back and middle-west may, or may not, have much to cheer about but when they get a chance they know when, where and how to yell. Coast cheering, and what goes with it, smacks of the small town high school.

## NEW YORK THEATRES

**NEW AMSTERDAM** THEATRE, W. 42d Street.  
Erlander, Dillingham & Ziegfeld, Mgrs.  
Mats. Wed. & Sat.—450 Seats at \$1

**EDDIE CANTOR**  
in "WHOOPEE" ZIEGFELD  
LIGHTNING  
SENSATION

**AVON** Theatre, W. 45 St. Dir. Al. Erlander  
Eves. 8:30, Mat. Thurs. & Sat. 2:30  
Brook Pemberton Presents  
**Strictly Dishonorable**  
Comedy Hit by Preston Sturges  
Staged by Antoinette Perry & Mr. Pemberton  
"A well-just perfect comedy."  
—J. Brooks Atkinson, N. Y. Times

**BELASCOS** Theatre, B'way & 41 St. Eves.  
8:30, Mat. Thurs. & Sat. 2:30  
DAVID BELASCO Presents

**It's a Wise Child**  
A New Comedy by Laurence E. Johnson

**PLAYHOUSE** W. 48th St. Eves. 8:30  
Mats. Wed. Sat. 2:30

STREET  
SCENE

JAMES CRUZE'S First  
Great TALKING, SINGING  
DRAMATIC SPECTACLE  
**THE GREAT GABBO**  
with Erich Von Stroheim, Betty Compson  
**GLOBE** 60th St. & Broadway, 2:45, 8:45  
Eves. Sat. 8:30, Mat. Sun. 2:45  
5 TIMES SUN. & HOLIDAYS at 3, 6, 8:45

**ROXY**  
39th St. & 7th Ave.  
Dir. S. L. Rothfeld  
(ROXY)  
William Fox presents  
**"SALUTE"**  
with George O'Brien, Helen Chandler  
John Ford Production  
Anti-Censorship Stage Show  
Show as only ROXY can offer  
FOX MOVIE-TONE HIT

**CAPITOL** 14th St. & Broadway  
Mats. Wed. Sat. 2:30  
Nightly at 11:30

**MARION DAVIES**  
in  
**"MARIANNE"**  
A Metro-Goldwyn-Mayer Picture

Theatre Guild Productions  
**KARL and ANNA**  
**GUILD** Theatre, W. 52d St. Eves. 8:30  
Mats. Thurs. & Sat. 2:30

**R-K-O Theatres**  
"IT'S R-K-O—LET'S GO!"

**PALACE** Eves. 8:45  
Mats. 4:30  
B. F. KEITH'S  
OLSEN & JOHNSON  
ROSLITA  
GEORGE CHICO'S BIG REVUE  
SID MARION—Frederick Stryker

**RIVERSIDE** Eves. 8:45  
Mats. 4:30  
Big Time—A Day—All Vaudeville  
**CHARLIE MURRAY**  
in Person  
Grace HAYES—WILLIAMSON—Noville  
LILLIAN MORTON—ADLER & BRADFORD  
NEBBIT BROTHERS—NATURAL

**R-K-O PROCTORS** 58th St. NEAR  
3rd Ave.  
Wednesday to Friday, Oct. 16 to 18  
**"THE SOPHOMORE"**  
All Talking with Eddie Gullian  
FANTASTIC REVUE with 17 People

**R-K-O PROCTORS** 86th St. COR  
LEX AVE  
Wednesday to Friday, Oct. 16 to 18  
**"THE SOPHOMORE"**  
All Talking with Sally O'Neill  
MORICIA & ANN SKELLY  
COLLEANO FAMILY Other Acts

A Warner Bros. and Vitaphone  
Talking Picture  
**GEORGE ARLISS**  
in  
**"DISRAELI"**  
Warner Bros. Theat. Dir. S. L. Rothfeld  
Sunday, 2:45, 8:45  
Mats. 3:30, 8:45

**WINTER GARDEN** 20th St.  
Judy Garland  
"Gold Diggers of Broadway"  
(Motified in Technicolor)  
Daily, 2:45, 8:15  
Sunday, 2:45, 8:15  
Winter Garden  
11:30 & 2:30 St.

**BROADWAY** 42nd St. NEAR  
4th Ave.  
Mats. Wed. Sat. 2:30  
Nightly at 11:30

**STRAID** Mats. Wed. Sat. 2:30  
Nightly at 11:30

**FAST LIFE**  
with Doug FAIRBANKS, Jr., Lorenia  
YOUNG and GEORGE MORRIS  
Coming Friday—AL JOHNSON  
in "Say It With Songs"

**POPEE'S 2 Highs**  
Harry Popee, unit manager at  
Patio, won two booby prizes in the  
same day. He participated in a  
trap shooting tournament in the  
morning and scored 50 misses on 50  
pigeons. That same afternoon he  
took part in golf tournament and  
came in with a score of 150.



# Woodstock, in Catskills, Crowded With Bohemians, and Property Up

While the tabloids associate it with bare bathing and vodka, Woodstock, after struggling for the past 23 years, now rates first honors among American colonies catering to Bohemians.

Studies that rent for \$150 a week. A 90-year-old grandmother bootlegger who serves the hardest-kick wine in the Catskills. An artist who has a \$15,000 bed in a \$500 house. A Metropolitan dancer who lets the chickens use his \$18,000 car for any purpose and whose wife feeds cheese to ducks on the kitchen floor.

That's just a part of a wagonload of see and hear stuff that can be carted out of the Maverick section of the principality of Kingston, N. Y., after only an hour's visitation.

The hour doesn't permit more than a couple of shots of grandma's grog, and thus none of the night-life of the community can be verified. The girls seem to keep off the lanes in the daytime. Those around were either taking their hair on painting conestables.

But land owners aver the pip models of all nations are continuously standing before Woodstock's canvases.

## Requirements

It isn't all Woodstock that counts. Just so many square miles that the artists of all classes have roped off for themselves. While they'll submit to the rule of Sunday borders that pour through like Manhattan visitors in the zoo, nary a piece of land, they claim, will they sell or rent to one not gifted with brush, voice or instrument. Latter includes flute players.

This part of property is termed the Maverick. It is the zone of the strange tales credited the township. Temperamental folk again pass the buck to efforts to commercialize the place; because a business man bought along the line in order to sell the wide world on closest proximity to art.

These arty boys know their real estate. There's Alexis Kosloff. That Russian specialist last spring bought 160 acres, taking in half a mountain. Alexis already has his eye on a dancing school in the hay field, and he may buy the other half. He taught a few people turns in the hamlet's barn last summer, and now he's here delivered long sheets of mirror to dress up the establishment which he will open next summer.

Even Eva Le Gallienne has a Catskill place. It isn't very large or exclusive, but it's located in a place where the Kosloffs and others buy the fat brown cows that browse around the Maverick.

## Bob Chandler's Bargain

Bob Chandler, the artist, house, they say, was haunted when he moved into it. That's why he was able to get it at \$500—a bargain. Seems that they found the corpse of a colored lad in it and a note in the suicide's pocket indicating he had taken the shortest road because a white girl died of him.

It is for Chandler's kinds of trouble has betfallen him since, they say. First he married in Paris and brought back Looie the Fourteenth's several hundredth bed. But his wife left him and Chandler became ill. He was in the hospital again, the folks last heard.

The Maverick has the lowdown on Marion Talley's revived yearn for the farm. It was a visit to Galli-Curci's place, just outside the lines, that made the barn instinct conquer the Met lights' flattering scorch. And they, including the Kosloffs, swear by that.

What this Maverick is all about dates back a quarter of a hundred years ago when Ralph Whitehead, pal of Ruskin, etc., decided that real arties should have a place in which to thrive undisturbed. He sent out three lieutenants, so the two weeklies allege, who scoured America before the little nook known as Woodstock was discovered. Then and even now all worthwhilers were invited to hibernate in that part of the Catskill basin.

With the crowd of celebrities, and the blue book testifies to that, property went up and so did lodgings, that used to cost only a five spot monthly.

## Acreage Up

Now acres cost five and six centuries. It's cheaper to buy than to rent.

The \$150 week claim sounded

## Pip Sales Spiel

Chicago, Oct. 15.

"A throat the exact duplicate of Caruso's." The best sales gag in America being used by a voice teacher on Boul' Mich.

A pupil comes in for the audition. After the first six notes the maestro commands he stop and open his mouth. Looks down the pipe line, clasps his hands, tears his hair and excitedly calls secretary.

Look down this new pupil's throat and tell me what you see.

"Oh, a throat the exact duplicate of the great Caruso's." Each new pupil gets the same business.

## SMALL-TIME GAMBLERS BET OVER ANYTHING

Bored Broadway boys found a new excitement during the stock market slump. Not content with losing their shirts on various investments, the lads collected in brokers' offices and started to take side bets on ticker readings. They preferred losses to inaction. In several of the tickler places around the Square betting was intense as to whether the next numbers would be odd or even, whether they would be fractional or decimal, or would run in sequence or duplication.

One of the big gambles on the street now is to take bets on the total number of stock shares handled during the day.

None of the regulars would think of just picking up a lunch check. Tossing for it is now passe. Any new method is okay.

A pet stunt to pep up a stroll along the stem is for two bettors to get the correct time and taking alternate jewelry stores, bet the official clocks will be either fast or slow.

## Lost On White Horses

Beating traffic lights and betting red or green is an old sport. More venturesome gamblers like to hazard their chances on white horses. One of Broadway's favorite sons recently lost \$500 betting that he would count 25 white horses driving from 59th Street Bridge to Bel Harbor.

A sure money-maker is to ask a man to push a button holes there on his shirt.

Broadway is not the only betting boulevard. Two members of a staid 5th avenue club were recently brought up before the house committee for creating a disturbance through their excitement over poker numbers on passing automobile licenses.

## New Date for McManus

The trial of George A. McManus, betting commissioner, for the murder of Arnold Rothstein, who was fatally shot last November in McManus' room in the Park Central Hotel, has been again set, this time for Nov. 12.

The decision to postpone the trial of McManus from yesterday (Tuesday) until after election was made, it is understood, at the insistence of Judge Nott, Republican, who is determined to keep politics, which up to the present has been much involved in the case, free from the trial.

rather high after the biographies of some of the inhabitants were obtained. A mask maker and his tribe who got there in 1853 were able to meet this figure right off the bat by making three masks at \$30 per. He's been there for quite a few months now and is still making 'em. How he does it is explained with the simplest:

"Well, our theatre seats 3,000 people and they are all people who can pay."

A big timer in any end of the field rents only with buying in mind. As the result it is claimed impossible to snap up any more acres, or even lots. Another reason why Woodstock is unique. The poor boys don't leave a lookin'.

## Dancer's Trunk Stolen; Two Heavy Dates Lost

Virila Buley, 20 years old, dancer in "Street Singer," tearfully told Detective Jere Maher of West 68th street that someone stole her trunk, containing \$1,000 worth of clothing, from the hallway of 213 West 55th street.

She had lived at the Hotel Sonier until Sunday, a week ago, when she went to share an apartment in West 55th street with another girl.

She engaged a taxicab. The chauffeur placed the trunk in the main hallway. In the morning the trunk was gone.

"The girl told Maher she had to borrow clothing from friends. And I missed two evening engagements," cried Virila.

## DURANTE TRIO'S ATTY ON "VARIETY" CRITICISM

James Durante, Louis Clayton and Edward Jackson called on their attorney late last week. They sought advice about what to do to "Variety" for calling them "lousy bums," and saying their tuxedos were rented from Guttenberg's, the cast side clothes dealers.

The comment was made in a notice on their near-performance at the Les Ambassadeurs, a nite joint on Broadway. For murdering the evening up there, which is only play for this hammy trio, they claim to be paid \$3,000 each week the business warrants it. As the Les Ambassadeurs is doing the best nite business in New York since the lousy bums opened there, they may be getting that dough.

Through the failure of Ziegfeld's "Show Girl," where the same bunch was near-starred and their success at last in the sawdust following, these pseudo performers have been left to accept \$5,000 weekly for a Paramount picture they are now working in, and have asked Keith's Palace \$5,000 for a return week in that house, at the same time continuing their gyping racket by taking money from the Les Ambassadeurs for laying off in that place every night.

The lawyer quickly obtained these facts and asked what they were squawking for; that he could be called a lousy bum double for half the money.

## Durante Talking

Mr. Durante talked for the trio. While he was talking Mr. Clayton tried some swings with a penholder and Mr. Jackson stealthily counted up the interest due in nine savings bank books. Mr. Durante admitted he had no companions did not really object to the term, "lousy bums" as they had heard it often, but he thought it was damaging to their professional standing to say their stage clothes were rented.

Mr. Durante who had gone into a huddle with his partners over the "Variety" notice, stated they had decided it was unethical for a newspaper, even a trade newspaper, to go outside of its province as a critical sheet to interject low brow remarks about their persons or their wardrobe.

## Installment Clothes

The lawyer agreed with them on the ethical part and said the dirty allusion to the tuxedos might stand for a damage action if they could produce proof each one of the trio had bought and paid for his tux. This brought out that while Durante's suit had been borrowed from Guttenberg's, Clayton and Jackson's dress clothes had been purchased on the installment plan from Lippman's Family Stores. Clayton had made the first payment (\$250), and was in arrears \$97, while Jackson, who had received permission to show the suit to his wife before buying, had walked out with the suit and has never gone back. He still owes the \$99.50 in full.

Whereupon the attorney, a theatrical lawyer, advised Jimmy that if by sticking his nose in the show business, that nose had and was making plenty of sugar for him, he might better keep the same nose out of any other business.

For that advice and further telling them to get out of it after, they will probably have to attach. "Variety's" notice did not mean to convey that Clayton, Jackson and Durante are lousy bums because they wear other people's clothes; it merely intended to just call them lousy bums.

# Drug User for 43 Years, Woman Now 66, in Court, Tells About Dope

## Bulling Snoopers

Des Moines, Ia., Oct. 15. Those New York city slickers should get a load of classy headwork as pulled in the spreading village of Des Moines.

Identity of three undercover federal men, imported to rid the town of legions, leaked out. Asking a tagger, leaved to take them where real booze could be found, the trio settled back for an easy pinch.

It was 15 miles later when one of the boys thought to ask the enby where they were headed for.

"Canada," replied the cabby, smiling at the meter.

## DEEP SEA GAMBLERS IN LEVIATHAN KNIFE DUEL

His face swathed in bandages, his left arm with 21 stitches in it as a result of a gamblers' feud aboard the steamship Leviathan at sea, San Giraux, 67 years old, an alleged confidante man with a police record, was arraigned in West Side Court, a suspect in connection with the swindling of a Brooklyn builder out of \$37,000 in St. Augustine, Fla., in 1926.

Gamblers, about 10 of them, made the homeward bound voyage on the Leviathan. The skipper learned they were aboard and warned the passengers. They played cards together.

Giraux, who is a giant in stature, sat in. One of the gamblers was a bitter foe of Giraux's, according to Detective Eddie Fitzgerald of Headquarters. The feud began two years ago when both men were on a spree.

An argument arose between Giraux and his old enemy. Giraux's old foe soaked him with a heavy chair. The other gamblers fled to their staterooms. Giraux was found unconscious. His face was slashed 17 times and his left arm 21 times. He was hurried to the ship's hospital.

Two men were seized by the officials of the liner. One was placed in irons and the other kept under surveillance. Word was wired to Police Headquarters. Lieut. Coy and Fitzgerald boarded the boat when she docked. Giraux was still in the ship's hospital. The two detained men had been released when Giraux said he would not prosecute.

The New York sleuths then placed Giraux under arrest in connection with fleeing D. W. Moran of Park Place, Brooklyn, out of the \$35,000. Moran was "taken" by four men in St. Augustine who told him they had "a sure thing" at the track.

Giraux will view Giraux to see if he was one of the quartette who gyped him. The defendant is now out on \$10,000 bail. He is in Bellevue Hospital.

## Billie Kingston Asks 4

### Mos. for Cure—Gets It

Billie Kingston, 28, show girl and night club performer, of 341 West 45th street, was sent to the Workhouse Hospital for four months at her own request in Special Sessions. She had pleaded guilty to possessing narcotics and told the Court she wished to take the cure. It was the fourth time Miss Kingston was arrested for the same offense.

The girl told probation officers she had acquired the drug habit five years ago while working in a night club.

The defendant claimed to have been in an eight-girl specialty act with the "Polles" of 1921 on the New Amsterdam Roof. Later she joined "Footlights of 1923" and then danced at the Rainbow Inn and the Silver Slipper.

Miss Kingston said she was a former partner of Bobby Fohl.

## Bade Wabash Ry. Mgr.

St. Louis, Oct. 15. L. W. Bado has been named assistant passenger traffic manager for the Wabash Railway Co. He is in the Railway Executive's office.

Emancipated from hard toil as a chambermaid, and her own face seamed with lines of worry and illness, Mrs. William Meyers, 65, who stated she was a former show girl for Harrigan and Hart, Jimmy Powers in the "Straight Tip," and played with Jennie Yeamans years ago, cried in West Side Court as she frankly admitted to Magistrate Edward J. Walsh she is a confirmed drug-addict.

Mrs. Meyers, barely able to stand, stated she worked for the Piccadilly Hotel and that she lived at 240 West 40th street. She was arrested by Detective Arthur Jocheo of the Narcotic Squad. She had in her possession a "deck" of heroin.

The sleuth arrested her at 162 West 61st street in the hallway. The address is in the heart of San Juan Hill, or the "Black Belt." Jocheo stated he believed she was sent for the drug by an addict and for her trouble the old address would get her portion of the "deck."

"Please don't send me away, your honor. I am a confirmed drug user. I have been addicted to the use of drugs for 43 years. Last month I was discharged in Special Sessions. Come what the justices learned that I was incurable."

Jocheo stated that the three justices had suspended sentence on Mrs. Meyers when she promised to leave the city. Her home is in Cincinnati.

While seated in the "Pen" awaiting arraignment, the old actress stated she was known on the stage as Florence Raymond. Alongside of her sat a young Negress waitress, to be arraigned on the same charge.

## A Pity

"What a pity," said the one time star of the colored girl. "Let my case be a warning to you. I had no one to advise me."

"I married William Meyers when I was 16. My husband owned a fleet of local steamers, including the 'General Slocum' that he sold just two months before she burned to the water's edge. He also owned the 'St. John' and the steamer 'Long Branch'."

"I had wealth. I owned \$38,000 in diamonds that I pledged for money to buy the drug. I had a footman and several carriages. But my friends disappeared as fast as my money. My husband left me 25 years ago."

"I acquired the drug habit after I first began to use an opium pipe. I was urged to use the pipe by my husband," she told reporters.

"What a fool I was!"

"Don't you feel sad when you pass places that you frequented and people you knew in your days of wealth?" asked the Negress. Florence Raymond choked and was unable to answer. Her hair which she told the colored girl was chestnut in her youth is now almost white.

Mrs. Meyers weighs possibly 100 pounds. She stated she played with Jennie and Annie Yeamans. She also appeared in "Evangeline," her last show.

"While I wasn't the most beautiful woman in New York, I rated possibly one of the best forms," said the aged actress, as she was led to the prison cell.

## 20c B.R. FOR B'WAY AND NO HUSBAND IN SIGHT

Edith Barbara, 34, who said her husband is the captain of an oil barge "June Jean" at Erie Basin, decided to see Broadway.

Edith has a 20-cent bankroll. After spending a nickel for carfare, she alighted at 50th and Broadway.

The lady engaged the taxi of Philip Eignenbaum, 347 South 38th street, Brooklyn, and started. She rode along Broadway several times to make sure she had not missed anything, until \$3.50 registered. Just as she was about to pay off, Edith gave a long explanation and was driven to 62d street. She was unable to locate her husband but was sure she could get the fare.

At this point Philip called a policeman. Before Mazzy-rated Goodman in West Side Court. Each was told to remain quiet and would represent the case. The girl? She is held for a further hearing.



## Hollywood Styles

By Cecelia Ager

Swimming pool . . . Berets for men . . . Malibu . . . Shipping at  
Preston's . . . Tennis . . . Outdoor barbecue oven . . . Mayfair Club . . .  
Clothes by Greer . . . Contract Bridge . . . Altadena . . . Greeting from  
Douglas Fairbanks . . . Brown buck sports shoes for men . . . Booth at  
the Brown Derby . . . Bel Air . . . Haircut by Jim . . . Weekend at  
Santa Barbara . . . Sweaters from Alexander & Orloff . . . The table in  
the "right" corner at the Montmartre . . . Flying to Azusa Caliente . . .  
Services of Sylvia, the masseuse . . . Recognition by Mrs. Coffman . . .  
Dorset Inn, Palm Springs . . . First row . . . Circle at the Friday night  
dinner . . . Society in Cinemasland column of the "Times" . . . Bld to Louis  
B. Mayer's beach house . . . Owning a dress sketched in "Vogue" . . .  
Rolls Royce roadster . . . Bungalow at the Ambassador . . . Your first  
night costume described in next morning's Examiner . . . Rye . . . Eddie  
Schmidt, the tailor . . . Ringside table at the Roosevelt . . . Journeying  
to New York for your fall clothes . . . Flowers from Paris . . . White  
crinoline wrap . . . Lunch at the supervisor's bungalow, M. G. M. . .  
Telephone call to New York . . . Asked to speak in the mike upon  
arrival at picture premiere . . . Pair of white foxes . . . Enough orchids  
to dispense with the fern . . . motor-yacht . . . Fresh caviar in electrically  
lighted bowls at the Ambassador . . . Polo at the Uplifters' Ranch . . .  
"Vanity Fair"

### At the Studios

Leonore Ulric's stage clothes could never be justly termed demure, so  
when she came to Hollywood to make "South Sea Rose" for Fox it was  
unnecessary for her to change her style of costuming for pictures. It  
coincided exactly with what pictures consider proper for portraying a  
hot dame. Leonore's role is that of a maiden who first opened her eyes in  
the tropics, where love comes early and everybody dances. First  
she is seen in native clothes, with lotus blossoms in her hair and a  
flower necklace her only jewels. At that, her native dress shows  
amazing restraint. It is merely a wrap, and her figure in easy,  
typical style. Leonore's native costume in "Jungle" looked as if  
hoses and eyes were necessary to draw its tightness together, and natives  
are so innocent for the intricacies of hooks and eyes and seams,  
we've been told. Leonore gets her chance, however, when the story  
brings her to a civilized environment. Then her clothes are designed to  
drive one mad.

Lila Lee, in "Love, Live and Laugh" (new title for "The Hardy-Gurdy  
Man"), is an Italian immigrant maiden who marries well. As the chate-  
laune of a small New York household, she wears a becoming hostess  
gown of chiffon, over a satin slip, trimmed with lace. Tight, long waisted  
bodice has a long and graceful circular skirt bordered with lace. There  
are slim long sleeves ending with lace cuffs, and to the deep V-neckline  
are attached two scarves which go over the shoulders to form floor-  
sweeping trains in back. Miss Lee's tall slimmness emerges prettily in  
such a costume, and the trains present no problem to her. The supreme  
achievement when wearing trains is to make them understand that they  
are to stay in the background. To don a frock with trains and treat  
them haughtily, never permitting the fear of falling over them to cloud  
one's eyes for a moment, is a gift possessed by few.

Alice White knows how to look wide-eyed, alright. She has a double  
advantage in owning long, big eyes that are set far apart. Great for  
shyly hanging one's head and looking up through a tangle of lashes at  
the big, strong man. Her wideness was demonstrated on the screen. Lillian  
Gish, Janet Gaynor, Dolores Costello; they just can't be wishful enough.  
In "The Girl from Woolworth's," Alice White's plump pettiness is  
clothed in typical night-loud costumes and very fetching, too. One-piece  
tights are applied with gold and sequins, with a high neck in front  
ending with an ostrich collar. Skirt in back is long ostrich plumes.  
Gold headpiece embroidered with jewels. Standard, but worn better  
than standard. An evening dress doesn't face it, but the light-fitting  
it wrinkles and a high bustline is added to the skirt merely looks skimpy.  
There is a tulle flower on the shoulder. The ability to find a tulle flower  
in this day and age is something, we suppose.

Corinne Griffith, in "Lilies of the Field," goes whoopee for a sequence  
and dances on a piano. Clad in a good looking one-piece satin dress,  
molded softly to her figure, with ends cut in the shape of leaves attached  
to the skirt, she still looks like a perfect lady who really wouldn't dance  
on a piano.

A hostess in the night club is smart in a frock whose clinging lace  
bodice is supported by several jeweled straps. Many-tiered skirt of  
pleated chiffon has a graceful irregular line, beginning with a peplum,  
and zig-zagging down to the floor. Whole production is well gowned.  
Clothes of the bit-players look as if they were individually created, not  
hurriedly snatched from the wardrobe department.

Sets get over an atmosphere of permanent beauty so well, New York, Chicago,  
San Francisco, Los Angeles and London. Variety takes no credit  
for these new items; each has been rewritten from a daily paper.

## News From the Dailies

### LONDON

Dinners to Marie Tempest and  
Sylvia Thornhill will take place this  
month.  
Mrs. Jean Fitzgerald, American  
professional dancer, known as Jean  
Barry, sued Revillon, dressmakers,  
for \$500, claiming that the  
dresses were not up to standard.  
Suit was adjourned to Nov. 20 be-  
cause Mrs. Fitzgerald, dancing in  
Germany, is not eligible to enter the  
country until she has a definite  
engagement here. Mrs. Fitzgerald  
still has \$200 to pay on the dresses.  
Rosa Mary Grossmith, younger  
daughter of George Grossmith,  
actor-manager, is engaged to marry  
Edward Harry George of Edin-  
burgh. They met two years ago  
in Scotland. Miss Grossmith is not  
on the stage.  
The broadcasting of poems by  
Robert Nichols was said by Frank

William Davis to have depressed  
his wife so much that she committed  
suicide by taking gas.

Further cutting into the picture  
field, Sir Oswald Stoll has begun  
regular Sunday night entertain-  
ments at the Alhambra. These re-  
place the Sunday League concerts.

The Earl of Northesk, recently  
married, broke into print again by  
dancing in evening dress into the  
pool of the International Sports-  
men's Club. It was at a party given  
by Captain and Mrs. Cecil B. Kim-  
berly where everybody was supposed to  
be in bathing costume.

Details of the Toronto squabble in  
which a British picture company  
to produce in all parts of the Empire  
came to naught, have been exten-  
sively cable news with the resigna-  
tion of N. L. Nathanson, manager  
of the Famous Players Canadian  
Company, who was merely a spoke

in the Zukor wheel. Sought to  
merge Gaumont Films of England  
and so force Paramount out of the  
Empire if they refused to take films  
on a 50-50 basis. In England he  
learned Fox had 72% of Gaumont's  
stock. Lord Beaverbrook tried to  
help by getting Nathanson Gaumont  
stock at \$75 a share, but voting  
trustees in Montreal, headed by  
Zukor and Killam, blocked the deal.

Ben Levy's new play, "Art and  
Mrs. Bottle" or "The Return of the  
Puritan," in which Irene Vanbrugh  
makes her return to the stage, has  
been further enriched by Frederick  
Lloyd, released from "Enigma Hamil-  
ton," Joan Barry and Robert Lo-  
rairie.

Of the company of 100, headed by  
Miss Evelyn Laye, which left South-  
ampton for the New York production  
of "Bitter Sweet," Alexander  
Rosati, Mirelle, Cecil Ramage,  
Charles Mortimer and Gerald Nodin  
were other names.

### NEW YORK

Fortune Gallo has taken over di-  
rection of the Italian educational  
broadcasting station, WCDA.

Eddie Cantor will be toastmaster  
for the George Jessel dinner by the  
Jewish Theatrical Guild Oct. 27.

Jordan Murphy, songwriter, sent  
to prison for life as habitual crim-  
inal, released from Dannemora, N.  
Y., after 10 years. His attorney  
proved one of the four felonies that  
warrant his sentence— theft of \$22  
in Connecticut—is rated only a mis-  
demeanor in New York.

Stanley Bruce, former prime min-  
ister of Australia, claimed American  
film interests contributed \$100,000  
for expenses of his political oppo-  
nent, Robert Marks.

Hugh Dempster, actor, sold a let-  
ter written in 1611 by Shakespeare  
for \$5,000. Dempster owns numerous  
old documents.

Suit in N. Y. Court by Bert Low,  
ex-partner of Rudy Vallee, charging  
Vallee was responsible for the loss of  
his contract rights, was being denied  
his contract rights, was settled out  
of court. Dissolution of Low-Val-  
lee, Inc., was part of the agree-  
ment.

Ethel Wright, dancer in "Vani-  
ties," took a joy ride in her hubby's  
automobile and wound up in Hart-  
ford with six charges against her—  
possessing gun, driving without a  
license, passing traffic light, unregis-  
tered car, and driving on a truck.  
Hubby is publicity director of the  
company that makes stoptights.

Universal presented a 15mm. pic-  
ture program aboard a T-A-T air  
liner flying from Columbus, O., to  
Waynoka, Okla., last week.

Dinty (Restaurant) Moore's son,  
William, was held in \$1,000 bail fol-  
lowing alleged beating of a cus-  
tomer who referred to the pater's  
place as a gym joint.

New facsimile picture transmis-  
sion equipment put into operation  
by RCA between London and New  
York, with dry print said to be  
ready 30 minutes after transmis-  
sion starts.

Society's latest gag, a nifty far  
breach of promise evidence, is re-  
ported by the "Herald-Tribune"  
Plainfield, N. J., correspondent. A  
Plainfield high school boy took pic-  
tures of the boy friend proposing  
to their daughter, with a diamond  
ring and a clinch the finale. Film  
later run of a mob of house-  
wives as announcement of the en-  
gagement.

Ara Gerald, actress, selected by  
Serge Rogoff, Russian painter, to  
represent Australia in a series of  
national beauties he is painting for  
a London art gallery.

Breach of promise suit filed by  
Tidney Lindholm, chorus girl,  
against Arthur S. Berry, radio  
manufacturer, will be heard this  
week in Supreme court. She would  
like \$50,000.

Mile. Mistinguette and her swell  
gams are coming from Paris to at-  
tempt picture work.

### LOS ANGELES

A deputy district attorney left for  
New York Monday to return Mrs.  
Earl Williams on charges of fraud  
in obtaining \$100,000 on falsely rep-  
resented property.

Norman Trevor ordered returned  
to the State hospital after a hear-  
ing in psychopathic court. His  
nearest relative given as his daugh-  
ter, Doris Trevor, in New York.

Treva Lawler, stage, divorced  
from Joseph J. Turner, says she  
had to return to work to support  
herself.

Betty Pierce, films and stage, di-  
vorced from Benjamin F. Serlis,  
broker.

Former wife of Lieut. L. P. Ar-

## Women in Paris

Paris, Oct. 4.

At the Ritz for tea the other day  
was a gorgeous French woman  
wearing a perfectly stunning after-  
noon gown of black satin, with a  
slightly higher, but not exagger-  
ated waistline, low square neck  
with a banding an inch wide of er-  
mine, very tight sleeves and a  
straight lined skirt of the new  
length (about four inches below the  
knees). Her hat was of black felt,  
baby bonnet style, with a nose veil  
and a rhinestone buckle. Silver fox  
too. Tres chic.

Most of the smartly dressed  
Parisians wear all black ensembles  
and very rarely artificial jewels or  
imitation furs.

### At Circo's

One sees the well dressed Amer-  
ican woman at Circo's. An outstand-  
ing outfit was a crepeella cloth in  
grey. Dress fitted to perfection, with  
the long flared, one-sided skirt fol-  
lowing the same line as the low-  
slanted neck-line. Grey felt hat and  
the entire front of the dress were  
trimmed with small grey satin ap-  
plied bows. The coat of the same  
material had a platinum fox collar  
and cuffs.

Circo's is perhaps the first social

nold says she's not peeved at Pris-  
cilla Dean. She had Arnold's dis-  
ciple set aside, thus annulling his  
marriage to Elisabeth. Will file her  
own suit, demanding alimony.

Cecil B. DeMille will do "Mme.  
Satan" as his next film. M-G. Tabbed  
a farce comedy with music.

Universal engaged Grace Hayes  
for "Jazz Revue."

James Kirkwood's car hit a pe-  
destrian on Hollywood Boulevard.  
Pedestrian got off with sprained  
back and ankle.

Group movement to establish a  
Habima, or Jewish Art Theatre,  
here this winter.

Alice White announces she will  
marry Sidney Bartlett in January.

Edward Cavanaugh and wife,  
Mary, ordered to trial Oct. 28.  
Charges of holding Union Artists  
theatre of \$12,510.

William Seiter filed suit in Su-  
perior Court against Austin Has-  
kell, broker, asking \$19,096. Claims  
he was advanced to the broker  
and never returned.

Jeanette Loft divorced from Harry  
K. Roseboom.

Lewis Stone divorce suit against  
Florence Oakley indefinitely con-  
tinued when the actor failed to ap-  
pear in court.

Jeanette Loft divorced Harry  
Roseboom. Says he got mad when  
he saw her kissed on the screen.

Dollie Jarvis, films, willed \$20,000  
by grandmother. Has to fight dis-  
inherited uncle in courts.

An 11-page opinion upholds Su-  
perior Court opinion that Frankie  
Darro, born Dec. 22, 1917, is the son  
of Frank and Ada Johnson, married  
1923. Also upholds parents' un-  
fitness for custody and confirms  
guardianship by L. D. Uhlman.

### CHICAGO

"Times" reports spunk-and-run  
calk-eaters now operating. As  
viewed by a "Times" reporter three  
onks in a car drove up to the curb  
where three girls were standing.  
One landed a sharp right on the  
fanny, the driver stepped on the  
gas, and the boys were off in a  
whirl of laughter.

Judge Joseph Sabbath has com-  
manded Harry C. Moir, Jr., son of  
the owner of the Morrison, to pay  
the train fare of his wife from  
Hollywood to Chicago so she can  
testify in her divorce action against  
young Moir.

Girl who attempted holdup of  
matron in the Chicago Beach Hotel  
to a federal case was admitted  
she is Joan La Cota of Memphis.  
auto racer.

George B. Dryden, rubber mil-  
lionaire, is going into Africa to  
get talking pictures of the carni-  
vals. Is taking his son and Mr. and  
Mrs. Martin Johnson. Will be gone six  
months, sailing Nov. 2.

Beau Mondie, Frankie Pope's night  
club on Diverserway Parkway, gave a  
party to several federal men who  
weren't invited. Liquor seized and  
action pending against the place.

stop-off eating spot in Paris for  
tourists. Next to Harry's at the  
Ritz has, or any other bar for the  
hommes. Circo's is the favorite lunch-  
eon spot (at Ritz pricey) where  
everybody greets everybody else all  
over again after saying au revoir at  
Havre or Cherbourg on debarkation.

### Worth's Display

At Worth's fall showing a num-  
ber of splendid evening gowns.  
Most were of net or the new en-  
tirely covered bugle-bead material,  
in all colors, or the combination of  
both. Nearly all had the high waist-  
line and the extreme decollete.

A stunner was of sapphire-blue,  
beaded net, and yards and yards of  
net forming uneven flares on top of  
each other from the knees clear  
down to the floor. A new feature  
of the net gowns are the long wide-  
legged trousers of net, worn in place  
of the slip.

Quite unusual was a dress of jet  
bugle-bead material; long tight  
sleeves; no back; normal neck in  
front, the now smart length and a  
very narrow black ribbon tied across  
the back.

All of the sports outfits feature  
three-quarter sleeves. Skirts and  
coats either tweed or broadcloth,  
with tucked-in sweater and high  
waistline. The swankiest and the  
one you could go for in a Big Way,  
was a black broadcloth dress with  
the scalloped skirt and waistline belt  
of the same cloth, as also were the  
wide sleeves. The three-quarter  
astrakhan coat had the shawl col-  
lar and front lining of ermine; the  
rest of the lining was of quilted  
white satin.

Simply grand and the coat is 29-  
000 francs or \$1150. Price of dress  
3,900 francs or \$159.

Bring on your millionaires.

### At Biarritz

Biarritz, is the severe south-of-  
France resort, near the Spanish  
border. Berets, berets and then  
some. Young; old, tall, short, slim  
or stout, they all wear berets, either  
felt, broadcloth, knit, silk or chenille,  
of all colors and shades. Some were  
usually made of assels, bows,  
pompadour or pins varying the style  
slightly. Most were quite ordinary,  
however.

This is the home ground of the  
Basques who set the beret fashion  
although, strangely enough, their  
product is cheaper in Paris than at  
the source.

Biarritz is equally noted for its  
picturesque rockbound coast and  
one of the best beaches in all  
France.

The one and two-piece swimming  
suits worn by those who actually  
went into the water left very little  
covering. No backs, low fronts, ex-  
tremely short and tight, in all  
shades and hues of the rainbow,  
some plain and some adorned with  
applied work in blending shades.

This, of course, as part of the  
fashionable sun-tan vogue, even  
more acute here than around Hol-  
lywood.

As for the men, in true Continental  
fashion, they are proper in their  
abbreviated trunks, dispensing with  
the shirts completely for beach at-  
tire.

The beach palamas on parade  
were too beautiful to be lounged  
in. Can you imagine sitting on a  
somewhat dirty beach in an all-  
white satin swimming regalia, trim-  
med with ostrich feathers, with  
white satin turban to match?

A simply grand don't-soll-me set  
was of white shantung with a 12-  
inch border of diamond shapes in  
red and blue satin—the blue, ap-  
plied on the crimson background.  
Quite shirley, but a pretty girl can  
get away with 'most anything' most  
anywhere and this young woman  
happened to be.

Another phase of the smart fash-  
ion parade at Biarritz exhibited a  
number of smart and exclusive  
(which means very expensive)  
sports' outfits, but then if we don't  
see 'em in the Basque country where  
would one?

Application seems to be quite  
a vogue on sports' suits, dresses,  
swimming suits and evening gowns.  
Even in undies. It's very effective  
and different and some startling  
touches can be achieved by combin-  
ing and blending four or five differ-  
ent colors.

Feminine accessories likewise  
feature the aptitude scheme. The  
is displaying fine kid gauntlet  
gloves, scarfs and bags to match.  
One combination of navy, green and  
maize was as beautiful as it was  
expensive.

# Clothes and Clothes

By Mollie Gray

**Capitol Goes Bare**  
Capitol stage show, "Gilded Blues," rather a cheap affair on the surface, but following the policy of late to be the present policy of take it off the girls and hang it from the flies. Over-exposed most of them lately. Cracked gold curtains smothered the first set like the wrappings on a Christmas package. "Blues" portion a bit better, with soft blue hangings surrounding the various stages of dance from the Indian through Colonial back to the Indian—judging by the amount of covering but now called the jazz days. Final bout between jazzists and the ballet fiends, the former in high hats and big bows, the latter in Grecian style veiling; finished a draw, anything of the theatre. Curtain girl had at least two trips from above but not enough on her to take her through a dream. Capitol is losing the good taste that made it famous. "Columbus Day Overture" well done.

**Cracked Illusions**  
Some people can take their illusion or leave them, but to others they are as necessary as a mirror to a man. And so the perpetrators of that English film "Blackmail" should rue the day they destroyed their own in the omnipotence and infallibility of Scotland Yard. If Hollywood had done the deed, international complications must have ensued.

Of all the dumb stupid detective work—even a New York patrolman could have done better. No member of the famous "Yard" ever discovered or even thought of looking for the fingerprints on the handle of the knife with which the little lady did her fancy carving, or the brushes she handled in the studio. Her friend of the "Yard" paid the blackmailer hush money, but he never received the other glove for it. Final sounds were the three people laughing; which was just where it left the public with the laugh on them. Technique as old-fashioned as the girl who had a "good hat" for Sundays. The girl, Anny Ondra—the little cut-up—played with such restraint there was a well-founded suspicion she was wearing a mask. All impression of what she wore was swept away in the fall of Scotland Yard. How could they be so cruel?

**"Gambling" Women Dressy**  
No audience is "Gambling" very much when it goes to a George Cohan show, and this particular one is the best yet. It's a cleverly written show when the audience can't see an inch ahead—and what an added pleasure that is to one whose diet has been strictly film. The Fulton theatre crowd was astounded up, turning out a houseful of "talkies" that no amount of advertising money could buy. Santa Claus reached Mary Phillips early and left a gem of a role in her stocking, both of which she filled to perfection. Smartly dressed in light colors except for the black satin suit in the last act, yet even though she is blond that character she plays is contrast enough. Her cloth coat was pale beige with baggy ends on the throw scarf; her satin pajamas with sleeveless coat; then a beautiful evening ensemble of cream velvet, the skirt of three circular panels dipping down, and the short jacket with crossed scarf, collar hanging like sable banded ends over each shoulder like sleeve capes. Isabel Barrin was very fine, also her brown satin suit with beige silk blouse. The grey fur collar on her evening costume hung like a necklace, appearing without an opening anywhere. Lydia MacMillan wore purple gloves to match her costume. And that plug for Johnny C. Conner's "Broadway Racketeers" should make his royalties royal. "Gambling" is a fine show and George M. the extra dividend.

## Roxy's Double Header

Double header at the Roxy, stage and screen both champions in their fields; rather a dangerous feat for the stage and the screen the ear. With Will Rogers getting

most of the close-ups of the features. It just naturally couldn't come under eye entertainment "Scheherazade" is a gorgeous production. According to the old fellow in the stage box, she was the girl who believed a story a day kept the corner away. This one should keep the wolf away as well. In 6 scenes, each more lovely than the preceding one; a riot of color such as only the Roxy can assemble. Certainly it is worth the supreme effort it must have cost.

"They Had to See Paris" and they did, as only Will Rogers could show it. Irene Rich, Marguerite Churchill and Owen Davis, Jr. Fifi Dorsay showed it to Will and Will told her of Oklahoma. She swallowed everything as nature seems to have ordained, she could. Miss Dorsay is a cute little piece, her accent being as important as she thinks her eyes are. Miss Rich might have grown into a creation of crystal and silver cloth, the former almost to her knees the metallic cloth slashed at regular intervals, to the floor in front and into a train in back. Miss Churchill's frocks simple and girlish, praises be. But the chewing gum philosopher is actually the most of the picture, all else is just padding for his expressions, and they were good.

Program is no help to the reason for "The Madonna of the Sleeping Cars." It says: "A great love and all-consuming passion that came into the life of a beautiful titled lady." But if it did it must have been by remote control—the never knew. Her opponent, a Russian peasant, who had worked her way up to where she could sign death warrants, was as hard as a Pullman mattress and as impossible to impress. Her chief sport was executions and she had a look that made guns unnecessary. The titled lady was one of those madcap spirits who go in for "the dance of the seven veils marked down to one" at a charity matinee. And the audience needed all its charity to stand it. Being unable to live without luxury, she, of course, went for tons of metal cloth and lace in negroes, three in pearls as big as oranges, three in rings, none hiding her hand, and other evidences of money over matter. And the handsome prince was left standing at the station while the lady went off looking for other checkbooks to conquer. Poor prince, which was the only thing the matter with him. "The Madonna of the Sleeping Cars" by any other name would be just as silly.

## Compton's Tight Fit

"Street Girl," as Betty Compton plays her on the violin, is a likable character and one who Betty gets away from gangsters. This time it's a jazz band, so she doesn't get far. That "Radio Pictures" Beauty Chorus of 100 must have been off on a bus ride, or else thought this was a silent picture. Miss Compton's black satin frock with the long point just the next second, and she can stand that kind of a fit. The really dressy moment came after the boys got their first raise and Jack Oakie appeared in a coolie coat that any girl might envy.

## Fay Marie Beyond Words

Fay Marie, headlining at the 81st St., is billed all over as "America's Cherie" and "Words cannot describe her," so how dare anyone try? Of course they did find one word, "cherie," and she is a dear, but that isn't all. That "cherie" star had an actual demonstration. Miss Marie sang from the end of a stage extension and coaxed the men to come up and receive a small gift from her, after of course earning it. Raquel Meller did almost the same with her "Victrol" disc, excepting to call up the men.

Her gowns very lovely, especially the blue for her waltz. Its skirt was wide and full, it was caught over her arms giving a cape effect from the back. Her first ostrich trimming was in pink, a whole skirt whose foundation was little lace ruffles and whose bodice was of crystal. The ostrich was later was a violet, and the separate plumer over a matching chiffon, banded in crystal which seemed lovely enough to dispense with those pumers and give her figure a chance. The little

were later handed out to the ladies—but by the ushers—and Miss Marie's picture on the back. Really she didn't need all that. She is rather fascinating just being herself.

No announcer ever said less with "G. Rodion," who turned out to be the head man in an adagio that happily reversed the usual, giving the man two girls to grapple with. At least one of those fellows has to work. First number was a ballroom dance, the two girls in white ostrich and banded bodice. For the really reckless action, all were grey velvet trimmed with silver ribbon. A male trio took the time between and made good use of it. Ken and Wes in their familiar sketch still amusing.

## Perfume Come-ons

All the laughs are not in the theatre. Try a department store occasionally. Stern Bros., for instance. On their "Arcade Floor," which is bigtown for basement, is an elaborate perfume fountain considering modern tastes if one prefers it so, or a favorite scent in a quaint bottle. But read the booklet describing each and then understand why it is copyrighted. No author mentioned, but it could be Elinor Glyn. Perfumes are numbered as well as named, a wise thought considering most New Yorkers French. No. 1, "An insinuating fragrance. It subtly emphasizes one's personal allure. To this odor, men are most susceptible." Or No. 7, "Youth incarnate—ardent as young love. Made for the carefree woman whom years can never age." Or No. 14, "Eternity as the kiss of young love, entrancing ever new. The fragrance for the fastidious aristocrat." There are 20 in all and each description a gem. Rates a by-line.

## Double Features' Demise

There's no telling where the influence of the patter pictures will stop when they can eliminate the double feature days of the New York theatre. Should be a note in the obit column to the dear dead days when in one feature the cops took the crooks and in the second the horses took the fences. Will we never again see the hero dash up to the deserted shack with his hands full of guns, his heart full of courage, just in time to fill the villain full of lead? What's to become of all the robbed stage coaches and who's to get the mail, boys? The only conceivable thing to prevent talking Westerns is the number of miles likely to be blasted by those loud shrieks the cowboys utter. But it's really quite a pity to contemplate the passing of the Western.

## Suave Layoffs

Will wonders never cease? An audience in the New York applauded Tita Ruffo after his operatic number!

## Unfunny Girls

"Midnight Daddies" is just a "morning after" sort of a thing in a good old Sennet way. Alma Bennett and Natalie Joyce among the girls. They were no worse than the others but their names had the ill luck to be caught. A dress parade showed some gorgeous gowns and furs, ermine and white monkey fur, being used several times to gether. For the cabaret scene one of them wore an atrocious in rhinestone studded crepe, shading from grey to black, that would probably be frowned on in a Harlem dive. A dark-eyed blonde got in a few close-ups that must have given the camera klieg eyes.

## Disadvantages of Long Skirts

Sorrows of sales ladies, now that longer skirts are here. "Sure is tough trying to sell 'em these days. Short women say they make them look too dumpy, taller complain they add 10 years to their appearance, and older women just hate to go back to looking their age. All the best sales arguments like absolutely the latest thing, what all the smartest women are wearing, can't overcome what the mirror is saying."

## "The Unholy Night" is Wholesale

"The Unholy Night" is wholesale murder, and has more than its share of new-scented moments. Dorothy Sebastian must carry her wardrobe on her back. She arrived without baggage but wore several changes in her mourning costumes, not to mention her dialect. Miss Chandler looked stunning in white satin, beautifully lit, in all brother's tunics and blue, coming in a sequined rig of blue and silver. The entire act shows a good deal of thought and money have been expended on its production. Second unit is just a trifle mad, with Olsen and Johnson its leading inmates. Amusing and completely

# Uncommon Chatter

By Ruth Morris

## Roxy at Rehearsal

Friday morning is more or less an occasion of anguish at the Roxy—especially when in the throes of a production as pretentious as the current "Scheherazade." Activity started last Friday at seven o'clock in the morning, when Roxy set the lighting for the ballet, and continued until the moment the doors were thrown open for the first show.

It's a grand performance when Roxy sits down at his improvised desk in the auditorium and runs the gamut of his light-scale in order to get just the effect desired. It's beautiful to watch the results of his versatile lighting system and note the subtle changes in gradation.

He conducts rehearsals with the air of a troubled parent, at times putulant, at times pleased, but always exacting. He's apt to burst into a fury if instructions are not followed promptly enough, and order the offender from the stage. But the next moment he has forgotten the incident and is addressing the culprit as though he were his favorite child. He knows what he wants and gets it.

Considering the elaborate programs and the short time for preparation, there is a remarkable lack of confusion at rehearsals. Roxy addresses all his commands into a megaphone with outlets at the various light switches. Orders are cryptic to the uninitiated. They sound something like "Put front in 31, 110 at E. side, back in 100 at O. P. side, Herman, kill that moon!"—and if Herman doesn't commit lunacy speedily, Roxy is apt to forget all about the voice-saving mike and send up a mighty yell to the cathedral rafters with, "Herman, you dumb-bell, didn't I tell you to kill that moon!" The moon dies hurriedly thereafter.

Roxy is the complete supervisor. He storms at quiet, gentlemanly-nerved Rappe if the orchestra is not playing with unctious or verve; he apologizes to him if a repeat is necessary through some fault of one of the dancers; he alternately pouts and scolds at Leonidoff and occasionally rushes onto the stage to illustrate the proper action for a sentimental bit or a big dramatic moment. When he gets what he wants he approves himself: "Now we're being acquainted."

The impression is that everyone in the Roxy family adores its Papa, but they're all frightfully anxious not to incur his wrath.

In the rehearsal of the Tent Scene on Friday, one of the Sultan's attendants and another militant as only an extra can be, moved slightly when he was supposed to be holding a dramatic curtain-pose.

The curtains closed, Roxy thundered, "Who was that soldier? Open the curtains, I want to see!"

When the curtains opened the offending military man had disappeared. His remaining brethren stood the gaff, and whole minutes later, the Man Who Wouldn't Stay Behind was seen poking a frightened face around the velvet drop at stage right. Fortunately, Roxy's interest had been diverted by that time.

Roxy's shows are always fun, but they can't top a dress rehearsal.

## Units and Midgets

Palace this week is knee-deep in midgets and units. Midgets are three little darlings in the Frederick Silver act, and another with "Odds and Ends." Units are two, and both very nice.

There is much more class to George Choo's "Odds and Ends" than is generally found in the usual vaudeville musical. Two prettily dressed toe-dancers twinkle on to the stage, accompanied by two scenes and later do an accurate and finished number on their toes. Chic Kennedy helps with the comedy, her best number by far being the beauteous "Gas Works," clothed in a knockout low-comedy rig. Frances Gertrude, who could do with a little more help, is ready to let brother's tunics and blue, coming in a sequined rig of blue and silver. The entire act shows a good deal of thought and money have been expended on its production.

Second unit is just a trifle mad, with Olsen and Johnson its leading inmates. Amusing and completely

auspicious, but unnecessarily vulgar in spots.

Ramon and Rosita, sandwiched between opening and closing units and assisted by Presello's grand orchestra, have a lovely act. Their dancing is smooth, graceful and just well. Rosita wears two gowns with a Spanish flavor, well carried out as to line and color. A third worn for a silvery white in shell pink tulle and very pretty.

Irene Rich, whose distinguished frocks for her vaudeville debut, first is Patou's swell elegant black velvet with the long skirt and net collar, and a second, with a contourier look, trails its gold elegance all over the Palace stage. The brevity of the one-act playlet (a matrimonial experiment with an ironical twist) may have been occasioned by the fact that Miss Rich was simply dying to get to her curtain-speech. Such an oration has not been heard in years. The picture actress, wringing her hands and shyly bowing her head, became just a "little silly girl again, too darling for words" or for the Palace, at least. Somebody should stop her.

## "Applause" Beef Trust

"Applause" makes visual use of those two-timing Lotharios about whom Helen Morgan is always singing, and gives the songstress an opportunity to be tremulous and wavy. Much of her characterization is awfully good, but there are moments in her portrayal of the passe burlesque queen in which she resembles a little girl dressing up in her mother's old clothes and dominating the frowny wig left over from last year's fancy dress party.

It must have been difficult to find "burlesque figures" in this hipless age. Paramount outdid itself in casting tonnage for the backstage parts, but the result isn't quite convincing. The chorines look a bit too beefy and the effect is too obvious to receive much laughter.

## Absurd Story

The picture industry should not glorify the entire blame for "His Glorious Night," John Gilbert's latest. The play from which it was taken was pretty silly, but the picture is just about the worst in the Capitol audiences laugh in the wrong spots and take the intimate glimpse into royalty's love-life as nothing more than a paste tiana-boom-de-ay.

Catherine Dale Owen plays the princess. One might add, and how she screams beautifully in her first picture role.

One of the costumes furnished a hearty laugh during the following scene:

The princess and her mother (Nance O'Neill), both in negligee, are closeted in the royal boudoir. Prefect police raps, seeking admittance.

"Heavens, you're not going to see him in that, are you, madame?" asks the princess, pointing in disdain to her mother's robe, generously covered with fur.

"The mother replies, "Of course not!" in her royal equivalent—and thereupon removes the really modest negligee and dons a daphanous and all-revealing tea-gown.

## Paramount's Darling Costumes

Frank Cambria's units at the Paramount are always nice. This week's "Song Shop" doesn't disappoint, from the moment after several weeks of cheap chatter, it's a style to have a program that relies on song and dance and stage effects.

Costumes are darling, stressing blue and green in various shades with a touch of red in puffy white frocks of chiffon and painted satin. Two drops are grand: one for its beautiful use of blue and silver and another, backing for the band, for its decorative treatment of painted instruments.

Presentation ends with the Prison Scene from "The Scarlet Letter" which is as good for applause, as waving the American flag. Sing well by the Faust Trio and has a nice redemption tableau, as such things go.

## Common Variety Gag

An apology is due Schneider-Anderson for a misstatement which attributed all of the "Scandals" costumes to Erle and Max Weldy. All but 29 of the costumes were made in S.-A.'s costume common. Chatter's uncommon sorry.



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## 15 YEARS AGO

(From Variety and Clipper)

Long internal disagreements in Universal Films came to an end when Carl Laemmle bought out stock holdings of Pat Powers. Powers, 'twas said, had put in about \$5,000. He got nearly \$200,000 for his holdings.

Notice posted on the New York Palace board:

"Performers are only allowed to take two bows.  
 "If you have anything else to offer, go right on with it."

The American Society of Authors, Composers & Publishers promulgated its royalties for music played for profit, ukase, which it calculated would affect 60,000 cafes, theatres and other places.

Keith's cut the scale of admissions at the Colonial, once Percy G. Williams' ace house. Cost of bills was also reduced and it was apparent house was on the down grade.

"Spy mania" was acute in America. Sam Redford and Winchester, comedy jugglers, was arrested at the Canadian border when a Canadian customs inspector found a false beard in his pocket and a trunk full of cannon balls and other odd props.

House Peters was looking for a bungalow handily located in Southern California. Fact that he wanted to buy it and settle down on the Coast was news.

Rev. Dr. Christian F. Reisner, New York clergyman, signed contract with Fox Office Attractions (William Fox) to take selected film releases to exhibit to his congregation.

War time slump in theatre business inspired Big Time vaudeville to make an appeal to performers all over to agree to a cut in salary.

## 50 YEARS AGO

(From Clipper)

Baseball was all over Sept. 28 except for a series to determine the championship among New York semi-pros. Interest centered in a number of experimental games to test out suggestions for changes in the rules for the betterment of the game. Boston and Chicago played such a service.

The "new" Manhattan Athletic club held its first fall game at its grounds, 57th street and Eighth avenue, New York. Southwest corner of the field held a large grandstand and the 57th street side was occupied by bleachers.

Remodeled Chicago Academy of Music opened with a variety show. Nick Norton, who died only recently, being amusement director.

Controversy over English and American pronunciation came up in an odd way, although there were no talking pictures to provoke the debate. It was noted that in "The School for Scandal" current in New York, there was a conflict between Rose Coghlin, Pearl Eyringne and Stella. The English words, among them being "neither," English actress said it was "nyther" and Americans called it "nee-ther."

John R. Rogers sued J. K. Emmett for \$840 claimed as due for services as business manager. "Tours Merely" got out an attachment. Emmett, being a non-resident, Rogers couldn't find any property to lay it on.

One of the first children's cases under a new law was that of 10-year-old Katie Brown, equestrienne in O'Brien's circus. Child was taken away from her trainer and sent to school. Law forbade training minors for public performances before they were 16.

## Inside Stuff—Vaudeville

"Pet" signatures by managers and agents on Keith contracts have been declared null and void. Contracts are now held binding by Keith's unless signed by the act or the owner if there is one.

Much publicity is lost to Keith in Los Angeles because of the present arrangement of last minute bookings. One booker asserts that programs for houses there are sometimes not set until the day they open. Plenty squawks from all departments.

RKO is circulating all of its booking office, theatre and subsidiary employees in New York to join an organization, social club along the lines of those conducted by the film companies.

Club will sponsor dances and athletic events, with annual dues to keep it going.

A strummer imported to Hollywood for picture work became so enamored of a blonde that he made arrangements for a settlement and divorce from his wife. After the misadventure had agreed to accept \$200,000, the performer proceeded to make proposals.

He found that the blonde was perfectly content to remain with her husband.

Still no change in the routine of Loew's vaude booking office. It is operating in the past, as though the Fox controlling stock buy were never made. J. H. Lubin is exercising all of his former supervision over the office and Marvin Schenck continues to do the booking, without interference from Fox's agency.

Every so often the Fox office asks an act be pulled or rerouted and it's done, but beyond that, no closer connection thus far.

Song plugger working for a Coast concern was reputed to be in bad with his company. Single woman in vaude wanted to help him out, so asked him to come to theatre after matinee as she wanted to rehearse a song.

Plugging replied that at five o'clock he prepared his evening toilette and that, anyway, his piano player wouldn't come as L. A. is a union town and no one works after five.

Well known vaude performer, now on the Coast, was offered a date at the Orpheum, San Francisco, as headliner. Offer was made with the proviso that he use for a partner a woman who stands well with Keith bookers.

Lady, however, didn't choose to work with the man in question, claiming she'd do all the work and he'd get all the dough. Result no job with each telling a different tale around Hollywood.

Interviewed by one of the Keith New York bookers, a girl was asked to appear for the RKO radio hour. She inquired how much and told nothing. Replying she had been paid good money the week before to appear on a commercial hour and that under that circumstance, how could she appear for nothing, the booker abruptly dismissed her, remarking, "Then we'll treat you the way you're treating us."

Whatever that may have meant the girl doesn't know, but the act she is in, one of the best comedy turns in vaude, received no further bookings from the Keith office.

Three small elephants carried by a midget act were recently trucked from one theatre to another in the same city. Under the rules of the theatrical transfer union, two union helpers, at \$25 each, were assigned to the transfer. The undersized elephants are very vicious toward anyone but a midget or their own trainer. The transfer men were warned not to go near them. They didn't get near enough to help even in picking up the chains.

All the boys could do was to stand by and watch the loading process, ride to the next stand in the driver's seat, then stand by and watch the elephants unloaded. For the hard day's work they received \$50.

Over 50 acts, many well known, have been cancelled and paid off in the past year after opening performances at the Capitol, New York. This is a result of the Capitol units opening cold with but one or two rehearsals.

A suggestion that Loew's launch their units off Broadway at the Valencia, Jamaica, is said not to be acceptable to the production staff for various reasons, one geographical, the other a desire to advertise the units as "Direct from the Capitol." In many cases the acts are not cancelled until after the second or third performance.

An illustration of a well-known name getting behind the black ball was Edna Covey, standard turn commanding a big salary. After failing to get over with the first two audiences Miss Covey was cancelled but her substitute could not make the third performance and she went on again. On the third try she was the hit of the show and remained thereafter for the balance of the week.

While operating at an estimated \$200 weekly deficit for the past year, R-K-O is still maintaining its special music arranging department, under direction of Milton Schwartzwald.

This department has been in existence now for over 12 months, with a \$8,000 yearly budget covering it, yet it has dipped in the red way over that amount. Primarily the department was installed as a convenience and service to acts, who have special music or even standard orchestras which need to be taken care of.

Acts are charged an average cost of 50c a page for this work, representing cost price to the department. For years acts would come in with badly written orchestrations.

R-K-O's arranging department has special vaude arrangers who understand vaude orchestra. They have been looking after this item for acts during the past year. Besides scoring an act's music, it is kept on file where it can always be obtained. Replacement service is free.

Bad business again reported at Keith's Riverside, New York, now trying once more with big time vaude. The Riverside, in a good big time neighborhood, is going weekly in the red. It is anticipated that shortly its policy will be switched back to vaudeville or straight pictures, continuous performance. The 81st Street theatre, also Keith's and playing vaudeville on a split week, is doing more weekly gross than the Riverside.

Two other Keith big timers are reported in danger of a policy change from big time twice daily to something else. They are the Orpheums at Los Angeles and San Francisco. The L. A. Orpheum came along sweepingly last spring and into the summer, but in recent months has been shot to pieces. A large weekly subscription list running into the thousands is now said to be down to hundreds and a switch in entertainment expected any time.

With Keith's Milwaukee big timer due to change to a grind, it will be no surprise if by New Year's the only two big timers Keith's will have left are the Palaces, in New York and Chicago.

Against constant protests from its own house managers, Keith's continues to play the Marcus show in all of the best Keith theatres. The booking office insists the Marcus show is worthy. But against the house managers' reports, the booking office's only answer is that the managers don't know what they're talking about.

The limit was reached when one manager with a wide reputation for knowing his own neighborhood and theatre threatened to resign before he would inflict the Marcus show on his audiences. His argument was that if the gross of the week the Marcus show played his houses didn't

## Inside Stuff—Legit

Ottawa (Can.) press is complaining bitterly against alleged shut-out of British plays from only legit house in town, owing to previous contract binding new proprietors to take New York plays. So far there have been several British plays at His Majesty's, including one world premiere. Outlook not so good for future.

John Nolan, father-in-law of George M. Cohan and Sam H. Harris, died recently in Boston. Messrs. Cohan and Harris attended the services. The deceased was the father of 18 children, 11 girls. Four of the latter were formerly on the stage. They are Agnes (Mrs. Cohan), Alice (Mrs. Harris), Lola Merrill (Mrs. Frank Otto) and Grace.

Eugene Walter's return to New York from Hollywood brought a rave from the playwright over the potentialities of Gloria Swanson for the stage. Walter got his gauge from Miss Swanson's current talker, "The Trespasser." He steamed up Al Woods and that one appears to have sent out a report Miss Swanson will debut in a Woods stage play.

Nothing decided upon as yet. The film star is due to finish up a couple of more talks for Joseph P. Kennedy before the stage thing will reach its decision.

Maurice Campbell, Federal prohibition administrator in Greater New York, was formerly identified with the Theatre.

He worked on the Herald in Washington and married Henrietta Crossman, legit star. He was press agent for the Grand O. H. and also traveled ahead of May Irwin and other shows.

The Campbell-Crossman couple produced "Miss Nellie" at the Bijou, Pittsburgh, and later sent it on tour.

Miss Crossman has been appearing under George Tyler management.

A legit producer's wife, not more than four years out of the chorus, has social register aspirations. Two seasons in Palm Beach did it. In order to further her ambitions she has as her society mentors a handsome young man and his sister, the son and daughter of one of the apartment hotel operators in the winter resort. About the best they can get her is a free mingling in the lesser currents of the social swim in Palm Beach during the season. Her social ambitions, however, have kept her husband inactive in the theatre during the past few seasons.

Arthur Hammerstein has exercised his option on the foreign rights to "Sweet Adeline" by payment to Jerome Kern and Oscar Hammerstein II of advance royalty equal to advance for the American production. Rules of the Dramatists Guild provide that the producer must take up the option for foreign rights within 60 days after the New York opening, otherwise the playwrights may act independently in negotiating for foreign production.

Failure to act within the required time is said to have lost Ziegfeld last season any interest in the foreign production of "Show Boat."

The breaks of show business are exemplified in the case of Dick Krakauer, who was with Sam Harris last year as casting director and general handy man, when that producer had five flops out of six shows. Up until a month ago Krakauer was associated with Harris when an offer to become general manager for Edgar Selwyn tempted him. Hardly had he stepped out when Harris brought in "June Moon," which Krakauer helped to cast. The show lightly hooked up now looks like a big money maker for Harris and Krakauer, had he hung on with his old boss, would have been in for a small piece of the profits. Last week Harris paid the cost of "June Moon," a full week's salary for the show he opened, the show opening Wednesday night, and getting unanimous rave notices.

Margaret Anglin's claim for \$1,300 for a week's salary and expenses from Sherman Brown, Milwaukee stock manager, will be heard by an arbitration committee today (Wed.). Miss Anglin sets up she was engaged as guest star for "The Woman in Bronze," which was to have been produced at the Davidson theatre, Milwaukee, last Spring by Brown. When Miss Anglin arrived in Milwaukee and was told by Brown that she would have to report for rehearsal with his stock company she rebelled, declaring she was up in her lines, having played lead in the drama a thousand times. As a result, Brown called the show off, following which Miss Anglin filed her claim with Equity for a week's salary of \$1,000 and \$300 expenses for her trip west and return.

During the Boston wrangle over "Strange Interlude" Richard Bennett was appearing in the town in "Jarnegan." Bennett, in his customary curtain speech nightly panned Boston and its mayor for barring the show as well as its people for standing for it. "If you want Quincy to be the centre of New England culture by accepting what Boston can't play, that's up to you," said Bennett, who mentioned "Strange Interlude" several times.

With Guild show Erlanger-booked, much to the Shuberts' regret, it is claimed that an order has been given the Shuberts to play with Bennett in what can appear in a Shubert house; that Bennett is now "opposition" through having plugged an Erlanger attraction.

With Mae West in "Diamond Lil," Shubert-booked allowed in Boston, it's commencing to look funny down that way and as though the Shuberts' hold an in there some way.

"First Mortgage," which opened Thursday and closed Saturday was believed by many who saw it and know the playwright, Louis Weitzenkorn, managing editor of the Graphic, to be partly autobiographical in content. The play received one of the severest pannings of the season, with the result that the producers, Harry Hayman and William P. Farnsworth, decided on a hasty closing, blowing about 15 grand and setting a short run record for the season.

Robert Littell, critic of the World, the daily with which Weitzenkorn was formerly associated as Sunday magazine editor, harpooned the piece mercilessly as follows:

"The kind of humor that thinks it funny to cause old ladies to ask the way to the bathroom. The room in the house of life where, it seems to me, 'First Mortgage' most fitly belonged."

Jack White, comic with George White's "Scandals," has bowed out of the final scene of the show in which about 80 people enter a swimming pool in evening clothes and disappear only to reappear. White for the past three weeks has been taking the ducking fully clothed, replacing George White, the producer, the third night of the show. George encountered plenty of trouble in getting someone to replace Jack in the water bit but finally prevailed upon one of the boys in the Elm City Quartet to take the double drenching. Water in the pool which runs the length of the stage is changed three times a week and everyone in the scene is already worrying about winter colds.

George White, appearing in several scenes in the first half of the show, is about ready to bow himself out altogether as soon as he can get someone to fill his spots.

show the ill effects, the ensuing weeks would. What he predicted became a fact.

The Marcus alibi for "Variety's" pans and reports on his dirty, indecent turkey stock burlesque tale is that "Variety" wanted Marcus to advertise and he refused. "Variety" would no more accept an advertisement for a dirty Marcus show or tab than it would for a dirty or sex film.

Marcus' record as a wild catter with his turkeys all over the country is one of arrests for indecent paper, shows stopped or closed and paper ordered covered, besides the other things that occur to a showman such as he is who helps to bring censorship to stage and screen.



# B'WAY HITS BY VETERANS

## Walkout by Musicians in Erlanger-Shubert Eight Cities Set for Monday (21)

Broadway may be partially affected next week by a strike of musicians, involved by a wage dispute concerning the orchestras of Philadelphia's legit theatres. Several musical attractions playing Erlanger and Shubert houses may be forced to suspend. That applies also to Boston, and in a greater measure to Chicago.

Philadelphia is closed to attractions, not having had any this season because of the local union's demands. The report that all Shubert and Erlanger theatres on Broadway and in the key cities would be forced to shut down Monday because of a sympathetic walk-out of stage hands has no foundation. All contracts between the stage hands and the managers provide for two weeks' notice. No notice has been served to date. It is stated the stage hands favor the musicians' stand as a matter of union affiliation.

The strike threat was precipitated by the stand of 45 or 50 house musicians in Phila., backed by the local union. Erlanger and the Shuberts are firm in refusing to concede the demands. Philadelphia has been a losing legit proposition for years because of the many try-outs sent there.

The Philly union wants an increase of \$12 per man per week to offset dark weeks and a guarantee of 25 out of 30 consecutive weeks per season. Originally they asked for \$24 increase and a 30-week guarantee. The first demand would place Phila.'s musician wage scale higher than New York's, \$85 per man as against \$60.

In New York there is a minimum of four men in the orchestra pit in dramatic houses. In Phila. the minimum is seven men and in musical comedy theatres 12.

A further managerial protest over the Phila. situation is the rule that there must be a local musician engaged for every man brought in with musical attractions. Also the locals must be paid whether used or not.

### Eight Cities Named

The call to walk out issued by the American Federation of Musicians was made for Shubert and Erlanger theatres in New York, Phila., Chicago, Boston, St. Louis, Cincinnati, New Haven and Wilmington. The latter two stands appear to have been added because of their approach points to Broadway. No road call to musicians with traveling attractions has been reported.

The only point where the stage hands gave two weeks' notice was Phila., where there is no legit attraction. The call is dated for Oct. 20 (Sunday). The reason the Shuberts is because of their control through ownership or booking of most of the out-of-town theatres.

In their stand against the Phila. locals the managers seek a withdrawal of the dark weeks' rule. This rule requiring pay for dark weeks was stricken out this season by locals in New Haven, Hartford, Cleveland and St. Louis.

If the musicians' walk Monday, the managers will not attempt to run the shows affected. In New York "Whoopie," "The Street Singer" and "Sketch Book" would be suspended. Other musicals are in independent houses. In Boston "Antony and Cleopatra" and "The Sign of the Cross" would be shut. Chicago would feel the walkout more than New York because of the musicals there playing Erlanger and Shubert theatres. "Pleasure Bonded," "Follow Thru," "Moon Moon," "Show Boat," "Rain or Shine," "Floretta" (reported going off) and "Hold Everything." Before trouble was adjusted in Detroit recently. "A Connecticut

### 5c Fare Issue

It is said this actually happened. At least two people have come to the Liberty theatre, where Edward Blatt's "Subway Express" is running, and pushed a nickel through the aperture in the box office.

## "ADELINE" NO. 2 CAN'T CAST ROAD COMPANY

Arthur Hammerstein has called off the second "Sweet Adeline" company following reported failure to reach road terms with principals, also principals wanted. The No. 2 project may be dropped altogether. Cast engaged included Frank Craven, Blanche Ring, Mary Charles, Thomas Ross and Dorothy Mackaye. Company was to have gone for a run at the Majestic, Chicago.

## Shuberts' New Clause on Producers for Crew

Something recently reported in the Shubert contracts between shows and theatres is a clause which states that attractions shall share on the expense of the house crew of stage hands used in getting scenery, etc., into a theatre. It's a new wrinkle in legit production contracts and so far exclusive with the Shuberts.

Previous practice for years has been that the show's crew helps and the theatre's crew helps and that the show pays for its crew and that the theatre pays for its crew.

This new gag has the show paying for its own crew and sharing (pro rata, which means anywhere from 40% up) on the house crew's salary.

There was no formal announcement made of this new line in the contract, it being discovered when settling up time came in one of the road houses.

### Play at Egan's

Los Angeles, Oct. 15. Small Egan theatre opens Oct. 18 with "Unusual Weather" by Herbert Doshorn.

Al Shields is producing, with Thomas Stretzer and Opal Cotton heading cast.

Yankee played there for two weeks, using only pianist, drummer and leader, who traveled with the show. No such attempt is contemplated in such a situation as a general walkout of musicians.

Both Joseph Weller of the American Federation of Musicians and William F. Canavan, head of the I. A. T. S. O. E., are in Toronto and have been this week and last attending the convention of the American Federation of Labor.

Canavan holds the power to pull out the stagehands' locals. That right is vested in every contract the locals sign with the managers. While contracts are signed and the locals execute them there are clauses which specify that nothing shall be construed to interfere with any obligation held by the party of the second part. The union is a party of the second part. In other words, that no matter what the locals think about the situation they must first obey any order issued by the main office.

This also covers the moving picture operators affiliated with the I. A., which makes the I. A. still the main office.

## OUTSTANDERS AMONG LEGITS

New Season Sharply Brings Displacement of Younger Producers Who Scored Last Season—Brock Pemberton Exception—Other Hits Anticipated

### SHUBERTS NOT ON LIST

Broadway's new season has an outstanding feature—the regularity with which the older producers are sticking across hits. Last season the hits scored by the younger men in the managerial field was in somewhat sharp contrast, principally in the musical comedy field.

Right now with the season a month and a half old, the comebacks of the so-called regulars or independents is a pointed fact. Perhaps it is a matter of experience and skill in selection of plays. There is the factor of presentation knowledge.

The season's first hit came from the most mature of producers, David Belasco. He says he appeared "It's a Wise Child" from the air; but there is more to it than that. The script had been around for some time and in other offices.

Arthur Hammerstein soon afterwards ushered in "Sweet Adeline," rated the best musical attraction he has presented since "Rose Marie."

### Cohan's 2-Way Hit

George M. Cohan scored the first dramatic hit of the season almost at the same time with "Gambling," etc. wrote and is playing in it, recalling the former Cohan successes.

A. H. Woods brought three melodramas in on top of each other because of the inrush of murder and mystery shows. He clicked with one, "Scarlet Pages," and has several more up his sleeve.

George White and his 10th "Scandals" is doing nicely as a money draw.

### Pemberton's Smash

Brock Pemberton, while not of the older bunch, had been waiting after several seasons of fair success, then crashed through with "Strictly Dishonorable," a comedy smash.

Last week Sam H. Harris presented what is regarded as the biggest laugh show of the season in "June Moon." This show, and it doubtless goes for the others, is an example of managerial class. In Atlantic City last summer it was badly in need of rewriting. The second and third acts were revised. The authors supplied the new material, but it was Harris who had confidence the play could be put across and he advised the authors where to concentrate on the script.

Several additional attractions from the older group may yet be heard among the successes. Indications are that 28-30 will be the first season generally that the recognized producing managers have had in years.

Included in the attractions from that source that are well up in rating are Arch Selsman's "Many Waters" and Gilbert Miller's "Candle Light," both importations; also "The Criminal Code," offered by William Harris, Jr., besides others among the same group produced as hits.

Notably absent in the list of many stage hits to date is a production by the Shuberts.

### HIGH AUSPICES

James M. Fox, producer of "The Sign of the Cross," is expected to produce "The Sign of the Cross" at the Majestic, Chicago. Fox is expected to produce "The Sign of the Cross" at the Majestic, Chicago. Fox is expected to produce "The Sign of the Cross" at the Majestic, Chicago.

### Memoriam Bostoniensis

An actor in Boston Cannot speak, He cannot gesture or even sing A thing lascivious or obscene; Nor walk along the aisle; Nor stand from the floor—not by a mile; Nor can a maiden have her legs; Nor even dare to infer her sex; Nor even mention the Oedipus Rex; Nor can he whisper about laying eggs; Nor can she wear a one-piece suit; Nor even bare a single foot; And Gilda Gray can't dance her way; Nor Jimmy Durante chime a note; Nor a queer or a dopey jay; Nor mention hell nor eat too gay; Not today—at least—they say Not until a hundred years away— In dear old Boston.

## NOVICES CRASH CHORUS BEAUTS IN HOLDOUT

More novices than trained choristers are showing up on audition calls for new musicals, most of the novices pupils of local dancing schools and many making the grade on looks. Directors picking the novices figure they can be trained to the show routines and are taking the chance on them.

Despite absence of name beauts and other seasoned choristers from the shaping up sessions there is no shortage in that division. Stereotyped unwillingness upon part of the girls who know their stuff to bother with auditions, and who will probably stroll in later when the shows actually get into rehearsal.

Salary is another angle of the holdout of the regulars. The novices go in for \$40, but the trained girls demand more and eventually get it when sent for by the producers.

Calls went out for three Shubert musicals, "Nina Rose," "G. V. Folles" and "Fliehdemus" (later to be renamed) last week with few of the trained brigade putting in an appearance, but with stagers certain the regular girls will come in later.

## COHAN'S FRIARS' FROLIC; CLUB'S SILVER JUBILEE

George M. Cohan, Abbot of the Friars, will direct its next and what is planned as the most elaborate Frolic in the history of the club. The performance will celebrate the Friars' Silver Jubilee. The Frolic is dated for Nov. 24.

A special feature will be the appearance of Cohan and Sam H. Harris. It will be the first time the former managerial team to caper on the boards together. Prior to the joining of Cohan and Willie Collier in Friars' Frolic shows, Harris was Cohan's original partner. Collier, the Friars' Dean, is on the coast, which is the reason why Harris is battling for him. A squad of authors, composers and artists will assist Cohan in readying the commemorative show.

## Fritzi Schiff's Comeback

"Miss Modiste," with Fritzi Schiff in her original role, will have from Tolson's to the stage next Monday. The revival of the Victor Herbert musical was planned for two weeks only, but it appears exceptional and the which for an indefinite engagement is planned.

Miss Schiff has been off Broadway for some time, appearing in the "The Sign of the Cross" at the Majestic, Chicago.

Ruskin Assisting. Russin will assist in the production of "The Sign of the Cross" at the Majestic, Chicago. Russin will assist in the production of "The Sign of the Cross" at the Majestic, Chicago.

## ROSENTHAL, NEW ACTOR AND OVERNIGHT HIT

Enter Harry Rosenthal, pianist, composer, orchestra leader and now a first-class stage comedian. He stands out as the best of the players in a cast of clever people in "June Moon." Broadway's newest comedy smash, at the Broadhurst. They say Rosey was chosen for the part of Maxie Schwartz, the arranger in a pop song publishing house, just to be himself. He is doing that, but the boy has personality. He admits that if he were half as handsome as the sketch the "Times" printed he wouldn't be so hard to look at.

Up to now Rosenthal was best known among the social registers of New York. His society orchestras have been favored by the moneyed socials for years, here and in Florida. Last season he was at the Lido, Broadway's class night club. Then moved his musicians to the Lido and Miami. Previously he led his orchestra at the exclusive Bath and Tennis Club, Palm Beach.

Rosenthal's scoring as an actor the first time he stepped onto a stage has aroused envy among plenty of players. One describes his role as one "an actor would pay \$1,000 a week for the privilege of playing." Any number of good-luck telegrams came on the opening night. A dash came from Harold Roscoe, who called that day for Europe. Next afternoon Rosey was caught instructing the porter how to spot his photos in front of the Broadhurst. The bird laughed that off easily.

In Florida and among the social set Rosenthal has won many giggles with his compositions. With Irving Caesar he wrote a famous number, "Lay in the Hay," published since with another lyric. Another one, "The Duke of Alba," was even more sensational as privately sung. Rosey composed the melody, Caesar and Harry Fender supplying the lyric.

## WYNN WITH ZIEGFELD IN NEW KERN SHOW

Ed Wynn is under engagement to Flo Ziegfeld. It was closed late last week.

The comedian will appear in a Ziegfeld production with its music by Jerome Kern. Other details have yet to be set.

It has been decided that the show will be in readiness around New Year's.

## DeMille's Stage Operetta For Los Angeles Showing

Hollywood, Oct. 15. Cecil B. DeMille and William DeMille are writing a stage operetta to be produced locally. Herbert Stothart is writing the music and Gus Edwards will do the staging.

Probable that Perry Askam will have one lead.

## Own Stock for Tryout On Subscription Gage

Stock goes in next week at the Opera House. Grantwood, N. J., with Harry Abrams installing company. The opener will be "Derebels," a new one in for stock trial which Abrams will reproduce for legit later.

Company includes John Sullivan, Marion Gail, Mae Dineen, Frank Wagner, Chas. Steele and Gustave Disraeli.

Abrams is attempting continuity subscription group along for the subscription and will alternate between subscription and legit shows.

### WENGER AT PARAMOUNT

Hollywood, Oct. 15. John Wenger is under engagement to Paramount to appear in "The Sign of the Cross" at the Majestic, Chicago.

## Future Plays

H. A. McGill will produce a mystery melo, untitled as yet.

Samuel Shipman's latest play, "Day Lady," will be tried out next week in Greenwich, Connecticut. Blanche Yurka starred, supported by Charles Townbridge and Ruth Donnelly.

"Union Depot," comedy drama, is in the making. Three authors—Joe Lauris, Jr., Gene Fowler and Douglas Durkin. Latter is a novelist. Laurie is not to appear in the show. Management not decided.

After doctoring the script, "The Wall Between" has again gone into rehearsal.

This show has an all-Negro cast. The play was written by Frank Wilson (colored).

Cast of "She Walked Home," Anne Nichols' new comedy, completed, includes: May Yokes, Minnie Dupree, Elsie Sutherland, Clyde Filmore, Elsie Nichols, Bob Cummings, Frank Beasley, Stanley Price, Teddy Gibson, Alfred Van Runkel, Ed Jepson, Betty Lawrence, Don Hunt, Gustav Aramin.

"Prima Donna," with the first act rewritten by its author, Dorothy Spare, was returned to Charles L. Wagner, who is to produce it with Madge Kennedy as the star. This will be the only New York production by Wagner. He plans to divide his time on legit producing in Los Angeles later in the season. The play was tried by Miss Kennedy in stock this summer at Greenwich, Conn.

Demarest and Lohmuller will place "Woof-Woof," a musical comedy, in rehearsal Oct. 23.

"Make Me Know," a new all-negro play by D. Frank Marcus, who also directed, is doing nearby dates until a New York house is obtained. Progress Theatre Co. is producing. William Seabury has withdrawn. Cast is headed by Vivian Baber, of the Chicago company of "Harlem." A. B. Carmathere and Burnett and Bailey, who appeared in "Goin' Home." There are 21 in the cast.

"Other Men's Wives" by Walter Hackett, has gone into rehearsal for Edgar Selwyn and opens out of town latter part of month, headed for New York. Cast includes Claborn Foster, Dorothy Hall, Hugh Sinclair, Percy Ames and others. With "Wives" set, Selwyn will line up cast for revival of "Strike Up the Band," the George S. Kaufmann-George Gershwin musical scrapped after tryout two seasons ago.

"Million Dollar Gate," by Edward Anthony, ghost writer for Gene Tunney and William Jordan Rapp, editor of True Story Magazine, is being readied for production by the authors themselves. Piece a comedy concerns prize fighting, training camp activities and inside stuff on sports writers.

"Week End," by Austin Parker, listed as first for Bela Blau, Inc. opens out of town, Oct. 21, and steers into New York two weeks later. Cast includes Vivienne Osborne, Warren William, Hugh O'Connor, Grant Mills and Robert Cook.

"Heads Up," Airons and Freely musical, originally titled "Me for You," taken off for revision after Detroit, is now in rehearsal with a new book by Jack McGowan. Rogers and Hart musical score has been retained. Opens in Newark in two weeks.

"A Wonderful Night," an adaptation of Johann Strauss' Viennese

operetta, "Fledermaus," has gone into rehearsal for the Shuberts and opens cold at the Majestic, New York, Oct. 23.

Cast includes Solly Ward, Gladys Baxter, Helen Gilliland, Allan Rogers, Bartlett Simons, Archie Leach, Hal Forde, Charles Lawrence, Joseph Lertora and Charles Chesney.

"Peter Flies High," listed as Myron Fagan's next, is now casting and due for rehearsal in two weeks. James Thatcher, of Century Play Company, is in financial.

The "Peter" show was the center of considerable controversy: some months ago when Fagan claimed services of Glenn Hunter as star after the latter had aligned with Murray Phillips for "Reborn." After much fanfare Hunter stuck with Phillips and is still in cast of "Reborn," hauled in for repairs after tryout.

"Homemade," by Milton H. Gropper and Edna Sherry, has gone into rehearsal with William Hodge as producer-star in association with A. L. Erlanger. The new show marks Hodge's breakaway from the Shuberts with whom he had been aligned for 10 years.

Support includes Henry Herbert, Valerie George, Mary Blair, Margaret Mullins, Hugh Huntley, Wilfred Lytle, Charles Ashborn, William Cullen, M. T. Webb, Laurence O'Sullivan, Abbot Adams, C. R. Sage and Peter Chong.

"The Booster" is set to relight the Bayes, New York, Oct. 23.

Cast includes Lester Bernard, Sam Wright, Jean Newcombe, Marie Reichard, Beatrice Miller, Josephine Deffry, William McEdden, Ben McLaughlin, Helena Rapoport, Kitty Clark and Thomas Morrison.

"Hangover," by Nat and Max Lief, is to be converted into a musical with authors of the novel doing as producers.

Messrs. Lief have previously contributed dialogue and lyrics for several Shubert musicals.

"Her Scarlet Ladyship," by Geoffrey Kerr, has been accepted for production by Edgar Selwyn, who will launch it in December. Kerr is a legit actor and this is his first effort as a playwright.

"Bums" is the fancy title of a new play by W. Jordan Rapp which will be produced on Broadway before the holidays.

"Grease Paint," the new George Remse show, which will be directed by J. Harry Benrimo, goes into rehearsal Friday.

"Wings of Youth," a new play by Elmer Harris, has its premiere at the Apollo, Atlantic City, next week, with James Grady, Dorothy Appleton, Gary, William C. Stonaker and Thaddeus Barsten in cast.

"Free of Charge," by Warren Lawrence, goes into rehearsal next week under direction of the author. Lawrence is brother of Vincent Lawrence, latter already represented.

"Among the Marivards" at the Bijou, New York. He also authored "Quicksand," produced the season before last by Anna Held, Jr.

Herman Shumlin, formerly on his own as a legit producer, has formed a new producing firm of Shumlin, Haight and Potter with the group's first effort, "Button, Button" set to bow in at the Bijou, New York, Oct. 23. Cast includes Lynn Overman, Alison Skipworth, Ann Shoemaker, John Westley, Justine Chase, Mary Gildea, Harry Cooke and Shirley O'Hara.



DOUG LEAVITT and RUTH LOCKWOOD in "Hit-Bits of 1929"

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Babs Day and Gattison Jones and Elsie Elliott.

This week (Oct. 12), Keith's 106th Street, Cleveland.

Costumes by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN

## 12 Shows Out

Again a record number of early season closings is listed. Total is 12, including sudden withdrawals last Saturday, but two claim to be moving to other houses.

"Almanac," presented by John Murray Anderson at Erlanger's, went off after nine weeks. Despite the average of \$25,000 gross weekly, the show went far into the red.

## ALMANACS

Opened Aug. 14, "Hardly first rate Broadway fare," declared Winchell (Mirror), while Anderson (Journal) quite differently said: "Beautiful and amusing new show added to the list of absolute musts."

Variety (Ibex) said: "Excellent entertainment ought to gather in many Broadway shekels."

"Cape Cod Follies" withdrawn from Canisio. Four weeks, starting at the Bijou. An amateurish affair.

## CAPE COD FOLLIES

Opened Sept. 18. Second stringers ranged from mildly favorable to carefully non-committal.

Variety (Land) said: "Cheese cloth and bunting production can stay only a few brief weeks."

"Ladies Don't Lie," independently offered at the Gallo late last week, will be taken off Saturday. Panned all around. \$2 pot meant nothing.

## LADIES DON'T LIE

Opened Oct. 10. Assistants got this assignment. They found it "dismal."

"Philadelphia" expired after Saturday. Worried along for four weeks.

## PHILADELPHIA

Opened Sept. 16. Second stringers were fairly conservative.

Variety (Ibex) found: "chances dubious."

"The First Mortgage," independently, opened Thursday last week and yanked Saturday.

## FIRST MORTGAGE

Opened Oct. 10. Darnton (Eve World) felt "it wouldn't last long." Gabriel (American) voted: "A dreary piece."

"Ladies Leave" was withdrawn from the Churries-Hopkins last Saturday. About two weeks.

"A Night in Venice," presented by the Shuberts, will tour from the Majestic. Did nothing exceptionally.

"Among the Married," which got good notices but light trade, must vacate the Bijou. Opened last week. May move. "Houseparty," guaranteeing the Cort, must move or else. Also seeking another spot.

## 200 G'S IN "ALMANACS"

With John Murray Anderson's "Almanacs" shoving off Saturday night, the show is due to go back to the warehouse. "Almanacs," it is estimated, cost its backers around 200 g's before they called it quits.

Among those interested is Gil Boag.

## ROAD SHOWS QUITTING; UNION TROUBLE BLAMED

Syracuse, Oct. 15.

Syracuse's "road" season which got off to a late start last week with a three-day engagement of "Thunder in the Air," English importation of the Dramatic League of Chicago, was dealt another black eye late last week when the booking office cancelled "The Student Prince" and "Good News," dated to successfully follow "Journey's End."

Both companies are slated to close this week, due to unsettled theatrical labor conditions. The cancellations leave the Wieting showless until sometime in November.

"Thunder in the Air" was a sad flop here. Reviewers found it not for the masses, and not effective theatre. Robin Miller, Glasgow editor and its author, came from Scotland to see the American production of the piece, done last season in London and Paris.

## Frisco Grosses

San Francisco, Oct. 15.

Fair business was the rule here with Pauline Frederick in "The Queen Was in the Parlor," American premiere of Noel Coward's English comedy-drama at the Curran taking first place. Opened to jammed house and heavy matinees getting better than \$14,000.

At the Geary "The Kibitzer" drew capacity at opening but tapered off, believed due to approaching Jewish holidays. Still prospering at \$8,000. Buy for second week is heavy.

Al Henry Duffy's President "The Sheriff" doing consistent trade. Oct. \$3,900, while Alcazar "Giri Trouble," starring Eugene O'Brien, pulled a lot of picture fans and clicked to \$5,400.

Green Street, fourth week of "The Fiat Tire," held up with \$2,500.

## 20 Separate Stages

Chicago, Oct. 15.

High notes, high stage. Low notes low stage.

With 20 separate stages that can be lowered or raised at will and tilted to a 35-degree angle the new Chicago Opera house is offering something new to opera goers.

It will open Nov. 4. There are 3,000 drops, and a 15-ton steel curtain. When the full stage lights are on it takes 1,700 horsepower.

## Bronx Opera Overdose

Grand opera has proved unprofitable at the America theatre, due to opposition at the Bronx opera house a few blocks away.

The America has been acquired by a Yiddish group calling itself the European Co-Operative Art Troupe. Other Yiddish legit house in the Bronx is the Prospect.

## FIRE AS COUNTER-LURE

Milwaukee, Oct. 15.

Downtown theatres had plenty of competition when the city hall tower, 390 feet high, burned just about show time.

Visible from all parts of the city, downtown streets were soon jammed with autos and pedestrians. The tower was ruined and so were receipts.

Light Castle Square

Boston, Oct. 15.

Castle Square theatre, dark for the past two years, reopens next week with the Opera Company headed by Bianca Saroya, Demetri O'Nori and Stella De Mette.

## "Commodore" Off

Arthur Hopkins has decided to scrap "The Commodore Marries," instead of sending it on tour.

"Murder on the Second Floor," presented by A. H. Woods, goes off at Elling Saturday. Six weeks. "Scotland Yard," also offered by Woods, withdraws from the Harris. Four weeks.

## 'Philadelphia' Couldn't Pay Off—Notes for Salaries

Plenty of grief around the Mansfield Saturday night. The players in "Philadelphia" had not received salaries and as they had waived the week before, Equity had no say. Quite a house in, about \$1,000, sold at cut rates. But the actors refused to go on unless slipped some coin.

The show's backers said it was up to Harry Kline, for the Chansins. Through Kline each of the 15 players received \$10 each. This was only after A. Raymond Gallo stated a potential new backer was out front. Mythical or not, the angel must have changed his mind after seeing the show. No further dough was dug Monday and the house went dark.

Included among those concerned with the meller with Gallo were Andy Wright and S. John Parks, author. The actors received notes for salaries, the paper being signed with a corporate name.

## CHI OPERA BUS. MGR. DEMOTED—INSULT PICK

Chicago, Oct. 15.

The first big upheaval in the Chicago Opera Co. occurred here when Herbert N. Johnson, for many years business manager, was demoted to building manager.

Demas E. Harshbarger was slated to replace Johnson but she slid from under and Samuel Insull is picking a business man from his office to fill the spot.

Johnson was a McCormick man, coming over years ago at McCormick's request.

## Cast Changes

Selena Royte replaces Katherine Standing, lead, "Thunder in the Air" (Chicago).

Ernest Glendinning replaces Leslie Howard Oct. 21 in "Candle Light."

## Casey Stock Shake-up

St. Paul, Oct. 15.

Arthur Casey dramatic stock players shaken up. Those turned loose are Arthur Howard, leading man; Douglas Wood, director, and Hal Clarendon.

Replacing them are Edgar Mason, leading man; Fred Sullivan, characters; Pierre Watkins, second man, and Arthur Holman, director.

## MILLER'S AD IDEA

A call for a special managers' meeting has been issued by Gilbert Miller in the office of Arthur Hammerstein last night (Tuesday).

Topic was newspaper advertising, Miller's plan being to substitute the present mode of theatrical amusement advertisements in the dailies for that of the London system, that of a directory, with all attractions using about the same space.

The idea was suggested to manager sometime ago but was tabled.

## Aud, Balto, Leased

Baltimore, Oct. 15.

Fred Schanberger is leasing the Auditorium for one year to M. Mechanic, who has the New theatre here.

Mechanic will probably run pictures in the house. He has the local franchise for Radio Pictures.

## Blackmer's F. N. Three

Hollywood, Oct. 15.

Sidney Blackmer will do three for First National in the spring.

These will be in addition to "The Sandy Hook," in which Blackmer appears with Lenore Ulric.

## Stock Ass'n. Election

Nominations for presidency of the Theatrical-Stock-Managers-Ass'n. are Henry Duffy, San Francisco; C. W. Clogston, Salt Lake City; and A. G. Bainbridge, Minneapolis.

## Murray's Troupe of 36

Hollywood, Oct. 15.

Lon Murray, en route to New York to complete negotiations for placing a troupe of 36 girls with a Shubert attraction.

## Picture Possibilities

### "Jenny"—Unfavorable

"JENNY" (Comedy, Brady & Wiman, Booth). Something of a lightweight in story, improbable and a sex-angle unsuitable for picturization. *Ibex.*

### "House of Fear"—Unfavorable

"HOUSE OF FEAR" (Ray Productions, Republic, mystery farce). Warned over mystery hook, been done better before in "Gorilla," etc. *Rush.*

### "Ladies Don't Lie"—Unfavorable

"LADIES DON'T LIE" (Comedy, Radiant Productions, Gallo). Thin story, stilted and sans action or possibilities. Title only salable. *Edda.*

### "June Moon"—Favorable

"JUNE MOON" (Comedy, Sam H. Harris, Roadhurst). A comedy that should be among the season's most popular. It should make just as enjoyable a talker. *Ther.*

### "The Criminal Code"—Favorable

"THE CRIMINAL CODE" (Drama, William Harris, Jr., National). A forceful protest against penal systems. Needs careful handling for the screen. *Ibex.*



# Talker Lure to Authors Puts End to Play Broker Revenue

Play brokers are bewailing a shortage of salable material for the first time in years this season. Plenty of plays on hand but nothing outstanding to encourage quick turnover with producers.

Most of the current product has been anything but lucrative so far as play brokers returns are concerned, with many placed direct or through foreign agents producers going for the overseas successes, with nothing for the brokers.

Independent producer, angle of placement has also been shot through most of the current crop of indie working direct tie-up with playwrights sans usual advance royalties and nothing there either for the broker.

## Picture Tieup Also

With several of the larger seasoned legit tying up legit production product with picture corporations, the broker is again wallowed and with quick releases after Broadway showings only tossing mediocre product for stock release, the brokers are again slumped.

The stock release angle which reached its peak as an avenue of revenue for the play brokers, seems to have taken a brodie this season. With stock practically shot through talking film opposition and with operators chiseling along on small coin to keep going, there are hardly falling for the tops at the high rentals demanded by brokers and are going for the older and cheaper releases instead.

With pictures grabbing up rights of any show worth while on Broadway and usually rushing into early product, the out worn stock men are wary of obligating themselves on release in advance on high rental figuring the picture may hop in ahead and kill them.

With most of the regulation dramatists on the coast or otherwise aligned with picture interests there is little writing for the legitimate stage on spec going on. Dramatists who erstwhile were wont to write a play and place it later usually horned the broker in. Now it's different and the brokers are beginning to feel the chill both in operation and returns.

## New Plays in Berlin

Berlin, Oct. 14. At Kleines Theater, "Old Berlin," farce by Adolf Glasbrenner, adapted by Friedmann Friedrich. A series of 100-year-old dialogues have been brought up to date. The idea was to give the favorite Berlin comedian, Max Adalbert, a new role. It suited him and, without bothering much about anachronisms, he peppered the old-fashioned dialogues with modern Berlin slang. While he was on the stage the audience was continually amused. The slight plot concerns a pun who gets the chance to impersonate a young millionaire and does it successfully for several days. In for a moderate run.

At Komodie is "Kolportage," comedy by Georg Kaiser. Six years ago this play had a success at the Lessing theatre, owing to its timely satire on the then popular novels of Courtship. Today, nobody reads the lady's trash, and so the satire is simply beating its wings in a vacuum. As reported several times here, Kaiser merely living on the reputation he built up during those mad inflation days. The witty direction of Brich Engel and the charming playing of Max Gultorf, Leopoldine Konstantin, Otto Wallburg, Ida Wust and Frank Lederer are all so much shadow boxing. Can't hold on long.

## Yiddish Houses Open

Granting a \$10 increase to each of the 10-man stage crew employed by the Jewish community center on the East Side of New York, those houses started their season Monday after a week's delay due to the demands of the stagehands (No. 1 T. P. U.) on the managements.

## BLANCHE RING'S REPEAT

Blanche Ring engaged by Edgar Selwyn-for "Strike-Up-the-Band" will have the same part she played in the show two seasons ago, when it tried out in Philadelphia and Baltimore and was taken off.

## "Dover Road" in L. A.

Los Angeles, Oct. 15. Edward Everett Thorton closes Oct. 20 at the Majestic in "The Command Performance," to be replaced Oct. 22 by "Dover Road."

## THEATRE'S SEX PLUGS STIR UP SAN DIEGO

San Diego, Cal., Oct. 15. U. S. theatre and its emphasis on sex has club women on the warpath. Censorship agitation is likely to break at any moment. "Men only" and "ladies only" signs are pulled frequently and highly seasoned ads are being used in the dailies.

"The Scarlet Virgin" was advertised as endorsed by the clergy and the W. C. T. U., which body with its endorsement a year ago. During a run of "Fools of Passion" (film) men were admitted three days and women three days, with a lecture by H. Paul Stroud, billed as a "sexologist." Manager is A. E. Gobel.

## GOODMAN-GUILD WRIT SUSTAINED ON APPEAL

The Appellate Division affirmed the decision of the Supreme Court giving Philip Goodman an injunction restraining the Dramatists' Guild from declaring him in bad standing, and directing the Guild to restore him to good standing pending the trial of the suit. The court, however, modified the injunction so that "nothing in the order is to be deemed to prevent the Dramatists' Guild from enforcing the terms of the Minimum Basic Agreement for cause other than failure to pay royalties on the plays herein involved." The Dramatists' Guild acted on the ground that Goodman has failed to pay \$16,000 of the authors and composers of the musical comedies, "Five O'Clock Girl" and "The Ramblers," the producing rights of which he had assigned to corporations. The Guild in asking that the injunction be vacated contended that if Goodman were restored to good standing without paying the \$16,000 due he might make contracts with other authors and fail to fulfill his obligations under them. The Guild pointed out that it had offered to lift the suspension and permit Mr. Goodman to produce two productions if he paid \$5,000 on account of the debt and gave security that sums due the authors of the new productions should be kept intact. It was also contended that the retention of the money due the authors and composers of the two productions amounted to a use of trust funds and was accordingly a breach of trust.

Counsel for Goodman asserted that although he promised to be liable to the authors in assigning the contracts for the two productions, it did not impose upon him any penalty or forfeiture, but a mere liability to respond in damages.

## Miss Miller Not "Ming"

It is doubtful if Marilyn Miller will be the lead in Ziegfeld's "Ming Toy," the musical version of "East Is West," next due from the producer. One view is that Miss Miller does not relish the role. Another is that as "Ming Toy" would necessitate her wearing a raven wig, she would not be suited to the character.

## Miss Crews Coaching

Gloria Swanson is to appear in the remade version of "Queen Kelly" and in another all-talker before she goes on the Broadway stage in the Eugene Walter play purchased by A. Woods.

Laura Hope Crews has been engaged for "Queen Kelly." Also to coach Miss Swanson for the stage.

## Tries in Wilmington

Wilmington, Del., Oct. 15. William Hodge starts two-day trial run in "Lombride," new mystery thriller by Milton Hichert Gropier and Edna Sherry, at Shubert Playhouse Thursday.

Ann Nichols, curiosity broker, who "Walked Home," will probably open for her first run prior to Broadway at same house next week.



## RUTH TESTER

Now playing in the Boston "Follow Thru" company. When in "Ramblers" the New York "Evening Post" said: "Chief among the laugh responders is was bit of a nice thing named Ruth Tester, who is a genuinely good dancer, has loads of personality and a whimsical talent for delicate clowning."

## Direction

RALPH G. FARNUM  
1560 Broadway

## EUGENE WALTER'S REASON

Disputes on Two Coast Lots Sent Playwright Back East

After dithering with the Fox production heads over "The Valiant" and a rumput with Mal St. Clair on the RKO lot, who tried to tell him how to write dialog, Eugene Walter is back east with his eyes turned once more upon the legit stage.

He thinks talkers are up against a serious problem in that the legit stage has trouble finding enough good playwrights to supply a half-hundred theatres with material, and that picture producers are faced with the problem of finding enough good playwrights to turn out 500 talkers a year.

## FUND'S MATINEE CLUB BUYING TICKETS AT \$100

Actors' Fund Matinee Club, recently organized by the Actors' Fund, is selling tickets for 15 special matinee performances of legit shows for \$100. Any legit show reaching its 20th week must donate one special matinee performance for the fund.

Daniel Frohman announces that so far \$13,000 has been subscribed for the special bargain buy matinees. The fund has had to abandon its annual benefit show in all cities except New York and Chicago.

First special performance of this season was given yesterday (Tuesday) afternoon by "The Little Show." Next is "Journey's End," Oct. 22.

## FLORENCE REED IN REVIVAL

Florence Reed will open with "Our Betters" in Cincinnati, Oct. 28. Miss Reed will have the original Ina Claire role, Stuart Walker reviving the piece.

## Shows in Rehearsal

"Homicide" (William Hodge), Liberty.  
"Cortez" (Jack Linder), Wal-lack's.  
"A Wonderful Night" (Shuberts), Majestic.  
"The Booster" (P. K. D. Productions), Bayes.  
"Ming Toy" (F. Ziegfeld), Ziegfeld.  
"Mina Rosa" (Schuberts), Shubert.  
"Life Is Real" (A. H. Woods), Eltinge.  
"Other Men's Wives" (Edgar Selwyn), Times Square.  
"Harlem" (Edward Blatz), Har-lem.  
"Hon. Mr. Wong" (David Badger), Belasco.  
"Wings" (Shuberts), Morosco.  
"Button, Button" (Shundin, Haight & Potter), Belmont.  
"Melinda" (Kathleen Kirkwood), Technique.  
"Seven Year Love" (Bruck Pemberton), Avon.

## Low Morton Staging

Low Morton is staging the revival of "Die Fledermaus" for the Shuberts. Solly Ward is to play in it. Under the title of "Ladies and Gentlemen," the Johann Strauss 60-year-old musical will open Oct. 28. Not reported if the Shuberts have ordered the music rewritten.

## EQUITY AWAITS PETITION FOR COAST BRANCH

There have been no developments from this end in the matter of the movement of Equity members in pictures to establish their own independent branch covering the coast field.

The council will not likely finally act upon the wired request until the petition carrying the signatures is received.

Early this week the petition had not arrived at headquarters.

## Civic Shakespeare in Chi With Tsk-Tsk Sponsors

Chicago, Oct. 15. Chicago Civic Shakespeare Society has been founded by a clique-and-claque of notables, with its home in the Civic theatre of Mrs. Insall's new opera house, and with so formidable a group of sponsors that "Macbeth" will be "Macbeth" without flatfoot interference.

Fritz Leiber has been named director of the company. He is backed by this group of Who's-whoosers: Booth Tarkington; Walter Dill Scott, president of Northwestern University; Professor John M. Manley of the University of Chicago; English dept.; Frederick H. Rawson; Meredith Nicholson; Rufus Dawes, the capitalist-ambassador; J. P. Elkett, managing editor Evening American; John C. Shafer, multi-millionaire owner of the Evening Post; Harley L. Clarke; Gen. Nathan W. McChesney; Charles W. Hixley; Glenn Griswold; Henry Justin Smith, managing editor Daily News; and Dr. F. R. Moulton.

Season will open Nov. 11 in the new Civic theatre with "Hamlet," followed by "Julius Caesar," "Merchant of Venice" and "Macbeth." Leiber says he will make the Shakespearean companies at Stratford-on-Avon, where good old Bill was born, and in Berlin sit on tacks for envy. He has a \$20,000,000 playhouse to begin with.

## FRISCO PINCH TURNS FLOP INTO DRAW

San Francisco, Oct. 15. A jury of five women and seven men witnessed a special performance of "Flat Tire" at the Green Street, Thursday, and declared the play not indecent.

The case was converted into a courtroom for the performance, with a judge presiding. Jury deliberated an hour and one-half in an ante room. Cast and manager, Sid Goldtree, dismissed.

Police interference the previous week saved this show from going into a natural flop. The 11 players and Goldtree were pinched on charge of presenting an indecent performance and released on \$20 bail each. Papers inclined to kid the whole affair as a gag, which it wasn't, but business took a spurt.

Theatre trial was the final blessing of generous coppers.

## "Whoopoe" Out Nov. 1

Although anticipated to remain until January, "Whoopoe" will air the Amsterdam around Nov. 1. Understanding is that both Ziegfeld and Eddie Cantor are eager to take to the road, to get through around next May, and permitting Cantor to leave for the Coast to start work on the picture version of "Whoopoe" for Par.

"Whoopoe" will play Boston, Philadelphia, Detroit, and Chicago, and then fold.

## Jos. Allen's Orig. Role

Joseph Allen, who created the heroic role in "Seven Keys to Baldpate," goes with Radio Pictures to do the same part in the latter version of the old play, starring Richard Dix.

## Stanley's Scripts

Hollywood, Oct. 15. Forrest Stanley will be in "The Night in Venice" (Monday), to be shot for two years with two playhouses.

## FELIX KREMB'S RETIRES; 1ST READER IN SCIENCE

Norwalk, Conn., Oct. 15. Felix Krems, one of the most polished and popular villains on the Broadway stage, has retired from the stage, temporarily at least, to become the first reader of the 9th Church of Christ, Scientist, which worships in Town Hall.

Most readers compute to the rectors or pastors of other churches, but can only serve in that capacity for one to three years. It is an honor in the Christian Science Church that can never be obtained after the first time.

During the past summer Krems lived on a small farm near here. He was a regular attendant at the Christian Science Church in that place where Helen Lowell, Camilla Crume, Roy Gordon, C. W. Goodrich, Frederick Burton, Creek Evans and other figures of the stage world were converts.

Krems' last stage appearance was in a troupe performance of the Ruddy and Winan play "Blarney," at Greenwich, in which he scored. He will return to the stage after his service to the church.

Jane Cowley succeeded as a reader in a Christian Science church.

## CARROLL'S COAST JAM STILL MORE INTRICATE

Hollywood, Oct. 15. Harry Carroll's production frollof of three weeks at the Hollywood Musis Box has left him \$2,247 in debt to actors and \$1,210 to musicians. It is said bonds given to Bud Sisters, Miltz Mayfair and Brod Murray have not been taken care of and they may be brought to the attention of the district attorney.

Equity has been unable to collect a \$5,000 surety bond from the Sord Surety Company. It is claimed that Carroll posted with the surety bond the waivers of I.O.U.'s he had received from his people.

I. B. Kornblum, attorney for Equity, is prepared to bring fraud charges against Carroll unless the bond is paid by today (Tuesday). Efforts were made to find some attachable property belonging to Carroll. They went after a new Rolls-Royce he has been driving, and it is alleged found the car in his brother's name.

How Equity will get the difference between the \$5,000 bond if surety company settles and the \$2,243 Carroll owes was not worked out up to end of last week.

Edgar Smith, business agent of Musicians' Union, has given Carroll until end of this week to settle with his men or he will move to have Carroll placed on the National Unfair List of the American Federation of Musicians.

Carroll wanted Orpheum dates, but they are being held up until he settles his differences with his former employees.

## Lillian Lorraine Still Ill

Lillian Lorraine, reported going to Hollywood, is at the Lexington hospital with bronchial pneumonia. Her condition was reported improved Monday and it was expected she would return home during the week.

Miss Lorraine contracted a summer cold which developed into the more serious ailment.

## Road "Prince" Shut

"The Student Prince" closed in Pittsfield, Mass., Saturday. The attraction, framed for small stands, had tried one nighters through Vermont.

E. J. Carpenter operated the show under a royalty arrangement with the Shuberts.

## Leads in "Walked Home"

"She Walked Home," new comedy by Anne Nichols, now in rehearsal, opens Oct. 24 in Wilmington, Del., then moves to Washington and Baltimore and then into New York. The principal women are May Vokes, Anne Sullivan and Minnie Dupree.

## Coburns East Again

Mr. and Mrs. Charles Coburn have returned from Los Angeles, to start the legs off the new Broadway Turkington show "The Threepenny Opera."

## "Night in Venice," after leaving

the Majestic Saturday will go to Boston, then Detroit and Chicago for a 10-day road.



## Literati

## Girl With Spirit

Harriet Parsons has quite some spirit for a girl but recently graduated from college and starting right in the literary field, after her mother, Louella Parsons, going to visit her mother in Hollywood following the school release, Harriet went into the Metro studio works.

Concluding there was too much coast yessing around her for a beginner, Harriet decided the yessing came through her mother's prominence and left Metro cold.

After that she secured a position in New York with "Photoplay," Jimmy Quirk's leading fan mag. Her aptitude for the magazine field caused her to be lately elevated to associate editor of "Photoplay," as previously reported.

## The Jerry Beatty Idea

A story of a yodeling acrobat and a singer has been written by Jerry Beatty, under contract to "Colliers," for the issue of Nov. 2. It is called "The Yodeling Lady."

Story includes a letter of complaint to the editor of a show weekly, written by the male love interest and finding fault with the item published about his living on his wife's reputation and her money.

The letter writer thinks this is a dirty trick, because he once spent 400 smackers for an ad.

## Mysterious German Author

The author, Ferdinand Bruckner, has been summoned to appear before Berlin court. This playwright whose dramas "Maladies of Youth" and "Criminals" have been produced with tremendous success all over Germany, is still a mystery. No one in the know and sworn to secrecy has ever seen him. It is claimed that he is a Viennese physician, but other reports have it that he is a trio of writers which include a doctor, female sex psychologist and a fairly well known dramatist. But the most persistent rumor is that he is Theodor Tagger, formerly manager of the Renaissance theatre and author of several mediocre plays.

Some time ago his representatives, the play broking firm Die Schmiede, sold a play of his entitled "Kreaturen" to the manager Hartung. Meantime, the Schmiede has gone bankrupt and his new representatives sold the play to the Reinhardt Deutsches theatre. It appears that only the title and a very sketchy synopsis exist. So Hartung is suing the broking firm. His lawyer makes the demand that Bruckner appear personally and explain why the play is not ready. Under the assumption that Tagger is Bruckner he has been summoned to appear and state under oath whether this is the case or not.

The whole German literary world is awaiting the result.

## Parisian Rivality

Paris has two morning papers in English, Paris editions of the New York "Herald" and the Chicago "Tribune." With the latter is combined the New York "Daily News." The "Trib" has a tie-up with the leading American hostilities for gratis distribution. The "Herald" charges for the sheet and no compe. Hence the little newspaper war with the "Herald" running daily office ads, in French and English, to the effect that "any respectable newspaper is not published to be given away, but to be sold on its own merits" and that "it is not given away free to hotels to be distributed as a common handbill."

The London "Daily Mail" with the world's greatest circulation—5,000,000 daily—of course tops everything in entire Europe. Its circulation system is the best, obtainable at all kiosks and at every way station.

## Flood of New Mags

The proposed activity of Harrod Hersey, who, through his Good Story Magazine Company will soon put six new magazines on the stands, is causing the other group publishers to get lively.

In the magazine publishing business it is believed more are proposed than the new ones when they come out, with a subsequent falling off in sales of the established mags of similar types. But the new ones have to be good to continue, for if the readers don't like them they return to their former favorites.

In view of Hersey's proposed sextet, the Delacorte Publishing Co. is shortly to get out two or more new mags, the Grant Publishing Co.

contemplates three new ones, and other group publishers will also do something.

Hazards of group magazine publishing illustrated by Hersey's admission that around one out of every four mags click. Hersey hopes to eliminate some of the risk by having only 10 issues of each, a year, with two-month combinations during the summer. Hot-weather period is hard on the magazines, as people usually prefer a novel while swinging in a hammock.

## Honest Times

Col. Charles Lindbergh finally sent the only photographs of himself and bride on their honeymoon to the New York Times for enlargement. They were snapshots and turned out beautiful.

Times offered Lindbergh \$1,500 for the set. They'd have made ideal "shots." Lindbergh declined the offer and asked for a bill for the enlargement, which the Times sent.

If the colonel had sent the pictures to one of the tabloids for reproduction and enlargement—!

## Changing Million \$ Title

Around February of next year "Farm and Fireside" will undergo a change in title to "The Country House." Value of the present title of the monthly, which has a circulation of over 1,400,000, is estimated at about \$1,000,000, but the publishers are risking the change in title because of changing conditions.

"Farm and Fireside" is no longer true of the magazine's clientele.

## Co-Eds' Ambitions

Reading of fabulous salaries press agents are supposed to receive, college graduates with journalistic tendencies—especially co-eds—have forsaken the old newspaper job ambition and are mobbing Broadway offices looking for a nice, soft publicity spot. Most of the girls would prefer to represent a good-looking, prominent actor.

Almost all the would-be p. a.'s are from out of town, as natives realize the impossibility of a novice crashing into bigtime exploitation. Majority have letters of introduction to producers and others from peasants back in the old home town. Plenty of them blow the town, discouraged, but the incoming parade grows bigger every year.

## Dolan's Pathe Script

Frank "Red" Dolan, star porter for the Daily News, New York, is doing a hideaway in a Brooklyn hotel. He's at work on a story for Gloria Swanson, having obtained an indefinite leave of absence from the tab when Joe Kennedy, of Pathe, made him a proposition. Dolan is drawing \$300 a week from Pathe while turning out his first screen story. If it clicks with Kennedy and Swanson he will be placed under contract and sent to the coast.

## Censorship's Status

Considerable doubt in Washington that the Senate provision in the tariff bill, removing government censorship of books coming into this country, will stick. Believed the House will promptly demand that

(Continued on Page 52)



HARRIET BENNETT

Sidney Phillips announces the American debut of Miss Harriet Bennett in "Nina Ross," the Messrs. Shuberts' operatic offering of the year. Miss Bennett has successfully appeared in London, Australia and Paris.

Direction of Sidney Phillips, 234 West 44th street, New York City. Noll Gurney, Hollywood.

## RITZY

The revival of reader interest in the Arnold Rothstein case is embarrassing to many people, especially the brother of the murdered man, now known as John Rothstone, and married to Fay Lewisohn. Mrs. Rothstone is a daughter of Mrs. Philip Lewisohn (Adele Guggenheimer), a granddaughter of the late Mr. and Mrs. Randolph Guggenheimer, all highly respected New Yorkers. The late Randolph Guggenheimer was president of the City Council and in 1899 was acting Mayor of New York.

## Society's Caster

Theodore L. Pomeroy, of Greenwich, died recently, survived by a widow and five children. The widow, formerly Mrs. George W. Boyd, is a sister of Frank B. Noyes, president of the Associated Press. One of the daughters is Mrs. Malcolm Oakes, of Port Chester.

Miss Goodrich later married and separated from Henrik Van Loon, the writer.

## Back to Carroll

Bertha Norton has become the bride of Lawrence Jacob, both of socially prominent New York families. She is the daughter of Dr. and Mrs. Nathaniel Read Norton and a granddaughter of the late William Weightman, Jr., of Philadelphia. She is a grandniece of the venerable Mrs. Frederic Courtland Penfield, of New York, one of the richest women in America.

Penfield, widow of our Ambassador to Austria, was, as previously reported, the backer of Earl Carroll's production, "Fioretta," because of an interest in George Bagby and Romilly Johnson, composers of the score. Johnson recently committed suicide by plunging a bread-knife into his heart. George Bagby is a nephew of Albert Morris Bagby, long an intimate friend of Mrs. Penfield and conductor of the famous Bagby Musicales held for over a generation at the Waldorf-Astoria.

## Best Sellers

(Compiled by Brentano's, retail booksellers)

Fiction	
Farewell to Arms.....	Ernest Hemingway.....\$2.50
The Methodist Faun.....	Anne Parrish.....2.50
Field of Honor.....	Donn Byrne.....2.50
The Dark Journey.....	Julian Green.....2.50
Ex-Wife.....	Ursula Parrott.....2.00

General	
Dynamo.....	Eugene O'Neill.....\$2.50
The Specialist.....	Charles (Chic) Sales.....1.00
Queen Elizabeth.....	Katharine Anthony.....4.00
Erasmus.....	Phillips Russell.....5.00
Lorenzo, the Magnificent.....	David Loth.....5.00

(Compiled by Baker & Taylor, wholesale booksellers)

Fiction	
Plighting Caravans.....	Zane Grey.....\$2.00
Kept-Woman.....	Katherine Belmar.....2.50
The Methodist Faun.....	Anne Parrish.....2.50
All Quiet on the Western Front.....	E. M. Remarque.....2.50
Another Day.....	Jeffrey Farnol.....2.50

General	
The Specialist.....	Charles (Chic) Sales.....\$1.00
Dynamo.....	Eugene O'Neill.....2.50
Ex-Wife.....	Ursula Parrott.....2.00
The Art of Thinking.....	Ernest Dimmet.....2.50
Up to Now.....	Alfred E. Smith.....5.00

## London as It Looks

By Hannen Swaffer

London, Oct. 4.

Peter Burnup, who writes about films for the "Sunday Dispatch," gave me a curious line on film criticism the other night. I told him, in my modest way, that I never read the "Dispatch" now because, since I ceased to be the editor 11 years ago, it had lost all its ideas and become merely a bad imitation of the "Sunday Express."

"Oh, I got the idea in New York that Atkinson had been pushed off his throne," replied Burnup.

Burnup has just come back from America, where he spent five days. I stared at him, wondering what on earth he meant. Then I realized that, for the past few months, Burnup has been doing films for the "Sunday Dispatch."

Now, here is a young man, quite nice and kindly, imagining that because he writes paragraphs about films which are exactly like all the other paragraphs that appear about films, New York is wondering whether he or George Atkinson is in real control of the film situation.

## Plain Facts About Film Critics

Although I have many faults to find, as my readers know, with every dramatic critic except myself, but, compared with film critics, dramatic critics are an intelligent race of people. Atkinson, of course, is by far the best known and the most competent. More than that, he is the only one who writes in a very important daily and a very important Sunday. Most of the others are merely young men whom I would not trust with any opinion of any kind, who merely go to film lunches and get free drinks at midnight pre-views, and most of them can be induced to print anything about anybody.

## Flapdoodle About Stars

I see Charles Graves, in the "Daily Mail," this week, boasting that he was the only one at a film lunch who knew Evelyn Brent when she was a poor little girl in London. Flapdoodle of this kind is printed by the column.

To such an extent does film junk dominate London journalism, that I see Lord Rothermere, who has been spending thousands of pounds this week, in advertising his own views to keep up the price of "Daily Mail" shares, has fallen to the depth of trying to boost the "Sunday Dispatch" with an enormous advertisement of an article in which Douglas Fairbanks tells "How I Keep Fit."

Soon, he will be telling us how he keeps fat, or fat.

Any film guy can come here and pull almost any film critic's leg. The tosh that some of them write is dreadful.

Still, as some of the film "critics" only get about \$25 a week, it is not to be wondered at. I know one man writing about the theatre, though, who gets \$6 a week and a dramatic "critic" who got the job because he volunteered to do it for nothing.

## When The Duchess Offers Tea

My friend, Sir Alford Butt, seems to have had a trying week. I was luckier, in the sense that he barred me from both his first nights. The first one was "The Bachelor Father," in which a nice young girl speaks coarsely to her typically English father. It struck me as an amusing way of spending an otherwise dull evening.

Alan Parsons, who is getting kinder-hearted every hour, singled out Miriam Hopkins, an American actress brought over, and said he hoped she could be "induced to stop here." Now, one of the troubles about the English theatre is the way in which, welcome though an American character actor or actress may be in the part for which he or she is carefully chosen, all of them always try to stop here repeating the same tricks because some duchess asks them to tea.

## Lucille Goes Home "Ruined"

I believe Lucille La Verne would have stopped here, if two more people had gone to see her clown as Shylock. But no, she has gone home today, saying she was ruined by the Merchant of Venice," although it could not have cost more than \$5,000, and also saying that she is Scotch.

"I was Scottish 30 years ago," she said.

Lucille La Verne should not have come back here with "Sun Up." She may have thought it a success before. As a matter of fact, it cost the manager so much money that I had to lend him \$3,000.

## The All-Scotch Boom

Oh yes, and by the way, Philip Lae Drew says that he is Scotch! He is an actor you may never have heard of as "Young Buffalo," who has been pointed out at an inquest as the mystery man seen near the Reading shop in which a man was murdered a few weeks ago, and who in a long statement to the newspapers, says that he was born in Marshfield Hills, Massachusetts, but his ancestors came from Dreux, in Scotland. He did not know where Dreux was, but it was somewhere. I have never heard of it.

His grandfather was "the famous Mr. Drew who owned the Arts Theatre in Philadelphia" and "John Drew, the great Broadway actor," was also a relative.

## The Real Thrill

The story of the Reading murder would make a good thrill for your side. Olga Lindo stages "The Monster," by Crane Wilbur, in London. It flops dreadfully, and then she tours it herself, giving the leading parts to her old father and mother, whom she adores, and Young Buffalo.

"I hope Father and Mother will have a pleasant tour," she says. A few weeks pass and they are all called back from Cleenester to attend an inquest because Young Buffalo is pointed out as a suspected man. They cannot act that night! On tour, they struck a much more dramatic murder than the one staged in the play.

## Scrappy Families

Still, even American plays of the bunk kind are preferable to the decadent flapdoodle of such things as "Happy Families," which, written by three young women, was ecstatically cheered by the blah-blah bleaters on the first night. The company got very excited because dear Noel Coward, the king of this sort of thing, was in the house.

"Happy Families" is a plot that could never have happened. The father would have kicked both his daughters out of the house before the curtain went up.

It is all based on the idea that young people of today have a right to "lead their own lives." Now, I do not care if they lead their own lives, or their own deaths, but I must protest against their boring me. They have nothing whatever to say.

## Where Is The Post-war Baird?

We were discussing last night the post-war dramatists and we decided that the only real discovery since the war—I mean the men who have proved their claims as Ashley Dukes. All the men who have anything to say were writing before the war—except one or two—one-play-men like R. C. Sheriff.

"Happy Families" consists of a dull game of bridge, a young man who plays the piano, just as one did in "Paris Bound." The other characters were almost insaudible even without the piano—people drinking cocktails, and a silly young woman into whose life devastating tragedy came when she wanted to live with a man openly, but he told her he wanted to live with her secretly!

Now it took three women to write this tosh. The second night they took \$300 and the third night \$465. So, of course, the young bleaters went round and said what a great success it was!

It will not be.





Plays On Broadway

JUNE MOON

Comedy in three acts presented at the Broadway by Sam H. Harris, Oct. 15. Written by Ringer and Kaufman. Staged by the latter. Fred Stevens.....Norman Foster Edna Baker.....Edna Watkins Paul Sears.....Frank Otto Ellen.....Lila Patrick Maxie.....Harry Rosenthal Mildred.....Thelma P. Rice A Window Cleaner.....Frank Conlon Mrs. Samuel.....Mabel From Bonny Post.....Philip Losh Mr. Hart.....Tom Kennedy Miss Riney.....Margaret Lee

Here's another comedy hit. And if you want to know something, the bunch of Broadway people in the first night thought it a smash. Don't let the skeptics say that "June Moon" is too wise or smart for the average playgoer. They would the same thing about "The Butler and Egg Man," and, after all, wise guys don't know all.

"June Moon" is the best play about popular song writers that has yet been shown. Certainly it is the most enjoyable. Other authors had the idea in general but failed to deliver the right stuff. It remained for Ringer and Kaufman to put it together. The story in outline is taken from Lardner's short comic "Some Like Them Cold." But "June Moon" is quite different.

Take these two fellows alone—Lardner and Kaufman. Both are tall and a bit hunking looking, but don't let that fool you. Both are humorists, and neither is higher. Lardner has been writing for years his short stories. Kaufman has made thousands laugh at his plays. There was "The Royal Family" done with Edna Ferber. And then his direction of "The Front Page" was nobody's business—ask Charlie McArthur and Ben Hecht. Well, he has done another neat job for Sam H. Harris' "June Moon" in addition to the writing end of it. Remember, too, the crack in such shows as "Animal Crackers."

And there is another person in and of "June Moon." Palm Beach knows him, Miami knows him, New York's Social Register knows him, and a whole lot of people on Broadway do, too. He is none other than Harry Rosenthal, pianist, orchestra leader, and now a new actor and an excellent one. Showmen will ask where that guy has been all this time. He is a good-guy will wonder about that, too.

Rosie met Harris down in Florida with Arch Selwyn, and that's how it started.

There was this "June Moon" show that was coming along, and they wanted a man to handle it. They found a man, a publisher in a publishing house. They caught Rosie in a mood and he said "Okay," sharp like that. They asked him to be like just himself, and that's what happened. So, well? The critics raved about Rosenthal. He is something new to the theatre. Come and see like to be made by reviews of the tabs and also the class publications.

Harry Rosenthal was born an actor, but never knew it. His timing of lines was so exact that no trouper of long standing could have gotten the stuff across as he did. He had the stuff across, and hard-bolled fellow, but still a boy with a heart. He proved himself in the sentimental scenes toward the close.

But there are others in "June Moon." Lardner and Kaufman have added to the lines and songs so that everyone in the cast can laugh. Rarely has that ever happened in the theatre.

"June Moon" means much to Jean Dixon, who won much admiration for her playing of Lucille, wife of Paul Sears, a pop tune composer who has been in a running war with the show business. He is a royalist that she cannot see how they will ever get even. She listens patiently to things her hubby says, cracking snappy lines and sometimes bitterly, but always interestingly or amusingly.

Linda Watkins is the Edna of Fred Stevens' dream. She is a demure little thing, from up-state, too. Fred is cleverly played by Norman Foster. He is a hick, and always stays that way, even when he is snarled into a wrong marriage with Iolene, a gold digger. The latter is played by Lila Patrick. Frank Otto is a believe-it-or-not fellow, a new face in the cast since the try-out in Atlantic City. There is also Florence D. Rice, the comely daughter of Grant Tinker, the sport expert. She plays Goldie, a wise little secretary to the fellow who runs the publishing concern. Frank Conlon has a small but effective part as a window cleaner. The character brings about a funny second act curtain.

The story of "June Moon" doesn't mean much to its lines and its players do. And its pace. Very, very enjoyable theatre. Tbc.

JENNY

Comedy in three acts presented by William A. Brady, Jr., and Dwight Dorey. Written by the latter. Staged by Frederick Stanhope. John H. Weatherly.....Guy Standing Cole.....Dickson Robert Lowe Mustard Wade.....Lewis Martin Edna Baker.....Edna Watkins Prince Jimmie Afranco.....Colburn Goodwin Jack Weatherly.....Don Lockland Nora Gerish.....Joyce Ames Angela Weatherly.....Helen Brouse

"Jenny" came in with a reputation, but it is not so good as that. Last spring it went into Boston and the management refused to play Holy Week unless the company accepted a percentage arrangement. The gross was \$14,000 and the players got more than their usual salaries.

The new play is graced by the charming Jane Cowli, otherwise it might not have survived the try-out period. The story is improbable, and not as attractive as it might be. In "Karl and Anna," a soldier steals another man's wife. In "Jenny," an actress annexes a middle aged husband, supposed to be a clever attorney, and she does it almost before the eyes of his family.

John R. Weatherly is just a Chicagoan, under the pretext there is two daughters, one of the latter a gin drinking kid and the other a petulant bride. They all take him and he doesn't seem to mind it greatly. The wife is sassy and a very artistic young man in her train, also a Russian prince. Pop's main indulgence around the place is drinking roses and collecting rare stamps.

Jenny Valentine, a star of the stage, wanders in from the garden, attracted there by some exquisite. The story is a comedy, with beautiful friendships and a love affair. John is certainly not of the romantic type and the wonder of the tale is that Jenny, who might pick from the world, should center her affections upon a man past the prime.

She lures him to her island camp in Canada, under the pretext there is to be a house party there. They talk about a child. He would want a boy and name it John. How they would like to have a child, and he is the girl of no little dialog. Some how one doesn't believe so mature a man would so openly enter into such an affair. But John R. and Jenny are in the camp for about six weeks.

Back in the Weatherly home in Greenwich, Conn., John is supposed to be a hick, and he has to go to put his foot down on the family. But he doesn't get away with it. They talk right back to the docile old fellow. Jenny gets into action, tells them all where they get off at. Then she proposes that John come and live with her, admitting her love for him and knowing of his affairs. He is a hick, and he hesitates, but the curtain finds him darting after her. Maybe it is improbable too that a reputable barrister would act just that way.

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The others in the obnoxious family group are nothing to rave about. Lardner and Kaufman have added to the lines and songs so that everyone in the cast can laugh. Rarely has that ever happened in the theatre.

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BABE EGAN

In Vienna  
Week of October 18 to 23, Moulin Rouge, Vienna.

Besides playing this cafe we will tour the following during the month of October: Leipzig, Dresden, Prague, Vienna, Rome, Barcelona, Spain, Nice and Paris. Will be home soon.

Direction NORMAN JEFFERIES, Philadelphia.

argument for stock release. Call it six losing weeks.

Play is pretty terrible and acting about on an appropriate level. With the copious exceptions of Effie Shannon, who does a grande dame in her distinguished manner, and of Barbara Gray, personable young woman in the ingenue role.

Play unbelievably crude. Doesn't seem probable it could go before any audience more sophisticated than a chautauqua gathering whose idea of a stimulating evening is the late Prof. Hermann's adaptation of itself to some such purpose, with its 10 characters and single set for all thracts. It belongs to the Staircase and its wisecracks in stage art, and this production is scaled accordingly.

Madame Zita, spiritualist, has gathered a house party in an old mansion sequestered to her by the late Madame LeRoy, trance medium. Madame Zita's son, convicted unjustly for the murder of an Oriental dancer, has just escaped from his imprisonment. Among the guests is the real murderer, Craig Kendall.

It takes three acts of trick stage effects to fritter time into a confession of his ancient crime. Old mansion had been equipped for the business of trance medium faking, and at the hole is ring in, including skeletons with a phosphorescent glow which appear on the darkened stage; panels that open and shut and hands that suddenly appear from walls. Comedy relief is abundantly present in the person of Miss Spooner's hard-working, soubrette and the wisecracks in stage art, and this production is scaled accordingly.

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They plan to buy a nut farm out in the hills, despite the warning of the son Willie, who knows his sister Helen is being taken in by a crooked real estate speculation.

Willie really knows something about pictures, although his mother and the others think he is just a club. Sister Helen has fixed for Willie to direct this drama of burning passion. The youth gets an idea, accepts the job and promises to do things never done before by a director.

On pre-view the audience howls at it. Things look very bad around the Barton home. The b. r. has gone and they will have to go back to Newark. Willie has been missing for days. He had simply changed the titles somewhat and cut the film. For this he bought out the stock for \$5,000. Then he showed it to Sid Grauman and others one night, and the boys bid it in for \$80 grand. On top of that, Mack Sennett offered Willie a job to direct at \$200 a week.

"The Nut Farm" when it assumed the farcical trend in the second and third acts managed to get a fair share of laughs. Ford started slow and his way may have had of talking was annoying. That was forgiven later in his capital performance of a care-free youth who isn't as dumb as he acts.

Helen Henry as Mrs. Barton came through well. One of the characterizations that stood out was that of Graham Velsey, playing a mincing actor with the hat fever. He was amusing and his stuff was authentic. Natalie Schafer as Helen, the pseudo-actress; Louise Huntington, the ingenue, and Sam Colt, a selfish brute.

Those concerned with "The Nut Farm" were of the opinion that the critics and perhaps the first-nighters wouldn't think much of the story, but the production was a record. Indications are business will be principally from out rates, with the engagement limited.

OUT-OF-TOWN REVIEWS

BROADWAY NIGHTS

Pittsburgh, Oct. 15. Shuberts present a new and 26 scenes with Texas Guinan and Her Gang, Jans and Whalen, Paula Treuman, Fred Stevens, Joe Morrissey, Alice King, Dolores, Eddie and Douglas, Eric Hildner, and Joyce Coles. At the Alvin for one week, \$440 top.

Looks like the Shuberts might have saved a lot of dough had they definitely shelved this one instead of trying to revamp it with Tex Guinan. Some of the blackouts make Tex isn't worth \$440, and it's a safe bet she won't be worth the top Jake and Lee will ask from the gunmen and racketeers. Judging from the opening, Rockwell would have meant more to "Broadway Nights" here than La Guinan.

This idea of turning a theatre into a night club has its disadvantages. In the first place, the head-bashed bird who paid \$8.30 to take his wife isn't going to relish the idea of having a bunch of Tex's gang running the place, and as for the rest of the arm, musing his hair and pawing over him generally. May be okay in a cabaret where this same bird comes in with some very elegant wife, but it's not the same. Here the mob didn't warm up and all the gaudy seemed to come from the paid entertainers rather than the paying customers.

In its present form "Broadway Nights" is probably the filthiest revue ever to grace a local stage. Some of the blackouts make the worst burlesque attraction look like a Sunday School picnic. Tex has a song in which she refers to sun tan and how hard it is to lose, giving as an example the Rhinoceros, and then ending up with the tag line, "Boys, don't try to change your luck." Another skit was a fellow who had a wife who was in the law for the girl's hand. Old man says they might live on \$100 per week now but a little stranger or two could make the sum come back with "Don't think there'll be any little strangers, we've been lucky so far." And these are tame to some of them.

At the end Tex, her gang and band on hand in the lobby before curtain. Kids pass out posies, noise makers, dance around with a few of the customers and make whoopee generally. Then the first act finale is a replica of Tex's night club, with Guinan presenting her gals while mobs on stage fire white balls out of their pistols. The girls are dressed in black again. Pandemonium, with customers ducking into their seats to escape getting benched. Tex comes on in one during second act for money in which she relates her experiences with bootleggers, revenue agents, judges and patrol wagons. Harry Jans in box office, Tex's sales live in a few fifties. This, the night club scene and a few skits comprise Guinan's duties, and the hands she

got here at the opening were cajoled and not spontaneous.

King, King and King, as before, stop the show for several minutes. Dancing trio, Dolores, Douglas and Eddie, in a side turn, and Paula Treuman, in her old-faded and undressing sketch from the "Grand Street Follies," are the only legitimate applause getters of the evening. Lots of other things, but they have some crackerjack turns, they're wasted in the bedlam between performers and audience.

Jans and Whalen have a lot of old stunts, and the antics of Paula Treuman turn with a sketch. Harvel Brothers used here in "A Night in Venice" and some blue bits with Tex. Phillips goes on the ancient theory that to kick a man in the pants is funny but to kick a lady there is twice as funny.

Shuberts have uncovered another toe dance beauty in Joyce Coles. She has a day and night routine. Rees in "A Night in Venice" and now Miss Coles. Allen K. Foster and Chester Hale routines are nice without standing out. Cohen.

HOUSE OF MANDER

Atlantic City, Oct. 15. "House of Mander," which opened at the Apollo last evening, is a hard-biting drama of Illinois dirt farmers and manners, told frankly and unadorned by Winnie Baldwin.

It's the sad story of the stern father, whose primitive lust for power takes what his hand holds. He dominates his sons, plays fast and loose with his money, whips his daughter, seduces other men's daughters, and in general plays havoc with his household and the village.

How an adopted orphan and a prodigal son break the rule of this czar in his own prairie domain is the substance of a play that gives promise of an interesting evening. The promise is made by the first act of undeniable tension. Thereafter the piece underwent a steady deterioration, and by the end Miss Baldwin had left so many loose strands dangling that she shot several of her principal characters as the only way out.

Dialog is as frank as primitive behavior, and the piece, like most melodrama of the type, is overdrawn. Neither was there point or reason in "Mander" except, and this is only a guess, Miss Baldwin was trying to make a behaviorist propaganda, that we'd be a lot better off when we grew up if our parents let us alone to develop as we should and let us live on our own lives.

Despite its faults, the play has some dramatic force, and with the lucid emotions of its chief characters, it has stirred many a mind. It gets by New York's equivalent of "the watch and ward" society.

The cast does very well by the author's plan. The author, Tex J. Reinhardt, Frank McGlynn, Jr., and Sam Byrd being especially good. Lawrence Shubert, Lawrence and Lew Morton are the producers.

Reinhardt.

QUEEN IN PARLOUR

San Francisco, Oct. 15. Noel Coward's comedy-drama in three acts, "Queen in the Parlor," produced by Gilmore Brown, starring Pauline Frederick, A. Curran theatre, San Francisco, Oct. 15.

Pauline Frederick Sablon.....Thina Marshall General Krish.....Lawrence Grant Miss Philip.....Dorothy Carter Court User.....Widley Carter

British to its backbone, talky to the point, being in a few places, and dealing with a problem suggestive of Pinero in his heyday, "The Queen was in the Parlor" had its American premiere at the Curran here Oct. 7 with Pauline Frederick starred.

It is doubtful if anyone of lesser popularity than Miss Frederick would have stirred much excitement with this opus. Miss Frederick, however, opened to a packed house and inspired her followers at times to rapturous enthusiasm. As a vehicle for her it is, therefore, very plentiful of chances to swing from comedy to emotional acting. Her cast is excellent down to the smallest bit, and the play has a certain amount of plausibility.

"The Queen was in the Parlor" opens in the Paris flat of Nadya, an emigre from the imaginary kingdom of Krayia. She is on the eve of marrying a commoner. In a chatty scene with Vernon Steele as Sabien, her fiancé, her royal marriage to a self-exile are brought out. Comes General Krish with the news that the King of Krayia has been assassinated. Nadya is forced to return to the throne. She rebels, but in the face of General Krish's calm determination she gives in, leaves a note for the man she was to marry on the morrow and returns to her home.

In the second act, in the private apartment of Nadya in the palace a year later, she is surrounded by a crowd of courtiers. She has been successful in quelling a rebellion, but on entering the palace grounds a malcontent has attempted her life.



A stranger in the crowd saved her life. A royal marriage between Nadya and Prince Keri of Zalgar has been arranged. She meets the prince and finds that he, too, like her, has been forced to sacrifice a real love for this royal marriage.

The man who saved Nadya's life, brought to the palace, turns out to be Sabien. She is bitter that he should have come to revive memories of her love. Sabien tells her his life has been wrecked. He intends to kill himself. In a passion, someone their old love is fanned to flame again. They hold a secret rendezvous in the apartment. Sabien begs her to give herself to him for the one night. Whether she does or not he intends to destroy himself on the morrow, Nadya consents.

While they are together in the queen's chamber, the revolution breaks out again. General Krish, and Prince Keri come to her apartment to see her away. Drawn from the arms of her lover by the clamor, on her door, Nadya comes out, refusing to heed their importunings, calmly walks to her balcony and in a stirring speech dares the mob to shoot her. Her courage and her indifference to death turn the mob in her favor and the revolt breaks up. As Nadya returns to the ante-chamber a shot is heard in her bedroom. General Krish returns to announce that a man has been shot attempting to climb in her window. Sabien has kept his word. The prince, too, understands and kneels at her feet, kissing her hand as the curtain falls.

The play is beautifully and expensively staged, and the acting of Vernon Steele as Sabien, Lawrence Grant as General Krish, and William Stack as Prince Keri rivalled that of Miss Frederick as Nadya, Rivers.

## STRIPPED

Baltimore, Oct. 12. Lionel Atwill in "Stripped," a play by Jane Murnin. Staged by Mr. Atwill, with settings by Mrs. Atwill, at the Maryland, Baltimore, Oct. 7.

CAST  
Caroline.....Jessie Royce Landis  
Jefferson.....J. H. Brewer  
Austin Goodwin.....Vernon Steele  
Miles Lavin.....Lawrence Grant  
Henry Snyder.....Charles Millard  
Elsie Galt.....Thelma Hardwick  
Miss Orlando.....Marie Maloney  
Mrs. Pringle.....Christine Compton

This is the great jewel robbery plot treated in the manner of a Pinero problem play, although Miss Murnin probably felt that she was composing in the manner of a Pinero. It is all quite swank. Characters in dinner clothes converse casually of tea at the Ritz as they thumb copies of the Eystander and disparage themselves with that ultra Mayfair manner achieved only by Long Island folks in plays like "Stripped."

At that, the first act is rather entertaining and gives promise of a fair evening, but as the action progresses interest in the involved mystery steadily wanes. In the third round, when even the plainest spectator needs help, the dramatist attempts to revive her play by borrowing a grand nomenclature from the reviews.

The adventures of her for two and a half acts has been eclipsing the heroine with her doggy draperies, and who is now wearing. For the creation, is point blank accused of the theft and commanded to peel down to her chemise. Device failed for purpose.

Lionel Atwill is cast as a prince pretender to a lesser Slavic throne,

who, Incog., is attempting to cash in on the crown jewels, to which he claims ownership by virtue of his mother's morganatic marriage to the late ruler.

Spies of the Communist government seek to thwart him, while the young American gem broker charged with the sale complicates matters by letting the jewels slip into the hands of the siren, with whom he is involved in an affair. The pretty young wife of the broker stands by the pretender through some of the thickest plot ramifications in a long time. Atwill, with suave artifice, and ingratiating personality, succeeds in imparting interest to the character he portrays, if not to the play. Jessie Royce Landis is a pleasing heroine.

## FIRES OF SPRING

Chicago, Oct. 7. Melodrama presented Oct. 9 in the Court by John Henry Meera and staged by John Mehan. Written by Robert McLaughlin. Three acts. Live scenes and an epilogue set.

(In order of appearance)  
Beatrice Jason.....Helene Sinnott  
Jennie.....Wanda Carlisle  
Robert Russell.....Bradley Page  
Eric Ashley.....Frank Monroe  
Dr. Aaron Solovet.....George Nash  
Hon. Kilroy Bolton.....John Ravelli  
Paul Daudet.....Eugene Leontovich  
Henri Pascal.....Gustave Holland  
Belloy.....Frederic Kathia  
Archie.....Frank McDonald  
Madame Deshon.....Mary Hangan  
Marie Hauvaret.....Ruth Monroe  
Le Solovet.....Lillian de Barron  
Pepys.....Lillian de Barron  
Madelaine Ehrhardt  
Marian.....Sylvia Lucas

This play, reproach for rejuvenation, provides small opportunity for Eugene Leontovich to do much. Full of ingenuities, clever dialog, and discrepancies. From start to finish it is unreal. Story seems of Bernhardt.

Paul Daudet, great actress, is doddering. A doctor friend volunteers restoration of her youth by means of an ancient drug and a blood transfusion, the donor of the blood to be young girl, minor actress, who idolizes Daudet. Over the objections of Father Daudet, the priest, the operation is performed and the girl dies.

A year later Daudet, appearing as the granddaughter of herself, returns to New York and is acclaimed. The doctor who has accomplished the miracle, demands her love. She prefers to give it to a young artist, who was the fiancé of the girl who died in the experiment. Because Daudet is reluctant the doctor makes her an old woman.

The epilogue reveals it all a dream. And in the epilog Old Lady Daudet fondles the hand of Father Duval, this girl to quit being a heel and to leave the stage and marry the artist; philosophizes on dying old and happy and full of memories until the curtain rolls softly down. Leontovich is essentially a comedienne. Last season Chicago bowed to her as Mrs. Pepys in "And So to Bed." In this new vehicle she puts all she can into the enactment of the temperamental aged actress, but that is little. The role becomes shallow as the play progresses.

George Nash, usually well cast, has a misfit part. With his huge frame and demoniac glare, he was not made for Dr. Solovet, or else he was made for a very unconvincing performance.

Frank Monroe as the manager of old Daudet plays heads above the rest of the cast. Bradley Page is acceptable as Robert Russell, the young artist.

Loop.

Ben Hecht talker, "Red Harvest," spelling for the first time as a henchman of a big shot played by Fred Kohler.

This is the film directed by Hobart Henley and has among its principals Helen Morgan, Charles Ruggles, Joe King and that low down trio, Clayton, Jackson and Durante.

## Poorly Timed Gag

Violet and Georgine Cunningham rehearsing with Tex Guinan and her gang for Chicago opening of "Broadway Nights." Shubert musical, were an hour late for a 9:30 p. m. rehearsal. Bawled out by the stage manager, the kids replied: "This show is going to Chicago and it's only 9:30 out there."

## Gags Squared Rent

Albert Strunsky, Greenwich Village character, who runs a string of apartments, catering to struggling artists and writers, last week had one of his tenants, free-lance writer, long overdue in rent, summoned to court. Meeting his non-paying guest outside the apartment he invited him to taxi to court with him.

On the way over the writer told Strunsky a couple of gags. When they arrived at the court, Strunsky withdrew the case. Several artists, writers and playwrights now in the money lived at Strunsky's during the early days of their career and were on the cuff to him plenty at one time, or another.

## Fearful Speaks

Some speakcasts in the Times Square sector, fearful of antagonizing the law, are closing their doors one hour ahead of the old closing hour, 3 a. m., the official time when night clubs must drive their patrons into the fresh air.

Even with late hangers-on willing to part with more money, proprietors are closing them out with the meekest of apologies that no one can stay after 2 bells. Cops are checking up.

## Woman in Russian Dress

Russian eat joints that go in for ballyhoo have made Cossack apparel well known to the Times Square eye. A new place near Carnegie's singing parlor is the first in the neighborhood to make a woman wear the outfit. Only difference in make-up is that her cartridge belt is filled with gilded clothepins.

## Talking Turtles With Sparklers

Ivan Kahn, who manages picture stage and digs up material and people for Hollywood, returned from abroad with his bride of six months. They brought three silent pets in the form of jeweled turtles. Colored brilliants are pasted on the shells for the novelty.

Kahn speculated on the chance of turning 'em into talking turtles, since everything is going into sound. He may find a way of sticking phonographs under the shells or something.

While in Paris Kahn engaged Jed Killey who is to write for Universal. Killey went overseas 11 years ago as an ambulance driver, sent by the Chicago Press Club. He was formerly an all-American footballer, so rated when at the University of Michigan. He remained in Paris and for the past several years has been writing humorous stories for the "Boulevardier." Prior to that he was concerned with several Parisian night clubs.

## Show People in Beach Club Promotion

C. Mischel Picard, husband of Leah Lane (Lane Sisters), and producer of the racial play "Appearances" last season, is presently engaged in the promotion of the Fleetwood Beach Club, announced as catering to show people.

Scheme is being financed by S. A. Zack, B. Weiss and Harry A. Rose, investment brokers, who have kicked in with \$15,000 each for the building of the club, expected to be open by next May. Picard's position will be that of social director.

Among the board of governors are listed the names of Eddie Cantor, "Bugs" Baer, Mark Hellinger, Harry Herschfeld, Walter Winchell, Morris Gest and Gene Buck.

## The Accommodating Connolly

Jack Connolly is the Fox Movietone head of Europe. And as such a pretty catch as guy. But when a friend cable Jack, his mother and sister would reach Paris and call him up, Jack arranged accordingly. He hung around his office for three days, sent out messengers, phoned wherever he could and finally wrote his friend in New York to the effect he was sorry, but the folks had not reached Paris.

## Selling Dirt on Sundays

Sunday outing and picnic exploitation racket conducted by real estate companies, directing the attention of a few thousand middle class New Yorkers away from other amusements on the one weekly holiday, flourished this past summer as it never flourished before.

Realtors' free trips, with food and lectures, to the subtidal swamps and pastures, first practiced on a large scale during the Florida boom, became extensive and profitable operation for many land operators in New York.

The average realtors are giving joy rides to the buying grounds to around 150 to 200 cars each Sunday. Several of the larger ones never shove off with less than 1,000 aboard the buses or special trains. The high record was set when 8,000 attended the opening of a new land development adjoining an aviation field.

It is conceded by the realty men that more than 75% on all of the outings are there just for the ride. Experience has shown that the more gullible 25% or less makes up for the dead loss many times over. The smallest possible deposit is accepted from buyers of the exhibited property, this paying expenses for the trip, at least. Balance of payments are all to the good.

Very often a sightseer will leave a \$5 deposit on a piece of ground, and never show up again, either to complete the deal or regain his \$5. Some in this class, bringing a wife and a kid with them figure the day's outing, including the ride, fresh air and feed, is worth the \$5.

Anne Cass, Columbia pictures exec. sec., has recovered from the moment when a horse she was riding in Central Park took her for the Prince of Wales.

Edna Lynn, Miami stenog, now a chorine in "Night in Venice," refused to go on the road. To prove she knows, has landed with Zigfeld's "Ming Toy."

Al Hirsch is still hanging around Den Serkewich's office in the Paramount building, waiting for that departing gift Serk promised J. Albert. So Serk went on vacation.

## NEW YORK CHATTER

(Continued from page 59)

the hearts of the hatmakers. The boys are burned-up at the fact they got in magazines, declaring them ungentelemanly in wearing no hats.

Volinski had his room plunged to a blizzard one the other day. "As long as I must owe, I want to owe for a good one," he cracked.

Jimmy Cannon sold six of those daily short stories to the "Daily News." Now wants to get in the Authors' League.

Earl Vincent and Barney Hutchinson toasted a trio of newspaper kiddies the other night and haven't heard from them since.

Most aggravating hour on Broadway is between 3 a. m. and 4. The mobs are herded out of the night clubs and spend the hour in restaurants trying to think up places open to go. Only joints running are in Harlem. "You'll hear, be-jelled dames at 4 a. m. crying: 'What's this town coming to, there's nothing to do anymore.' Usual wind-up is an apartment and poker, rummy and Scotch."

A cubistic clock shop is the latest thing. It's at 43rd and 6th. Every decoration, including display window and three balls are cut angular.

When Ramsay MacDonald, England's premier visited "Sweet Aedine," every ticket was called back by Hammerstein's from the agencies.

When Ziegfeld and Cochrane presented "Bitter Sweet" at the Ziegfeld this month it will be the first time Ziggy has ever gone into partners with anyone except Dillingham.

Suzanne Browne, daughter of Porter Emerson Browne, playwright, will appear in a small role in the revival of "Abraham Lincoln."

Walter Winchell's in the talkers. He speaks with gestures in a trailer advertising the contest conducted by Loew Theatres in a tie-up with the Daily Mirror.

Jerry Beatty, from Lawrence's Kansas, elected vice pres. of the Kansas Society in New York without even knowing he was nominated.

Uzanoff, Russian, who did the murals in the Russian Art restaurant, may do the decorative panels for the new Metropolitan opera house.

In one of the clubs the other night a mail plane aviator was ring-sided with two showgirls. He told them interesting tales of his flying. One of them asked if he ever had jumped with a parachute. He said: "Yes, but I had trouble a month ago. There was a heavy wind. My motor stalled and I jumped, but instead of descending the parachute started going up. I had risen two miles when observers below sent another plane after me." The girls were enchanted with the story.

Greg Blackton, member of the old Paramount actors school, is back in New York to take a try as a legit juvenile. After experience for talkers.

## DOROTHY LULL

WITH  
7TH EDITION OF  
"Earl Carroll's Vanities"  
NOW ON TOUR

## INFORMATION

Regarding George Harrison Ward  
BUTCH COMEDY  
Box 644, Variety, New York

## 'Round the Square

(Continued from page 50)

last performance one of the boys, a card sharp who works the trans-Atlantic boats, dropped back to see Leo Donnelly, in the lead. The man said he had a party of friends in and requested his name be used in one of the scenes. Donnelly consented but marvelled at the vanity of the man, whom he supposed would rather have his right name suppressed than tossed over the footlights.

## House Cat Goes Exploring

The Colony theatre cat went talker at the opening matinee Saturday. It was during the scene in the La Plante feature that the nine-liver crawled up to the bottom frame of the screen and subvoiced itself so well that for a few minutes patrons figured it was part of the camera job.

When the little animal began to climb the side of the frame in such a way that it was half up Miss La Plante's back (and she blase all the while) the payees sensed it was the house cat exploring the pores in the new talker screen.

## No Rothstein on Air

Talk on the late Arnold Rothstein, which was to have been made Sunday over Station WOV, Brooklyn, by Don Clarke of M-G-M, author of "In the Reign of Rothstein," was called off because the station was afraid it would be taken as political propaganda.

## "Seidel Over" in Sandwich

An old fashioned sandwich man is being used to plug "After Dark," the Morley-Throckmorton mello at the Rialto, Hoboken, now nearing a solid year run. Twin signs have the "Seidel Over to Hoboken" come-on in larger type than the title of the play.

## Tammany Crashes the Talkers

At last Tammany Young has crashed into the talkers. He's been in silent plets a long time. Tam is working at Paramount studio in the

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## LITERATI

(Continued from page 53)

such control go back in the bill. This is based on the general support secured by several members of the lower body who have not measures for further control not only on foreign publications but the home product as well.

Senate leaves censorship for only those books directly affecting this government and the lives of its citizens.

This is not the only relief move made by the Senate. Since the first draft of the new tariff line-up was made, censorship by the government of foreign moving pictures was dropped. Belief is it will stand when the two branches get together for the final draft.

## O' Henry's Biog.

Despite advanced years, Robert H. Davis is to write a biography of O. Henry. Davis is the man commonly credited with having "discovered" O. Henry; or, to use his real name, William Sidney Porter. When O. Henry first arrived in New York, Davis, then on the "World," contracted with the master short story writer for a number of tales. It made O. Henry overnight, and

before long Henry was getting around \$1,000 a story. That was a phenomenal payment in those days, especially in view of the fact that O. Henry's tales rarely reached the regulation short story length, 5,000 words.

## "Women's Wear" New Cover

Ads have been ordered off the back page of "Women's Wear Daily," Fairchild publication, to

make space for late wire news, with press dead-line scheduled an hour earlier. The actual cash loss in advertisement value through this innovation in favor of news, it is said, amounts to approximately \$30,000 on the year, being the difference between the back page rates and inside.

## Hollywood Books

What Hollywood is reading: "The Specialist," by Chic Sale; "Ex-Wife," by Katherine U. Parrot; "The Dark Journey," by Julian Green; "All Quiet on the Western Front," by Remarque; "Chronicles of a Gigolo," by Julian Swift; "Wolf Solent," by John P. Cowper. Non-fiction favorites are "The Incredible Marquis," Herbert S. Gorman's biography of Alexandre Dumas; "Beethoven, the Creator," by Romain Rolland.

## Don Clarke's 3d

Don Clarke, of Metro, who turned novelist with "In the Reign of Rothstein" and has "Louis Beretti" coming off the press Oct. 31, is preparing a third novel of similar nature.

Vanguard Press, to whom Clarke is under contract, will publish this one.

Title not decided.

## Hall on "Photoplay"

Leonard Hall, who followed Frank Vreeand as dramatic critic on the "Evening Telegram," and since leaving that sheet has been doing articles and a column, "Reeling Around," for "Photoplay," has succeeded Frederick J. Smith as managing editor of the paper.

Smith resigned to join the Woolworth group editing their film magazine.

## Denver Amusement Weekly

"Spotlight and Sportlight," pocket-size weekly devoted to stage and sports, published by S. C. Montrose and W. G. Munnings, started in Denver last week.

## Forward, March!

Hester Robbins, the sobble who lasted long on the World, is now aiding Glenn Allvine in getting William Fox front-page position in all the dailies.

## Publishers' Material Scouts

Some of the larger publishing houses now have scouts out to dig up new material for novels as well as search for new novelists.

Good novelists, of course.

## "Digest's" Colony Campaign

"Literary Digest" is plugging the coast picture colony for circulation. Magazine has postcard every-one prominent in the industry, calling attention to the 17 picture articles in recent issues.

Lawrence Jordan new associate editor of "Short Stories," succeeding Dorothy McIlwraith.

Samuel Spewack, of the New York "Telegram" editorial staff, has had a mystery story published by Simon & Schuster, called "Murder in the Gilded Cage." With his wife, Belle Cohen, Spewack has written a number of plays.

Ahmed Abdullah is one author who does not pay his agent a commission for placing his work. His agent is Jean Wick, who happens to be his wife.

An oddity is that Merle Crowell, editor of the "American Magazine," is not related to the Crowell family who publish it.

Zane Grey wears the same sort of collars as President Hoover. They're so high the wearer has to stand on his toes to see.

Jo Ranson, Jo Abrams' nom de plume for the specials done by him on the Brooklyn Eagle, slipped over a page Sunday on Jimmy Durante's nose.

## Rejoins "Brothers"

Luke Connors, who went abroad to stage the London production of "Brothers," has returned and rejoined the original production of "Brothers," starring Bert Lytell, in Brooklyn last week.

## Cole for Show

Lester Cole, on the coast in talkers, is to come to New York as a principal in the new "Summer Time" show.

Cole reported for rehearsals.

Committee for the Unveiling of the Statues of  
MISS ETHEL BARRYMORE, MISS MARILYN MILLER  
MISS MARY PICKFORD, MISS ROSA PONSELLE  
ON THE MILLER BUILDING, FORTY-SIXTH AT BROADWAY

announces the  
**UNVEILING**  
of the **STATUES**

of the four artists selected by the votes of the theatre-going public as the most popular of contemporary actresses in each branch of the theatre. These statues, erected on the I. Miller Building at Forty-Sixth Street and Broadway will be dedicated

Sunday Afternoon, October 20th  
at Three O'clock

R. H. BURNSIDE

Chairman

Because of the limited space and the many requests which arrived too late, the Committee has been forced to make arrangements through the courtesy of the Police Department, for those who are unable to get seats to be permitted to stand at the intersection of the streets so that they may see and hear the unveiling ceremonies.

In case of rain, the unveiling will be postponed until the following Sunday afternoon at the same time.

## Honorary Chairman:

MR. DANIEL FROHMAN

## Chairman:

MR. R. H. BURNSIDE

MR. FRED ALLEN

MR. JOHN MURRAY ANDERSON

MR. LYLE D. ANDREWS

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MR. EDDIE CANTOR

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MISS IRENE DELROY

MR. BIDE DUDLEY

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# INTERNATIONALLY FAMOUS ARGENTINE DANCERS

*Just Returned After Completing a Sensational Ten-Week Engagement at*

## LES AMBASSADEURS, PARIS

*Thanks to Henry Lartigue and William Morris Office*

# MEDRANO and DONNA

### FROM THE PARIS NEW YORK HERALD, MAY 28, 1929

"The 'Tango Act' carried through by Medrano and Donna is a notable performance. 'Mexico,' with its dazzling dash of color in the costuming, as well as a lilting tune sung by Celia Montalvan and Yssa Marcue, while the dancers introduce the intricacies of the tango, is another tableau that comes in for rapturous applause."

*Victor Glover.*

### LA NACION, BUENOS AIRES, MAY, 1929

"Medrano and Donna are the foremost exponents of the genuine Argentine tango."

*Camillio Aldao.*



### THE COURIER, PARIS, MAY, 1929

"In 'Mexico' the dancers, Medrano and Donna, already remarked in an admirable tango with the Fresedo Orchestra, are not the less astonishing for intensity and ardor in a picturesque dance well regulated with measured step."

*Gustave Frejaville.*

### THE PARIS MIDI, MAY 29, 1929

"Medrano and Donna are admirable tango dancers. I regard them as one of the best, or at least the most complete attraction of the program. The grace of their movements, their affectation of intoxication and the rapid captivation of their beautiful postures are those of two true artists."

*Louis Leon-Martin.*

Acclaimed by the Paris press as one of the most successful attractions in the 1929 Ambassadeurs Revue

### LE PETIT PARISIEN, PARIS, JUNE 2, 1929

"Medrano and Donna are Argentine dancers. The tango does not date from today; it is adequate to wish to renew it. Medrano and Donna perform it with an unconstrained motion and an admirable virtuosity. The flexible grace of Donna, her abandonment, her coquetry, her fashion of yielding with sweetness to violence are purely delicious and would almost inspire us with unavowed jealousy, if the vigor of Medrano, his natural domination, his mastery did not justify in all eyes this noble homage. From an angle less psychological, if you wish, the curve of their dance, its harmonious captivation, in turn with its soft inflections, and suddenly its burst of energy form a spectacle of faultless distinction and rarity."

*Now Appearing for the Third Season at the*

## MONTMARTRE, NEW YORK

50TH STREET AND SEVENTH AVENUE

Direction

**RALPH FARNUM**

1560 Broadway, New York



The termination of my contract with Messrs. Jones and Green takes place this Saturday (Oct. 19).

My best wishes to **Al Jones** and **Morris Green**; also **Saul Abraham, William A. Fields** and the entire company for their courtesies extended to me during the run of "**Rain or Shine.**"

Sincerely,

**JOE COOK**

Communications care Friars Club, New York City

# Fox's Red Star Music Co. Start of Film Concern's Own Organization

William Fox's own music publishing and writing staff will build up under the title of the Red Star Music Company. Its offices will be on Broadway.

Building up, rather than to buy established music firms, was the decision reached by Winnie Sheehan and Jeff McCarthy before Sheehan sailed from New York. Since then McCarthy has been interviewing music men. Among those so far secured for the Red Star is at Sherry, who will hold an executive position.

Others have been reported interviewed by Mr. McCarthy, but no names have been announced. One or two talked to be said to have made prohibitive terms and unless modified from the account, they are out of the consideration.

It is expected the Fox music organization will be in full operation by Dec. 1. McCarthy late this month starts for the Fox coast studios. It is probable he will have procured his full complement of music heads before leaving New York.

Plaschky has been in charge of sales and mechanicals under Danny Winkler at DeSylva, Henderson & Brown.

Sheehan while abroad and in company with Joe Pinous, a Fox New York staff man, may make European connections. He will give the Red Star an international music scope.

Songwriters now with Fox on the coast include, among others, Charles Wakefield Cadman, William Kernell, Harlan Thompson, James Hanley and Dave Stamper.

## Paine Succeeds Mills

Music publishers of the Music Publishers' Protective Association have selected John Paine to succeed to the position vacated in the association by E. C. Mills.

Paine is an attorney, now reported to be counsel for Warner Brothers. Previously he legally represented the Victor company.

## No RKO Announcement

No announcement has been made in the reported music deal of Felix's and Carl Fischer's with RKO. It is surmised that a financing arrangement yet to be completed is holding it back.

## MILLS' 72 RECORDS

Irving Mills will make 72 novelty records for Brunswick in one year. This number is the largest individual recording deal for one year ever made by Brunswick.

Mills' two units, "Hotsy-Totsy Gang" and "Jungle Band," will make the 72.

## ROBBINS' M-G-M CUT-IN

By arrangement with DeSylva, Brown & Henderson all Turk and Allard numbers in M-G-M pictures will be published by Robbins Music Co.

First are in the new Buster Keaton picture.

## Band's 3-Station Broadcasts

Vic Irwin and his band, coming into the Hollywood Restaurant, New York, Oct. 17, will broadcast three times weekly over WOR, WJCA and WPAE.

## Al Cooke Resigns

Al Cooke, with the professional department of M. Witmark & Sons for 17 years, has resigned.

## New Band at Regent

A change of stage band will be made at the Regent, New York, by the Keith offices, Oct. 19.

Les Stevens goes in as m. c. and takes with him his band known on WPAE as the Mallory Hatters.

Walter Clinton, who has clicked at the 125th Street, will continue at that house.

## Fabbello at Coliseum

Phil Fabbello returns from the west coast Nov. 2, to again take up the baton in the RKO Coliseum, New York.

Handsome has been at the Gold-Gate, San Francisco, all summer.

## PAR BUYING IN

Gives Producers Two Publishing Outlets, With Spier & Coslow

Preliminary papers for purchase of 80% of the firm of Spier & Coslow by Paramount were signed last week. Final papers are being okayed before Oct. 22. Remainder of the stock is evenly split between Larry Spier and Sam Coslow, the latter writing on the coast.

The Famous Music Corp. has been publishing all Par. tunes. It is a subsidiary of T. B. Harms, operated by Morris Press of Paramount, and Harry Spitzer of Harms. No change of name is contemplated for the new subsidiary.

## Columbia and Par

Despite contradictions, report is insistent that Paramount has purchased or is about to buy control of the Columbia Phonograph Company.

Columbia advanced in questions the day after it was reported that the buy had been accomplished by Par.

## Along the Coast

By Bill Swigart

Los Angeles, Oct. 11.

For the benefit of composers who have not yet found their way to the gold coast, a brief flash at a songwriter's life in Hollywood might be better appreciated and less envied if truthfully told.

In the general rank and file of studio staff composers, beginning with an assignment of a new picture, the composer is called to call from the studio at any time of the day or night. Contrary to what the laity believes, the work of a composer does not end with a completed score of a picture. It just begins. As an example: When the director and writer first start to prepare for a picture, the composer is compelled to sit in on the conferences which sometimes last as long as 16 hours at a stretch, and occasionally spread over a period of two weeks. After the story is finally set, the director wants the lyrics and music the next day. If he gets them, it's okay; if not, the delay in production is blamed on the composer.

Since very little time is given to rehearsal, the composer must utilize every spare moment between scenes to rehearse songs with members of the cast. If the players are not available, he must stay at the studio, and the Lewis' office of company to tutor the players. If the star finds it inconvenient to rehearse at the studio, the composer is compelled to go to the home if he wants to get the maximum result from the numbers composed.

Also, if a composer happens to have a night or two of buckets to a radio station or any other free talent sessions on behalf of the studio where he works. So, it's still a tough racket.

Competition among local song pluggers. One chap who wanted to make sure none of his competitors would attend the Ted Lewis opening at the Ambassador hotel secured a dozen pair of buckets to a radio station opening the same night and passed them among the boys. Result was big hearted ticket passer was the only song pluggers present and the Ted Lewis opening and got the most plugs for his catalog.

Jealous songwriters have adopted a kindergarten method of welching and making it uncomfortable for the more successful writer. They tell the more successful writers around the studio that such and such a writer is dissatisfied and is looking for another spot.

This soon reaches the executives who in turn become influenced by the reports to such an extent that they become reluctant to give the supposed discontent one an important assignment.

Colorant's first feature length production, "Mamba," will contain a complete score of German and English East African native music. Abe Meyer, in addition to his duties as musical director for Tiffany-Stahl, will supervise the scoring. Meyer now has a staff of research workers.

Employees at Radin's studio have organized a 15-piece orchestra. Organization is social.

Numbers to get their final okay in pictures this week are: "The Little Red Shoes Get the Blues," "Sing a Little Theme Song," "Girls, We Remember," "Screw Over Louie," "When You Were a Traveling Salesman and I Was a Young Man," "Your Best Friend Won't Tell You," "Why Should I?" "Take It On the Chin," "Physically Fit,"

and "He's My Man" all used in "Hold Everything" (WB), and composed by Al Dubin and Joe Burke. "Wide Open" (WB) gets "Nobody Cares If I'm Blue" by Clark Willard and "Just Love Me" by Stept and Green. "New Orleans Frolic" (Fox), has added "Drink to the Girl of My Dreams," "Minted Memories," "Catch On," by Wolfe and Gilbert. "No, No Nannette" (FN), has "Flying to the Rainbow," "Well Get Married and Stay Married," "Love Will Last Forever," "My Lonesome and Blue Room" and "King of the Air," all by Al Bryan and Eddie Ward. "Aber Silver has created a new song on Hollywood. Patterned after the familiar phrase of "Going to Hollywood." It is being held for a spot in a picture, if not it will be released as a pop.

Magidson, Washington and Cleary, lead team of Warner composers to first team of Warner composers to be transferred to the Paramount lot since the pending Paramount-Warner merger. They will do one number for Helen Kane, then return to the Warner camp.

Ted Lewis opened at the Coconut Grove to an audience of 1,500 at a \$10 covert. Besides the band also those on the list were Dixie Four, and Myra Ketch. Earl Buttrick's orchestra engaged by T-S for "Peacock Alley"....Goodwin Goldie's Redjacket band goes into the Moscow Inn for a run....Lugner and Harris, now at Paul Perrot's cafe, were to accompany Buddy Roger's act at the Orpheum, but couldn't get away from a radio hour tie-up with the cafe....Bob Holman's band, later secured....Jimmy Kerr's newly organized band replaces Prof. Moore at the Montmartre.

George Meyer and Sam Lewis and the "Three Guys" of Twists of Hollywood....popular songs now current among songwriters are "I'm up to my neck in options and head over heels in debt."

The latest tongue twister for picture songs is being carried in "Three Godfathers," by Universal. Title is "Mientras Exista La Fe Embrase Los Dos," words by Isela Fernandez and music by Sam E. Ferry.

Nancy Torres, Columbia recording artist, gets screen test at U and waiting for decision....Al Jerome wants it understood his name is M. K. Jerome....Lord Campbell Frisco publisher, will establish a Los Angeles office soon....Witmark office inaugurated personal appearances of songwriters. Lyrics and music stores by having Al Dubin and Joe Burke appear and autograph their numbers from "Gold Diggers of Broadway" caught on so well with customers that other publishing representatives have arranged to repeat.

Lou Alter's "Manhattan Serenade" will be transferred to the screen by Harry Rapt for MG as a musical comedy. Features Lyric and music will be used as a story-basis. Sammy Lee to direct....Howard Jackson, conductor and arranger for "Hearts in Dixie," "Broadway" and "The Great Gatsby," to U, where he will conduct the arrangement for Fannie Brice's picture, "The Champ."

Jimmy Kerr's orchestra now playing at the Montmartre.

# Fame or Popularity Become Best Sellers of Phonograph Records

## Reorganizing Staffs

Los Angeles, Oct. 15.

Louis Warner and Morris Press are here to reorganize the Paramount music department in order to place all of Warner-First National's own composers under one department for interchangeability.

Warner-FN now has a composing staff of 16 and Paramount 5, but additional writers moving over from FN will augment the list to around 28.

Ray Perkins, currently in charge of Warner song writers, is listed to head the new department with Nathaniel Finston remaining supervisor of scoring and directing at Paramount. Leo Forstner will be in charge of First National and Louis Silvers at Warners.

## Richmond Buys Kane

Richmond Music Supply Corp. has purchased the music job of Walter Kane, Inc., for \$30,000 and agreed to assume its liabilities in sheet music up to \$95,000.

Richmond has already paid \$3,000, will pay 40% of the remainder Oct. 18, 40% six months later and the remaining 20% at the end of the year.

Creditors are mostly publishers.

## Writers Move

Los Angeles, Oct. 15.

Wolfe Gilbert and Abel Baer, also Conrad, Gottler and Mitchell left the Fox lot last week. An eastern edict took the trio away from "Hollywood Nights," for which they wrote the music, lyrics and book and in which Gottler was helping stage the dances.

Gilbert and Baer's Fox contracts expire Nov. 6. Whether Conrad, Gottler and Mitchell will also go Warner is indefinite at present as it has been reported they may branch out on their own.

## DICK POWELL'S BREAK

Pittsburgh, Oct. 15.

Brooke Johns is out as m.c. at Stanley next week at expiration of contract, Warners having failed to exercise their option on his services.

Dick Powell, for the last six months m.c. at Enright, Warner deluxe house in East Liberty, will be brought downtown for the Stanley post, with Jay Mills, songwriter, going into Enright.

Great break for Powell, considered a nonentity in East Liberty until about two months ago, when he caught on like wildfire.

## \$1,600 IN BERLIN

Berlin, Oct. 8.

Lud Gluskin, American jazz maestro and Yale alumnus, opened Oct. 1 here at the new Gourmaria Palast, with 13 men at an unusual salary of \$1,600 weekly. This is big money on the Continent.

Gluskin is set for three months and may go to London thereafter.

## Robbins' Musical Score

Music for Herman Timberg's musical, "Take It Easy," will be published by the Robbins.

That Timberg has enough confidence in his production to personally back it instead of seeking outside financing and his ditching of a vaude act getting \$4,000 a week inflicting Jack Robbins, who has started a class of musical comedy or revue sheet music publishing because of his more advantageous hook-up with Metro.

## "Road Show" Songs

Charlie King made his first recording for Brunswick-Balke-Collender with two selections from Metro's "Road Show."

Record will not be distributed until the release of the talker.

## Ted Healy Writing

Ted Healy with "A Night in Venice" has turned songwriter, sharing responsibility with George Goodman and Mitchell Parish for "I'll Still Be True to You." Jack Mills will publish.

Best selling discs for September from the three leading recording companies shows a diversified collection of w. k. and non-w. k. songs on top. Selling power attributed more to the fame of the orchestral name or the popularity of the vocalist than the appeal of the tune itself.

In the Brunswick-Balke-Collender list, it's the Al Johnson voice that socks them across the counter. Even "Sassy Boy" record, coupled with "Rainbow Around My Shoulder," is still holding up with R-K-O's best modern tunes, attributed to the foreign sales because of the late release of "Singing Fool" abroad.

The leader is the Johnson record "I'm in Seventh Heaven," backed up with "I'm in Seventh Heaven." Another Johnson seller is record, "Why Can't You," with "Used to You" on the other side.

Libby Holman's hot voice caught on during the past month, though the sales are proving to be slumping now. Her "Moanin' Low," "Sassy Boy" disc is third on its list for that month.

Other best selling B-B-C tunes are "Pagan Love Song" with "Building a Nest for Mary" by the Copley Plaza orchestra; "Am I Blue" with "Let Me Have My Dreams" by Tommy Meador; "Sassy Boy" with "Sweet Kiss," another Johnson record; Ben Bernie's "Baby, Oh Where Can You Be" with "Out Where the Moonbeams Are Born"; again Ben Bernie's "Little Pal" with "I'm in Seventh Heaven"; Abe Lyman's "Suzanna" with "You," backed up with "Let's Dance" and "No Parking" by the Cotton Pickers orch.; and "Boggy Man Is Here" with "Sugar Cane Around My Door," another Tommy Gerun orchestration.

The bands have it in Columbia's September sellers. Ted Lewis' music on "I'm in Seventh Heaven," backed up with "Let's Dance" and "No Parking" by the Cotton Pickers orch.; and "Boggy Man Is Here" with "Sugar Cane Around My Door," another Tommy Gerun orchestration.

Others going for Col are "Am I Blue" with "Song of the Nile" by Benny Selvin's orchestra; Ethel Waters warbling "Am I Blue" and "Pittsburgh Bertha"; Ruth Etting's personable vocalling of "I Want to Meander" and "Now I'm in Love"; Ukele Ike's stringing "Singin' in the Rain" and "Orange Blossom Time"; "Moanin' Low" with "Ain't Misbehavin'" by the Charleston Chasers; and "Ted Lewis' arrangements of "I'm the Medicine Man" with "Wouldn't It Be Wonderful."

## Victor

The two lists above are compilations of international scales, but the Victor list below is only from the met district. If that may be used as a criterion, as its headquarters is in New York, the New York office possesses no count of the sales.

Victor's leader in the jazz district is Leo Reisman's arrangement of "Ain't Misbehavin'" and "Moanin' Low"; Rudy Vallee is still a top notch Victor magnet and his "Pretending" with "Where Are You, Dream Girl" and two tunes not so w. k. "Me Queres" with "On the Alamo" are reported doing right well; Gene Austin is the best vocal magnet for Victor and his "Ain't Misbehavin'" with "Peace of Mind" is right on top; Ben Pollack's orchestration of "True Love Lou" backed up by Coon-Saunders' instrumentalizing of "Flit-Fly-Flop" is next.

A dark horse reported by the met dealers surprises in being up with the best, "Piccolo Pete" backed with "I'll Still Be True to You" by the Ted Worms orchestra. Other sellers are Gene Austin's "Little Pal" with "Why Can't You" and the Troubadours playing "Song of the Nile" backed with "Waiting at the End of the Road" by All Star orchestra.

While the met record dealers cannot tell the exact sales figures for some during September, they are reported to have picked up with out-of-town and foreign dealers.

Harry Halstead and orchestra shift from St. Francis hotel, San Francisco to Adolphus hotel, Baltimore, Oct. 15.

# The Air Line

By Mark Vance

**Disregarding. SOS**  
An SOS was announced from WEAF Friday night at 12:15 (after midnight), and the program then was immediately cut off. Other stations functioning at that time also stopped, but Bob and Mary chatter from WABC went right along.  
That Bob and Mary gag is paid for by the MacFadden publs.

**Woolcott-Cohan Sweet**  
Alex Woolcott, "Town Crier," each week persuades a "guest" to speak during his crying. When he had George M. Cohan recently he spiked all reports that Woolcott and Cohan were "friendly enemies." Each puffed the other.  
The supposed Woolcott-Cohan feud dates back to when Cohan was doing some tall producing and Woolcott was doing some tall panning.

**Columbia's Courtesy**  
With Sir Ramsay MacDonald in town and making a broadcast from a dinner tendered him by Foreign Relations campaigners WEAF and WJZ united in sending out his speech from 9 to 10 P.M. Friday night, with WABC on the rival operating system (Columbia) shutting off its allotted 9-10 features.  
Nice gesture on the part of Columbia.

**Mystery Trash**  
Cities Service concert orchestra, aided and abetted by the Cavaliers, works hard to diversify that 8 to 9

hour from WEAF. Band seems to show improvement under baton direction of Rosario Bourdon. WEAF pulled another of its episodes on "The Mystery Hour," and like the others sounded like a lot of trassy humk. WOR ran much along the same lines as the previous week. Got rid of some its familiar money accounts.

**General**  
One of the best things on WOR's Friday night layouts is the Van Heusen half-hour. Fred Buchner's band is working up new friends and trying a change of musical pace. Standout is Helen Richards, blues singer. On WJZ the Mallory Hatters feature a 14-piece band directed by Les Stevens. Triadors from WJZ had Phil Carlin announcing. The Triadors had poppy music and interspersed vocalizing. Between Rines' music and his special vocal numbers he won't have to worry if the air should cut him off.

**WPCH Deal**  
The Armour program, WJZ, brought some oldtime melodies. WPCH had little in novelty or entertainment Friday night. Its programs need considerable pepping up. WABC had Jesse Crawford again for some of his inimitable pipe organ playing. One of the sure musical bets of the week.

**WRNY Blewing Tubes**  
Will Obeyesekere and Paul Specht filled in this time acceptably from 11 to 12 on WABC. Specht is like

## Radio Squawk

Hollywood, Oct. 15.  
Radio stations broadcasting recent flash picture openings, of which there have been several, are complaining of the blab material being sent over on these occasions. Complaints came after a number of kidding phone messengers and letters from listeners in.

Pilm studio execs have now sent out the edict that players at future openings will say something worthwhile or not speak. Stunt has been to have the celebs introduced to the dear public via the radio as they enter the theatre. Nine out of 10 pull the same line, starting, "Hello, Everybody."

Guy Lombardo. He knows the value of muting his numbers. WJZ seems struggling along. And incidentally knocking the insides out of some new tubes on the sets within close radius of the station's power.

**Gloria Swanson's Voice**  
Gloria Swanson's U. S. air debut over WEAF last Thursday night during the Victor hour was a publicity gag for her talker. Miss Swanson drew newspaper space recently when she sang "The Trespasser's" theme song from London in a 16-station NBC tieup in the states.

She sings well and takes her high notes easily, yet there is nothing exceptional in range or quality.

**Lombardo's Music**  
Advent of new and fresh orchestral combos on the air explains why some bands have lost a lot of their prestige and popularity.

Guy Lombardo and his Royal Canadians, playing from the Hotel Roosevelt via WABC, were on for a half hour only, but without any stalling or "gorgeous" announcements played eight numbers. The Lombardo music comes over sweetly, impressively and melodiously; mainly dance music but so effective as to give the band more than passing distinction.

His half hour is almost certain to be extended to a full hour once the radio letter writers get better acquainted with his music.

**Orchestras**  
Palm waving Jessie Dragonette featured with the Fleischman Sunshine hour... That lady can warble and no mistake... Same hour brings Ben Pollack's band to the fore.

Many of the music... Eugene Ormandy and his Jack Frost musickers are unquestionably building an air rep... Ormandy injects a lot of his musical personality into that fiddle when he steps into a cadenza... Nathaniel Shilkret's music during Victor period is worthwhile... He diversifies his program, going from the symphony to the hot syncopation when the occasion requires... Between Shilkret and Rosario Bourdon that Victor music can't miss... Clamorous Robbins and Benny Krueger's Gold Seal musickers on WABC use new numbers advantageously... Usual type of singing and instrumental stuff from the Vedol half hour, but the Atwater Kent program, now a full hour, is one of the high lights on Thursday broadcasting... Almost par with the Palm Oiler broadcast, now recognized as one of the WEAF standards every week.

## Air Ads Increase

Washington, Oct. 15.  
Increase of 97 3/10 per cent. in chain broadcast advertising is reported by the Bureau of Census for the first seven months of 1929 compared to same period in 1928.

Air advertisers spent \$9,974,000 so far this year. First seven months of last year it was \$5,133,000.

Figures cover CBC and CBS chains only, and include only cost of broadcasting station facilities. Cost of performers not estimated.

## TUBES DENIED PATENT

Washington, Oct. 15.  
Those radio tubes which cost \$2.19 and up, and which it was brought out during the recent Congressional hearings when radio wanted music for nothing, cost about 35 cents to produce, have been denied patent protection.

This is true of three patents held by Dr. Irving Langmuir covering his tubes assigned to the General Electric Co.  
Decision hinges on the suit brought by the General Electric against DeForest for infringement.

## Radio Chief Sees Single Frequency Chain Programs

Washington, Oct. 15.

Broadcasting stations will be hooked up by a single wire for the chain program in the near future, is the prediction of William D. Terrill, chief of the radio division of the Department of Commerce.

Terrill believes the chain stations will use a single frequency for their programs as the solution of the duplication of single programs which is creating so many complaints.

Before advent of the federal radio commission, Terrill was "czar of the air."

## Legit-Radio Tieup

First of a series of impromptu entertainments from legit players in a current attraction was broadcast over WMCA Friday night by the cast of "Philadelphia."

Every Friday from 12:30 a. m. to 1. WMCA will have the cast of a different play represented, gratis on both sides. It is expected to get a play from legit attractions running in the red and desiring free publicity.

Cost of "Soldiers and Women" goes on this Friday.

## NEW NBC HEADS

Effective Monday (14), five new department heads were announced by the N.B.C. William Lynch, former announcer, becomes assistant program director, with Katherine Seymour assistant continuity editor. Other appointments are Marley Sherris, in charge of night programs; Norman Sweetser, program representative, and Curt Peterson, supervisor of announcers.

Lynch will fill a unique place, superintending all broadcasts originating outside of N. B. C. studios.

## Anti-Prize Bill

Washington, Oct. 15.  
All prize contests will be out of broadcasting if a bill introduced by Burton L. French, R. Idaho, is enacted into law.  
Bill has considerable support, says French.

## HERE AND THERE

Jean Goldkette's Vagabonds are at Peacock Terrace, Dallas, succeeding Tom Gerun.

Kip Noyes' orchestra is at the Arcadia ball room, Peak's Island, near Portland, Me.

All music written by Jimmy McHugh and Dorothy Fields for Metro will be published by Robbins. Five musical for Metro will be "Rosalie," followed by "Hollywood Revue of 1930." Both leave for the coast Jan. 25.

Tom Gerun's band opens for the winter at Jefferson Hotel, St. Louis, Oct. 25.

Bigelow and Lee now at the Everglades club, New York.

Jan Garber opens at the Wardman Park hotel, Washington, Oct. 25.



## TAVERN

A CHOP HOUSE  
OF EXCEPTIONAL MERIT  
156-8 WEST 48TH STREET  
East of Broadway

## CORNSTARCH NIGHT OF PLAY WITHOUT PLOT

Announcer:

"Tonight we have a dramatic sketch presented by the Stiffip Cornstarch Players, through the courtesy of the Stiffip Cornstarch Co. This marvelous cornstarch may be used for collars, cuffs, moustaches, ice cream, hair, limp oysters and wilted lettuce."

"Three years ago Ambrose Wai-kita, of Hawaii, didn't get invited no place by nobody. He was what is known in Hawaii as a wet ukulele. Then he put some of the Stiffip Cornstarch on his hair. Trying to break the part in it after several days, his mother hit him over the head with a mallet and knocked his hair off. Now it makes no difference to him whether he gets invited or not."

"Tonight's little drama is a lesson to everyone. It was written by the Stiffip Cornstarch Co. process agent, and the president of the company liked it so well he put his own by-line on it. Its title is: 'The Ghost Writes.' Light a cigar."

(Pause)

Eileen: Hello, mother.  
Mother: Hello, Eileen.  
Henry: Hello, Eileen and Mrs. Smith.

Mother: Hello, Henry Vile.  
Eileen: Hello, Mr. Vile. (Aside: I don't like that man.)  
Frank: Hello, Eileen and Mrs. Smith.

Mother: Hello, Frank Fearnothing.  
Eileen: Hello, Frank. (Aside: I like that man.)  
Frank: Eileen and Mrs. Smith, I am going to the city. It's my big chance.

Mother: No!  
Eileen: No!  
Henry: I will take care of Eileen, Frank Fearnothing. Mayhap I will marry her. Heh, Heh.

(Pause)

Announcer: "Hello, everybody. I am not in the sketch. In fact, the sketch is over. It takes so long to identify everybody we have decided to eliminate plots. Write in and let us know what you think of this idea. We think it will prove a lifesaver for radio sketches."

"Next week we'll do 'Uncle Tom's Cabin' without the cabin. And then we'll try 'Four Feathers' without the chicken."

"What would you like to hear us do, without getting too smart in your answers?"

"This was a dramatic sketch presented by the Cornstarch," etc.

Isham Jones, now at Swiss Gardens, Cincinnati, leaves soon for 10 weeks of one-night stands through the middle west.

## TED HENKEL



## Musical Director

Second Year Conducting Pit Orchestra of 30 Together with Stage Band and Presentations  
CAPITOL THEATRE,  
SYDNEY, AUSTRALIA  
Ted Henkel's Capitols Over  
Station 2 FC

## The New Fox-Trot Ballad

Hit Melodic Rhythmic Spirited By Benny Davis-Otto Motzan-Billy Trutch

## "Where Are You, Dream-Girl?"

They're all playing and featuring it—Valley Lopez, Spitalny, Pollack, Roy Ingram, Specht and many others. Great for radio transmission because of its smoothness and melody; even greater for straight dance purposes.

## ROBBINS MUSIC CORPORATION

739 Seventh Avenue New York  
ROBBINS MUSIC CORPORATION

## LEADING ORCHESTRAS DIRECTORY

**IRVING AARONSON**  
and HIS COMMANDERS  
CLOSING SEPT. 15  
HOTEL ROOSEVELT  
HOLLYWOOD  
VICTOR RECORDS  
EXCLUSIVELY

**DANNY CAIRNS**  
And His  
R-K-O MELODY BAND  
Vanderbilt's Greatest Pit and Stage Band  
Now Playing Grand Theatre,  
LOS ANGELES

**SAM FREED, JR.**  
and His  
ORCHESTRA  
Inaugurating a New "Fabbello Policy"  
R-K-O FORDHAM THEATRE  
New York City

FROM DETROIT  
**JEAN GOLDKETTE**  
Orchestras  
VICTOR RECORDS  
Office: 812 Bow Tower  
DETROIT

**TAL HENRY**  
and His ORCHESTRA  
Victor Records  
Warner Bros. Vitaphone Artists  
Now Playing Peabody Hotel  
Memphis, Tenn.  
Exclusive  
Orchestra Corp. of America  
1650 Broadway, New York

**VINCENT LOPEZ**  
and His ORCHESTRA  
Summering at the  
PELHAM HEATH INN  
Pelham, N. Y.  
Doubting at the  
ST. REGIS HOTEL  
New York City

**LAUGHNER-HARRIS**  
and their  
12-Piece Entertaining Orchestra  
Indefinitely  
**PAUL PERROT'S CAFE**  
LOS ANGELES

**B. A. ROLFE**  
Radio's Premier Conductor  
Lucky Strike Dance Orchestra  
Palais D'Or Restaurant Orchestra  
Edison Ace Recording Orchestra

**THE BRICK TOPS**  
(PARISIAN RED HEADS)  
America's Greatest Gig Band  
Now Headlining RKO "Collegiate Unit"  
Permanent Address  
28 West North St., Indianapolis, Ind.

**PHIL FABELLO**  
and His  
ORCHESTRA  
The Different Ensemble  
Presentation Feature  
COLISEUM THEATRE  
New York City

**TOM GERUN**  
and His  
ORCHESTRA  
Exclusive Brunswick Artists  
Now Playing  
Gunter Hotel, San Antonio, Texas  
Management Music Corp. of Am.

**MAL HALLETT**  
AND HIS ORCHESTRA  
America's Greatest Dance Band  
Bigger and Better Than Ever  
Personal Management  
CHARLES SHRIMMAN  
Salem, Mass.

**PROFF MOORE**  
After a Year and a Half at the  
Roosevelt Hotel, Hollywood  
Back Again at the  
MONTMARTRE CAFE  
HOLLYWOOD, CALIF.

**JESSE STAFFORD**  
and His ORCHESTRA  
PALACE HOTEL  
SAN FRANCISCO  
Brunswick Recording

**ANSON WEEKS**  
AND HIS ORCHESTRA  
Now in Third Year at the  
HOTEL MARK HOPKINS  
San Francisco  
COLUMBIA RECORDS

**PAUL WHITEMAN**  
And His Greater Orchestra  
Special Limited Engagement  
PAVILLON ROYAL  
Valley Stream, L. I.  
Personal Rep.: JAS. F. GILLESPIE



# Inside Stuff—Music

## Acts and Prof. Depts. Now

Professional departments of music publishers have a much easier time of it these days. Sound pictures have simplified the problem of exploitation while at the same time increasing the life of a hit by an average of several months.

In the old days when the plug depended almost entirely upon performers the professional departments had to frame with the ballad, musical and song and dance teams. Result was a song was too new at the start and later too old before it really got started.

Pictures with almost simultaneous releases all over the country give a number a good shove-off and by the time vaude acts get to it the number is established, or at least fairly extensively introduced.

Vaude acts have taken their cue from the new music trend and as soon as a number clicks in a picture they're on it. Another new development is medleys of theme songs used by singing turns with announcement of pictures in which they appear.

## Deals and Power

Of the many music firms selling out to film companies Jack Robbins Music Co. (M-G-M) is alone in retaining corporate independence through reserving to itself 50% of the voting power. Robbins personally has 25% of the stock.

In the majority the executives of the music firms remain at their desks as employees, not partners in the picture affiliates. Robbins deal with M-G-M, first of the film tie-ins, runs for 10 years.

Voting power is the important thing in music deals. Bobby Crawford's recent arrangement with the new firm, Davis, Coats and Engle, called for 50% of the voting power in return for a 25% investment. Crawford's own contract with Harms-Warner gives him sole authority as gen. mgr.

## Young Composers from England

Edward Pola and Eddie Brannan, here from England to do the score for Demarest & Lohmiller's "Whoof Whoof" musical, are but 22 and 23 respectively. Both boys are Americans, although living in England recently. They wrote the story, lyrics and music for "Harmony Heaven," musical picture produced by British International.

## Promise Billing

A number of semi-pro-Coast song writers lacking funds and unable to arrange their own music in a manner suitable for presentation to publishers or studios have devised this racket.

They proposition the arrangers, telling them that in return for the orchestration of their tune they'll put the arranger's name on the title page as co-author and give him a royalty cut should the song sell.

## "Coffee Den" Now

After announcing itself as New York's Coffee Dan's, management of the cellar spot on Forty-fifth street must have run into a snag on right to use the name and changed it to "Coffee Den, Inc."

Original Coffee Dan's is owned by Johnny Davis, on the coast, where he operates two cellar places catering to theatrical folk. Another Coffee Dan's was opened in Chicago a few weeks ago; understood to have obtained permission to use the name.

New York place is run by Julie and Louis Krompfer, F. Diekow and G. Manning.

## Richman Reopening

Rebuilt, the Richman Club opens next Wednesday night with Adia Kuznetsov, Russian basso, Miss Nicolina, Russian soprano, and Abe Lyman and his orchestra.

## Rubinfoff Back

Dave Rubinfoff returns as guest conductor at the Paramount, New York, Nov. 7.

## British Film Field

(Continued from page 4) with break-up of heat spell and plenty rain.

## New York's Attitude

Arthur Dent back. Not so glad with his trip, though he got "Blackmail" in the Selwyn Theatre and brought back the Movietone film of the Sharkey-Loughran fight and also "The Great Gabbo." Doesn't think so much of the New York market's attitude toward British pictures. This writer never could figure out the reaction here. Can't they work it out that America wants to sell film, not buy it?

## Schulberg's Lunch

At Paramount's lunch for Benny Schulberg and Bancroft, Nelson Keys, Gilbert Childs, Peggy Wood and Evelyn Brent were present. Paramount's John Cecil Graham as toastmaster. Benny told how they were trying in Hollywood to make films to suit the taste here, and said he figures the universal appeal of films is shot by talk, but made up for by "bringing the English-speaking nations closer together."

Yeah? George Atkinson of the "Express" spoke a piece about the controversy he once had in "Variety" apologizing for mentioning "Variety" at such a reputable gathering. Said how Benny P. horned in with an argument on the ethical values of the screen.

Otherwise just some after lunch greeting speeches by sundry, with the sophies, male and female, rushing Bancroft for autographed photos.

## Tryout Gag

Los Angeles, Oct. 15. Another racket used to get free talent is advertising used by the new management of a cafe here in the daily papers.

Ads ask singers and vaude actors to apply nightly after 10:30 to the cafe. When acts get there they are told to try out immediately, with their concert and food checks picked up by the establishment.

Work for a cash consideration, however, is not discussed. In the past this spot got regular talent from the vaude and picture houses, but this group is now restricted from doing its stuff in this cafe.

## Disc Reviews

By Bob Landry

Music's "new era" naturally finds a quick and sensitive echo in the mechanicals. The day of pictures with a score, the one song of the trained, has been replaced by a new development, exemplified by "Hollywood Revue," "Rio Rita" and "Summertime" pictures, with three or four different songs, as with Broadway stage musicals.

So the mechanicals now bring out not only a tune from Hollywood's latest but a whole flock of tunes, and with several potential hits among them.

A new angle, as illustrated by "Rio Rita," is the question of screen adaptations of stage musicals where the hit numbers have already been carried for some time and where the picture may be expected to bring about a revival or possibly recordings with newer bands. This probably comes under the head of gravity.

## Victor

Johnny Hamp's Kentucky Serenaders couples "If I Had a Talking Picture of You" and "Sunnyside Up," both from the Fox picture of the latter title. With the picture doped a demand attraction and the tunes by De Sylva Brown and Henderson, it should move.

"Dance Life," from Paramount's "Dance Life," is being given lots of prominence by all the mechanicals. Here it's mated with "Same Old Moon," balladized by the indelible Johnny Marvin.

Another from Fox is "Doing the Boom, Boom," suggestive of "The Breakaway," from Fox Follies. Leo Reisman represents the class with "Look What You've Done to Me." Both from Fox's "Why Leave Home?" Pretty fair in-between.

Welcome Lewis, new to the Victor ranks, debuts with two slow chants, "Right Kind of Man," from Fox's "Frozen Justice," and "I'm Glad," from the same picture. But this type of ditty limited in appeal to those fond of tunes of molasses pace and flavor.

In 1928 Miss Eagles failed to appear in Milwaukee where she was billed as star in "Her Cardboard Lover," and the Actors' Equity Association suspended her.

The Equity ban was lifted Sept. 1 in St. Louis and she was about to star in a new play under Sam H. Harris' management.

In 1925 Miss Eagles wedded Edward H. (Ted) Coy, former Yale football star, from whom she obtained a divorce, June 14, 1928, in Chicago on charges of cruelty.

William Gallagher, 60, retired theatre manager of Cleveland and formerly of Minneapolis, died in Cleveland last week of pneumonia, after being lost for two days.

Gallagher was found in a semi-conscious condition at the foot of a long, plankman, where he had lain for 24 hours. Three ribs and a Swiss Theme," with the flutes predominating. Always a melodious melody will help the retailer.

Shannon of the prolific waltz-writing Strauss family, "Wiener Bon-Bons" and "Artists' Life"—are Viennese theme songs of a type which packs an old-fashioned appeal.

Pietro Mascagni conducts the Berlin State Opera House orchestra through "Cavalleria Rusticana." Salesmen carried the tunes safely upon their untutored customers.

There's pleasure, too, for the cultivated ear in the clear tones of Lotte Lehmann's soprano in "To Music" and "Greetings to You."

## JEANNE EAGLES

Jeanne Eagles, 35, American actress, who won her greatest stage fame by her performance as Sadie Thompson in "Rain," which ran for two years in New York, died suddenly Oct. 12 in the Park Avenue hospital, New York. Dr. Thomas Gonzales, assistant medical examiner, after an immediate autopsy, said death had been caused by alcoholic psychosis. On re-examination Miss Eagles' death was attributed to an overdose of sleeping medicine.

Her death came as a shock to the amusement world. Miss Eagles had been working in talkers, one of them, "Jealousy," current in Loew metropolitan theatres. Miss Eagles had been in ill health for about a month. About two weeks before her death she had gone to St. Luke's hospital where an operation for ulcers of the eyes (caused by sinus infection) had been performed. Her condition, however, improved to such an extent that she left that institution 10 days later.

Miss Eagles had gone to the Park Avenue hospital to see her physician, Dr. Edward Cowles, from whom she had been receiving regular treatments. Dr. Cowles also gave a statement to the press, saying that the statement of the direct cause of her death was alcoholism.

## In Loving Memory of

## HARRY ENNIS

(Bell of Variety)

Who Died October 12, 1924

BERT ENNIS EMMA ENNIS  
LESLIE ENNIS SADIE ENNIS

Miss Eagles was born in Kansas City and her body was taken there for interment.

When she was seven years old she appeared as Puck in "A Midsummer Night's Dream."

Her first stage work in New York was in "Jumping Juniper" in 1911. She appeared in "The Paint Girl" with Julian Eltinge in "The Crinoline Girl" in "The Great Pursuit" and toured with George Arliss in "Disraeli." She also played leads in "The Professor's Love Story," "Hamilton," "Daddies," "A Young Man's Fancy" and "In the Night Watch." But none of her stage parts achieved the greatness of the "Rain" character.

In 1928 Miss Eagles failed to appear in Milwaukee where she was billed as star in "Her Cardboard Lover," and the Actors' Equity Association suspended her.

The Equity ban was lifted Sept. 1 in St. Louis and she was about to star in a new play under Sam H. Harris' management.

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# Obituary

left leg were broken. He was unable to give an account of accident, due to delirium. Exposure to cold weather hastened his death.

Gallagher, once managed Miles Theatre here, now the Columbia bluesque house, previously he was manager of Miles, Minneapolis, where he was born. Came to Cleveland in 1911. Took over Majestic in 1923 but retired following year.

Survived by wife, Mrs. Helen Gallagher, and son, Emmett F., who said Gallagher had suffered frequent lapses of memory since death of his brother and sister in Minneapolis, recently.

## OSCAR J. MURRAY

Oscar J. Murray, 68, veteran Brooklyn theatrical man, was found asphyxiated by gas in his apartment at 4044 Ocean Parkway, Coney Island, Sunday. The police attributed his death to suicide as three gas jets were turned on full force and no windows were open. Mr. Murray is known to have been dependent upon the illness of his wife, confined in Coney Island Hospital.

Mr. Murray about 35 years ago was active in operatic and theatrical management. He managed the old Brooklyn Academy of Music and arranged for many of the big operatic and concert stars to appear there. In recent years he managed the Peoples Baths, Ocean Parkway and Brighton Beach avenue, Coney Island.

## HARRY TSUDA

Who passed away October 20, 1926 this memory is a blessing to those Adele Purvis Orni

Island, Sunday. The police attributed his death to suicide as three gas jets were turned on full force and no windows were open. Mr. Murray is known to have been dependent upon the illness of his wife, confined in Coney Island Hospital.

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## EMIL WOLFF

Emil Wolff, 71, orchestra leader at Nixon Theatre, Pittsburgh, for 21 years, died in that city Oct. 11. Mr. Wolff was forced from the orchestra pit last spring by illness. He had not missed an opening of the house from 1908 until recently.

Mr. Wolff came to the U. S. from Germany in 1898, first engaged as a musician in the Herald Square and Broadway theatres, N. Y.

He had done considerable composing, among his best remembered being "Love's Sunshine" and "Vendetta Lullaby." He had written melodies for "Wine Collier" and "Willie Barry." A daughter survives.

## HARRY WESLEY

Harry Bowman, 60, known professionally as Harry Wesley, of Wesley and Ward, died of apoplexy Oct. 14 in Hollywood. He was waiting to resume with the Griffith Minstrels, of which he was a member for several years.

Ethel Retter, eight-year-old daughter of Mr. and Mrs. Deczo Retter, died in Setauket, L. I., Oct. 6 of injuries received in an auto accident. The father, known as "the man who wrecked himself," is in Europe filing damages.

Robert F. Kinder, 67, former Bridgeport theatre owner and veteran of the game "Bingo" died in Bridgeport, Conn., Oct. 11, of heart trouble.

## F. A. T. S. E. DEATHS

Deaths reported in F. A. T. S. D. ranks: Robert Bennett, Toronto (No. 173); Ed. Bristol, Denver (No. 79); E. E. Dede, Washington, Ia. (No. 54), killed by electric shock. Kenneth M. Dillard, secretary No. 675, Springfield, Ore.; Charles K. German, Wilkes-Barre, Pa. (No. 59).

## In Loving Memory of

## ROBERT GARNELLA

Who Died October 20, 1927

ELSIE GARNELLA

83; John S. Graham, Grand Rapids, Mich. (No. 28); Arthur Green, Peoria, Ill. (No. 75); Hubert Holway, Duluth (No. 506), killed in an auto accident; Buss Jones, Shreveport, La. (296).

Humphrey Woods, Kinross City (No. 170), killed when an airplane he was piloting crashed at Wood. He had been an aviation student pilot. Everett R. Yoder, Springfield, O. (No. 325).

# CHI DRIVE ON CARNIVALS

## Money Gambling Carnival Layout In Class Chicago Uptown Section

Chicago, Oct. 15. Money gambling and taking it from small children as well as adults occurred nightly at 4250 Broadway, with the James Bowe Carnival. The 4900 block of Broadway is in the uptown section of Chicago, and is considered class, yet every night "11" joints, wide open, where \$1 will get you \$5, according to the operator, were running, with one merry-go-round as a come-on.

A Ferris wheel was also on the lot, with plenty of light about it, but the seat covers never taken off. In three hours of watching never a piece of merchandise left the lot from the "stores."

Yet a cop two blocks from the place had one kick from a man and wife, where the man lost \$40, and another \$110.

For each joint there are from 10 to 12 shills. A stranger on the lot is immediately spotted by one of the shills. When leaving he is trailed to see if he is going to beef. For two hours this reporter and a shill played tag about the lot.

A couple of signs at the entrance to the public that the carnival is being run for the S. L. Post No. 146 of the American Legion (S. L. means Surface Line). Under this appears the words "Bring the Children." The kids there, playing their dimes for bicycles. One little fellow went away crying he had lost 85 cents. He wasn't nine. The flash of bikes great and had the kids in the neighborhood crazy, yet no one has ever taken one off.

**Starting Work Early**  
As early as 7:30 in the evening the joint men were telling the suckers to "play a dollar, it'll get you five."

The fixers about the joints as thick as the shills. They are kept busy squaring squawks. These fixers stage a few battles between themselves and also with the storekeepers every hour. It draws a laugh from the crowd and they stop playing a few minutes. One fixer wanted a storekeeper to kick back some money. Storekeeper beefed hard before the crowd and held the dough. This is what he got from the fixer.

James Bowe is a Chicagoan. Carnival finally sloughed by police last week.

### Finney's Record Cut

Dallas, Tex., Oct. 15. C. W. Finney, handling the pincheboard ticket sale here for the Hagenbeck-Wallace Circus, has already grossed \$4,000 in commissions for himself, with prospects of going higher.

This is the highest sum one individual has ever been given on a ticket cut in the history of the American Circus Corp.

### Air Circuses Out

Air circuses for both fair ground and exposition affairs have just about eased themselves out of the booking picture, due to desire of contract fixers to avoid accidents. In a number of states such air displays have been forbidden under legal restrictions.

### Sparks' Tampa Date

Tampa, Fla., Oct. 15. Sparks' Circus has secured a license to exhibit here Oct. 22. Fair grounds will be used.

### 150 IRON JAWS

Chicago, Oct. 15. Chicago Stadium Circus, scheduled for March, will have 150 girls doing the iron jaw act in one number. Management is planning the rest of the acts on this same scale. Splurge is being made to try to knock opposition at the Coliseum.

### 3 SMALL SHOWS, BAD

Chicago, Oct. 15. Three circuses reporting bad business the past summer are Cole Bros., Gentry and Mighty Haag,

## LET CHILDREN GAMBLE ON LOT

**Whole Town Against Gyp Outfits—Cook County, Ill., Wants to Bar All Out—Observers Say 1,000,000 Kids Taught by Outdoor Shows**

### INVESTIGATIONS

Chicago, Oct. 15. Carnivals are to be banned from Cook County and if possible Illinois. The Chicago Law and Order League, American Legion, Chicago Board of Education, the Masons of Ill., Knights of Columbus of Ill., Geo. Cardinal Mundelein (which means all Catholic bodies), together with Chicago and Cook County newspapers and a host of other allies are getting ready to launch a concerted drive that is expected to sweep this so called form of amusement out of the county, if not out of the state.

The Chicago Law and Order League has had a representative at every show in the county for two years. This will be news to the carnival boys. The reports of these investigators are so detailed they have even gone so far as to include a chart, showing locations of different joints and stores. Nearly every sucker who was taken for money at the different shows—and this includes carnivals as well as outdoor carnivals—has been listed. These people's evidence will be used to bring pressure to bear to exclude the carnivals.

It is noticeable in all the thousands of reports there is not one favorable. Stealing from the auspices and the public forms the background of each one.

It is not so much on the stealing basis that the Order League has been able to enlist the powerful allies, it is because the carnival owners were foolish enough to let children play the joints. This is the real beef back of the drive and the one that has stirred up the organization. It is estimated by this same Order League that 1,000,000 children (this is reached by league's observers counting noses for two years) have been taught to like gambling by playing for prizes. This fact has brought a promise from the dailies they will throw their weight in the forthcoming fight.

### Carnivals Named

A peculiar angle is that many of the patrons who were trimmed the heaviest by the carnival boys are also the heaviest donors to the cause of Order League. It was their money, after they had been gypped, that made it possible for the league to send its investigators to each carnival and bazaar and secure the dope.

Following is a list of carnival owners who have incurred the wrath of the league: James Bowe, Leslie & Louis, Bodnar, H. O. Brown, A. E. Doerr, B. Delgarian, N. S. Despena, N. J. Doolan, R. Hughes, R. Kanesian, L. Keller, Ernesto Moeck, Chas. Miller, P. Penteiza, Ben Samuels, Walter Casper, Trijangle Amos Co. (John Toffel) and Sam Guskin.

It doesn't mean that the wrath of the league will necessarily fall on the heads of those mentioned. The thing can be put through in a hurry, it is intended to be sweeping and include every carnival. It does mean, however, these particular listed men have been operating in and about Chicago for some time. The league knows how these boys operate, the methods they use and the numbers, wheels, etc.

The first gun in the battle was fired last week when the American Legion sent letters to every alderman, telling them the legion's stand on carnivals. In other words the legion is sewing up the alderman in Chicago so they won't be able

### NEW ALIBI

"You're eating too much," wrote a general circus agent to his press man. P. A. wrote back: "I hear John Ringling bought the show, so I thought I'd fatten up for his visit."

### Gillette Quits "Billboard"

D. C. Gillette, editor of "The Billboard," outdoor weekly, has turned in his resignation. He gives up his chair in Cincinnati, where the sheet is published, this coming Saturday (Oct. 19).

Frank Zartman, fair and parks editor, will probably be his successor.

Gillette was reported having resigned two years ago, but remained on. He has been editor of the outdoor organ for more than four years.

### Carnivals

[For current week (Oct. 14) when not otherwise indicated.]

B. & B. Greer, S. C.  
Baldman, Dallas, Ok.  
Beck, Hartsville, Ala.  
Bernard, Bufileville, Va.  
Bodnar, Kennett, Mo.  
Bruce, Weldon, N. C.  
Buns, Darlington, S. C.  
Cotton & Wilson, Washington, N. C.  
Cox, Greensboro, N. C.  
Cotton, Charleston, Mo.  
Crafts, San Bernardino, Calif.  
Crounse, Bufileville, Va.  
Dixieland, Jonesboro, La.  
Dodge & Giffin, Tex.  
Eddie's, Francisville, La.  
Edwards, Fredericktown, O.  
Ehring, Cincinnati, Ohio.  
Fair, Edwards, Miss.  
Franks, Pittsburg, Tex.  
Gibbs, Broken Arrow, Okla.  
Gray, Wharton, Tex.  
Royal Gray, Mt. Vernon, Tex.  
Grady, Russellville, Ala.  
Greenback, Bufileville, Va.  
Gruber, Appomattox, Va.  
Hansen, Covington, La.  
Hill, Monroe, Ga.  
International, Lumberton, N. S. Can.  
Isler, Liberal, Kan.  
Jones, Jackson, Miss.  
Kaus, Suffolk, Va.  
Ketchum, Chase City, Va.  
LeMance, Dallas, Ok.  
Laughlin, Perryville, La.  
Leavitt, Bufileville, Va.  
Little, Winfield, La.  
Loos, Marksville, Tex.  
McChesin, Sparks, Va.  
McGregor, Belleville, Tex.  
Metrolite, Bufileville, Va.  
Melville-Ries, Salisbury, N. C.  
Miller, Ocala, Fla.  
Mississippi, San Augustine, Tex.  
Morris & Castle, Dallas, Tex.  
Murphy, Greenville, Miss.  
Nall, Bufileville, Va.  
Pags, Lumberton, N. C.  
Ray's, Beloit, Kan.  
Rice, Dallas, Ok.  
Royal, Macon, Ga.  
Rubin & Cherry, El Dorado, Ark.  
R. & C. Model, Rocky Mount, N. C.  
Shesley, Raleigh, N. C.  
Sol's, Middletown, N. C.  
Southwestern, Bufileville, Va.  
Stebler, Saltville, Va.  
Stone, Asheville, N. C.  
Strayer, Bufileville, Va.  
Tennessee, Camden, Tenn.  
Tolman, Bufileville, Va.  
United, Madison, Va.  
Wade, Lexington, O.  
Wesley, Auburn, Ala.  
Western, Henderson, N. C.  
Wies, New City, N. Y.  
World of Pleasure, Gaffney, S. C.  
Wortham's, St. Louis.

### Circuses

Hagenbeck-Wallace  
Oct. 14-19, Dallas, Tex.  
Ringing B-B.  
Oct. 14, Greenville, S. C.; 18, Atlanta, Ga.; 16, Columbia, S. C.; 18, Waycross; 19, Jacksonville, Fla.

to sanction a carnival in any neighborhood, particularly if it tries to squeeze in under the legion's name. The league has tried to play the game with carnivals. Last Aug. it caused to be run in the Chicago Tribune an article quoting State Commander Shillinglaw of the legion, wherein he stated that the legion did not favor carnivals. This was an attempt to persuade the owners to slow up. Evidently they didn't believe the news, for the reports show that after the article the carnivals went from bad to worse.

The first move, according to present plans, will be Sunday, when all pastors will preach on the carnival evil. This is to be followed by a press campaign. During the press campaign all lodges, clubs and civic enterprises are to be enlisted. Incidentally the Board of Education has started the ball rolling by refusing to allow school buildings or school grounds for carnivals,

## GRIFT CIRCUS MAY CLOSE MICHIGAN CITY

Michigan City, Ind., Oct. 15. City fathers here are framing a new law which will shut out carnivals and circuses by charging a prohibitive tax.

Action is being taken because of the treatment the city received from the Robbins' Bros' Circus, owned by Fred Buchanan here the past summer. At least a quarter of the town's population, it is reported, were taken by the lucky boys with this circus.

### No Break for Players

St. John, N. B., Oct. 15. Three Lynch carnival concessions on the midway of the Antigonish, N. S., fair were closed by police on charge that players didn't have a chance.

One, crown and anchor board, had been cleaning up.

### SPARKS CIRCUS

Chas. Sparks Demands Name So It's "Ringling Presents"

Chicago, Oct. 15. Charles H. Sparks next season will manage the circus bearing his name, which he owned until its recent sale to the American Circus Corp.

Sparks had announced his intention of keeping some circus on the road, with his name in the title. Rather than permit this, John Ringling agreed to turn the circus back to Sparks.

The new paper will carry the old name "Sparks" in big letters. Just above it will be in smaller type "John Ringling offers."

### Mrs. Warner Missing

Los Angeles, Oct. 15. Mrs. Fred Warner, wife of Fred Warner, deceased general agent of the Sells-Floto Circus, left her job in a railroad office here and has been missing since June.

Efforts of friends to locate her have failed. Police are now taking a hand.

### TIGER CLAWS EAR

Dallas, Oct. 15. Hans Woolf, 25, animal feeder with Hagenbeck-Wallace, had his left ear practically torn off by a tiger who reached through the bars and sidwiped the attendant during the feeding period.

Woolf was also cut and scratched about the face.

Circus playing State Fair here.

### Banquet for S-F

Paducah, Ky., Oct. 15. Sells-Floto closed its season here with a dinner given for 100 of the troupe Saturday night by 50 members of the "Clowns' Club at the Irvin Cobb hotel.

Tom Mix was in c. and Zach Terrill honor guest. Sells Bees supervised the affair. Among guests other than S-F employees were Leland C. White, national director of the Circus Fans' Ass'n., and Karl K. Knecht, former secretary of the ass'n.

Show train left Sunday night for winter quarters at Peru, Ind.

### STORE SHOW EXHIBIT

Chicago, Oct. 15. "Unborn," Lew Dufour's carnival exhibit, is coming into a store on Madison street for the winter.

### Civic Clique Alleged

Minneapolis, Oct. 15. Declaring there is a city council group determined to destroy any official appointed against their votes, W. D. Bugge has resigned as manager of the Minneapolis municipal auditorium, a post occupied by him since the opening of the building.

Bugge, veteran theatrical man, had administered the auditorium affairs with considerable success. Before winning the local post in competition with numerous others he had been manager of the St. Paul municipal auditorium.



# CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

**Englewood**  
Nine acts for preview night, with the bill neatly arranged, and only two weak ones on the list: Monte and May, mixed team, and Davis and La Rue, ditto, next to dancing. Bayard and Cook, man straight and girl comic, have a good hokum act and were an easy standout. Full of eggs on a dumb girl learning something about baseball. Hootchy laughs all the way through.

Bill opens with "A Trip to Holland," stringed quintet with woman singer and man whistler. Nice warmer, with whistling number and yodeling by the girl going good. Newport, Strik and Parker, two men and a girl, follow, doing some dialog, singing, and a bit of dancing. Just fair, but able to carry.

A hit next in the skit, "Wrong Number" (New Acts). Five Parkers, man and four girls, follow with acrobatics. Man balancing on trapeze suspended from girl suspended in the air, and another girl pulling up on rig dropped from the man's neck. Was stand-out.  
Monte and May n. g. The time when a C sax soloist could work without his own band has long passed. Eddie Dale & Co followed (New Acts), giving way to Davis and La Rue (New Acts), with the house about laughed out.

Melody and Mystery closed, with the magic going big, especially last two stunts. First suspending a girl in the air and poisoning her; second putting girl in coffin and setting it on fire, box opening to show skeleton while girl reappears from audience. Sleight of hand not missed, but might have strengthened the act, which warmed slowly. Perhaps cut because of the long bill.

"Half Marriage" (RKO). Pathe News and Pathe Review, all silent.

to complete entertainment for another seilout. Loop.

Gladys Esberg ticket agency in the New Masonic Temple building has been purchased by Voiler's.

Frank Schaeffer, having sold his Crystal theatre to B. & K., is re-

contract with the Household Furniture Institute of America for its exclusive shows here. Price for each show is \$50,000 to the Stadium with 20 per cent out of the concessions. If the booths number over 200 the Stadium gets \$50,000. First show will be held Oct. 19-27. Contract reads "Cash in advance."

Auger Bros' stock company opens a four-week stand at the Princess, Fort Lodge, Ia., Dec. 4.

Arthur Honner, general agent, and Robert E. Hickey, press agent, of the John Robinson Circus, have closed for the season and are in Chi.

Two Yiddish theatres were opened Monday (14). Glickman's Palace was re-lighted with "Sweet Boy."

a tea shop in that suburb. Hutchison has rented land with Equity here and has leased the New Evanston theatre. He has also secured a tie-up with the Drama Club of Evanston, which sponsors the effort. An attempt will be made to keep the thing on a society plane, by having weekly teas and such.

Hutchison is unknown to show biz here, although he states that he was once in the business, many years ago.

Just a few jollying openings for Chi performers. Hutchison having engaged his principals from New York. They include John Withrop, who will stage the production; Baker, Moore, Charlie Andrews, Adelle Bradford, Chris Hutton and Noel Warwick.

Sleepy Hall and band opened at the Hotel Sherman, 1st Theater, Oct. 12.

Jimmy Green band opens at the Triangle cafe Oct. 23.

Gold, westside grind house, has been taken over by Essaness, R. formerly property of Sam Abrams, George Ailsworth, manager of 26th Century, will run this house, also.

Tom Carnes, formerly with Great States, controller with Essaness.

The Deulhorn, B. & K. arty north-side grind, will have a Thursday night preview of shorts. Shorts donated by the various exchanges. M-G-M only exchange in town which refused to go for the deal.

Jules Alberti and band opened at Collisima's cafe for an indefinite stay. Alberti's outfit, booked direct, is only band in town doubling between the cafe and the Dreamland dancehall.

Phil Dunham, formerly with U. A., now Chicago manager for Columbia.

## ALBANY, N. Y.

By HENRY RETONDA  
Capitol—"A Woman of No Importance."  
Strand—"The Dance of Life."  
Hill—"One Glorious Night."  
Hill—"Gold Diggers of Broadway."  
Zeland—"Hollywood Revue."  
Proctor—"Vaudeville."

Albany, second run, opened Monday as sound house with "On with the Show." Royal and Paramount neighborhoods, will open with sound on Election Day.

The Hall spent several hundred dollars advertising "Marianne," and almost at the last minute pulled the picture for "One Glorious Night."

Management said New York censors had cut two reels out of picture and they refused to accept it in its cut form.

"Gold Diggers of Broadway," at the Strand a week ago, broke all records Saturday at the Ritz both Stanley W. H., where it is playing for another week. It played to 2,200 for one-day in a house which seats 1,146.

## When in Chicago Visit These Hits

**SELWYN** MATINEES THURS.-DAY AND SATURDAY  
A Crosby Gaiety Production  
**LITTLE ACCIDENT**  
A LAUGH RIOT  
with  
**THOMAS MITCHELL**  
AND THE NEW YORK CAST

**A. H. WOODS** Mats. Wed. & Sat.  
**ADELPHI** (by Arrangement with MAURICE BROWNE) Presents  
**JOURNEY'S END**  
R. C. Sheriff's Play That is Sweeping the World  
Seats Now Selling for First 4 Weeks

**PLAYHOUSE** MATINEES WED. & SAT.  
BEN STEIN Presents  
**THE JADE GOD**  
AN EXCITING MYSTERY DRAMA

**ILLINOIS** Mats. Wed.-Sat.  
**ZIEGFELD SENSATION**  
**SHOW BOAT**  
(In the Flesh and Blood)  
WITH CHARLES WINNINGER

**ERLANGER** Mats. Wed.-Sat. Now Playing  
**EARL CARROLL'S**  
Half Million Dollar Musical Comedy  
Company of 125—starring  
**LEON ERROL**  
in the world's most lavish production  
**"FIORETTA"**

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ALBANY	69	ROCHESTER	70
BROOKLYN	71	ST. LOUIS	71
CHICAGO	69	SAN FRANCISCO	70
CLEVELAND	71	SARANAC	70
LOS ANGELES	70	SEATTLE	70
LOUISVILLE	71	SYRACUSE	71
MINNEAPOLIS	71	TOLEDO	70
MONTREAL	71	TORONTO	70
PITTSBURGH	71	VANCOUVER	71
		WASHINGTON	71

bring from show biz and was given a farewell dinner at the Congress Hotel Oct. 10.

Johnny Perkins, new m. c. at the Fisher, Danville, Ill., moves to the Palace, Tooria, Oct. 20. Cliff Nazaro replaces at Danville.

Chicago Stadium has a five-year

and operetta, with a cast led by Julius Nathanson. New Lawndale Yiddish theatre, backed by Aid. Jacob M. Arvey, premiered with the musical comedy, "Volodka in Odessa," starring Vera Luboff and her husband, Aaron Lebedeff.

Former L. & T. houses which ten days ago officially became part of Publix-B. & K. are not being advertised as B. & K. houses, but as Publix Greater Talking Theatres.

Milt Kreinis now p. a. for MCA here.

A semi-civic stock company, to be known as the Lake Shore Productions, has been organized by J. E. Hutchison, who at present operates

## IN CHICAGO

# LINDY'S RESTAURANT

On Randolph Street

Is Home, Sweet Home, to the Profession  
A Good Place to Eat and Meet

# 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

**C**LOSE 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.

1,950 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. All rooms are being radio-equipped.

## 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.

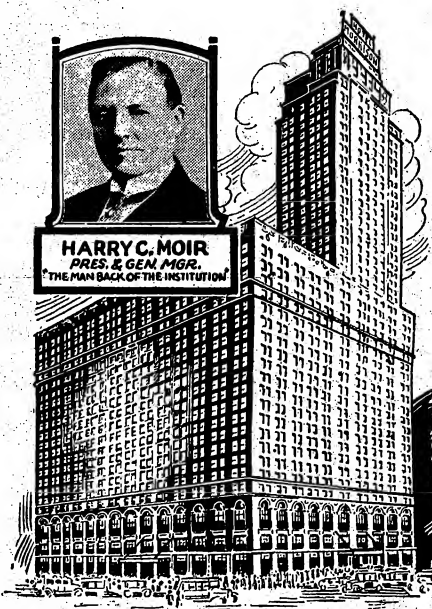
## The Terrace Garden and Boston Oyster House

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.

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The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,450 rooms







# What London Thinks of

(CHICK) (ROSE)

# YORK and KING

## LONDON REFEREE, Sept. 30

### ROSE KING

By Tristram

Chic York and Rose King, with the assistance of True York and Johnny Wright, present an act entitled "The Old Family Tintype." In the course of the act Rose King proved herself possessed of low-comedy powers which stamp her as the cleverest artist of the kind that America has sent to us for many a long day. Rose's eccentric dancing and amusing antics sent Palladium patrons into fits of laughter, which happy state of affairs was intensified every now and then by the quaint and crisp ejaculations of Chic York. The success of the turn is amplified by True York's delightful dancing.

## Palladium—LONDON OBSERVER, Sept. 29

### YORK AND KING

"They pose together in a golden frame as "The Old Family Tintype." They still possess a measure of Mid-Victorian dignity when they step out of it and advance to the footlights. But in his quiet, sedate voice the gentleman in the swallow-tail and top hat refers to his bustling, bespectacled lady as "the old hay-stack," and there is no keeping the peace after that. Chick York, the man, finds a cudgel in order to enforce his arguments, and becomes rapidly morose when a son and daughter appear to add to his troubles. Rose King, the wife, paying little or no attention to him, lifts the hem of her skirt two feet from the ground and dances with a fierce light-heartedness which makes the antics of her ultra-modern daughter seem tame by comparison. The variety act of York and King, however, is only incidentally a protest against the assumption that the Mid-Victorians were as proper as they appeared to be. It is, first and last, a demonstration of what subtle humor can be found in wild horseplay.

## VARIETY

### YORK-KING LONDON HIT

London, Sept. 17.  
York and King, assisted by True York and Johnny Wright, opened at the Holborn Empire yesterday, proving a hit of the first grade. With this introduction the duo promises to become a London sensation within a fortnight.

## THE PERFORMER (LONDON)

Sept. 25

To Chic York and Rose King must be awarded the palm for being the most popular American team to have appeared here since the advent of the G. T. C. Laughs ran continuously throughout an act distinguished by surprisingly versatile antics of Miss King and personal comments by Chic York on her work. To attempt to describe all the clever things presented in the act would be a long task; it must suffice to say that everything they did was rendered with the maximum showmanship as well as personality. The two principal characters were well assisted by True York (who dances with a fine high kick) and Johnny Wright, whose get up, it is to be hoped for their own sakes, is not representative of American collegiate youth. Only their novel way of taking curtains saved the show from being stopped dead.—A. C. E.

## THE ERA (LONDON), Sept. 25

Reviewed by M. Willson-Disher

The sensation of the program is "The Old Family Tintype," which begins, peacefully enough, as in the portrait of a more-or-less bridal pair belonging to Mid-Victorian times in a golden frame. Chick York is the tall, nianly, dignified groom, and Rose King, the severe and fearfully respectable bride. Once they step out of their picture, things change. He explains that he would much prefer to have left "the old haystack" (meaning her) behind, only he lacked the courage to kiss her good-bye. She responds with similar compliments, preparatory to emitting horrible noises while deporting herself with the airs and graces of a prima donna. This done she takes her train in her arms, leaves mother but to join in, no matter how many outlandish petticoats are displayed in consequence. By now you might imagine that you know the worst about the psychology of those quaint, old-fashioned, charming pairs who posed for the tintype. But no. The whole family comes to blows during a few disagreements about a song and dance. "York and King" are unquestionably the most original act we have seen for years. They make us realize what the Americans mean when they say (rightly and wrongly) that English humor lacks subtlety.

## THE STAGE (LONDON), Sept. 19

Chic York and Rose King, who are making a first appearance in England in a comedy version of "The Old Family Tintype," score all along the line with an act rich in burlesque, eccentric dancing and smart patter. Miss King is one of the cleverest comedienne seen here for many a day, and has an admirable foil in Mr. York, with able assistance from True York and Johnnie Wright.

## THE ENCORE (LONDON), Sept. 28

Of all the acts George Black has brought us from America there has been none more acceptable than York and King. This is due in the main to the clever, clean, low comedy of Rose King, who, in bustle and furbelows of the Victorian era, proved herself a comedienne of splendid ability. I place her on the Nellie Wallace plane, without question. Not that "pop" didn't keep the ball rolling, whilst True York and Johnie Wright were useful in providing the necessary interludes. I don't know how long York and King are here for, but I must see them again.

# ORIGINATORS OF "TIN-TYPE" COMEDY

THANKS TO ALL THE LONDON MANAGERS FOR ALL THE WONDERFUL TREATMENT



# VARIETY

PRICE  
25¢

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## PRODIGAL-PAUPER PARK AV.

**That Chicago! Still Chump Town;  
Going for 5c Peek Show for 18 Yrs.**

Chicago, Oct. 22.

On State street, just south of the Loop, in the pawnshop and second-hand clothes neighborhood, is the Polly burlesque theatre, probably the only house of its kind left in the country.

The house has been operating with the same policy for 18 years, and shows a nifty profit every week. Two bits a ducat and no seats. A small room in which 100 men can crowd. A stage, set in the wall, above the men's heads, about 10 feet wide and 6 feet high. There are 11 girls, seated on camp chairs, in a semi-circle. Music furnished by drums and piano. Each girl gets up and sings a pop tune and the rest join in the chorus. This routine is repeated endlessly. Not a blue line, no undraping, no comedy; just girls singing pop tunes.

Performance is continuous. The mugs in the audience stand around quietly, hats and overcoats on, with not a flicker of interest. No applause.

This lasts about half an hour. Then the speller, Walter Parker, tells the boys he has a surprise, that Madame Aline and her dolls will give a revue of artistic poses in the next room and the tariff is only one dime. Of the 100 in the mob, 60 pay and jam into a narrow cubbyhole, not larger than a good-sized clothes closet.

"Will the gentlemen up front kindly remove their hats so that those in the rear won't miss anything."

Two gals from the chorus, in the same clothes, stand in two glass panels. From the speller: "Youth," "The Tennis Girl," "Golfing Girl," "Diving Girl," "The Outdoors Girl," etc. The gals smile and merely change stance. A couple of squawks from the boys but nothing serious. From one or two shells, "Too much clothes!" "How about taking off some clothes?"

Upstairs

Speller again:

"Now, gentlemen, I am going to take you upstairs, where Madame Pitt and her girls will give their own daring show. This show is entirely different from the one you have just seen and is given by an entirely separate company. And boys, remember, confidentially, that what you see up there is nobody's business but your own."

The mob follows up dark stairs to a smelly room. In it are some slot machines and Chinese opium den sets, popular in dime-museums 20 years ago.

"While we are waiting for Madame Pitt and her girls to get ready," (Continued on page 52)

### STREET TALK

Birmingham, Oct. 22.  
Talkers have invaded the streets here.

Some ambitious fellow has installed a talking machine in the rear of a Model T Ford truck and is driving around town advertising that or that.

### Talking Xmas Cards

Talking Xmas cards will largely supplant the highly embossed printed greetings this year in the film industry, particularly Hollywood, according to present indications. Aluminum discs containing a 50-word record of the well-known voice will bring social niceties on a par with the sound era. Such recording for many of the stars will be more economical than cards, the records costing but a buck.

### Toughest Censored Town Wants Stockings—No Paint

Toronto, Oct. 22.

Not at all concerned with the discomforts experienced in wearing a double-weight brassiere, local censors have become so strict regarding stage costumes that performers are acquiring extra covering and labelling it "Toronto wardrobe."

"It's worse than Boston," say the girls. They are squawking like canaries at H. M. Woodson and W. F. Wiggins, the censors responsible.

"I wish I could show you the bruises and scratches I got from wearing all this extra stuff," said one girl to a Variety reporter. Smiling coyly and trying to look winsome, the reporter didn't even leave the home plate.

"It's terrible," said another. "We have to wear clothes that smother our art. And it's so uncomfortable."

Deceptive Paint  
Some girls have been painting black lines up the backs of their legs in hope that the censors are nearsighted.

Helen Charleston had a pair of "Toronto stockings." Carroll Twins had to dig up some silk lingerie last week, a few sizes too large, they claimed. Even if brassieres and tighties are made of burlap, they're banned if there's a bare strip between.

"There is no law calling for stockings," said Woodson, chief censor. (Continued on page 52)

### Just a Daredevil

Chicago, Oct. 22.

Jimmy Terry, who does the daredevil stuff for the local newspaper men, such as holding from an airplane or walking a rope hung 40 stories above the street, was recently secured by Police to roller-skate around the ledge of the Stevens Hotel.

Contract signed but Terry didn't show for three days. When asked why on the day of the stunt, Terry replied that he had never been on roller skates and had been trying to learn.

### RICHES-POVERTY AN' EVERYTHING

**Famous Avenues Start Ritzy  
But End Lowly—Rents of  
Apartments \$24,000 Up,  
and Hotel Suite \$45,000—  
Jewel Purchases by Mil-  
lions—Gown at \$50,000**

### BABY CARRIAGES RARE

Park and Fifth avenue are the two greatest ritzy showplaces anywhere. Entertainment in its oddest forms predominates. Together the lanes represent the zenith of riches, poverty and commerce.

No. 1 Park avenue starts at 32nd street, protrudingly enough in the heart of the silk district and at the former headquarters of the prohibition department.

It is high-hat as far as 90th street, where the New York Central tracks emerge, then catapulting the avenue into a cesspool of rankest privation and want. As if degraded, it rears its head, ending its career in the favorable precincts of Fordham university.

Night life expenditures of Park and Upper Fifth's gay inhabitants are staggering. Last week, according to a tally of receipts in 12 exclusive supper clubs and 12 exclusive hideaways, nearly \$200,000 was spent. Park and Fifth may easily claim 75% of the gross.

It is quickly estimated that the revellers pay \$10,000 an hour for late-hour diversissement, inasmuch as the retreats are open only four hours a night and six nights a week.

Park avenue alone pays \$20,000 a year to bootleggers, it is claimed.

A leading caterer laughs at that (Continued on page 77)

### BEATRICE LILLIE \$7,500, VAUDE'S RECORD SALARY

Beatrice Lillie, the English comedienne, is dated to return to Keith's Palace, New York, around Nov. 1, at \$7,500 for the week.

It's vaude's record salary. Miss Lillie appears only with an accompanist, Paul Whitman, with an orchestra, and Mrs. Henschardt, some years ago with a sketch company, each received \$7,000 weekly.

Miss Lillie recently played two weeks at the Palace at \$6,500 each. She was obliged to quit the second week a day short to leave for England.

When Jennie Jacobs, Miss Lillie's rep, proposed to the British-filled player, Lady Peel, to debut in vaudeville, Miss Lillie replied with a request for \$5,000 for four weeks at the Palace. This was later considered a low bid and was for \$7,500.

### Young Men Landscape Their Pans To Deceive for Dignity and Biz

#### Overcrowded!

A vaude single rushed into the Bond building to get to his agent's office. The lobby was crowded as usual and each time bolting for an elevator, he was jostled out by the rest of the mob.

This occurred four times. He turned to the starter, saying, "Listen, buddy, do I have to give an addition to get taken up?"

Beards for young men may be coming into fashion. Half a dozen Broadwayites under 30 have grown hirsute adornments in the best Civil War style.

Opinion among the disciples of hanging gardens seems to be that whiskers bring dignity and importance to the wearer and may help financially.

Broadway's best known youthful beard-wearer is Al Hershfield, who does art work for theatres and film companies. Al admits that before he got the beard idea, he struggled without success, couldn't make an impression and was generally discouraged.

But once his boyish face became a landscape he began to click, to get commissions. People asked who he was, noticed him with interest and found him talented.

Young men lately returned from Paris are particularly susceptible to the importance of the beard. With office boys carrying canes and elevator operators wearing spats, and John Barrymore's shirts worn by advertising solicitors, the beard is about the only thing capable of lending that air of cosmopolitan swank so useful in peddling manuscripts, art or just plain hokey.

Another quaint discovery is that pollockers are uniformly polite and deferential to beard-wearers, during their important forelengths with possible political connections.

### Saxing Thru College

Syracuse, Oct. 22.

Theatres going sound may have caused thousands of professional musicians to lose work and sleep, but it isn't worrying the Syracuse University boys, who are playing their way through college.

Six different student bands are operating this season. The boys are union members, and draw down \$7 a man for a four-hour dance job before midnight.

Only two nights' work weekly necessarily give the students more than enough to meet the board and room overhead.

### Bridge in Speak

St. Paul, Oct. 22.

What started out as an exclusive key club in loop has 500 brass passes in hands of customers in less than a month. Joint acts a play from business and professional men.

Lots of doctors and dentists let patients wait while they finish a noon rubber of bridge at one of 10 tables the speak boasts.

### \$500,000 Westinghouse Air Program Build-Up

Westinghouse Electric company is reported to have apportioned \$500,000 to be spent over a period of one year on talent for its weekly radio broadcasts, to begin early in November over N. B. C.

Some time ago Westinghouse expressed disapproval of commercial advertising on the air. For that reason, from the account, the Westinghouse products will not be exploited during the broadcasts and the company will be mentioned in the announcements only as sponsor of the program.

The Westinghouse plans are for the most elaborate weekly hour on the air. Symphony orchestra and massed choir will be permanent, with talent, including names, changed weekly.

The \$500,000 will go for talent alone.

### Sucker List Prices

New York firm specializing in classified mailing lists charges \$150 for the names and addresses of 15, 185 members of golf clubs in New York and vicinity, or about 1c each.

Same firm gets \$25 for a list of 655 members of the Lions Club or about 3c each. A Lion on a sucker list seems worth three times as much as a golfer.

Other lists and prices:  
15,600 millionaires, \$200.  
28,550 semi-millionaires, \$750.  
2,272 multi-millionaires, \$35.  
55,336 wealthy women, \$1,000.

### Making Gigolos

Louisville, Oct. 22.

Heater Bailey has inaugurated special classes in ballroom dancing at the Madrid. Monday, Tuesday, Wednesday and Friday evenings in company with five female assistants he instructs the local boys in the art of the gigolo.

Less than two years ago Heater forewent stage work and settling here opened a dancing academy. His success was instantaneous.

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## 45 Acts Trying to Recover Salary For Seville's Floppo Expo—Liability?

Paris, Oct. 12.  
Some 45 acts in all, including several Americans, have assigned their joint claims, aggregating some 3,000,000 francs (\$120,000) in bookings, to their agent, Sandrias Co. here, in order to sue Paul Santos and Leon Martineau, talent contractors. Santos is the local nite life impresario, and friendly to Sandrias Co. The idea is to get judgment against Martineau, a French industrialist, and who had instructed Santos, as general artistic manager, to book talent for the Seville Exposition in Seville, Spain, last spring from April to July. Santos did his booking exclusively through the Sandrias agency.  
At the last minute, Martineau sought to cut-rate the contracted salaries of the acts. Some reaching Seville, had no alternative and (Continued on page 4)

## BOOING AND JEERING IN BERLIN HOUSES

Berlin, Oct. 22.  
An epidemic of whistling and booing has broken out again in the German theatre. Marcel Achard's charming little fantastic comedy, "Won't You Play With Me?" was taken off after three performances because the audience raised ruckions nightly.  
At the Theatre am Nollendorfplatz Piscator's mild production of Mehring's "Merchant of Berlin" has drawn nightly protests from patrons who evidently attend with the idea of trying out their lungs.  
The climax was reached at the Ufa Pavillon where Maurice Tourneur's German production, "The Ship of Lost Men," was first run. The picture is nothing to rave over, but it is an effective enough thriller and has nothing objectionable about it. At the opening the whistling was so loud Fritz Kortner and Marlene Dietrich, in the theatre to make personal appearances, left the house without coming before the curtain. The run of the picture has not been stopped, and it is reported that no other demonstrations have occurred.

## EGYPT

By EDWARD ASSWAD

Cairo, Oct. 6.  
The comedian, Raymond Hye, is at the Casino Palace, Port Said, for 10 days. Musle Hall of the Pyramids recently engaged the Bihani troupe, including Mile. Kiki, in a rep of operettas.  
New people at Kit Kat are Milly Rex, singer; Amor, French comic; Trio Aurea, acrobats; Sybaris and Hilda, dancers; Roger's Trio, dancers; De Terro Trio, dancers; Mile. Inessa Rotona and Eva Von Blum, dancers.  
Ramuser company returned from Alexandria.  
Egyptian actress, Bahla Amir, decided to join the troupe directed by Fatma Rushdy, while Bichara Wakim has agreed to continue with Amin Sidky's company.  
Fatma Rushdy will begin the season at the Royal Opera House Oct. 20 for 15 days.

## Chatter in Paris

By Abel Green

Paris, Oct. 12.  
With the Chevrolet-Paramount vogue everybody here is going to Hollywood. Local press falls like the frog did.  
Mary Pickford and Douglas Fairbanks vacationing. Jack Pickford, at Grillon, making nite rounds awaiting their return from Baden-Baden. Threesome will motor through England for another month.  
Octavus Roy Cohen with Leroy K. Jacobs, newspaperman, made steppes for few days.  
Harry Piller, with Casino de Paris revue closing Oct. 22, going

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## Cable Chiseling

Paris, Oct. 22.  
Of interest to professionals who seem to be especially victimized in all Europe on cable transmissions, is the settlement of the Park Lane Hotel in London made with Borah Minevitch, in "Hallelulah" ("Hit the Deck") at the Mogador here.  
Minevitch, experiencing a sad case of cablegram romance and whose prodigal cable and trans-Atlantic phone bills are getting to be as well known in Paris as they were in London, spent \$365 to phone New York to verify a cablegram costing \$40 which he had left at the Park Lane's desk for deferred cabling.  
Instead, a smart bellhop sent it as a nite letter, a difference of several hours, and which costs less, pocketing the difference and under the impression Minevitch would not discover it.  
The Park Lane paid the cost of the \$40 cable and settled for half of the \$365 phone bill, although Minevitch had to sue when it would not recognize the logic of his argument that he was rendering the hotel a service in making an issue of the station as it might have been even more serious, such as a brokerage order, or other business communication of graver import.  
The same gag is being worked heavily here and the wary inns themselves by making personal visits to the cable offices.

## TWO PARIS JINXES

New Each Holding Stage Hit—Apollo and Mogador

Paris, Oct. 22.  
Like some of the so-called jinx houses on Broadway—the Martin Beck, for example, which had no hit until "Shanghai Gesture" was booked in—Paris has had two notorious flop houses, now both housing big hits. They are the Apollo and Mogador.  
The latter was the notorious jinx house of Paris; even Paramount couldn't put it over with pictures. Then came the Isola Bros. with "No, No, Nanette," which ran a year, followed by the "Rose-Marie," which ran half a year. "Rose-Marie" succeeded currently by "Hit the Deck," known here as "Hallelulah," which looks set for the season.  
The Apollo was another house which it took an American show to put over. "Trial of Mary Dugan," ran in its 10th month. It's the theatre's first hit since "Marry Widow," 25 years ago. Dancehall, restaurant, cabaret and everything else in the interim, and flopped.

to Germany and then Warners, to Hollywood—he says.  
Billy Arnold returns to Cannes in December for the twentieth season. The white haired maestro is the fair haired boy of the resort spots.  
David and Hilda Murray, currently Le Perroquet, flirting between Havana and St. Moritz in Switzerland. More dough in Cuba but a month's loss in travel. Judy is still out.  
Addison (Jack) Fowler and Florence Tamara, American dance stars, open Oct. 18 at Le Lido, swanky Champs-Elysees nite club. Don Parker, ex-Whitmanite, maestro.  
Clement Vautel in "Le Journal" becomes Hollywood dandy luring the cream of French artistry away from home, citing Chevallier and urging Mistinguett not to be enticed. Misty spilled a blurb interview but coyly wouldn't mention which picture firm was after her. She opens in "Paris Miss" at the Casino de (Continued on page 4)



## KEN MURRAY

Just completing second week as headliner at Palace Theatre, Chicago.  
Leaving vaudeville to star in "Radio Revels" for Radio Picture Corp., Hollywood, Calif.

## London Vic Goes Legit Early in the New Year

London, Oct. 22.  
Although no official information is forthcoming, it is understood the Victoria Palace is booking no vaudeville attractions beyond the end of January next, which gives rise to the report the house will once more revert to a legit or musical or legit production. Inside report has it the house would go into production earlier but for the reason that Bert Coote's annual presentation there for matinees of "The Windmill Man" is booked for five weeks, commencing Dec. 23, and it is impossible to hang two sets of scenery in that house.  
This situation is more or less confirmatory of the exclusive report printed in Variety a few weeks ago that John Hayman, who has been booking manager of the house since its inception 18 years ago, would retire from that post.

## Meller Quits Revue

Paris, Oct. 22.  
Raquel Meller has bowed out of the Palace Revue, which is about to go into a new edition.  
In her place will be Alina de Silva and Pasquall, co-starred.

## Cochran's New Revue

London, Oct. 22.  
C. B. Cochran's next revue is slated to open in Manchester in February for four weeks, moving thence to the Pavilion, London.

## 15 Shows for Gen. Thrs.

London, Oct. 22.  
General Theatres now contracts call for 15 shows a week.

## EUROPE TO UNIT

London, Oct. 22.  
After seven months of touring the Continent, Florence Foreman returns to New York on the Ile de France, sailing Nov. 1 to join one of the Fanchon and Marco Idea units.

She stays in Newark, N. J., Nov. 28, and after completing the engagement will return to Europe.

## PILGER'S VISIT

Paris, Oct. 22.  
Harry Pilger is making plans to visit New York, sailing probably in November.  
George Hayes is another ocean customer, sailing early in November for Shubert engagement.

## FOR LESLIE REVUE

Paris, Oct. 22.  
Valda Snow, colored night club feature at the Chez Victor here and highly rated, sails on the Olympic tomorrow (Wed) under contract to Lew Leslie for his new International revue.

## Hylton's Paris Concerts

Paris, Oct. 22.  
Jack Hylton played two concerts at the Theatre des Champs-Elysees, Oct. 17-18.  
Hylton as well known on the continent as in England through his Master's Voice records.

## Chatter in London

London, Oct. 12.  
Evelyn Brent goes back today.  
Harry Lachman is a domino addict.  
Clarence Darrow is loafing in London.  
Evelyn Waugh looks as boyish as her bob.  
Eileen Bennett, prettiest of tennis stars, is making a record.  
Leon Schlesinger, of Warners, went back on the "Leviathan."  
Somerset Maugham has just come out of Lady Carnarvon's nursing home.  
Eve Gray has quit "The Flying Fool," legit, for "The Loves of Burns," talker.  
Madeleine Carroll slips out of talkers back into legit to play Galsworthy's new piece, "The Roof."  
Marie Le Franco's "The Whisper of a Name," winner of the Femina prize novel, is now out in English.  
Bacanova to be loaned by Par to Herbert Wilcox in "The Dominion," for "Life of Beethoven"—four language talker.  
Marie Burke, stranded in Glasgow in "Open Your Eyes" is due back here for the revival of "The Student Prince" at the Piccadilly.  
Peter Burnup, Sunday Despatch flicker critic, back from New York, says he caught 18 pictures and saw 15 houses in 5 1/2 days.  
Shaftesbury Avenue Pavilion will open French flicker season with "Finis Terrae," directed by Jean Epstein, who is now here.  
Balanchine, late of the Russian Ballet, has been engaged by C. E. Cochran to stage all the dances for his 1930 new revue.  
Until the new Jack Hulbert revue

is ready for the Adolphi, a touring company of "The Vagabond King" goes into the house as a stopgap.  
The horse that killed Mrs. Cambridge, actress, by throwing her in Rotten Row, used to be ridden a great deal by George Belcher, the artist.  
Donald Calhoun, hit of "Black-mall," goes into "Song of Soho" with Brisson. So does Gladys Frazin, Monty Banks' thrice married former.  
As if the mikes don't wangle things enough, Alex ("Journey's End") Field plays a stammering barkeeper in "The Crooked Billet," his first talker.  
Sir Gordon (New Era) Craig reports the first full case. His own. Picked the crumbs off the counterpane for two weeks and is now convalescing on golf.  
H. McHarwood, who has not written a play since "The Pelican," is the author of "A Girl's Best Friend," starring Marie Lohr. Due at the Ambassadors Oct. 22.  
Jack Rose got Roxy Rothafel humiliated by announcing he was going to turn out a string of Roxy theatres here. Roxy cabled to lay off. Rose turning to Carlton as a name instead.  
Film actors working at Elstree have composed an anthem which they sing every morning before starting work. It has one verse and no chorus and reads: "RCA and BBC, B.I.P. and R.I.P."  
Clayton & Waller have titled-changed their musical "In Her Arms" to "Dear Love," the pound sign, in their naive opinion, giving (Continued on page 4)

## Lonsdale's "Canaries" Fine Light Diversion

London, Oct. 22.  
Frederick Lonsdale's "Canaries" (four times) last night on the Globe, revealed the playwright at his best for smart dialog, even if the play, an English comedy which has its foundation in French farce technique, won't stand analysis in logic.  
It makes a perfect evening of light diversion if one will surrender to its whimsical charm. Play has only one set and involves only four characters. Here it is magnificently done by a quartet of highly competent players, the only discordant note being, Evonne Arnaud's French accent in a cockney role.  
Charles Dillingham has the American rights and probably will have to cast the American production with British people to get the best results.

## Volterra's Farewell

Paris, Oct. 22.  
A gala evening of whoopee marked the departure of Leon Volterra from the Casino de Paris and the Parquet night club in the same building, this (Tues) evening.  
Theatre and nite spot are changing managers after a decade under Volterra, with Dufresne and Varna taking charge.  
To mark his exit, Volterra invited all the veteran night lifers of Paris to participate in the farewell ceremonies.  
Mistinguette's new revue opens Nov. 7 under the Dufresne-Varna regime.

## Savoy Reopens

London, Oct. 22.  
The Savoy, entirely remodelled, opened last night for a season of Gilbert and Sullivan operas.  
Opening bill is "The Gondoliers," which was a splendidly received, promising a profitable future for the venture.

## YORK-KING TRAVELS

London, Oct. 22.  
York and King are slated for a repeat of four weeks at the Palladium, Victoria Palace and Holborn, all repeats.  
This time completed, they sail Nov. 27 for South Africa for ten weeks, returning to London the end of March to resume on Stoll and General Theatres circuits.

## NO. 2 TO NO. 5 SHIFT

London, Oct. 22.  
Fisher and Gilmore played the first show at the Holborn Empire in the second position and then were shifted to No. 5.  
In the later feature spot they did so well they rated an encore in front of the tabs.

## EMERSON FAVORS FREE ENGLISH INTERCHANGE

London, Oct. 22.  
John Emerson wrapped a bomb in scented velvet and tossed it into the ranks of England's actors' organizations before hopping the Ile de France for home. The resulting explosion threw two rival outfits into each other's arms and a real actor's equity may be the result.  
At least it's stopped the pouting of the Stage Guild and Actors' Association, two groups that have had an Equity-Es fay complex to date.  
As honorary president of the Actors' Equity he didn't have any status, he told them, and then shot them a talk including among other things the real dirt of the Anglo-American restrictions on the interchange of talent.  
John showed them how the Germans had copied the American model and had a strong organization, while the French, founded on entirely different principles, was just about as useful to the French actors as a raincoat to a duck.  
Just as he was making membership to anybody who wanted to join so he favored the free exchange of talent between countries. But he said the restrictions first came from London and from London they would first have to be removed. After that Equity would follow suit, or at least he'd do what he could to have them follow suit.  
The English restrictions are tough to break because they're legal, passed when Germans were found to be working here shortly after the war and pushing English actors out. The act had to be made general, so it pushed out Americans as well.  
With English actors getting into your hat on Broadway that wasn't so hot. Hence the Equity restrictions.  
John got a great big hand.

## "Dear Love" Promising

London, Oct. 22.  
"Dear Love," launched last night in Birmingham by Clayton & Waller, is a highly promising British musical comedy, richly personified and beautifully dressed, scenically and satirically.  
Tom Burke and Annie Croft have the leading roles. Consensus is that with the usual trimming on tour the show will compare with the modern best of its kind.

"I like to think that a good thought has existence somewhere, and goes on forever."  
MR. AND MRS. JACK NORWORTH  
130 4th Street  
New York



# Talk of General Theatres-Stoll Merger Into British Vaude "Trust"

London, Oct. 22. Trade is discussing stories that a move is on for the amalgamation of General Theatres and Stoll which would create what amounts to a vaudeville monopoly in England.

Rumors are circumstantial and emanate from responsible quarters, but cannot at this time be verified. Reported deal is for alliance of British Gaumont, which owns General Theatres, to head the amalgamation. This would involve the probable retirement from General Theatres of several important executives in high posts.

The monopoly angle comes through the fact that the Stoll Empires are already affiliated through a system of interlocking directors and working in harmony with General Theatres.

It was not generally known at the time that when Oester Bros. assumed control of British Gaumont and General Theatres, they already had all but concluded negotiations to include the Stoll circuit in the take-over. It was only at the last moment that Sir Oswald Stoll stopped such a deal by insisting that the price agreed upon did not include control of three important sites on which he proposed to build.

## HINT HALLS WOULD ACT AS CENSORS OF SONGS

London, Oct. 22. Ethel Waters, after several postponements due to illness, is now set to open at the Palladium Nov. 26 for a fortnight's stay.

In connection with this engagement comes a hint that music halls are seeking control over performers' material.

A clause was inserted in the Waters contract specifically giving the management authority to select her songs. This is the first time General Theatres has insisted upon such a condition and the inference is that they seek to exercise a sort of censorship upon stage material.

## VAN'S BRITISH GUILD

Vancouver, Oct. 22. British Guild Players open at the Empress here Nov. 2 for an indefinite stay. Norman Cannon and David Clyde, producers, have a lease on the house to December, 1930. Opening piece will be "The Adventurous Age," with a farce-and-comedy repertoire following to include "Bluebeard's Eighth Wife" and "Fair and Warmer."

Gaby Fay and William Watts of the cast have been recruited from New York. Watts will direct. Myra McKenny, Cecil Bruner and Basil Redford are from Los Angeles. Others may later come north from L. A.

## WEATHER

London, Oct. 22. Heavy rain and drop in barometer helped West End business Sunday. Bright day yesterday. Even with rise and heavy fog in evening the attendances excellent. Today clear and cold but motor show crowd not so big as last year's so receipts falling off accordingly.

Washington, Oct. 22. The weather bureau has furnished Variety with the following outlook for week beginning tomorrow: Partly cloudy and colder Wednesday.

Thursday, Friday and Saturday, fair and continuous cold. Sunday (27), increasing cloudiness and warmer.

## Paris Fire Scare

Paris, Oct. 22. There was a slight fire on the stage of the Atelier theatre Saturday evening just as the final curtain fell on "Volpone." Audience left quietly and there were no casualties. Theatre was closed only a few days.

## SHUBERTS IMPORTING EUROPEAN COMPOSERS

Paris, Oct. 22. The Shuberts have climbed aboard the band wagon in the new movement to import foreign creations and creators for the American theatre, following perhaps upon the early season successes of London hits in New York.

They have started by signing Pokrass, the Russian composer, who sails for New York on the Lapland tomorrow (Wed.) under assignment to write scores for Shubert musicals.

The Manchassy brothers, now attached to the Palace in connection with the Raquel Meller revue there, have a similar arrangement, sailing on the Pennland Oct. 26.

Among the French people lately engaged by the Shubert firm is Gina Palmieri, the revue star, who sails in November.

## OUSTED BERLIN MGR. CRABS RIVAL'S SHOW

Berlin, Oct. 22. Opening of the Nollendorf theatre of "Silver Eagle," by Brooks and Lister, ended in a fiasco when an element in the audience organized an uproar and smeared the performance.

Ousting of Piscatore, former manager, is blamed. His adherents gathered in the balcony and gallery and jeered through the whole show, ending with disorder during the last act that killed the performance entirely.

## Blossom Seeley at Palace Nov. 16; London in 1930

London, Oct. 22. Blossom Seeley and Benny Fields are sailing on the Ile de France, Nov. 1, slated to open at the New York Palace, Nov. 16. After illness halted the coon shouter's London engagement, General Theatres wanted her to play provincial dates and return to the London Palladium, but American bookings interfered.

Pair will return to London next summer on engagements already made.

## "Mrs. Fraser" Berlin Hit

Berlin, Oct. 22. St. John Irvine's "The First Mrs. Fraser" scored a veritable triumph at the Koenigsplatz theatre, particularly for Flitz Messary, Germany's leading light opera prima donna, who here makes a shift to light comedy. Critical reaction admits the piece is light in substance, but all are unanimous that it is a superlative vehicle for Mme. Messary and that it is set for a long run.

## Bernie and England

London, Oct. 22. Ben Bernie's extension of engagement as feature of the Kit-Cat club will not eventuate. The Labor Ministry has intervened.

## DOLLY DOUBLES SAIL

Paris, Oct. 22. The Sisters G sailed for New York Saturday, en route for Hollywood, where they will appear in Paul Whitman's picture, "King of Jazz."

The 17-year-old girls are twins and doubles for the Dolly Sisters, whom they impersonate.

William Morris' office signed them with Carl Laemmle personally during the film man's presence here.

## ANN SUTER TO LONDON

Paris, Oct. 22. Ann Suter is returning to English vaudeville, starting at the Holborn Empire next week, having closed with the Casino de Paris, revue of which she was the feature.



WILL MAHONEY

In Earl Carroll's "Sketch Book," 44th Street Theatre, N. Y. C.

Walter Winchell said of him in the Mirror: "Will Mahoney's hilariously amusing routines and acrobatic hoofing stopped the show cold. This headline from the two-a-day duplicated his former successes and certainly is a valuable aid to Earl Carroll's new show."

Direction  
RALPH G. FARNUM  
1500 Broadway

## NOVELLO HIT IN OWN PLAY

"Symphony in Two Flats" Creates Good Impression in London

London, Oct. 22. Ivor Novello as author and star of "A Symphony in Two Flats" made a distinctly good impression at the New Theatre. Piece is a fine play of mingled comedy and moving pathos.

Novello is revealed as a surprisingly effective actor in this piece, displaying dramatic powers few suspected he possessed. Play looks like a great success on the stage, with prospects for an effective talking picture.

The action is set in an apartment house, one flat showing the poignant drama enacted in one family. In contrast to the comedy of their neighbors to the gay whirl.

## SAILINGS

Nov. 6 (Paris to New York): Mr. and Mrs. Bobby Crawford, Max Dreyfus, Mrs. Philip Goodman (Berengaria).

Nov. 1 (Paris to New York): Blossom Seeley and Benny Fields, Vina Delmar, Florence Forman (Ile de France).

Nov. 1 (London to New York): Leslie Banks (Majestic).

Oct. 30 (New York to London): Dick Henderson (Berengaria).

Oct. 26 (Paris to Buenos Aires via New York): Short and Long (Massilla).

Oct. 26 (London to New York): Joe Brandt (Mauretania).

Oct. 26 (New York to London): Frances Shelley (Deutschland).

Oct. 25 (Capetown to London): Worth and Towers (Armandale Castle).

Oct. 23 (Paris to New York): Morgan Trio, Valada Snow (Olympic).

Oct. 20 (New York to Capetown) Kenyon Nicholson (American Transport).

Oct. 19 (Paris to New York): Bill Halligan, Fred Darcey, Sisters G, Capt. Hutchinson, managing director of the Baird Television Co. (Derengaria).

Oct. 19 (Sydney to San Francisco): Leyland Hodgson, Billy Elliott (Sierra).

Oct. 19 (Sydney to London): Victor Martyn, Mr. and Mrs. Page (Moreton Bay).

Oct. 19 (Capetown to London): Arthur James and partner, Oliver and Jack Henry Fields and Henri Athey (Emoral Castle).

Oct. 13 (London to Capetown): Rosie Lloyd (Arundel Castle).

Oct. 17 (Buenos Aires to New York): Carl Sonin, Metro-Goldwyn officials in South America, Prof. Lange, for Paramount, in similar position (Western World).

Oct. 17 (Sydney to Vancouver): Sam Wren, Forbes Randolph, Kentucky Singers, Nat Madison (Nizagara).

Oct. 16 (Sydney to London): Jimmy Golden (Maloja).

Oct. 16 (Sydney to Alexandria): Mrs. Leo Carrillo (Maloja).

## "Silver Tassie" Out

London, Oct. 22. "The Silver Tassie," Sean O'Casey's grim War tragedy at the Apollo will be withdrawn as soon as another play can be found to take its place.

Pieces opened Oct. 10 and was greeted with divided views, many holding its severe tragic realism would bar it from popular favor.

## RUMOR DE SYLVA-BROWN DEAL FOR ALL EUROPE

London, Oct. 22. Inside story is that the disposal for Europe of the Sylvia Brown & Henderson music catalog has been arranged.

Reported deal is for Chappelle to handle the firm's show hits, and those songs with the popular numbers to go to Campbell & Connolly.

Variety's correspondent sought confirmation from both British companies. Chappelle's representative said cryptically, "It's a great idea," while Connolly of Campbell & Connolly declined to discuss the report in any of its phases.

Chappelle is shortly taking over a large establishment in the music center in Charing Cross road.

Paris, Oct. 22. Bobby Crawford is said to have in mind a holding company to control and handle foreign rights for all nations of the Sylvia Brown & Henderson music.

Foreign rights are now valuable, where not long ago they were looked upon as negligible by-products.

## VOLTERRA HAS SWANK NEW PARIS CABARET

Paris, Oct. 22. Leon Volterra is going into new enterprises in place of the interests he is giving up. He will open a fashionable cabaret in the basement of the new Pigalle theatre, the magazine house recently opened by Baron Hénry de Rothschild, destined to be the last word in swank and gaily.

Volterra has in mind the sale of his interest in the Marigny theatre and taking over the management of the remodelled Alhambra, slowly nearing completion. He will direct the Champs Elysees theatre with international opera as well.

Other transfers of interest are the sale of the Alhambra Brussels, but he will continue to operate the Theatre de Paris and Luna-Park.

## "Silver Wings" Awaits Going of "Mr. Cinders"

London, Oct. 22. "Silver Wings," musical version of "The Broken Wings," is being produced by Dion Titheradge for Gaiety & Wyllie, but when it will reach London is a question.

Piece is in rehearsal with Desires Ellinger, Emma Halk, Ifarry Welchman and John Kirby and opens Dec. 2 in Birmingham for a fortnight. It plays another two weeks in Liverpool with its ultimate destination the London Hippodrome, depending upon the withdrawal of "Mr. Cinders," Hipp's present tenant.

The Williamsons, owners of "Cinders," have an arrangement with Moss Empires to vacate the Hippodrome. If the show falls below 4,000 pounds weekly, but have six weeks' grace in the form of notice. So far the show has never fallen below 4,000 pounds (\$20,000).

## Ella Retford's Trip

Ella Retford, the English music hall star, is at the Ambassador, on a visiting trip only to New York. Miss Retford is away over for a two-week stay. To make it positive she would not appear on the stage while here. Miss Retford left her theatrical wardrobe, props and orchestration at home.

## DARCEY BRINGS PLAYS

Paris, Oct. 22. Fred Darcey, the play leader of Darcey and Wolford, sailed on the Berengaria last Saturday after a stay of a year and a half on this side. He has a pool of the Channel Islands capitals and is taking home a load of plays.

# PARIS ADDS TO ITS FLOP CROP

Paris, Oct. 22. Couple more flops added to this season's early crop of stage failures. Little promise in Jacques Charles' new piece, a revue for a change at the Ambigu, home of melos. It is called "Olyve," book by Fontanes and Mouny-Ron and score by Fred Pearley and Chetron.

Enter Henry Ford. A smart young youth from Mar-sailles—his name is Olive—saves the father of his sweetheart from ruin. It seems papa's name is Ford and he had posed as a relative of that Henry from Detroit, until the appearance of Henry himself threatens to bring disgrace.

It is Olive who prevails upon the auto maker to be a sport and save the old man and enables the lovers to marry. Martha Robbe does rather a good comedy bit in the small role of Henry Ford. Arnaudy in the title role and others acquit themselves creditably under difficult circumstances. The others are Lily May Moresse and Dierblay.

Witchcraft. G. Pitoeff rushed in "Magie" at the Theatre des Arts to replace the doppel "The Happy Age," without improving the situation.

Story has to do with an intelligent young man sunk in despondency over his acquirement failure and contemplating suicide, when a smart schemer helps him become a successful newspaper publisher on condition that the schemer shall aid the schemer in his ends.

The schemer, however, goes too far. When our hero has become a government minister his benefactor demands help in putting French industry under international influence. Play ends with waving of the old tri-color. It's all weak melodrama.

Pitoeff plays the schemer indifferently as may be imagined from the recital of its import. Henry Ver-mell is better as the hero. Madame Mayenne plays the beautiful accomplice of the plotter.

Paris "Letter" Liked. Somerset Maugham's "The Letter," familiar to New York both on screen and stage, was an exception to the flop rule, getting a favorable reception at the Athenee. French version is by H. de Carubec, who has also signed the translation of "The Trial of Mary Dugan." Lucien Rozenberg appears as producer. Principal role is played by Mme. Marguerite Solla (Mme. Rozenberg). Local reviews praise the piece.

Others in the cast are M. Rozenberg as Joyce, Paul Cerny as the husband and Etchepare as the Chinese woman.

## "HEAT WAVE" SUCCESS

London, Oct. 22. "Heat Wave," new at the St. James, is a sure fire drawing-room melodrama with brilliant dialog by Roland Pertwee, intelligent singing by Walter Hackett and fine scenic designs by Laurence Irving.

The piece is splendidly acted by Herbert Marshall and Phyllis Nelson Terry and the venture has every indication of substantial success.

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## British Film Field

By Frank Tilley

London, Oct. 21. Once more, Middlesex County Council refused to allow picture houses within its territory to open Sundays, despite some areas where, the Middlesex and the London County Councils' jurisdiction joining at the local boundaries, theatres are open on one block and dark on the next.

**"Coquette" Flops in England.** This 10th there was a bit of a score at United Artists offices when several London exhibitors went up to protest about the flop they had on the Pickford talker. One house in southwest London had its paybox stormed and had to return money. Another took the picture off after the Monday opening.

High words with the London executives led to the office staff being sent out so they wouldn't hear the language and threats of calling police were threatened to get the exhibitors, finding their complaints met no response, getting all hot up. At Middlebrough also the picture got the North County bird and house still to put it in the queue on a two-week booking. U. A. seemingly is standing pat, saying there is nothing wrong with the film.

**Warners' Rush.** Three previews next week at Piccadilly—"Hottentot," "Say It with Songs," and "Argyle Case." Reason for war, Warners' lease on Piccadilly theatre finished this 19th, and all films have to be traded show under the Films Act. By rushing these three in while they still rent the house, Warners are in the cost of hiring some other fellow's theatre late.

"On with the Show" is expected to go into the Tivoli in a couple of weeks. First figures to open there nearly three months ago, but "Bull-DOG Drummond" has been such a continued sellout wouldn't take it off.

**Old Timer Broke.** Louis Bookbinder, one of the early exhibitors and running along well with small houses until he went into promoting other enterprises, including fibrous plaster business and a big building scheme near Victoria, went broke for \$30,000 liabilities and no assets. Owned the Regent Cinema but had to close it down through losses and pulling away of audiences by new theatres.

**Other Finance.** Blattner Corp. promises to hold its meeting this month, but so far no statement as to position. Blattner is flying around a Moviecolor (Kodak-Dorian process) and the Stille sound-on-wire scheme. Recently registered private company for latter with title Stille Inventions, Ltd., and nominal capital of \$25,000. This company adopts an agreement with Blattner Corp.

Whitehall Company held its delayed meeting this 21st but did little except say negotiations for arrangement with another company were out (this was with International Talking Pictures on conditions now badly affected by the Durrant collapse). Whitehall's story further was arrangements have been come to with another company on "very favorable terms" but no details given. The company concerned is believed to be Miss Deane's concern. Whitehall board clinched settlement on 14th and after a few days and got meeting adjourned for two weeks.

Maurice Cowan is primarily concerned in a company intended to handle Naturetone talking film equipment, put into some of the Moss houses, and in which R. Gillespie is interested. Company has a capital of \$50,000. This was for Maurice Cowan, G. Hope and G. V. Palmer, all theatrical producers.

**Who Did It?** A big squawk this week in Berlin at the circulation of what they are calling the Red Circular. It's an alleged record of conversation between a Klingfilm-Tobis rep and a German exhibitor in which the Klingfilm system is badly rapped.

This was distributed broadcast and caused so much stir that Klingfilm have the police looking for the author. German paper suggests it came from Clayton Hutton, with no evidence beyond the fact he was in Berlin at that time and was formerly associated with British Photophone which fell out with Klingfilm, and that he used to be with Photophone in the West End. Latter issued denial it was done with their knowledge or that they are in any way concerned, and make statement how they have no aggressive policy nor seek to obstruct.

Probably they regard their nullity suits and such as defense.

**Silent Pugh.** Ralph Pugh being credited with all sorts of new money, plans and

arrangements, and a long line of directors beginning with Alex. Ingham and ending with Sir Joe Ginsburg. Pugh refuses to say a thing except he's going to say nothing till he's got something to say. Which is a slightly big change from the methods usual among promoters.

**Bits and Pieces.** "White Caruso," made by the crowd who did "The Duke," now ready as a talker and opens at the Regal this 19th.

Sir Gordon Craig has finished shooting "Co-Optimists" with Phyllis Monkman, Davy Burnaby, Laddy Cliff, Gilbert Childs and Betty Thomas. Figures Phyllis steals picture.

Eve Grey has come out of the cast of "Flying Fool" at Princes theatre to play femme lead in Herbert Wilcox's Scottish talker on the life of poet Robert Burns.

Donald Calhoun is doubling in talkers, playing for Harry Lachman in "Fable of Soho" and for Alfred Hitchcock in "June and the Paycock."

A. B. W. Mason's "At the Villa Rose" is being made talker at Twickenham by Julius Hagen with two units, one working in English dialog and the other in French.

William Beggan and Robert Flory here. Latter expected to go on to France to direct a Menjou talker.

George H. Barber, owner of Corporation Picture House, Tunstall, has been elected Lord Mayor of Stoke-on-Trent.

C. E. Coburn has completed wiring London Pavilion with Western Electric and figures to put in films between shows, also to rent house for previews.

London's funny sight: Sydney Cohen with a fixed routine of patter trying to sell Cinephone over the lunch table to guys who want to eat and swan dirt only.

Bunch of French exhibitors, headed by Henri Brezillon, chief of French exhibitors' association, coming here next week to study theatre and producing conditions. British Exhibitors' Association throws them a lunch-fest this 16th. Bilingual dialog.

**WOODS PAYS \$20,000 FOR SOVIET PICTURE**

Paris, Oct. 22. A. H. Woods has bought the American rights to the floppo (here anyway) Soviet picture called "Soleil Over Asia," paying \$20,000, with a string to it.

The producer put \$25,000 on the line and made the stipulation that everything is cold if the American authorities censor the picture. Film was banned in England. His idea is to synchronize the now silent production.

It was put on here at the Coliseum Cinema and did office business for a time, principally because of the rush of Russians to the box office.

**PHOTOPHONE FAILURE SMEARS T-S PREMIERE**

Paris, Oct. 22. Wilton Brookless on behalf of Tiffany-Stahl opened the Capucines theatre late last week, sending the house on the boulevard into its career as the Paris show window of the American production with "Molly and Me."

One of the Photophone projectors went democratic on the opening show, smearing the performance by the necessity of a gap between film cans to change reels.

Otherwise the premiere was a ritz affair. One French journalist opened the gate without his dinner coat and was firmly refused admittance.

The picture made a mild impression. Aside from the accident to the machine, projection was slightly blurry.

**Talker Echo in Land Of Ancient Pyramids**

American talkers will presently echo in the land of the ancient pyramids. David Thompson, American agent, has just been instructed in a Royal Cinema, Alexandria, and the house will start in a few days with "Show Boat" as the initial attraction.

Radio people sent a special engineer from America to supervise the installation and remain during the first week of its operation.



MARY and MARGARET GIBB

The only American-born "Siamese" twins, with their mother, the only woman to survive the birth of joined twins.

A real record breaker. An ARTHUR KLEIN-TERRY TURNER ATTRACTION. Suite 1405, 1500 Broadway.

**GIANT PUG SENSATION: HEADED FOR AMERICA**

London, Oct. 22.

Camera, the giant Italian boxer who disposed of Jack Stanley recently in less than two minutes, started with a spurge at the Alhambra yesterday (Monday). He pulled a capacity matinee and bookings for the rest of the week are reported heavy.

The big fellow uses three sparring partners and a corner stage for his business. In spite of his massiveness, he is remarkably nimble. He is a vaudeville find, having a capital sense of comedy and first-class showmanship instead of the dumb personality common to most ring celebrities.

Camera is 6 feet, 10 inches in height and looks every inch. Understanding is that he is sailing for the States shortly. He should be a sensation in the fight world.

Crowd that greeted the debut was different from that usually gathering for such an event. It had a large element of boxing fans and good natured toughs, who showed their liking for the surrounding specialty bill.

They especially approved of York and Kings. Only when they didn't care for was Mabel Constanduros, refined radio "name." She got the bird and was out after the matinee.

**SEVILLE EXPO SEQUEL**

(Continued from page 2)

worked cheaper. The great majority never started for the Expo. Santos, only man to come out and claimed Santos had no authority to buy talent nor to issue contracts. Santos contends he had sent acts over to Martingale for the advances for transportation and had received them; this, in support of the theory that he did have authority.

**Thousands of Pesetas**

The following are some of the salary claims, in pesetas, figuring the Spanish coin of the realm at 160 per peseta in American money: Lud Gluskin and orchestra of 13, 100 days, 90,000 pesetas; Manne Pizarro, tempo band of 15, 75 days, 97,500 pesetas; Danni Girls (12), Danish dancers, 27,000; Wale and Nicolas, 30 days, 6,750; Wilkins and Riley, colored Americans, 90 days' contract, 13,500; Jack Gavin and Jill Astor (Jack and Jill), American dancers, 30 days, 6,750; Isabella Ruiz, 30 days, 12,000 pesetas; Sedano and Gloria Page, 30 days, 6,750; June Day, now in America, 30 days, 90,000 francs.

Sevilla Expo is deemed a flop, due in great measure to the lack of transient patronage.

Another element figures in that the clergy, as with so many Latin countries, rules the public mind. The clerics opposed the Sevilla Expo, as it does other nocturnal amusement. One humorous phase cropped up in front of the Florida Club in Sevilla where an effigy of the Spanish Queen is entirely covered by the Spanish flag, it being the clerical opinion her eyes are not fit to view the ribaldry and festivities of the Exposition.

## Chatter in Paris

(Continued from page 2)

Paris in November. That may have something to do with it.

The biggest inside laugh here is the way Ernie Morris, solo colored member of Borrah Minnevit's Harmonica Rascals, serenades the leader for advance "touches." Though ducky, Morris is idolized by the other youthful members of the harmonica band and is their acknowledged leader. He is Minnevit's court jester and it's a rare treat to get a load of the humorously rich native humor the colored "ukeist" gives out.

Ivix-Pelme, Helenmorgashish at the Plantation. (Sammy Pierce, manager) is another who says she's going to Hollywood for Universal. Opened big here. Claims 5-yr U contract via Ivan Kahn.

Emile Bore's brother, Charles Siels, raises the bows for that ultra-modernistic Baron James de Rothschild fagale theatre.

Irvin Marks, Woods-Shuberts-Selwyn rep, knockin' 'em off balancing the baccarat tables.

Paramount doing press gags in American manner. Hurled farewell luncheon to Chevalier the 17th prior to his sailing Oct. 9 on the Ile de France, with French press going for it in a Great Big Way. Quite a kick to get a load of American exploitation methods at the Folies mount theatre, where Von Stroheim's "Wedding March" holds forth. Good house exploitation methods, grand ballyhoo traversing the boulevards in a horse-drawn gilt carriage, with a couple in powdered wigs attracting attention. Biz big for poor fellow.

Isola Bros. may do "Student Prince" here; A. Willemetz adapting.

Jack Lenigan, pioneer Broadway nite club impresario, now retired here, traveling with the season to the resorts, and doesn't care if he ever sees Mazda Lane.

Bellevue Casino, Biarritz, was hit for \$1,200,000 in 10 days last month.

S. W. Strauss' daughter walked home with \$40,000 at same spot in half an hour, plunging heavily at chemin-defer and clicking.

Other American, Jack Factor, is still being spoken of with his \$500,000 click in one week.

Greatest human laboratory—exclusive casino, with the cosmopolitan gathering around the green felt table under the subdued lights; Continentals, Argentines, Americans, English, Basques, an occasional Oriental and a dash of Jew.

Color line restrictions or conditions if your sponsor and passport are okay; otherwise anybody's money's good on the cloth.

What a spot that Cote de la Paix corner on the Place de l'Opera is for a de luxe American picture house!

Glen Ellyn, American danseuse in the Polles Bergere show, is remarked among American show people for her career of modestness.

practically putting all her earnings back into language courses, vocal training and supplementary professional study.

Bobby Crawford can knock 'em over better at Saratoga than at Longchamps, which, incidentally, is perhaps the finest course in the world. Noble type because he is.

Many pick 'em by the sound of their names. Honeycombers. Italy next.

Ed Hillman, Jr., Chi dept, store head, and Marian Nixon, also honeycombers, also at Longchamps for the Arc d'Triomphe Grand Prix.

Francis A. Mangin, Paramount's presentation producer, clocks 227 channel crossings to date. Can't fly. Sir-sickness. Commutes between here and London, supervising both Par houses.

A. S. Blumenthal and Joe Pineus both Looking the Situation Over. Looks like that Fox showcase house in Taree may happen any day now.

Egypt anticipates peak winter season. New Continental propaganda to visit Cairo, Luxor, Assuan and Alexandria having good effect.

Striking Champs-Ellyses painted sign showing an automobile trailer half-block-long in connection with the Auto Show, includes caricature of "passengers" of a score of Parisian celebs, such as the Dolls, Chevalier, sundry notable artist personalities, Clouqueur et al.

The Louis Rautenfelds, now back in America, returning here in March. Novelist issued interview pointing Paris theatre and upholding Broadway theatrical standards.

## GOV'T BLOCKS UFA MONOPOLY

Politics Behind Purchase of Emelka Control

Berlin, Oct. 22.

German government now admits being behind the acquisition of stock control of Emelka by stock majority by a banking group in Berlin. Control is in the form of a year's option on enough stock to insure control.

The Democratic administration is anxious to prevent the reactionary UFA group controlled by Hugenberg, from adding the important Emelka theatre chains to their already large holdings, thus practically establishing a monopoly of first run houses in Germany.

Government's special objection to screen control is that it would give the holder too strong a grip on the machinery of propaganda and cut off the democratic outlet for sentiment in news weekly and topic shorts.

The State already owned 10% of Emelka.

**London Chatter**

(Continued from page 2)

subtlety to the expensive gag of amour.

The rebuilt Savoy opens Oct. 21 with show season of Gilbert and Sullivan opera. House was originally built 20 years ago, and was the first theatre in London to have electric lights.

"The Life and Adventures of Charles Peace," flop meller which has to be held in the Ambassadors till Oct. 22, has gone into the cut rate with the wise mob gagging it, "Peace at Any Price."

At the luncheon tendered to Ben Schulberg and George Bancroft, Ben spoke first and when Bancroft was called upon, utilized an old Frank rush story to explain that Ben had covered the fight thoroughly and there was little for him to say.

Monty Banks got a couple breaks here this week. Front page stories on his various escapades after marrying Gladys Franklin. And then a guy claiming to be a friend of Monty's gets pinched outside Piccadilly on a charge of alleged poked-dilly.

When "Dear Love" comes to the Palace, Ena Grossmith, daughter of the famous George, makes her debut in musical comedy, hitherto having played straight roles. She will dance opposite Claude Hulbert.

Empire's Friday openings are clicking. Reason for change from Sunday is that Sam Eckman figures a new picture, good or bad, will pull better than an old one in a rival house. And Friday's pay day in most places.

Violet Wegner, once a show girl and now the Princess of Montenegro, barged in with her royal cheque book and was kissed by an ex-seigneur of the Metropolitan police, who happens to be her father. Her first visit to the city.

Low Leslie must have a lot on his conscience. When he brought his "Blackbirds" show over he had a "This Is Mose" skit, showing man and wife in bed, with the wife at the telephone. It looked like a palpable plagiarism of Mr. and Mrs. Jack Norworth's act, and Norworth attempted to stop its presentation.

W. H. Lumsden sent the press on "The Truth About Newspaper Shares," telling the public the Harry crash doesn't touch his papers, though Associated Newspapers (Northcliffe) stock has dropped nearly 50%, despite an increase in profits of \$350,000 over last year.

Lord ("Daily Mail") Rothemann had been spreading himself for full page ads in kindy paper. He was on "The Truth About Newspaper Shares," telling the public the Harry crash doesn't touch his papers, though Associated Newspapers (Northcliffe) stock has dropped nearly 50%, despite an increase in profits of \$350,000 over last year.

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# Australian Stage Concerns Making U. S. Firms Pay for Talker Rights

American picture producers with talkers based on plays of which rights for Australia have been previously sold to Williamson-Tait, Australian theatre operators and producers, go under demand for additional sums to cover the use of the plays in the Antipodes, as the talkers appear there, in some cases producers are reported having had to dole out as high as \$7,500 for this concession.

This sum, it is said, was collected from Paramount for "Interference," its first talker. Australian play rights of which are held by the W. C. Williamson and J. & N. Tait interests. Other U. S. companies have had to come across with from \$5,000 up, according to reliable sources.

Willard Johnson, New York rep. for Union Theatre, Ltd., Australia, would not estimate how much the rentals are as a result, but indicated that the theatres have to make it up. He denied Union is paying Williamson & Tait royalties on talkers Union books, over and above other plays.

An Australian source familiar with the situation admitted that Williamson & Tait make arrangements with the American producers when talkers are made for distribution in the Antipodes and are based on plays that are put on as stage material over there. These arrangements are made direct with Melbourne rather than through New York.

## Opposition

Williamson-Tait's contention, it is understood, is that talkers are opposition to legit in the Antipodes, where very frequently old plays are revived. A case in point is "Drewster's Millions," now playing at the Royal, in Sydney. Leo Carrillo is at the Criterion, Sydney, in a revival of "Lombardi, Ltd."

Australian rights for many of the worthwhile plays produced in New York are purchased by Williamson & Tait, which operates 14 theatres and is closely affiliated with Hoyt's, with a chain of 70. Five of the Williamson-Tait houses are wired with RCA Photophone equipment, while Hoyt's are rapidly being wired, using RCA and Western Electric.

The necessity for settling with W. T. to cover rights to dialog in pictures will not obtain on plays produced in the future with talking picture and television rights sold separately. Australian interests now can buy only the rights to plays that are to be done on the stage with speaking actors. This lets them out when a talker is to be made of the play.

E. J. Tait is due to arrive in the United States this week, landing in San Francisco, for a stay of about six weeks. This will be his first trip here in six years.

# ANTIPODES IN SOUND PLUNGE

Sydney, Oct. 22.

Fullers, Williamson-Tait & Hayward are on the eve of a plunge into sound theatre building, starting with a plan to put a chain of 20 atmospheric houses across New Zealand.

Dialog pictures continue to monopolize attention in Sydney. The Royal, lately closed to legit, has taken a new start after the fiasco of its opening with sound.

House reopens with Western Electric equipment in place of the RCA Photophone wiring with new feature, "Madame X."

Community of interest in the proposed building operations is reflected in another direction. An agreement has been reached between Williamson-Tait & Fullers to play W-T unit revues at Fuller's theatre, Sydney, in place of the Tivoli, which has been closed, because it had outlived its usefulness.

## "MELODY" SET FOR PARIS

Paris, Oct. 22.

"The Broadway Melody" is due in a few days at the Madeleine Cinema. Marcel Mermet, former assistant manager of the Madeleine, is now manager here.

# MOON WOMEN' MILD IN FREAK EFFECT PICTURE

Berlin, Oct. 22.

"Women in the Moon," UFA's special production, created only a moderate effect on its premiere. Picture deals with a trip to the moon in a rocket car like the device by which a German inventor is trying to run autos and airships.

Picture has thrills from the mechanical angle, as the joys and jealousies of the planetary voyagers are uninteresting, while their adventures on the moon are disappointing. Fritz Lang, who directed "Metropolis," functioned similarly here. His success is entirely on the mechanical end.

Picture is said to have been sold for America.

# BRITISH BALK AT PERCENTAGE

London, Oct. 22.

English exhibitors are organizing a revolt against the percentage plan of booking talking product, demanding better terms.

They want distributors trailers, disks and other accessories without added charges and take lower percentage scales.

Argument is that revision of scale is necessary and unless it is made many of them will be broke by Easter. They say they cannot show a profit after paying for equipment and service and meeting other charges, including rental for the supporting program, and then giving the distributor 50% of the gross in return for the feature itself.

## "Fool" Sets Holland Mark

Amsterdam, Oct. 22.

"Singing Fool," in its second week here, has set up new box-office marks that not only make new records for Amsterdam but also for Holland.

## Title Trouble Solved, "Melody" Set in Paris

Paris, Oct. 22.

"Broadway Melody" opens Oct. 30 at the Madeleine Cinema, date now set. Delay was caused by experimenting in an effort to overcome dialog difficulties by means of French titles.

Picture would have been sent in earlier except for this difficulty, for house and Metro people are anxious to get release on the strength of the huge demand for the music in the picture, which has sold like wild fire on the disks.

## CARTOONS ABROAD

Hollywood, Oct. 22.

Hans Bartsch has obtained Central European, Dutch and Scandinavian distribution for 12 Walt Disney's sound cartoons and the City Symphony series, leading off with "The Skeleton Dance."

Portman in N. Y.

With the sale recently of most of the Loew houses in Europe, Harry Portman, gen. mgr. of Loew's theatres abroad, returns to New York as assistant to E. A. Schiller. Joe Freeman succeeds him abroad. Loew now has the Madeleine, Paris; Empire, London, and six houses in Belgium.

## Group for France

When Robert Kane sailed for France, to produce talkers for R-K-O, Steve Fitzgibbon, studio manager; Phil Tannura, director; Harry Straley, cameraman, and Vernon Ashdown, sound technician, went with him. All were accompanied by their wives.

# HAIK TALKERS; GUITRY SIGNED

Paris, Oct. 22.

Jacques Haik is making his own talking shorts to supplement the features he will show at the remodelled and wired Olympia, when it opens Dec. 15. Sound system is Haik's own device called Cine-vox. He has his own system called Radio-Cinema now said to be perfected in association with the Governmental broadcasting telegraphic lines.

System is understood to be based on the Peterson-Olsen Danish patents, which claim they are free from all conflict with other sound equipment, and basic in nature.

In addition Haik has already signed Sacha Guitry to make a series of short subjects for which the promoter contemplates American distribution as well as native exploitation. These briefs will be recorded on Photophone instead of Haik's Cine-vox, due to the American rule on interchange.

Besides all these enterprises Haik is making another talker of feature length in England, with Louis Mercanton directing. Choice of the British studio was made necessary by lack of room here. However, a second sound stage is being built at the Joinville studio near Paris, and Haik proposes to assemble all his activities there.

His undertaking at the Olympia is one of considerable magnitude. Remodelled house has capacity of 2,000, and will give an all-sound show resembling that of the New York Strand. There will be no presentation, short being spotted to support the feature, starting with "Trail of '98" (Metro-Goldwyn).

## London-Berlin Principals In Foreign Talker Struggles

Hollywood, Oct. 22.

Fight for talker supremacy, as regards the non-American-made picture, will be between London and Berlin, in the opinion of Hans Bartsch, play broker for foreign writers.

Technique anticipates the assembling of production units in four language groups (English, French, German and Spanish), each having its own script and director. Mere translation of dialog, with another set of players going through the same continuity, he considers impractical because of varying national angles and reactions. Nor will a given story be invariably acceptable for all four languages. Bartsch eliminates Paris from consideration in the struggle for domination because of France's inability to organize an appeal to a world film market or to cater to it.

He sees no likelihood of each country producing its own talkers because of the prohibitive expense. But with four separate groups working a tone studio, the technical overhead cost of story rights and cost of settings is divided.

## New Columbia Chief

Paris, Oct. 22.

Fred Shoninger, for two years foreign manager for Columbia Pictures, resigned today, giving his resignation to Joe Brandt who arrived from London.

Milton Schwartz, son-in-law of William Fox, takes over the foreign berth. Brandt took occasion to make a denial of stories of a Fox-Columbia amalgam.

Shoninger is going into the film export business. Brandt returns to London Monday.

## Tobis' Paris House

Paris, Oct. 22.

German company controlling the Tobis-Klangfilm sound system is known to be seeking a house in Paris for use as a "show window."

Cost story in circulation this week is that a deal is ready to buy the Empire-outright or take it over on a lease.

No confirmation.

## ZUKOR DUE IN PARIS

Paris, Oct. 22.

Adolph Zukor is due in Paris Friday (Oct. 25), on the Ile de France. Eugene Zukor has returned here from Biarritz to await his father's coming.

# NATIVE OR AMERICAN TALKERS? FRENCH ASK

Paris, Oct. 22.

Question that agitates the French picture trade is whether the drift will be toward native French or imported American talking product. Situation is something like the confusion in the States last year on sound effect or all-dialog.

Point is neither producers or exhibitors know which way to prefer. Majority view is that the French talkers will win out in the end, but at this stage the matter of quality gives the Americans an edge.

Solution of the puzzle is held in many quarters to depend upon some sort of alliance between producers and exhibitors with the American equipment people, equipment being the determining factor as between home made and foreign product.

## U. S. Talker Flops

Paris, Oct. 22.

Full length American talkers fell down here in its first real test of staying power for a run.

Fox "Polles" was put in the Marcellus Capitol and did a nose dive on its second week. Opening week looked good at \$4,200, but second week's gross crashed to \$5,000.

Incident taken as evidence that the novelty of a talker in English is worn out. Johnson's "Singing Fool" went three weeks, but it had only a few talking passages, rest being singing and titles.

# TOBIS WRIT ON FOX NEWSREEL

Paris, Oct. 22.

Tobis is seeking an injunction against the Fox Movietone Newsreel in Vienna and Berlin courts, action covering both countries and directed specifically against the newsreel alleging patent infringement.

This is the first time the German patent holders have proceeded against the electric light coil principle and also the first move against a producer. Fox is appealing and the fight goes into the appeals argument stage.

Technique of going after the producer is new. Previously the Tobis-Klangfilm people contented themselves with gestures toward the exhibitor, who used the Western Electric equipment.

Perhaps the change of front is due to the fact that Tobis recently lost an important case in Prague, Czechoslovakia.

## THEME SONG FOREIGN STATUS ALL CONFUSION

Paris, Oct. 22.

Performing rights of theme song music are becoming more confusing as time passes. Foreign representatives of the leading American films remain in the dark on the subject of performing rights of synchronizations among other things.

Fred Day of Francis, Day Co. is at sea, bound for New York to meet the publishers there in the hope of clearing up his understanding and reaching an adjustment of certain disputes.

Francis Salubert is losing the representation of Harms here next year.

## Making British Talker

London, Oct. 22.

Gainsborough has put a new British talker into work, "Sleeping Partners" with Siegfried Genuin directing and Edna Best and Seymour Hicks co-starred in the leading roles.

Picture is designed as an all-dialog.

## Bohr's 2-Language Role

Hollywood, Oct. 22.

Joe Bohr, engaged by Sono Art for the Spanish version of "Blaze of Glory" has been given a contract to produce a feature in Spanish as well as Spanish.

## PARIS PROGRAMS

Paris, Oct. 22.

In local picture houses: Clichy Palace—"New Orleans," with Ricardo Cortez.

Max Linder—"Revival of Chaplin's 'The Circus'."

Other bills continued.

# GAUMONT-RADIO ALLIANCE NEAR

Paris, Oct. 22.

There are signs that Gaumont will take up the alliance with Radio Pictures (R-K-O), that at one time seemed to be on the eve of closing with the Nathan Franko group.

During the summer all preliminaries had been arranged for some sort of a working agreement between R-K-O and the French studio, film public, engineered by Ed. Corbillion-Molliner, then vice-president of Franco, and Max de Vaucorbeil. As a result of the Molliner project that official was eased out of the Franco company. He continues to hold a large block of stock in Franco, but has switched his active connection to Gaumont, and it is for this reason, apparently, that Gaumont is about to take on the original Radio affiliation, covering the exhibition of American type talking pictures.

For the time being Gaumont is producing apparatus will be used in an experimental way, with the probabilities that ultimately RCA Photophone will be employed. In like manner Gaumont production will use the Photophone system.

Robert Kane, sailed from New York Friday (18), to take charge of production. Talking sequences will be done only in French for the present, but it is the plan later to include also dialog in Spanish, German and English.

Gaumont native talking equipment is now being used in existing houses, principally as a test of its reproducing quality. Reports are circulated tending to show the apparatus is well regarded.

Herbe, formerly vice-president of the Aubert theatre, operating interests, is now functioning in the post held by Molliner with Franco.

Paris, Oct. 22.

Paris film circles have displayed lively interest in reports here of Fox's bargaining for the British Gaumont theatre chain, at the same time regarding with startled caution the story that the Fox people have opened negotiations as well for the French Gaumont theatre holdings in this country.

No confirmation is obtainable, but story is that conversations are on.

# Schlesinger's Studio Fire; 19 Sets in \$600,000 Blaze

London, Oct. 22.

Fire practically destroyed the entire plant of the Isidore Schlesinger British Talking Pictures plant at Wembley Saturday evening, involving estimated loss of \$600,000.

Two studio and equipment plants were burned and 19 sets of RCA Photophone apparatus were entirely destroyed.

One sound studio was saved, but a large stock of films went up in the flames. The Schlesinger establishment stands on the site of the old British Empire Exhibition and represented the whole of Schlesinger's production and equipment resources in England.

## "Last Warning" Pulled

London, Oct. 22.

"The Last Warning," Universal production, was pulled off at the Stoll-theatre, Kingsway, after one showing yesterday, because the audience wilted.

Picture was regarded as a reaction against this specific picture and not any fan revolt against talkers.

## Elvey in New York

Raycol, the English color process, is temporarily represented in New York by Maurice Elvey, head of the British corporation operating the new device. His return to London is at present indefinite.

Elvey is stopping at the Hotel Ambassador. So far he has but privately demonstrated Raycol. Apparently there will be no public showing.

Before going with Elvey, Elvey was prominent in British Gaumont. He has been a leading personage in the British picture field for some years, as producer and director. He left America for the other side in 1911, after having been over here some 10 years. Part of that time Elvey directed for Fox.



"Condemned," Ronald Colman talker for U. A., opens Nov. 3 at the Selwyn instead of Nov. 4, as originally scheduled. This gives it a Sunday night premiere, the second for years. "Rio Rita" was first



# FILM STOCKS HESITATING

## Publix First Nite List at 10 Pairs As Hays' Deadhead Try Goes Floppo

Taking the bull by the horns Publix is putting an end to the first night headache on tickets. For the opening night of "Love Parade" at the Criterion, New York, Nov. 19, exactly 10 pairs of free tickets will be distributed. These go to the daily press. Trade press and all other deadheads go on the second night.

Scale on the opening night will be \$10 per ticket. It is announced that officials of Paramount or Publix must pay for their ducks or pick some other night than the premiere.

Publix feels that the opening night thing has reached a point where it is impossible to handle the problem in a house the size of the Criterion. It has been common knowledge in the trade for some time that over 200 pairs of tickets constituted the minimum list for first nights. Rather than attempt discrimination or favoritism the wholesale chopping of the free list has been made.

"Mr. Hall of 'The Times'" will receive two tickets only. He has been accustomed to four seats at openings, but lately the companies have been curtailing his demands.

Can't Keep 'Em Uniform  
Efforts on the part of the Hays office and some of the producer members to get together a uniform list of those who "shall be first-nighters" at \$2 openings have laid down.

Various producers submitted lists and they have been gone over. The same producers turned around and removed this or added that one, with the consequence the idea of a standard list for all has been more or less lapsed.

Hays office has tried for more than a year to get together the sort of a first-night list everybody would o. k. The original idea was to get rid of the deadhead, the Hays office by its efforts thus evincing a co-operative interest toward its members, but to get the producers—and the press agents—to adhere to the list proved a tougher job than anticipated.

The Hays' office says it doesn't try to tell the producers or the first-night list, but that it is more than willing to check and advise on names submitted.

## No Trout for Shorts; Died From Walkout in Chi

Chicago, Oct. 22.  
An attempt of B. & K. to select effective shorts for their houses by using the Dearborn as a tryout house flopped and has been discontinued. At the first weekly tryout of shorts, the audience got so bored they walked at the end of the third. In future all shorts will be viewed in projection room.

## Acting Affidavit

Hollywood, Oct. 22.  
Anticipating a doubt in the public's mind as to the authenticity of Paul Muni portraying seven distinct characters in "Seven Faces," Fox had the actor make an affidavit to make it more convincing.  
Characters played are Don Juan, Napoleon, Diablero, Franz Schubert, Willie Smith, Joe Gans and Papa Chibou.

## NICOLLS' WIFE SURE

Des Moines, Oct. 22.  
Arthur W. Nicolls, former district manager for Publix, has asked the judge to reduce his alimony allowance from \$50 to \$10 per week.  
Nicolls claims he lost his job with the picture chain as result of letters his wife sent the company accusing Nicolls of disloyalty. Since then he charges he claims his earnings have decreased from \$175 a week to \$150 a month.

## The Mergers

Merging in any line of business has received a swift setback with the drooping market, even if presently but slowly recovering.

It's a question whether the general public is in a mood to buy new stocks at this time, with the drift appearing to be more toward bonds.

To what extent this may affect William Fox's stock sell-off appeal, Fox theatre patrons none of the experts will say. That is an exclusive clientele, they agree, but add there might be a backwash offset in the common impression on stocks at present, created among the general lay public by the little fellows who have been hit in the crashes of late.

Paramount-Warner stands the same. It's understood all signatures have been affixed, subject to final release by the negative attorneys. A couple of minor hitches the lawyers must straighten out are the only blocks, although that does not include the Washington attitude. There has been no change reported on the position of the Department of Justice on mergers in the picture business, referring especially to Fox-Loew and Par-Warner.

The Pathe-Shubert proposition, going along for a while at top speed toward a successful conclusion, now looks to be near a halt as elsewhere reported in this week.

Within the week talk of minor mergers or buys, other than in the theatre division, has about passed out.

## PATHE-SHUBERT DEAL CHILLY?

It is strongly intimated in close quarters that the proposed Pathe-Shubert merger is not so hot just at present.

That deal has been lingering for some time. Previous rumors were the delay in consummation arose over the difficulty of marketing. Recent lapses in quotations on the Shubert stock appear to bear this out.

Present condition of the stock market, making it a bigger problem, could be alibied as the current cause.

Agreement is said to have been reached by Jos. P. Kennedy for Pathe and William Phillips, the bankers' rep for the Shuberts, that there would be no manipulation of either stock on the market, pending negotiation. This meant the stocks would seek their own level, without boosting or hindrance. Shubert commenced to sink immediately without support while Pathe held up until the recent market blinks.

The merger is said to have been anxiously awaited by the Shuberts, with Pathe seeing the Shuberts as merely a little extra annex for an independent film production, exactly what benefit the Shubert left theatres might be to a picture distributor is said to have been the strongest hitch.

Right now it is claimed that the possibility of the merger stands at about 75 per cent on the negative side.

## Claire Windsor Dancing

Claire Windsor, former film star, is another going south.  
Miss Windsor opens for Keith's Providence Oct. 25, with a dancing partner and 10-piece orchestra band.

## NEW PARAMOUNT PLAN AS FACTOR

Picture Leader Scarcely  
Holds Its Own in Rally at  
69, While Warner Jumps  
to 54

### Yesterday's Prices LEADING AMUSEMENTS

	High	Low	Last	Chg.
5,000 Fox	89 1/2	81 1/2	92	+1
5,000 P	52 1/2	50 1/2	51 1/2	0
2,000 Loew	85 1/2	83 1/2	84 1/2	+1/2
27,400 Par	70 1/2	68 1/2	69	-1/2
3,500 W	71	69	70	+1/2
100 To. At.	11	10 1/2	11	0
100 W	31	29 1/2	30	+1/2
91 RCA	82 1/2	79 1/2	80 1/2	+1/2
2,100 Shi	28 1/2	27 1/2	28	+1/2
1,000 W	34 1/2	33 1/2	34 1/2	0
Curb				
3,500 Fox	34 1/2	33 1/2	34 1/2	0
3,100 W	7 1/2	4 1/2	4 1/2	-1/2

By AL GREASON

Interest centered yesterday in the performance of Paramount as announcement of its plan to split stock two for one and increase the authorized issue from present 3,000,000 to 15,000,000 came out. Idea is to split present stock 2 for 1 and then acquire new properties, including Warner. Net result as reflected on the ticker is uncertainty on the part of Paramount holders and jubilation from the Warner side. Paramount did nothing whatever in a turnover of 25,000 shares, while Warner moved up more than 4 points net, closing at better than 51.

Neither of these movements was impressive in view of the brisk rally throughout the list following the general shake-out that ran from last Monday to within an hour of the Monday close.  
Paramount directors met Monday and called stockholders' meeting for Dec. 10 to vote on the new proposition. Significance of this apparently was that the board chose to defer action instead of really closing the Warner deal, which has been pending a long time and has been ready for closing since the middle of October. Condition of the market supposed to be the reason for postponement and setting of stockholder meeting date far ahead interpreted as device to test out stockholder and reaction before they took the plunge.

On yesterday's showing Par stockholders don't care so much for the idea, but the issue remains in the balance. Striking development was fact that Warner snapped back to the 3 for 4 ratio right away, while Par except that it doesn't move either way, although a bull drive could have been staged on the list.

Adolph Zukor is at sea bound for Paris and due there Friday, so company inside interests must be confident making the picture look o. k. for Par except that it doesn't just now register on the ticker.

Radio-Keith staged a fair comeback, although not sensational. Fox did well in its film stock issue, and Loew was unaccountably sluggish yesterday, although general theatre was up 4 points and made an impressive showing.

### On the Break

A composite picture of the leading amusement stocks in the relation of Mopday's lows to the highs as recent as last week makes a startling picture. The aggregate decline for an even dozen leading issues was about 140 points, an average of just over 11 each. This constitutes a new record for group decline since the theatre stocks played their part in the New York stock market, certainly over so short a time as a week.

Only three issues broke into new low ground, coming 2 points below its bottom of Oct. 4: Pathe A at 10 and Shubert at 27 flat. Most violent decline was that in

(Continued on page 37)

## Played Trick on Censors, Claims Gov. of Kans.; Orders 2-Reeler Off

### Water!

Chicago, Oct. 22.  
The scarcity of good water in California leaves its mark on the natives.

An oldtime picture actor, in Chicago for the first time, was being shown the local parks system in an automobile tour. Every few minutes he ordered the car stopped, and would get out toinker with water fountains. Finally the oldtimer exclaimed irritably:

"These Chicago kids! It's a crime the way they leave water running. Wait—here's another fountain I have to turn off."

## GERMAN FILM MAKER HERE IN OPPOSITION

Newly financed by I. G. S., described as a powerful German trust Agfa-Ansco, raw film manufacturer, is floundering in a new plant in Binghamton, N. Y., reported to represent an investment of over \$7,000,000. It's out to give Eastman and Dupont a run in the American market.

Relationship on more than an ordinary business plane between A-A and Technicolor is denied by the latter. It so happens both companies use the same local advertising agency, Erickson.

That the majority of Technicolor's customers, film companies, use Eastman and Dupont stock was pointed out by Jerry Beatty, picture head for Erickson, in attempting to discredit reports of a hook-up between the companies.

From A-A customers it was learned that Herr Friedlander, mentioned as representing the German backer, has been in this country for some time observing the activities at Binghamton and assuming a directorial hand in guiding the present campaign.

At the A-A offices in New York the utmost secrecy as to the company's plans was maintained. The presence of Friedlander was admitted, as was the report that the German company has considerable money in A-A.

These confirmations were only obtained after most persistent questioning. They revealed also that only Horace Davis, president of A-A, is empowered to issue any statement concerning the company's activities and that he spends most of his time in Binghamton.

## Arthur Loew's Pembroke

Arthur Loew has purchased from his father's estate the Long Island manor, Pembroke, and its lands. Mrs. Marcus Loew found the big house somewhat wearying and now makes her home in a hotel apartment.

Following the custom of his father, Arthur Loew comes to work by water. He has a speed boat instead of the yacht which was sold some time ago by the estate.

### Wm. Fox Reappearing

William Fox will publicly appear for the first time since his summer auto accident at the George Jessel dinner Sunday evening, to be held in the Hotel Commodore, New York.

Jessel is the guest of honor for the Jewish Theatrical Guild. Mr. Fox is slated for a dialogue and has promised to attend.

Kansas City, Oct. 22.

Looks like some picture distributor was in for a lot of trouble or at least explaining, in Kansas, according to Governor Reed, and his state censors. A few nights ago while in Parsons, the governor visited a picture show and was shocked at some of the shots in a two-reel comedy. He called Emma Viets, chairman of the state board of censors, and described the things he found objectionable. She declared that the scenes mentioned were not even in the copy shown the board.

The governor instructed her to make a thorough investigation as to whether or not the picture was shown the censors, in its entirety, and also asked the attorney general's office to investigate. The governor is quoted: "If the moving picture people have shown a picture in which they deleted material before showing to the censor board, there will be no end of trouble for that concern. I have heard intimations that such was done in a few instances."

There are plenty of teeth in the law to handle situations of this kind and this state is not going to permit any organization to play tricks like that. There isn't any moving picture producer so big that we cannot keep his pictures out of the state if he resorts to trickery to get them through and deletes parts that he knows the board would not approve and then shows the picture as if approved."

It was a shot of a hula hula dance in a two-reel comedy that aroused the governor, who has ordered the pictures out of the state.

## 1ST NAT'L'S \$19,000,000 NUT FOR 37 TALKERS

Hollywood, Oct. 22.  
First National has spent \$12,450,000 on productions so far this season. This covers 25 films, either released or about to be released. It averages approximately \$500,000 per film.

There are about 12 more pictures to be done on the First National program. At this average the total output of production for the company will near \$19,000,000.

Of the 25 films completed only six have undergone general release. These are "Hard to Get," "Careless Age," "Fast Life," "The Great Divide," and "Most Immoral Lady." Pictures scheduled but not yet generally released, although one or two have seen premieres on Broadway, include "Isle of Lost Ships," "Young Nowheres," "Girl from Woolworth's," "Footlights and Foolery," "Forward Pass," "Little Johnny Jones," "Painted Angel," "The Love Rackett," "Playing Around," "Wedding Rings," "Sally," "Furies," "Lilies of the Field," "Loose Ankles," "No, No, Nanette," "The Other Tomorrow," "Strictly Modern," "Son of the Gods" and "In the Next Room."

## Back to Silents in Spokane

Spokane, Oct. 22.  
After showing as a sound house for six months, the Egyptian here has reverted to a silent picture house. It is operated by Ray A. Grombacher.  
Egyptian was among the first picture houses here to be equipped with sound, and is now the only silent theatre in town. First runs and shorts will comprise the still program.

## Garbo Talks O. K.

Hollywood, Oct. 22.  
M-G-M was delirious about Greta Garbo's ability to talk the mike. Doubt existed when she clicked with her first scene, running continuous nine minutes and using 350 feet of film. A record so far for one scene.

## Demand for Color on Films Away Beyond Present Supply; Technicolor's Soft Position

Considerable maneuvering behind the scenes that may eventually make Technicolor the standard method for color pictures, is reported on the inside. William Fox, who had no option on Multi-Color, is said to be flirting with the Dr. Kalmus outfit.

Fox, Pathe and Universal, the latter at one time also interested in Multi-Color, are the only producers not holding contracts with Technicolor. Par and Warners have the in, the former, it being claimed, having the edge for use of Technicolor with Warners and Pathe, next in line. According to a Technicolor source, Paramount will be its biggest customer for the next year and a half.

The sudden interest in Technicolor, even from the Fox end, is attributed to the development recently made by the Dr. Kalmus crowd, chief of which is the single-emulsion of film. Multi-Color is double-emulsion and harder to handle, with the film likely to buckle and scratch easier. Technicolor's new process requires less light in shooting scenes, thus overcoming one of the greatest problems in color photography. Years ago when "Wanderer of the Wasteland" and "The Black Pirate" were made, such strong lights had to be used that characters were distorted.

Technicolor has perfected a new camera, designed with the precision and fineness of a Swiss watch and taking six months to build. Besides Multi-Color, often spoken of as Fox's color method, Eastman has its process and Pathe is in control of a Paris patent, recently acquired. Whether there will be a get-together between Technicolor and others, along the same lines as the reported get-together on wide film, is a question, but some inside sources are inclined to believe the present maneuvering is in this direction.

**Supply and Demand**  
The problem the producers now face is the demand for color on the one hand and the inability of Technicolor to fill all demands on the other.

During the coming year the company is figured to produce 100 pictures, in color only. The number of cameras now in operating is 25, with seven being rushed to completion. This would enable Technicolor by shooting night and day as at present, to work on 64 pictures at one time, granting other facilities are up to schedule. There were only eight cameras and one for tests working at that time.

"The only reason there aren't more color pictures," a Technicolor source stated, "is because the demand can't be filled. Additional work can only be taken on piecemeal, owing to the contracts, existing, that must be taken care of."

Warners have made eight and have a contract for at least 10 more in Technicolor, while P. N. has made three with a contract also for 10 more. Par, without numbers of subjects scheduled, has already made four and will make more than both W. B. and P. N. are yet to make under contracts.

RKO has made "Rio Rita" in part color and will have at least three more, subjects not known, while M-G-M has a contract for five or six. The Tiffany-Stahl contract is to cover a series of 24 shorts.

Universal, reported planning originally on using Multi-Color, used Technicolor instead for sequences in "Broadway."

### "HARD TIMES" PARTY

Hollywood, Oct. 22. Immediately following a 20 per cent reduction in the studio payroll, Paramount Studio Club declared its intention of staging a "hard-times" party.

Session is an annual event and not a kidding reflection on studio axe wielding.

### Colleen Moore's Pendix

Colleen Moore has been in her suite at the Hotel Plaza, New York, for a few days playing freeze out with her appendix. Up to yesterday it looked as though she had won.

After a few days of rest, Miss Moore and her supervising husband, John McCormick, will return to Hollywood.

### Sound-proof Plaster

Hollywood, Oct. 22. Radio technicians claim a process whereby scenery and drops are made sound proof as well as fireproof. At the same time they are porous to allow for ventilation. New discovery is a plaster, which is put over the scenery to a thickness of a half inch.

H. D. Lindsey is given credit for the innovation, and patent application has been made.

## FOX PEOPLE FAVOR FAST RUN AND RELEASE

With "Cock-Eyed World" having exceeded all records for a quick return and topped the Roxy gross by tens of thousands, some of the best Fox pictures in the future may go into the Roxy for runs of three or four weeks rather than into special \$2 runs.

Foxites are so enthusiastic over what "Cock-Eyed World" did after its phenomenal four weeks at the Roxy that they are less sold on the \$2 run idea than ever before. "In Old Arizona," which could have been a special for two-a-day showings, is another case in point.

The big angle in a showing of three or four weeks at the Roxy from the Fox viewpoint is that the exhib knows the run can't be forced in view of the heavy overhead at this de luxe. Winfield Sheehan is reported as convinced the Roxy is the place for the best of the Fox talks.

"Cock-Eyed World" could have remained at Roxy longer than it did, but James J. Grainger felt that if held too long the Greater New York market would be injured for it. As a result all the regular Fox houses, as well as other chains playing "Cock-Eyed World" did record business with this talker.

A contributing reason for taking the McLaglen-Lowe picture out of the Roxy, cancelling the fifth week that was scheduled, was that other product was being held up.

### Withers Opposite

Hollywood, Oct. 22. Grant Withers is leading man for Corinne Griffith in "Back Pay," Fanny Hurst story, in production during coming week.

William Seiter to direct.



### HUB OF RHODE ISLAND

Where the weary traveler finds a haven of rest. Where those who enjoy cuisine de luxe are satisfied. Where the elite gather for their many social functions.

A Meyer Davis Orchestra is playing its fifth consecutive season for concerts and dancing at the Providence-Biltmore Hotel, Providence, Rhode Island.

## To Film Karno Frolics

Hollywood, Oct. 22.

Material which Fred Karno used on the English stage for years is to be adapted to pictures.

Karno has been engaged by Hal Roach to write new stuff for his comics and to rearrange much of his stage comedy to conform to talker requirements.

Members of Fred Karno's English troupe of comedians, now eminent in pictures, are planning a dinner on the advent of their old chief into pictures. Members of the old gang are Charles Chaplin, Alf. Reeves, Al. Austin, Stan Laurel, Jimmy Aubrey, Will Stanton and Charles Rogers.

### REQUEST CALL DEPT.

Young Beetsen in Charge of Check Up Spot of Casting Agency

Hollywood, Oct. 22.

Central Casting Bureau has opened a Request Department with Fritz Beetsen (son of Fred Beetsen of the A. M. P. P.), in charge. Fritz is a Princeton grad.

Request Dept. takes care of calls for specific individuals among extras also continuations, leaving casting directors free for actual casting.

Elaborate set of records kept on request calls to prevent casting directors kidding along extras to effect, "Well, I asked 'em to get you."

### Par Contracts

Hollywood, Oct. 22. Frederic March and Virginia Bruce given term contracts by Paramount.



"Didya Ever" See a Foursome Soul Kiss? Here's One!  
**Mr. and Mrs. LUCIO and SIMPLICIO GODINO**  
The only male and married "Siamese" Twins with their hot Filipino band.

Hooked solid R-K-O.  
**AN ARTHUR KLEIN-TERRY TURNER ATTRACTION.**  
Suite 1405, Bond Bldg., 1560 Broadway.

## Sound Men Turning to "Live" Sets as Best for Recording—Okay Echoes

### Those Rumors!

Hollywood, Oct. 22. Executive: "What do you hear about our studio?" "I hear you're kicked out." "That's funny. I hear I resigned."

## DE MILLE AS ACADEMY HEAD AT ELECTION

Hollywood, Oct. 22.

The board of directors of the Academy of M. P. Arts and Sciences, meeting Oct. 28 for the first time with the new members just elected, will elect William C. De Mille president to succeed Douglas Fairbanks, president of the Academy, since its organization.

Fairbanks lost the re-election by announcing he would be abroad during most of the next term. He has already lost his place on the board of directors.

Louis B. Mayer has resigned from the board of directors, Irving Thalberg being chosen by the producers' committee to serve out his term.

Five new members of the board elected Saturday are Jean Hersholt (actors), Frank Lloyd (directors), William Le Baron (producers), Nugent H. Slaughter (technicians), and Waldemar Young (writers).

The new executive committees are:

Actors: Conrad Nagel, Lois Wilson, Robert Edson, Richard Tucker and Lloyd Hughes.  
Directors: Reginald Barker, Donald Crisp, King Vidor, William K. Howard and Frank Lloyd.  
Producers: E. P. Schulberg, Jack Warner, Charles Christie, Carl Laemmle, Jr., and Irving Thalberg.  
Technicians: J. T. Reed, Frank E. Garbutt, E. H. Hansen, Arthur Edson and Ralph Hammeras.

Writers: Waldemar Young, Alfred Colin, Winifred Dunn, E. Percy Heath and Jack Cunningham.

The Academy's annual meeting is supposed to be the last Saturday in October, but was postponed for setting Oct. 28, when the revised board of directors meets.

### L. A. TO N. Y.

Dick Henderson.  
Larry Cullins.  
Bill O'Donnell.  
Sidney Olcott.  
June Collyer.  
Arthur James.  
Edna Murphy.  
Louella Parsons.  
Con Conrad.  
Lou Selzer.  
Sid Silverman.  
Belle Baker.  
Maurice Abrahams.  
Dennis King.  
Jeanette MacDonald.  
Hector Turnbull.  
Ardie Goettler.  
Sydney Mitchell.  
Rosemary Davies.  
Joe Young.  
Sam Lewis.

### N. Y. to L. A.

Joe McCarthy.  
Mr. and Mrs. J. J. McCarthy.  
Jack Smith.  
John Wray.  
Charles MacArthur.  
D. W. Griffith.  
William LeBaron.  
Paul Whiteman.  
Jimmy Gillespie.  
Billy Gibson.  
Whitman's Band.  
William Kent.  
William LeBaron.  
Bartlett Cormack.  
Ruth Chatterton.  
Joseph M. Schenck.  
Artie Stebbins.  
Allan Pryor.

### "Sally" at Central

"Sally," First National talker with Marilyn Miller, completed, has been set for a \$2 run.  
It will go into the Central, New York following "Paris," which opens Nov. 1.

Hollywood, Oct. 22.

After much intensified study, studio acoustic engineers have discovered that the echo, or sound reverberation, is an aid to recording rather than a detriment. Albert De Sart, technical director of sound at Paramount, declares that the use of "live" sets, which give off a crisp echo, enables the mixer to record most scenes with one microphone instead of two or three.

When the first takes were made they were recorded on the old silent stages. Because of the tremendous echo in these vault like structures, voices sounded as if they were coming from the bottom of a barrel. To get away from this specially designed sound stages were built killing off any echo talkers were made.

In these sound deadened structures the voice does not carry far, so in scenes where the player or players move about, microphones were suspended at intervals that would keep the voice within recording range.

### Differences in Stages

Sound technicians then discovered a wide discrepancy in the quality of dialog obtained on different sets. Dialog recorded on one set would be crisp and clear, on another set a bit muffled. After making a systematic check it was discovered that sets bare of drapes and hard surface, which gave off a certain amount of echo, were those on which the best quality of dialog was being obtained. The sound engineers have made an entire change in the mode of building sets at Paramount where the sound department has a voice in the plans of constructing the proper setting as well as the art department and cameramen.

### Materials

Materials now going into the making of a modern talking picture set are all proved to have certain acoustic values. Even a set is also an important factor and much stress is laid to this phase in seeing that the front part of a set, facing the camera, is absolutely rigid while the back is a honey-comb of braces to which the decorative material is tightly tacked.

The rigid, or live sets, make it possible to use one mike instead of two or three. No matter how far the player steps away from the mike on a live set, he is always within range. It also enables the mixer to place the mike in focus with the camera so that when the player moves away from the camera, and his size becomes smaller on the screen, so will he move away from the mike and his voice becomes weaker. Perfect perspective of both sight and sound is thus maintained.

In answer to the question of why the voice of a player has a certain quality in one scene and becomes totally different in another, DeSart explained that different sets give off different echoes. While the voice remains the same its recording tone is governed by the type of echo thrown off by the background.

## Warners' Big Sign

Another world's largest electric display sign erected for Warner Bros., on the new building on the west side of Broadway between 51st and 52nd streets, will be put in operation this week and function 24 hours a day. Building contains the lobby entrance to the new Warner theatre now in construction on 51st street. Sign will have 20,000 lamps, and will require 800,000 watts to operate.

A special concrete foundation on the roof of the four story building holds the sign. It is in two sections, each 110 feet long and 65 feet wide, facing north and south.

The first illumination will convey this message: "Warner Brothers, First National, Vitaphone Productions," in letters eight feet high. Under that in smaller electrified type will be the slogan: "Always the Best."

### CAESAR EXISTING

Hollywood, Oct. 22.

Six month contract of Arthur Caesar with Warner Bros. has expired. Continuing on week-to-week basis until the return of D. F. Zanuck from Europe.

It is likely he will join the Radio writing staff.



# \$2 PICTURE CONGESTION

## Tom Mix Hears Exhibs Calling Him; Going to Memphis for Bill Hays

Tom Mix, esquired by Charlie Pettijohn as Proxy for Will Hays, will be at that M. P. T. O. A. convention Oct. 29-31. Hays sold the idea to Mix. The Western ace will tell the indie exhibs at the southern point how much fun he had with Sells-Floto circus this season of 35 weeks at \$10,000 weekly.

Meanwhile Mix, touring under canvas and making a different town daily, has been hearing exhibs exhorting him to return to the screen in westerns that scream. The talking cowboy has gotten a hold of Tom. He's going to look into what seems like a general demand for him and "Tony" to again do their stuff before the cameramen.

Memphis coupled with Birmingham as the team of the most notoriously bad six-day show towns in America, is seeing the national convention of the Pettijohn adherents among the exhibs for the first time. Some of the exhibs may be seeing it for the last time. Nothing as important as Tom Mix's presence is expected to happen.

Though General Hays in person invited Mr. Mix, there is no report the General extended as kindly a request to Abram Myers, Mr. Myers representing another group of the vanishing indie exhib, known as the Allied States.

### Flirting

The Allied States has a hot flirtation on with Tiffany-Stahl and RCA Photophone, but the Hays organization is not so hot for T-S. T-S doesn't kick in to the Hays office, though not being a member. The Photophone group has a near-Hays affiliation through its brother or sister subsidiary, RKO, but that's a longer story than it is to Memphis from D'Way.

Mix expects to go out once more with a circus next season. He has talked it over with John Ringling, who now owns the Sells-Floto Circus. When Ringling bought the S-F show and read the statements on what Mix had done with it as the star draw of the outdoor show field, Ringling didn't think \$10,000 was as big a salary as he had when earlier hearing what Mix was getting.

Universal is reported holding for release a Hoot Gibson talking western. Accounts say it is a very good output. It's expected to surprise the trade and may be first shown at U's Colony, New York.

Upon leaving Memphis and Pettijohn, Mix will return to New York. There are some fine foreign offers for personal appearance abroad during the winter waiting for his decision.

## 35 SETS FOR "FLAME"

F. N. 'Way Beyond Silent Average In Operetta'

Hollywood, Oct. 22. Contrary to general belief among the trade that talkers have diminished the number of sets, First National plans to build 35 major settings for its operetta, "Song of the Flame."

This is 10 more than the ordinary silent feature contained, and equivalent to most super silents.

Larger sets to be built include a duplicate of the czar's palace in Russia, street scenes in Petrograd, palace of the Princess, sections of the Kremlin in Moscow, public squares and a peasant village.

## Boylan Off Producing

Hollywood, Oct. 22. Malcolm Stuart Boylan, upon his own request, was relieved of the post of associate producer by Fox. He is taking a month's vacation. Should he not make other connections during that time he will return to the Fox lots as a writer. Boylan, with George Middleton and Chandler Sprague, were members of the Fox cabinet created about a year ago. Recently all were made associate producers.

## 1st Runs on Broadway

(Subject to Change)  
Week Oct. 25-26

Capitol.—"Marianne" (M. G. M.).  
Paramount—"Sweetie" (Par).  
Roxby—"Frozen Justice" (Fox).  
Strand—"Lost Ships" (F. N.).  
Week Nov. 1-2  
Capitol—"Flight" (Columbia).  
Paramount—"Love Doctor" (Par).  
Roxby—"Love, Live and Laugh" (Fox).  
Strand—"Everybody Happy" (W. D.).

\$2 and Extended Runs  
Oct. 23—"Broadway Scandal" (Cohan).  
Oct. 29—"Jazz Heaven" (Globe).  
Nov. 3—"Condemned" (Selwyn).  
Nov. 7—"Paris" (Central).  
Nov. 8—"Trespasser" (Rialto).  
Nov. 16—"Taming of the Shrew" (Rivoli).  
Nov. 19—"Love Parade" (Criterion).

## FOREIGNERS AS EXTRAS WITH LANGUAGES

Hollywood, Oct. 22.

Demand for extras who speak the language of the country set suggests, has the Central Casting Bureau perplexed. It means new scouting expeditions for every call, as few of the foreign language extras are regulars, and 80% of them disappear over the week-end.

Raoul Walsh's "Lot for Paris" has the bureau hot for new interpreters every couple of days. Calls in recent weeks have demanded real French moles, real Russian moles, real Swedish moles, and so on through the geography. Interpreters scout the foreign colonies, check with consuls, and with the few foreigners already on the lists. Formerly a dark type could pass for a French gentleman, Parisian, Italian count or a Spanish smuggler. If this same type speaks any language like a native he now gets called for that language only. Most of the Latin types in Hollywood speak English only and are likely to be out altogether.

One chap formerly was listed under 25 bit classifications and had wardrobe for each. Now he sings "I don't hear you calling me."

## STATE OF IOWA'S CLAIM

Asking \$87,800 from Fox for Operating Without Permit

Des Moines, Oct. 22.

Charging the Fox has operated in Iowa without permit, required by statute, Attorney General John Fletcher on behalf of the state has filed petition in the district court here asking \$87,800, plus interest from Fox.

Figure is reached by penalty payment of \$100 per day since Nov. 1926, at which time Fox started in Iowa.

## KEATON'S SOUND SATIRE

Hollywood, Oct. 22. Buster Keaton is to kid the talkers in his next picture, "On the Loose." Ed. Seligwick will direct. Story by Richard Sayer and Lou Lipton.

## B'WAY WITHOUT ENOUGH HOUSES

Producers Don't Want Side Street Legit Theatres—Only Five of Latter Wired—Delayed Exhibition Holding Up Schedules—Several Endorsed \$2 Films Go to Regular Houses

## 30 TO 35 IN SIGHT

Sudden deluge of talkers rating a \$2 run, greater than ever existed in the silent era at this or any other time of the season, as against a dearth of Broadway theatres to house them, has created an acute situation with the picture producers forced to take it on the chin to a certain extent and in many ways.

There are between 30 and 35 talkers now for showing which the various producers, checked in a survey to determine what the exact situation is, rate as worthy of a \$2 showing. With Paramount and United Artists are four or five additional talkers that should be "run pictures" and go into either the Rialto or Rivoli, used by these two companies, but at least half of them will probably have to give up any idea of finding room. Two from U. A. are only ones definite for Rialto and Rivoli.

Because Broadway theatres cannot be had, any number of \$2 pictures are being held up longer than they should, while others must be laid down from the \$2 scale to become mere program releases for week-to-week houses. Even the scarcity of program houses has become something of a problem, with certain pictures held for this type of a New York premiere.

All of the film houses on Broadway, including the program deluxees (Rialto and Rivoli) and the regular \$2 stands (10) are sewed up. Most picture producers are unwilling to go into the side streets, even if good legit theatres were available for any length of time. They want the Broadway flash and location because of the transient situation and the opposition already exists right on the Main Stem. Even the location of the George M. Cohan is no longer looked upon as particularly desirable, nor is that of Hammerstein's (above 53rd street), if available as it once was at \$600 per week.

Colony for program showings is not ranked as a lucky spot, either, this being the reason largely that U. A. wouldn't take the house for "Taming of the Shrew," preferring to hold it for the Rivoli, even though limited there to six weeks or two months.

### Side Street Wiring

Of legit houses in the side streets, there are only five wired, this angle alone shutting out a large batch of the theatres as possibilities if wired. The five with equipment are 44th Street, Lyric, Selwyn, Times Square and Sam H. Harris.

Sales impetus is being slowed, with national exploitation based on New York runs suffering. Pictures are being exhibited in many cases out of town before they are ready, the advantage of the \$2 run in the east being lost to a large degree. Besides maintaining that smash sell pictures, the producers feel investments in product are also being tied up more than ever before because of the unprecedented holdup due to lack of \$2 theatres. Pictures are being pulled-out-of-\$2 runs while they are still holding up satisfactorily under ordinary conditions to make room for other \$2 product that can't be longer left on the shelf.

Discussing the current situation, a Par official called it "acute" and lamented the fact that "Sweetie," for instance, which should have been a run picture, has been booked

## Coast Lonesome Club Delivers To You, or Has You Delivered

### Jolson Off His Knees

Al Jolson has maimed so often and his maiming has been subject to so many repeats and burlesques in vaude and other pictures, that he is going to keep off his knees in the next for Warners.

Even though it's titled "Mammy" there's only going to be one weep in it, the home office also hears.

How a song writer has been able to keep Jolson on his feet and yet write another piece for the mother warbler is something the local office says the studio forgot to include in its wire.

For a regular showing at the Paramount instead as there was nowhere else to put it.

Par and U. A. divide the Rialto and Rivoli for runs, each getting 26 weeks out of each house during the year. Par has the Criterion for \$2 pictures and is unwilling to try the side thoroughfares.

Companies and pictures ready for runs that should be at the \$2 scale in their opinion, are:

Paramount  
"The Virginian."  
"Love Parade."  
"Glorifying American Girl."  
"Vagabond King."  
Warner Bros.  
"Show of Shows."  
"General Crack."  
"Song of West."  
"Under Texas Moon."  
"Everybody Happy?"  
F. N.  
"Paris."  
"Footlights and Kools."  
"Painted Angel."  
"Sally."  
"No No, Nanette."  
"Son of Gods."  
"Lillies of Field."

M. G. M.  
"Thirteenth Chair."  
"Cotton and Silk."  
"Mysterious Island."  
"Dynamite."

Fox  
"Seven Faces."  
"Cameo Kirby."  
"Sky Hawk."

RKO  
"Jazz Heaven" (just opened).  
"Vagabond Lover."  
"Tanned Legs."  
"Night Parade."

Columbia  
"Broadway Scandals."  
"Song of Love."

Tiffany-Stahl  
"Woman to Woman."  
"Peacock Alley."  
"Lost Zeppelin."

Pictures rating for "runs" at such houses as Rivoli and Rialto and held up due to bookings are:

Paramount  
"The Mighty."  
"Sweetie."  
"Kibitzer."  
United Artists  
"Trespasser."  
"Taming of the Shrew."

Any others might be added that would like to get into either of these houses if Par and U. A. didn't now have too many pictures themselves to fill both.

Neither Universal nor Pathe is a sufferer of the \$2 problem. U's only present \$2 talker is "Shannons of Broadway," with the first actual advanced price picture expected months hence in "King of Jazz Review."

Pathe's near possibility at \$2 and this doubtful is "The Awful Truth," Ina Claire's first talker for the company.

### "STATION SEX" TITLE

Hollywood, Oct. 22. "Station Sex" is the next one for Grae Bland and Paramount. Directed by Rowland V. Lee. Its money may be opposite.

Los Angeles, Oct. 22.

Perhaps the most colossal scheme yet devised here for the convenience of wandering boys is that of an enterprising matron who is now conducting a Lonesome Club in one of those picturesque Beverly Hills mansions.

Mistress of the club doesn't believe in giving out protection money as lousy for her van outsmart the law. So far that she has been her only qualification for operating a high class joint on the grandeur style. Method of securing customers is under cover in the employment of two high priced motor cars. If John Doe wants to come out for the evening and play cards, or have a few drinks with the girls, all he does is phone Madame X and the car is sent for him or his party. This avoids suspicion of having a flock of machines hanging around the mansion and also insures safe transportation home if the boys should induce too freely.

### Buy the Bottle

Drinks at the club, arranged on the same order as the pre-war parlor, emporiums, are priced according to the guest's pocketbook. That is, they can have the drinks served but they must buy the whole bottle which he never sees. He is often reminded that it's empty. If he snarls, that's the sign to ease him out.

Madame X didn't build her exclusive clientele over night. It's the result of an accumulation of boy friends over a period of five years in and about Los Angeles, where she conducted similar institutions under a less pretentious scale. She is known for her ability of picking up the boys with the girls and a group of her best looking girls would make the rounds of the night clubs to grab the Johnny patrons. Activities along this line became so bold and obvious to night club proprietors that they put up the boys with the woman or her girls untroubled.

Madame X not only conducts a home service, but also delivers femme companions minus liquor.

## Par's Stock Split-Up At Dec.'s Board Meeting

Chances of a split-up of the Paramount stock, expected especially, are killed until around the first of the year with a meeting of the stockholders having been called for Dec. 10 to consider this as well as the creation of 6,000,000 shares of the capital stock instead of the 3,000,000 now authorized.

The Paramount board of directors has made this decision at a meeting recommending a split-up of the stock on a basis of two for one. This basis has long been rumored.

The board, in the event of authorization by stockholders, also recommended that the authorized capital stock be then increased from 6,000,000 to 15,000,000 shares, the additional 9,000,000 shares to be used from time to time to further expansion and for purposes to increase its assets.

As the new split stock will not be delivered until after Jan. 1, no dividend action was taken upon it by the board. Dividend action of the company for December payment is usually taken up at meeting of the November board.

## Song-Mag Tie-up

Hollywood, Oct. 22.

First National has tied-up with "Talking Screen," new film magazine, a 24-page publication from New York. The magazine, owned by Albee White, features songs from "The Girl from Broadway" is given away with each copy of new number's issue.

Revised and done locally at Paul Dodge, who had a 150,000-watt news radio station, is being made.



## McVicker's and Oriental in Tie at \$38,000 Last Week for 2d in Loop

Chicago, Oct. 22.

Weather: Cool

Loop business average last week. One day showed a fair for all houses — Sunday (Tom Kippur).

Chicago led, \$51,000 for "Marianne" after heavy exploitation by the two Hearst papers. Much stronger than the two previous weeks, but not up to expectation.

McVicker's, still running "Cock-Eyed World," and Oriental, with "Love Doctor," Richard Dix's last fair picture, tied for second at \$38,000. Nice business for McVicker's, but a tumble for the Oriental in the face of anticipation. Abe Lyman's hand was expected to overcome the lack of Richard Dix box-office draw. Lyman was advertised in Oriental's big lights with a special flash. Business picked up toward the end of the week and Lyman holds over.

"Say It With Songs," at the Roosevelt, withdrawn after 3d week, replaced by "Two Black Crows." Poor \$20,000 3d week for a picture with Johnson's name.

Poor vaude and no headliner told at the State-Lake, where gross dropped to \$28,700, against \$32,000 the previous week, when Jack Dempsey was on the stage, despite two theatre off-world series days.

### Estimates for Last Week

Chicago (Public-B. & K.) — "Marianne" (M-G-M), stage show (4,400; 50-55). \$51,000, with big exploitation, especially Hearst tieup. Critics divided. Previous week: \$48,500. McVicker's (Public-B. & K.) — "Cock-Eyed World" (Fox) (1,865; 50-55). Fine \$38,000 5th week; dropping. \$41,500 previous week. Stays on.

Monroe (Fox) — "Big Time" (Fox) (1,120; 50-75). Nice, \$5,200, with Silver Jubilee Week ballyhoo; previous week, \$4,800.

Oriental (Public-B. & K.) — "Love Doctor" (Par) stage show (3,500; 50-55). Above average with \$38,000, but below home office hopes. Abe Lyman's hand on stage. Previous week, \$39,100.

Orpheum (Warner) — "Evidence" (WB) (799; 50); very strong first week at \$9,200. Picture remains. Previous week, \$8,100.

Roosevelt (Public-B. & K.) — "Say It With Songs" (WB) (1,500; 50-55). Poor 3d week at \$20,000 and withdrawn. Previous week, \$15,000.

State-Lake (RKO) — "Her Private Life" (Pathe) vaude (2,700; 50-75). Slump to \$28,700 after \$32,000 previous week. Quality of vaude all weeks tells here.

United Artists (Public-UBA) — "Buildup Drummond" (UBA) (1,700; 50-55). Going strong at \$34,400. Previous week, \$33,600. \$30,000, which included midnight preview. Remains.

## Montreal off in Response; Neighborhoods Hurting

Montreal, Oct. 22.

Draw Pop, 600,000

Weather: fine

Main stems picked up some from previous week, though not yet up to levels of Sunday. The picture shows over to account for the slump and students of theatre form put it down to continued fine weather. Another reason is that fans are willing to wait a week or two and see the big pictures second run at the neighborhood houses which are losing their first week fans.

Palace had "Two Black Crows"; \$19,000, not up to Palace mark. At that it was best.

Capitol showed "Mrs. Cheyney," probably the best film in town but grossed \$17,500. Norma Shearer, native daughter and very popular, held up the film. This is another indication of the downtown slump when a film of this kind does not run into a near record.

Loews's with "Fast Company," again well up to average, picture beating out the vaude for the better part of \$16,000.

Imperial with "Lucky in Love" did as well as any picture aided by a popular turn here, Watson Sisters; \$17,000, above average. Princess ran "Lucky in Love" which above average British man, which made a hit and grossed \$11,000.

### Estimates for Last Week

Palace (PT) (2,700; 40-55) "Two Black Crows" (Par). Biggest gross of the week at \$19,000.

Capitol (PT) (2,700; 40-65) "Mrs. Cheyney" (MGM). Not as good as should have been with Norma Shearer; \$17,500.

Loews's (PT) (3,500; 35-60) "Fast Company" (Par). Picture practically whole show; \$16,000, above average.

Imperial (PT) (1,900; 35-60) "Lucky in Love" (Pathe). Split gross with vaude; \$11,000, very good.

Princess (CT) (2,300; 30-55) "Pleasantly" (British-Made). Good British picture and held up; \$10,000, good, for this house.

His Majesty (Lit.). Did fair biz on French plays held three weeks. Orpheum (stock) also had good week.

## 'HLYWD REVUE,' \$18,000, BEAT 'FOOL' IN TORONTO

Toronto, Oct. 22.

(Drawing Population, 700,000)

Weather: Great

"Hollywood Revue" at the Tivoli a riot. For the first time in Toronto theatres, manager Daley had to close the box office early Monday night. The performance started at noon, \$18,000 set record for Tivoli, eclipsing "Singing Fool." Looks good for three weeks.

Biz good in all houses last week, including two legit, but talkers taking the cream.

"Salute" at Loew's well liked and did slightly better than average biz. Pantages had good week with "Sophomore."

The Stratford-on-Avon Festival Company at the Princess have been here. A great performance of Shakespeare to fair crowds. Matinees poor. Deserved more than \$15,000 last week. "Chauve Souris" at Royal Alexandra, very good week.

### Estimates for Last Week

Tivoli (1,600; 35-65) "Hollywood Revue" (M-G-M). Capacity, new record; \$18,000.

Uptown (3,000; 35-80) "Why Bring That Up" (Par). Average week. Lot of Moran-Mack radio fans disappointed. Jack Arthur's stage entertainment excellent; \$18,000.

Loew's (2,200; 30-60) "Salute" (Fox). Football pictures always did here. Average, \$13,000. Vaude, Pantages (3,500; 30-60) "The Showmore" (Pathe). Fair vaude; \$16,000.

Hip (2,663; 30-60) "Christina" (Fox). Janet Gaynor big favorite here. RKO vaude; \$14,000, good.

Royal Alexandra (1,500; \$1-\$3) Ballet's "Chauve Souris." Revue up to average; \$16,000.

Empire (1,400; 25-51) (stock) "Singing Fool" (Par). Slightly better than usual; \$5,000.

## 'Awful Truth' Got \$9,000; Big at Rialto, Wash.

Washington, Oct. 22.

(White Pop, 450,000)

Weather: Right

Home town girl, Ina Claire, brought joy to the Rialto in "The Awful Truth." Without straining the John Gilbert tie-up. Best week house has had since "Broadway."

"Gold Diggers" finished a remarkable 10th week at the Mot. "Hollywood Revue" stuck for two weeks at the Columbia; mob thought it was set for four; "Woman Trap" didn't increase takings at the Palace, though "Illusion" did for the Earle. "Married in Hollywood," silver jubilee attraction at the Fox, missed the 10,000 dentists gathered in the town week previous and showed it at the box office. No complaining, though.

### Estimates for Last Week

Columbia (Loew's) "Hollywood Revue" (M-G-M) (1,232; 35-60). Thought would stick much longer; \$11,500 2d week.

Earle (S-C Warner), "Illusion" (Par) (2,244; 35-50). Jumped this \$9,000; \$17,000 week before.

Fox (Fox), "Married in Hollywood" (Fox) stage show (3,434). Long jubilee show out into the usual heavy turnover. Personal appearances of Charles Farrell brought big Sunday and Monday; \$24,100.

Mot (S-C Warner), "Gold Diggers" (R. I.) (1,555; 35-50). Four weeks; could have gone another; excellent at \$9,000.

Palace (Loew's), "Woman Trap" (Par) (2,344; 35-50). No excitement with habit house again off three grand, at \$17,000.

Rialto (I). "Awful Truth" (Pathe) (1,978; 35-50). Second off. Ina Claire naturally helped; best week in some time; \$9,000.

### 'BOOTS' FOR COAST

Hollywood, Oct. 22.

Talker version of "Kid Boots," originally intended for production at Par's Eastern studio, will be made here. Lloyd Sclifton, who was to produce it there, will supervise here. No director or cast yet chosen.

Carlson made this silent with Eddie Cantor and Clara Bow, but neither will report.

### WINCKLER ON ROAD

Carlson Winckler appointed by Public as a road supervisor of units. Winckler was previously production stage manager.



JOE BROWNING

Presenting

"A Timely Sermon" Assisted by Joe Brownning, Jr. Loew's Century, Baltimore. This week (Oct. 21) in Charles Nigge-meyer's "Marathon Frolic." Direction Also Lastgeoff, Harry Lenetska, William Morris Agency. R-K-O Direction, Morris & Feil.

## 'MAN-MOMENT,' \$7,000, NEW HIGH IN MINN.

Minneapolis, Oct. 22.

(Drawing Population, 500,000)

Weather: Favorable

Public "blue ribbon" week with a number of "blue ribbon" attractions on tap and the rialto jerked out of the depression holding it in a vise-like grip for nearly a month. At that, however, business was somewhat spotty last week, although on a considerably higher level than for some time.

Minnesota is believed to have suffered from the "blue ribbon" picture, "Speedway," silent. Talking pictures apparently are very much in the saddle and those without dialog sequences seem to be getting more and more passed.

First honors went to "Why Bring That Up" big at the Century. Closely pressing was "Man and the Moment," which broke Lyric box office records. Admission boosted at this house from 35c to 40c at nights and 25c to 30c matinees.

"Madame X" did nicely at the State, but not as big as expected. Your correspondent attributes this failure to reach top levels to the fact that due either to the actors' recording or projection it was extremely difficult to catch portions of the dialog.

### Estimates for Last Week

Minnesota (Public) (4,200; 75) "Speedway" (M-G-M) and "Foot Garden Revels," Public unit on stage. All around good program. Corking stage show, "Zizz" Black, new m. c. and stage band. Matinees not heavy card here any more. Non-talker hurt picture; \$25,000. Just fair.

Century (Public) (2,000; 75). "Why Bring That Up" (Par). Over with a bang. House minus orchestra or stage show getting along nicely; \$18,000. Splendid. Hold over.

State (Public) (2,300; 60). "Madame X" (Par). Picture won praise, but did not pull as heavily as anticipated. Biz highly profitable at \$15,000.

Hennepin-Orpheum (RKO) (2,800; 35-75). "Mrs. Cheyney" (M-G-M). Vaude. Picture pleasing and above average, but vaudeville nothing to arouse cheers; \$11,000. Less than fair.

Lyric (Public) (1,300; 40). "The Man and Moment" (F. N.). Pantages found combination of Elmer Glyn, Billie Dove, Rod LaRocque and flaming love scenes irresistible. Broke house record. At advanced price got \$7,000. Remarkable.

Parade (Public) (1,600; 25-50). "Come Across" Vaude. Nothing that meant a thing; \$5,000. Big, all things considered.

Balmbridge (Public) (1,400; 25-51). "Mary Dugan" (dramatic stock). Good performance, but stage play badly hurt on account of precedents here by talker version of "Mary Dugan." Good, considering handicap.

Grand (Public) (1,100; 30). "Greene Murder Case" (Par). 2d loop run; \$3,000. (Pathe) (1,600; 25-50). "Dr. Fu Manchu" (Par). 2d loop run; \$1,500. Good.

Palace (Murry burlesque) (1,600; 40-75). "Murry Whirl"; \$5,500. Satisfactory.

## Busted N. O. Record

New Orleans, Oct. 22.

"Cock Eyed World" broke all records at Loew's State last week with \$24,000, bettering the previous record by \$2,000.

Vaudeville was dropped for the week.

## Jolson's 'Songs' Fails to Hold Up On Home Lot of All Film Talkers

Los Angeles, Oct. 22.

(Draw Pop 1,500,000)

Weather: Hot

### "MARIANNE" HEAVILY PLUGGED, \$51,500—FOX

San Francisco, Oct. 22.

"Marianne," with Marion Davies, having the heavy support of Hearst papers, had the edge on downtown picture houses, piling up a bigger gross than the Fox has been getting for some weeks. Matinees demonstrated especially good nights satisfactory as well as consistent.

Staying and pulling quality of "The Trespasser," which Public held over for at Granada for second week against president, amply demonstrated judgment. Last three days of the run took decided spur and boosted gross to almost peak of first week, which was heavy.

Embassy had a puller with "Gold Diggers" due largely to big names and ballyhoo.

Warfield, with 4th week of "Dynamite," satisfactory, the feature living up to consistency of draw during previous weeks.

Second week of "Why Bring That Up" at California little disappointing, dropping to about half of first seven days.

St. Francis hit a steady pace with "The Love Doctor," while Davies with "The Drake Case" did fair business.

### Estimates for Last Week

Fox (Fox-West Coast) (5,000; 50-65-75-81). "Marianne" (M-G-M). Tremendous publicity campaign of Hearst papers behind this Marion Davies talker with resultant business. Bigger, than ordinary; \$51,500.

Warfield (Fox-West Coast) (2,672; 50-55-60). "Dynamite," 4th week, continued to show capacity for steady draw. Slightly under pouncing week; \$15,000.

Granada (Public) (2,698; 35-50-65-71). "The Trespasser" held over against precedent of this house never good. Highly satisfactory; \$23,000.

California (Public) (2,200; 35-50-65-70). "Why Bring That Up?" 2d week last, \$10,000.

St. Francis (Public) (1,375; 35-50-65-90). "The Love Doctor." This comedy feature got off to good start from daily reviewers, but little better than average here; \$8,000.

Embassy (Wagon) (1,365; 50-65-90). "Gold Diggers." Pretentious feature, widely ballyhoosed, drew heavy opening and maintained unusually good attendance; \$15,000.

Davies (Embassy) (1,150; 35-50-65-90). "Drake Case" fair mystery feature, with satisfactory \$8,000.

## Balto Split Between Good and Fair Films

Baltimore, Oct. 22.

(Draw Pop, 250,000)

Weather: Fair

Stanley again led the procession last week with "Why Bring That Up." "Fast Company," at the Century, pleased, but the baseball background cramped its matinee draw.

"Hollywood Revue" is up on stairs Valencia the best draw since "Bdy Melody." New was off somewhat with "Frozen Justice," and "Kathleen" also off from previous week's high with "Her Private Affair."

### Estimates for Last Week

Stanley — (Loew, Stanley-Crandall) "Why Bring That Up" (3,600; 25-60). Another big week house. At least \$10,000 under "Hollywood," but still big; \$22,000.

Century — (Loew's) "Fast Company" (3,200; 25-60). Well liked. Last of big cast movie, but no fair ground. Stage show, "Jazz Store"; \$20,000.

Valencia — (Loew, United Artists) "Buddy Melody" (1,500; 25-50). Moved from Stanley for continued run. \$7,500.

New — (Mechan) "Frozen Justice" (1,500; 25-50). Leonore Ulric no knock-out with local fans. Pretty good gross, but not up to take of "Four Devils" previous week, \$8,000.

Keith's (Schubert) "Her Private Affair" (1,300; 25-50). Picture played Auditorium during deluxe policy. Ann Harding's second picture in this house. Not up to picture week, \$12,000.

Parkway — (Loew's) "Madame X" (1,000; 15-35). Consistently over \$4,500.

### Burned House-Reopening

Raleigh, N. C., Oct. 22.

Public Imperial, badly damaged by fire last week, will reopen the end of this week.

An organ, two grand pianos, sound equipment and the screen were so badly damaged they are being replaced. Damage sustained approximated \$50,000.

## Guinan's \$4.40 in P'tsb'g

Pittsburgh, Oct. 22.

Lew Leslie's "Blackbirds," getting \$3 up at Nixon last week, outgrossed Guinan's "Broadway Nights," playing Alvin at \$4.40. "Nights" opened badly and Guinan's name meant little, with Shubert's taking on the chin. Lucky #17, \$2,000.

Colored show a sell-out, with around \$25,500 rolling in. Monday night show, Tuesday, usually complete, let down a little, but exceeded opening. Wylie avo trade filled balcony and gallery at every performance, with whites also going for it big way.

Sharp street St. Pitt had Tom Barry's "Danger" and made money despite competition.

# Will Rogers Talking, \$128,500 At Roxy; 'Feathers,' Silent, at Par, \$80,000—Both Very Big

More melodious arithmetic from the Roxy last week, \$128,500, massed by Will Rogers in "They Had To See Paris." This comes as another striking illustration of the box office potency of dialog, for in his silent pictures Rogers was never better than a fair draw and a so-so grosser.

Attentive pupils will perhaps notice that spiffy \$50,000 at the Paramount obtained with the silent "Four Feathers." This picture during its long stay at the Criterion, New York, successfully refuted all generalizations about silent and is already established as the season's most conspicuous contribution to the best rules of the sound era.

All of the weekly change houses did better than nicely last week. Capitol's \$71,100, with "Unholy Night" and the Strand's \$38,000, with "Fast Life" combined with the Roxy and Paramount figures to paint a good likeness of outstanding prosperity.

"Disraeli" maintains its No. 1 demand position among the \$2 attractions in the silent agencies. "Sunny Side Up" is only slightly on matinee of complete capacity, and "Rio Rita" in the somewhat later Carroll, neck and neck in point of pace and capacity. Cavalry charge of new pictures will change the Broadway film map with the next few weeks. Pictures come to line in "Brother Scoundrels," "Jazz Heaven," "Condemned," "Paris," "Trespasser," "Daming of the Shrew," "Love Patrol," "Show of Shows" and "Dynamic."

## Estimates For Last Week

Astor—"Hollywood Revue" (M-G-M) (1,120; \$1-42) (10th week). Edge off but no particular distinction so far, \$18,000.

Carroll—"Rio Rita" (Radio) (998; \$1-32) (3rd week). Excellent at the following \$20,866. Illustrates steadiness. New York, and a strong seller on Saturday and Sunday supper shows. This location evidently a good one for pictures. Important, with a number of desirable \$2 sites. Seventh avenue "made" since Roxy. Columbia (burlesque) nearby, goes films, RKO grind, in couple of months.

Capitol—"Unholy Night" (M-G-M) (1,620; \$5-50-75-\$1.50). Good gross for programmer, \$71,100. Capitol has new stage producer, Harry Gougrain, from whom it came.

Central—"Young Netherers" (PN) (922; \$1-32) (3rd week). Will have a total of six weeks when exiting for "Paris" Nov. 7. Nice showing for Northwestern. Pure, and a strong as strong for \$2 as "Weary River" and "Dring," \$9,000.

Charn—"Flight" (Columbia) (1,400; \$1-42) (4th week). Good at this week with "Broadway Scandals" (Columbia), following Oct. 23. "Flight" made nice showing at \$2 and expected to do well. Good, good. Goes into Capitol Nov. 1. Last week at Cohan, \$11,600, profitable. Taken out to give other Col benefit of Broadway showing.

Colony—"Hold Your Man" (U) (1,900; \$5-50-75). Laura LaPlante's first starring picture on Broadway for a long time. Sandwich between "Big News" and "Holly's Holiday," both Pathe. \$12,000.

Criterion—"Applause" (Par) (902; \$1-32) (2nd week). Will stick regular six weeks at Cohan, and at \$13,100. Lubitsch-Chevalier picture, "Love Parade," succeeds Nov. 19.

Embassy—"Hallelujah" (M-G-M) (568; \$1-42) (8th, final week). Went out Sunday after two months in small house. House reopening shortly as a chapel solely devoted to newsreels and shorts on grip and pop scale. "Hallelujah" finished around \$3,000.

Gaiety—"Sunny Side Up" (Fox) (808; \$1-32) (3rd week). Best business this house has done in last couple of seasons. Musical with Laura LaPlante and Henderson's long-range "Broadway" and local rep a demand for "Broadway," probable sticker at \$2. At Gaiety \$14,000, adjacent to capacity.

Globe—"Great Gabby" (World Wide) (1,052; \$1-32) (6th, final week). Finishing what could hardly have been profitable \$2 engagement in a few of stiff overhead and slim grossing first weeks at Selwyn. Improved markedly with better location of Globe, about \$3,500.

Paramount—"Four Feathers" (Silent) (Par) (3,666; \$5-50-75-\$1.50). When this house touches \$80,000 it's tremendous. "Feathers" showing shows crack performance over summer at \$2. At Capitol, \$71,100. "Why Bring That Up" (Par) (1,900; \$5-50-75); \$38,200. Following opening \$35,500. "Trespasser" (U. A.) (1,600; \$5-50-75).

Rivoli—"Welcome Danger" (RKO) (2,200; \$5-50-75). Owned on grind last week. First Harold Lloyd talker. "Three Ghosts" (RKO) (1,800; \$5-50-75). Lloyd started big Saturday and Sunday.

## "FLIGHT" AT \$12,000 IS OVER NORMAL IN PROV.

Providence, Oct. 22. (Draw Pop, 315,000)  
Weather: Fair and Cold

Just one of those weeks. Loew's State came through with "The Trespassers," \$26,000, while other film houses just about mustered average biz.

Exposures for Last Week  
Loew's State (3,500; 15-50)—"The Trespassers" (UA). Gloria Swanson went very big. Some nice tie-ups helped. \$26,000. Very good.

Majestic (Fay) (2,000; 15-50)—"Flight" (Col.). Another "Submarine" for this town. \$12,000, slightly over average.

Strand (Ind) (2,200; 15-50)—"Jealousy" (Par), and fine support bill, \$10,000. About average.

Victory (R-K-O) (1,600; 15-50)—"Marry Me" (Fox). Shocked but lacked punch. Average at \$5,500.

Albee (RKO) (2,500; 15-50)—"Delightful Rascal" (RKO). Stage show. No analyzing this one; picture not so bad and vaude not too tough, but house played to lot of empties all week. Despite inauguration of vaude took place at house two weeks ago, \$11,000.

## 2D RUNS IN K. C. HURT BIG DOWNTOWN HOUSES

Kansas City, Oct. 22. It must have been the perfect, balmy, autumn weather that had the median sign on the theatres last week. No other alibi for the customers who did not come. Mainstreet and Newman opened big Saturday and Sunday and then closed, and cutting to them as well as to the others.

"Three Live Ghosts," at Midland, got the review breaks but did not get the returns. Fair label given "Why Bring That Up" at the Newman.

Looks like the Royal is becoming accustomed to taking the second week's run of pictures from the Newman. Last week it had the second week of "Gold Diggers" and this week is showing the second week's run of "Bring That Up."

All of the big residential, which have just gone under the Fox banner, are showing hot second runs and cutting deeply into the downtown grosses.

Estimates for Last Week  
Mainstreet—"Twin Beds" (PN) (2,000; 25-50-60). Stage show, \$16,000. Reviews, and dailies panned it.

Loew's Midland—"Live Ghosts" (UA) (4,000; 25-50-60). In spite of best lead, picture not responsible. Big box office, lack of response. \$16,000.

Loew's Midland—"Live Ghosts" (UA) (4,000; 25-50-60). In spite of best lead, picture not responsible. Big box office, lack of response. \$16,000.

Royal—"Gold Diggers" (WB) (25-50-60) (2d week). Sent to Royal after big week at Newman: \$7,000. "Pentagone" "College Coquette" (2,200; 25-50-60). Vaude. Business fair; \$9,200.

## U'S L. A. 1ST-RUN

Los Angeles, Oct. 22. Universal, without a local first-run house, has contracted with the Million Dollar to fill the deficiency. U's former first-run site was the Pantages.

First picture under the new arrangement will be "Broadway," opening Oct. 31.

Sunday, but \$200 behind "Iron Mask" record. "Musk" run 63 mins. and "Dungen" goes 112.

Roxy—"They Had To See Paris" (Fox) (1,625; 50-75-50-60). Comedy with \$128,500, holdover at that total imperative. Stage presentation, "Schereade," last week, one of most pretentious ever attempted at this grade.

Strand—"Fast Life" (PN) (2,900; 50-75-50). Very nice at \$28,000. "Marry Me" (Fox) (1,500; 50-75-50-60). Carries strong endorsements from each departing audience. Word-of-mouth plus important. Word-of-mouth plus important.

Winter Garden—"Gold Diggers" (WB) (1,494; \$1-32) (5th week). Around \$22,000, still good. "Show of Shows" next bit. "Diggers" still in.



JEAN BOYDELL

Capitol, New York, this week, Oct. 18.  
Houses to follow: Loew's Paradise, King, Valencia, Journal, 34.  
Thanks to HARRY GOURFAIN.  
Personal direction and management WM. MORRIS OFFICE.

## TACOMA'S HIGH, \$7,000

But "Gold Diggers" at \$47,000, considered Best Last Week.

Tacoma, Oct. 23. (Draw Pop, 125,000)  
Weather: Clear and warm.

Only slight shivers served to interfere with Tacoma business last week. Right after pay day, and how do you like that?

RKO is still using word "Pantages" on some of the billing, but has decided to drop it soon as technicalities are cleared off.

Blue Mouse had the picture winner in "Gold Diggers." Rialto used "Hollywood Revue" with good effect.

## Estimates for Last Week

RKO (1,500; 25-50-60)—"Slide Street" (RKO). Nice picture, but stage show the feature; \$7,000.

Blue Mouse (Hamrick) (650; 25-50)—"Gold Diggers" (WB). Fine. Good biz; \$47,000.

Rialto (Fox) (1,250; 25-50)—"Hollywood Revue" (Fox). Good biz; \$5,900.

Colonial (Fox) (850; 25-35-50)—"Charming Sinners" (Par). Plugged heavily for Silver Jubilee; \$2,400.

## 3 H. O. TALKERS IN SEATTLE DULLS TOWN?

Seattle, Oct. 22. (Draw Pop, 525,000)  
Weather: Hot, slight rains.

Fox plugged heavily for the Silver Jubilee week, but this didn't plug the \$, so hot. Good propaganda, however, and institutional stuff.

5th A. badly slumped except in a spot or two. Just quiet; can't be accounted for.

Fifth Avenue good picture in "Girl From Havana." Fox eased with second week of "Hollywood Revue." Coliseum good 5th week for "Cock Eyed."

Blue Mouse revamped at cost of \$50,000 by John Hamrick and opens this week with "Broadway" (U).

## Estimates for Last Week

Seattle (Pub) (3,100; 25-60)—"Why Bring That Up" (Par). Placed, heavily billed; \$15,100. Good.

5th Ave. (Fox) (2,500; 25-60)—"Girl From Havana" (Fox). Somewhat off; \$11,700.

Fox (2,500; 25-60)—"Hollywood Revue" (Fox). 2d week eased a little. This house and Fifth put Fox Silver Jubilee over big in publicity and around theatre. Fair; \$3,400.

Blue Mouse (Hamrick). Dark for few days for elegance.

Muscle Box (Hamrick) (1,000; 25-75)—"Gold Diggers" (WB). Biz held, 3d week; \$10,400.

Coliseum (Fox) (1,800; 25-50)—"Cock Eyed World" (Fox). Surely had pull; 3th week; \$5,000.

Orpheum (2,700; 25-60)—"The Awful Truth" (RKO). Ina Claire billed heavily as Mrs. John Gilbert. Good vaude. "Fair Biz"; \$13,900.

President (Duffy) (1,800; 25-125)—"Royal Family" (stock). Biz better; \$3,600.

## \$39,200 for Met; Boston, Topped Town Last Week

Boston, Oct. 22. (Draw Pop, 850,000)  
Weather: Fair

Mig Metropolitan with "Fast Life" (PN) led the town last week with \$39,200. At the Keith house "Four Feathers" (U. A.) drew \$31,500, quite a distance below what "Street Girl" and "The Cock Eyed World" did in the house.

Estimates for Last Week  
Met (Publix) (4,800; 50-75)—"Fast Life" (PN). \$24,200.

Keith Memorial (4,000; 35-60-60)—"Four Devils" (Fox). \$31,500.

Albee (2,000; 50-60)—"Big Time" (Fox). \$23,000.

Loew's State (4,000; 30-40-50)—"Hollywood Revue" (M-G-M). \$23,300.

# "Flight" Broke 3 Ptsbg Records, H. O.; "Trespasser," Penn, \$37,500—Big

## GOOD WEATHER AND GROSSES IN DENVER

Denver, Oct. 22. (Draw Pop, 400,000)  
Weather: Fair

Weather last week ideal and good grosses the rule.

## Estimates for Last Week

Aladdin (Inde) (1,500; 35-50-75)—"Gold Diggers" (WB). Harry Hoffman has habit lately of picking pictures good for extra weeks; \$15,500 record for some time.

America (Inde) (1,500; 20-35-50)—"Lucky Star" (Fox). Popular and good week. \$4,500.

Denver (Publix) (2,300; 25-40-65)—"His Glorious Night" (M-G-M). John Gilbert is popular—so gross o. k.; \$19,300.

Rialto (Publix) (1,040; 25-40-60)—"Why Bring That Up" (Par). Ran big spreads in dailies, which helped to satisfactory figure. Held over.

Tabor (Inde) (2,200; 25-40-60)—"Slide Street" (RKO). Fanchon and Marco stage unit exceptionally well received, but week below the average at \$7,600.

## "MR. ANTONIO," \$8,000, AND GOOD WK. IN PTLD.

Portland, Ore., Oct. 22. Fox-Broadway exploited Fox Silver Jubilee with midnight matinee Monday. Run of "Cockeyed World" at the United Artists unwillingly stopped, due arbitrary booking of "Hollywood Revue." "Cockeyed" over to Alder to finish run.

## Estimates for Last Week

Broadway-Fox (3,000; 25-60)—"Speedway" (MGM) okay program film. F & M's "Jazz Cinderella" stage show. Big Fox Jubilee mid-matinee extra biz better; \$4,400.

United Artists (Parker-Fox) (1,200; 25-60)—"Hollywood Revue" big opening week; looks like run. Opening 10-30 a. m. and seven shows daily; \$14,000.

Alder (Parker-Fox) (1,200; 25-60)—Continued "Cockeyed World," 4th week; \$7,500.

Portland (Publix) (3,500; 25-60)—"Jealousy" (Par). Failed to do big, \$8,000.

Rialto (Publix) (2,000; 25-60)—3d week "Why Bring That Up?" Didn't materialize. "Great Divide" instead; \$11,000.

Muscle Box (Hamrick) (2,000; 25-50)—"In Headlines" (WB). Shorts; \$7,500.

Blue Mouse (Hamrick) 1,200; 25-50—"Gold Diggers" over from Mus. Box for 3d week and did okay; \$4,500.

Orpheum (RKO) (2,000; 25-60)—"Isle of Lost Ships" (RKO). "Golf Friends" stage; \$9,500.

Oriental (MGM) (2,700; 25-35)—"Mister Antonio," west coast premiere of Leo Carrillo talker. Dig well; \$4,900.

Durwin (Duffy) (1,400; 25-125)—"Duffy story in 'Royal Family' Gayne Whitman and Myra Marsh. Jeds. Okay; \$4,500.

Autostar (Civie) (3,000; 50-60)—"Road stage show of Dr. J. water's 'Bird in Hand,' three days with all-English company. Biz; \$9,000.

## Swanson Film Sends State, Syracuse, Into Top Line

Syracuse, N. Y., Oct. 22. (Draw Pop, 220,000)  
Weather: Cool

"The Trespasser" (U. A.) clocked for \$28,000 at Loew's State last week, sending the house to the top of the gross column here and bringing it back to something like good business. Picture drew a heavy female trade.

"Big News" (Pathe) gave Keith's \$15,500, above average.

"The Cock Eyed World" (Fox) (2d week) held at over \$10,000. "Argyle Case" (War.) failed to set the Strand afire at around \$8,000.

Pittsburgh, Oct. 22.

(Draw Pop, 1,000,000)

Weather: Fair

"Flight" and "The Trespasser," the burg's attractions last week, Columbia's aviation special went into two Harris houses, Harris, downtown, and Sheridan Square, East Liberty, smashing the records at both sites. Harris' more than doubled average gross, claiming around \$11,000, with Sheridan almost as good. Holdover at Harris' first time in history of house that film has run more than the usual six days. Sunday midnight shows at both places at capacity.

Penn skyrocketed with Gloria Swanson's first talker, about \$25,000, or a gain of \$5,000 over preceding week. Opened to S. R. O. and maintained place throughout week. Recognized as one of best k. o. pictures here in long time and women especially flocked, with mats biggest in month.

In face of stern opposition, Stanley took another beating with "Evidence," hardly bettering \$23,000.

Grand, with first week of "Four Feathers," eased along, nicely to \$17,000. "The Trespasser" came Thursday for "Why Bring That Up." Aldine dropped in third week of "Cock-Eyed World" to \$10,000. Lowman's first week after month's run at the Capitol, \$11,000. "Why Bring That Up" made "If Private Affair" (Pathe) did well at Enright. Around \$18,000. Ann Harding and Harry Banner, both having appeared in Pittsburgh stock for three summers.

## Estimates for Last Week

Penn (Loew's-UA) (3,300; 25, 35, 60, 75)—"The Trespasser" (UA) rated best b. o. here in months. Biz shot up sensationally to around \$37,500, with crowds jamming lobby at all hours. Plugged wisely to appeal to women. Swanson's wardrobe coming in for lots of space. Women flocked with mats biggest in long time. Notices favorable and word of mouth helped picture catch on like wildfire. Teddy Joyce's stage show "Romance Isle" but it was all Gloria Swanson. One-day appearance by Charles Farrell. Fox film, "If Private Affair," Harris (1,600; 10, 20, 30, 40). This house busted wide open with "Flight" (Col) doubling average gross and matinee picture, \$11,000. Holdover, first time for house. Exploited heavily with rave notices and virtual capacity all week. Vaude on stage.

Grand (Warners) (2,000; 50, 75). "Four Feathers" ordinary but satisfactory at \$17,000 for first week. Middle beginning of Thursday gross and matinee picture, special started off big, easing off, however, after first couple of days. Gets only allotted fortnight, going out Thursday.

Stanley (Warners) (3,700; 25, 35, 60). "Evidence" (WB) with Pauline Frederick, despite good notices, failed to catch on and house continued in at about \$11,000. Exp of slump next month with Dick Powell's debut as m. c. and line-up of Warner-First National pictures.

Aldine (Loew's) (1,900; 35, 50). "Cock-Eyed World" (Fox) dropped but still good in 3d week at \$16,000. No kinks necessary for any quarter. Leaves next week after month's run for Hollywood, where it was which announcements started five weeks ago.

Enright (Warners) (3,700; 25, 35, 60). "If Private Affair" (Pathe) helped through cast names, Ann Harding and Harry Banner, both stock company favorites here for two summers. Around \$18,000, slight gain over preceding week. Dick Powell's stage show "House Party."

## CHEVALIER'S HOPS

Hollywood, Oct. 22.

Maurice Chevalier, arriving in New York this week from France, will immediately come here for scenes in Par's revue, "Paramount On Parade."

He will be here but a few days and then will return to New York for "The Big Pond," to be made on Long Island.

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Directed by Wesley Ruggles

## Legit Back, \$2 Films Must Divvy In Philly; Moran and Mack Flop

Philadelphia, Oct. 22.—Settlement of the musicians' managers' embargo, which means the reopening of the legitimate theatres during the next ten days, is being watched with keen interest as to its effect on downtown picture houses. The films have been hitting on high all fall, despite the oft-repeated assertion that Philly is way over-seated. Last spring, on the other hand, attendance in the larger film houses was a matter of much worry.

Right now there are a flock of big specials coming in and several of these are expected to offer keen competition for the first leg-legs: "Sunny Side Up" and "The Taming of the Shrew" bow in Monday; and "Disraeli" a week later. With "Rio Rita" reported as a "Street" film at the Erlanger in about a fortnight. The film people are not worrying overmuch about the regular presentation houses (Eastman, Fox and Earle), but some of them are wondering how the big rival long run theatres (Locust, Aldine, Boyd and Erlanger and Stanton) are going to fare with the legit open again. There is bound to be a saturation point for entertainment seekers.

Trade last week was generally good, with the Jewish holiday and the world series celebrators to give it a little head start Monday, and the football crowds at the end of the week. In some cases the grosses dropped but that was largely due to the length of run. "Gold Diggers of New York," for example, was winding up its five weeks' stay at the Boyd and the \$22,000 gross was considered remarkably good under the circumstances. In fact, there is no doubt but that "Gold Diggers" could have been held in for another fortnight, still grossing considerably higher than some of the Boyd's pictures have managed to do in their second weeks. However, Warner-Stanley were anxious to dump the film into the neighborhood and second run, especially as there is, right now, a jam up of important specials here in Philly. "Cook-Eyed World" was another favorite that the picture is winding up its stay this week in order to be booked immediately afterwards into the Fox theatre, and then into the important outlying houses.

John Gilbey's talking picture "One Glorious Night" not corking notices here as contrasted to those in New York and had a good, if not sensational, week at the Manhattan, with \$44,000, which was a jump of about \$2,000, although still under the average of a month or so ago. Mastbaum, benefited by overflow from Erlanger, especially on Monday.

Moran and Mack So-Foxy had "Married in Hollywood" which won nice notices, but suffered from a very uneven show. However, the special spicing in exploitation and advertising for the jubilee week boosted the attendance considerably and the gross on the week was tabbed at \$33,000. Stanley week was a disappointing one with the week with Moran and Mack in "Why Bring That Up?" In its second and final week the one dropped to \$24,000, but Stanton did a fair trade with "Evidence," enough, anyway, to warrant holding the Pauline Frederick picture in for a second week. About \$14,500 reported.

**Estimates for Last Week**  
Mastbaum (4,800; 35-60-75)—"One Glorious Night" (M-G-M). Critics here liked it and fans ditto, with result that gross was tilted to better than \$44,000. The picture house was doing a couple of months ago, but a healthy sign.  
Aldine (1,500; 1st-2nd)—"Four Feathers" (Fox). First silent feature in for a run here this fall. Got good notice and unexpectedly good trade, with result that it will probably stay in for at least two weeks. Tabbed at around \$17,000.

Boyd (2,400; 35-50-75)—"Gold Diggers" (WB). (5th week). Taken out Saturday, although trade was still strong. Around \$22,000 reported. "Fu Manchu" following for short run, then "The Taming of the Shrew."

Stanley (3,700; 35-50-75)—"Why Bring That Up?" (Par, 2d week). A big disappointment. Gross for the Mack feature, \$13,000 or less last week.

Stanton (1,700; 35-50-75)—"Evidence" (WB). 1st week. Pauline Frederick fairly successful, with \$14,500 reported in first week. Held over.

Fox (3,000; 30)—"Married in Hollywood" (Fox). Picture liked by critics, but stage bill not so forte. However, with special plugging of jubilee week, gross went to \$33,000. Good.

Fox Locust (1,800; 1st-50)—"Cook Eyed World" (Fox, 7th week). Still

## "RIO RITA" AT \$32,000 BUSTS RECORD IN BUFFA

Buffalo, Oct. 22. (Draw Pop, 500,000).  
Weather: Fair.  
"Rio Rita" broke all records at the Lafayette here last week.  
Business elsewhere around town proved good levels.

**Estimates for Last Week**  
Buffalo (Publix) (3,600; 30-40-65)—"Sherlock Holmes" (Par). "Creole Nights" stage, down slightly from preceding week, but still fair at \$23,900.

Century (Publix) (3,400; 40-60)—"Two Black Crows" (Par). 2d week off \$11,000.

Hip (Publix) (2,400; 40-60)—"Woman Trap" (Par) and vaude. Steady at \$18,700.

Lafayette (Fox) (3,400; 25-35-50)—"Modern Maidens" (M-G-M). Good picture submerged among opposition. Around \$13,000.  
Grand Central (3,400; 30-40-60)—"Rio Rita" (RKO). Opening to special midnight show and five times daily smashed all records by several thousand dollars. Did better than \$12,000 first two days, with capacity practically all week. \$32,000.

## ST. LOUIS SHORT WEEK

Policy Change at Skouris' Houses, Owing to Strike

St. Louis, Oct. 22. (Draw Pop, 1,000,000).  
Weather: fair.

Business only fair last week. Ambassador and Missouri, Skouris' houses, still without music on account of strike, changed pictures on Wednesday, for first time.

Jack Dempsey, on the St. Louis theatre stage, the house.

Grand Central, 3d week of "Gold Diggers," held up well.

**Estimates for Last Week**  
Ambassador (3,000; 35-50-65-75)—"Saturday Night Kid" (Par). Snappy Clara Bow picture; shorts \$14,700; 5 days only.

Fox (6,000; 35-75)—"Married in Hollywood" (Fox). Stage show. "Everybody Happy" (WB). Slow-moving meller with Ted Lewis' band. Shorts; \$8,400; 4 days only. Change of policy.

Grand (4,000; 1,700; 50-75)—"Gold Diggers" 3d week.

St. Louis (4,200; 35-65). "In the Headlines" (WB). Light. Jack Dempsey on stage; \$22,000.

## Keeping 'Em Working

Hollywood, Oct. 22.  
No resting between pictures for Warner and First National directors and writers.

As soon as their features are finished the boys are utilized in the Warner varieties department. Feature boys on shorts during past two weeks are Lloyd Bacon, William McGowan and Edward Bretherton, directors, and Arthur Caesar, Anthony Coloway and Gene Towne, writers.

## Glazer's Negotiations

Barney Glazer, who returned from a European vacation last week and immediately went into a huddle with Joe Kennedy, has been made an offer by T-S to do "Journey's End," scheduled to start rehearsals on the west coast this week. Due to another deal under consideration, Glazer has not as yet accepted.

Glazer's deal is one with Kennedy. It has nothing to do with Pathe, with which Glazer wound up two months as a feature supervisor. Beyond saying that Glazer was uncommunicative. The T-S picture made for a road show is to be directed by James Whale, stage director, with instructions to stick to the original play. Whale put on the play in London, New York and Chicago, and went to the west coast to do some work for Paramount.

strong, although easing off to \$13,500. Indis stay this Saturday, with "Sunny Side Up" following.

Erlanger (1,300; 35-50-75)—"Street Hero" (RKO, 1st week). Held up strongly in first full week after sensational trade Saturday previous. Claimed \$24,000 on the week.

Earle (2,000; 50-75)—"The Careless Arc" (FN). Picture and stage bill both well liked. \$23,000 or better reported.

Karlton (1,000; 50)—"College Love" (T). Juvenile comedy pulled around \$4,500.



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## BROOKLYN GOOD

Par, Fox and Albee Held Drawing Pictures Last Week

Brooklyn, Oct. 22.

A corking array of pictures last week and business up. Weather admirable for films. At the Paramount "Four Feathers" went over to grand slam business every day. Did \$29,200. Strand reacted well to "Fast Life." Got \$26,300, fine for this small and sedate picture house.

Fox plunged in the dailies and around town with Jubilee notices and had "Married in Hollywood." Favorable business. Loew's Metropolitan had "Bulldog Drummond" and vaude for good week.

**Estimates for Last Week**

Paramount — "Four Feathers" (Par) (4,000; 35-50-75). Silent. Packed daily. \$29,200.

Strand — "Fast Life" (FN) (2,800; 25-35-50-75). Well liked film. \$26,300; good.

Fox — "Married in Hollywood" (Fox) (4,000; 35-50-60-75). Attractive title. Jubilee announcements of Fox helped. \$36,800.

Met — "Bulldog Drummond" (3,577; 35-50-75). Well recommended.

Vaude. "Zoot Suit" (3,248; 35-50-60-75). Vaude. Picture did trick. \$22,000.

## \$120,000 Disputed

Supreme Court Justice Mullan signed an order in a suit of the Cinema Finance Corp. against the Pathe Exchange, Inc. under which testimony will be taken in Los Angeles on Oct. 21 before D. T. Walton, at 468 South Spring St. of Leo Cahane, H. L. Markowitz and Philip L. Ryan in behalf of the plaintiff. The defendant consented that the testimony be taken.

The suit was brought for \$120,000 on a loan guarantee by Pathe on Oct. 21 made by the Cinema Finance Corp. to the Bray Pictures Corp. The money was used to finance a film dramatizing the navigation of the Colorado River through the Grand Canyon, subsequently named "The Bride of the Colorado."

Pathe refuses to pay the claim on the ground that the film was not completed and delivered according to the contract.

**John Wray in Lead**  
Hollywood, Oct. 22.  
John Wray, New York stage actor, has been chosen for the role of "Green Stockings," the outstanding character in "All Quiet on the Western Front" which Lewis Milestone will direct for Universal.

George Cukor has been borrowed from Paramount to aid Milestone in direction of dialog sequences.

Wray was signed through Jessie Wadsworth and Elinor O'Reilly.

## U'S CLUB DINNER

Universal Club, social and beneficial adjunct of U, holds its annual dinner dance at the Astor Saturday (Oct. 26). This is the first of the season and earlier than most picture companies have held their annual blowouts.

Germany for Whiteman picture are expected to arrive on the Berengaria in time to get into the publicity in connection with the U. affair.

Ducats this year will be \$7.50, boost of \$1.50 over last year.

## Pick Many Trade Marks With Screen Reference

Washington, Oct. 22.  
Just what the influence of the pictures amounts to on trade marked names is indicated by the following compilation from the official gazette of the Patent Office for the past three weeks:

"Technicolor," trade marked for the girl friend's lip rouge. "Noah's Ark" for a general tonic. "Sunny Boy" for rolled oats. "Strong Boy" for wheat flour. "Ramona" for malt syrup. "Lilac Time" for candy. "Big Boy" for jellies and fruit preserves. "Speak E-Z" for candy. "Paramount Players" for face powder, etc. "Paramount" for razor blades. "Cinema Fashions" for men's, women's and children's clothing. and "Television" for cotton and silk fabrics.

## Goldstone and Younger Go With Tiffany-Stahl

Los Angeles, Oct. 22.

Phil Goldstone and A. P. Younger are now on the Tiffany-Stahl lot. Goldstone is to produce a number of pictures besides supervising the business management under Grant Cook. Goldstone's first production, talker version of Tolstoy's "Resurrection," starts next week.

Younger, formerly with Metro, will head the T-S story department.

Cook continues as general production manager.

With John Stahl absent as Tiffany-Stahl production chief, company again changes its title.

It will again be known as Tiffany Productions, Inc.

## Al Selig Talking

Al Selig, press agent plenipotentiary for T-S, goes on the air today (Wednesday) to deliver a 15-minute talk on Hollywood in general T-S, its pictures and stars in particular.

The talk will be over station WGBS at 3:30.

## Miss Mackaill Stepping

For the first time since she appeared in the "Follies" about seven years ago, Dorothy Mackaill will sing and dance once again in the theatre when "Bright Lights," all-talker, in which she will be starred, Frank Fay will have the leading male role.

Others include Loretta Young, Nora Lane, William Austin and Anthony Bushnell. Production on the film will follow the completion of "Green Stockings" which Miss Mackaill is now at work.

Lloyd Bacon will direct. Music and lyrics by Humphrey Pearson and Herman Ruby. Pearson also authored the story and will do the dialog.

## NEW IDEA DEPT.

Hollywood, Oct. 22.  
Looking forward to their next year's program, Fox studio employees are doing a lot of heavy reading with the object of looking for suitable stories to suggest for possible picture making.

Suggestions of this kind and others pertaining to studio operation are reviewed and considered by the "new idea" department, recently created for this work.

## MUNI'S RASPUTIN

Hollywood, Oct. 22.  
Fox picture based on the life of Rasputin will reach the screen as "The Holy Devil."

Story, now being written by William Kernelle and Melville Burke, will be directed by Berthold Viertel. Paul Muni heads the cast.

## Jeff McCarthy Coastward

J. J. McCarthy, with Mrs. McCarthy, left New York yesterday (Tuesday) for Fox Hills in Hollywood.

It's a return trip for Jeff, who may remain on the coast until after New Year's.

## Dwan's Trip

Hollywood, Oct. 22.  
Alan Dwan has completed a two-picture contract with Fox and leaves shortly for a European trip. Will be gone three months.

Likely to sign a new contract with Fox upon his return.

## TALK OF CAREWE AFTER STAHL ON T-S LOT

Los Angeles, Oct. 22.

With Edwin Carewe having sold the Dolores Del Rio contract he held to Joseph M. Schenck at a figure said to be handsome, and with the record showing him idle so far as United Artists is concerned, having done nothing since "Evangeline," made months ago, reports have him dickering with Tiffany-Stahl, possibly to fill the shoes left vacant by John M. Stahl as production head.

The other chance is that Carewe will produce pictures in England or release through U. A. under an arrangement with Schenck. While such a deal was discussed, there is no word that anything has been done about it. The idea was Carewe's own on selling the Del Rio contract, from reports, with the director-supervisor said to have a \$1,000,000 backing in England to make the pictures.

At T-S nothing is admitted in the direction of possible dickering with Carewe. Stahl, who was in charge of production, has not been replaced. Grant L. Cook, executive v. p. and treasurer, is filling the vacancy temporarily. That Cook will take on production works in addition to present duties as a permanent thing, is discounted, and the possibility of anyone from the outside coming into the company by putting money into it is also doubtful.

L. A. Young, president, is in complete control of the company, this darkening any chance that Carewe or others with money might buy their way in.

## Carewe's Contract

Carewe had Miss Del Rio under a personal contract, with both under contract to Art Cinema Corp. Joe Schenck is managing company, which not only produces pictures itself but loans money to others. The Carewe contract with Art Cinema, it is understood, was that he was to produce the Del Rio pictures. Whether the sale of the Mexican star's contract to Schenck means to include the complete control of the company, he cannot say, but it is known on more than casual authority that Carewe will not make any future Del Rio pictures.

The star is now doing "The Bad One," first talker under the Schenck contract, with John W. Considine, Jr., supervising, and George Fitzmaurice directing.

Carewe's sale of the Del Rio contract followed closely on his remarriage to his former wife in Chicago, who went with him on a European tour, a tour that followed the Carewe made with Del Rio, at which time there were rumors of their engagement.

It was only a week or two prior to Carewe's remarriage that it was announced, doubtless to cover up, that Carewe was to be a U. A. supervisor, with someone else actually directing the Del Rio flickers. This story was given out by Carewe himself, but now it is understood he never was officially named a supervisor.

Carewe's reported idea on the British production scheme was to fill the English quota for U. A. by producing pictures in Britain, with American stars taken over to play leads. The production unit would be his own, financed by himself, with U. A. handling the release.

It is not known whether this deal has gone cold or been cold from the beginning.

## Portable Photophone

Louisville, Oct. 22.  
General Electric research laboratories at Cleveland last week staged a demonstration here of this company's new portable Photophone.

Architects, Club in the building of the University of Louisville.

This was the first demonstration before such a group and the reproduction, effected by means of one small speaker, a portable projector and a miniature screen, was successful.

Reports have it that outfit will be manufactured by General Electric and sold particularly to schools and colleges.

## DOT MACKAILL'S MUSICAL

Hollywood, Oct. 22.  
Following completion of "Green Stockings," Dorothy Mackaill will be starred by FN in her first musical, to be titled "Bright Lights."

Story is an original by Humphrey Pearson and Herman Ruby, the first yarn at FN where a songwriter has collaborated with the author.



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Idle Hour, Hempstead, Tex.  
W. C. MAYS,  
Montrose, Montrose, Calif.  
A. J. HANZE,  
Arcade, Akron, O.  
A. R. KOPPEL,  
Atlantic, East Rockaway, L. I.  
WILLIAM G. CATTANACH,  
St. Clair, St. Clair, Mich.  
R. J. CONKLIN,  
Empress, Chamberlain, S. D.  
HIRAM DUNKIN,  
American, Cushing, Okla.  
R. B. CAMPBELL,  
Majestic, Waynoka, Okla.  
A. L. WHITE,  
Parkview, San Francisco, Calif.  
W. T. MORTON,  
Park, Huntington Park, Calif.  
LYDIA BEHLING,  
Ellen Terry, Buffalo, N. Y.  
M. E. MITCHELL,  
Regent, Prairie Du Chien, Wis.  
G. L. ADAMS,  
Welcome, China Grove, N. C.  
WILLIAM OSTENBERG,  
Orpheum, Scotts Bluff, Neb.  
JAMES LYNCH,  
Granada, Bridgeville, Pa.  
M. D. LEDBETTER,  
Little, Elmer, Wells, Ill.  
DON THORNBURG,  
New, Marshalltown, Ia.  
J. C. SELLERS,  
Dunbar and Willis, Detroit.  
H. D. CARBIENER,  
Honeymoon, South Bend, Ind.  
SHERMAN WIGGINS,  
Golden Bell, Ellsworth, Kan.  
A. E. JONES, Jr.,  
Lyric, Galatia, Ill.  
JOHN FAUYES,  
Crystal, Washington, D. C.  
JOHN VENEVYSSY,  
Lyndy, Rochester, N. Y.  
HARRY HART,  
Granada and Fern, Milwaukee.  
G. C. JOHNSON,  
Pictureland, Metropolis, Ill.  
J. H. ROE,  
Turn Hall, Syracuse, N. Y.  
G. BOWS,  
Baltimore, New York City.

W. A. BAIER,  
Fort Ft. Atkinson, Wis.  
JOHN BILER,  
Dixie, New Madrid, Mo.  
C. H. HORSTMAN,  
Empress, Chaffee, Mo.  
J. L. RAPPAPORT,  
Lyric, Buffalo.  
HENRY THOMAS,  
Liberty, Oakhill, O.  
BOHNE & HUNT,  
Melba, Houston, Tex.  
J. O. ROBERTS,  
Alamo, Granger, Tex.  
JOSE M. MUNOZ,  
Iris, El Paso, Tex.  
MRS. C. C. ALGUIRE,  
Coloma, Coloma, Mich.  
VERNE S. CORRELL,  
Iris, Winamac, Ind.  
R. W. DAVIS,  
Davis, La Mesa, Calif.  
GEORGE HANES,  
Park, Pasadena, Calif.  
SAM R. PYLET,  
Hollywood, Milwaukee.  
W. J. SIMANEK,  
Granada, Racine, Wis.  
R. E. BENSON,  
Princess, Adrian, Minn.  
ROY T. MCINN,  
Capitol, Superior, Wis.  
B. A. BUTLER,  
Elite, Arlington, S. D.  
JOHN KRAFCISIN,  
Cornell, Chicago.  
CHARLES F. HOUSE,  
Midway, Rockford, Ill.  
RUBIN FRELS,  
Victoria, Victoria, Tex.  
E. N. COLLINS,  
Star, Humble, Tex.  
J. L. SANTOS,  
Texas, New Gulf, Tex.  
E. M. ARNEY,  
Princess, Deming, N. M.  
MORRIS ROBBINS,  
Echo, Detroit.  
PHIL PECHARICH,  
Lyric, Jerome, Ariz.  
GUS KERAROTYER,  
Senate, Springfield, Ill.  
J. M. NISHIOKA,  
Ryan, Fresno, Calif.  
B. A. RIVES, Jr.,  
Liberty, Rosanoke, Ala.  
R. M. GLADSTONE,  
Crescent, Austin, Tex.  
E. C. TRIBB,  
Princess, Roswell, N. M.  
H. P. VONDERSCHEMITT,  
Von Ritz, Bedford, Ind.  
DANIEL S. MARKOWITZ,  
College, Los Angeles.  
L. C. FISH,  
Cozy, Jeffers, Minn.  
ALFRED GLAZER,  
Elliott, Elliott, Pa.  
A. W. THRESHER,  
Wasco, Wasco, Calif.  
FRANK A. GRAHAM,  
Granada, Auburn, Wash.  
GORLANDO DI GIACOMO,  
Edward, Chicago.  
E. TRUNZ,  
Chateau, Chicago.  
S. SPRINGETT,  
Family, Jackson, Mich.  
JAMES W. LEATHY,  
Moneta, Los Angeles.  
A. R. CAVANASS,  
Plaza, Phoenix, Ariz.  
V. B. THIER,  
Palm, St. Louis.  
T. W. COLLISON,  
Rex, Seaboy, Mont.  
B. E. CORE,  
Garden, Tampa, Fla.  
J. W. BLAIR,  
Moon, Spencer, Neb.  
ELMER NOVY,  
American, Pittsburgh.  
JAMES CARDINA,  
Rarity, Buffalo.  
MICHAEL PERUN,  
New Lyric, Chicago.  
D. W. WRIGHT,  
Lafayette, Havana, Ill.  
H. MCCORMICK,  
State, Woodbridge, N. J.  
L. R. MARKUM,  
Rex, Indianapolis.  
ALBERT B. PACE,  
Crest, Creston, Ia.

JOSEPH PRICE,  
Howard and Eagle, Philadelphia.  
HENRY GOLDBERG,  
Lincoln Hippodrome, Chicago.  
E. E. ALGER,  
Capitol, Morrison; Princess, Urbana; Park,  
Champaign; Rexy, LaSalle and Peru, Peru,  
Ill.  
J. SCHIEFERECKE,  
Opera House, Lenora, Kan., and Electric,  
Jennings, Kan.  
HARRY R. LUSH,  
R. & A. Plymouth, Mich., and P. & A.,  
Northville, Mich.  
J. C. BROWN,  
Roosevelt, Jamestown, N. Y.  
AL. FILBEE,  
Triangle, Howard Lake, Minn.  
G. M. PHILLIPS,  
Schiller Park, Syracuse, N. Y.  
CARL JOHNSON,  
Arcadia, Floresville, Tex.  
CARL SOTHER,  
Grand, Annandale, Minn.  
T. B. LEWIS,  
Capitol, Eaton Rapids, Mich.  
RAY PEACOCK,  
Majestic, Stafford, Kan.  
S. HENRY,  
Opera House, Ambler, Pa.  
G. FISCHER,  
Milwaukee and National, Milwaukee, and  
Alta, West Alta, Wis.  
CHARLES WASHICHECK,  
Layton Park, Pearl and Grace, Milwaukee.  
W. N. ROOB,  
Ozaukee or Strand, Port Washington, Wis.  
FRANK HOLISTER,  
Opera House, Girardville, Pa.  
C. FENYVESSY,  
Madison, West Rochester, N. Y.  
M. M. FEDERHAR,  
Cameo or Regent, Akron, O.  
FRANK BORCHERT,  
Door, Sturgeon Bay, Wis.  
WILLIAM KENHOLTZ,  
Strand, Buffalo, Minn.  
I. GOODMAN,  
Suburban, Binghamton, N. Y.  
FRANK J. UJKA,  
Grand, Larrimore, N. D.  
A. C. GUTENBERG,  
Grand, Milwaukee.  
J. WARD A.,  
Cazenovia, Buffalo, N. Y.  
L. V. BERGTOLD,  
Ideal, Hayfield, Minn., and Opera House,  
Dodge Center, Minn.  
S. J. DAVIDSON,  
Ritz, Cordell, Okla., and Ritz, Cherokee,  
Okla.  
JOSEPH PORTELL,  
Greenwood and Virginia Park, Detroit.  
L. L. LEWIS,  
Lyric, Lebanon, Mo., Lyric, Salem, Mo.,  
and Lyric, Rolla, Mo.  
JOSEPH CAUDELL,  
Wanoka, Wallace, N. C., and Pastime,  
Lumberton, N. C.  
WILLIAM DALKE,  
Strand, Strasburg, Va.; New, Woodstock,  
Va., and New Market, New Market, Va.  
J. P. ADLER,  
Trio, Marshfield, Wis., and Waupaca,  
Waupaca, Wis.  
JOHN A. LUDWIG,  
Astor, Parkway, and Jackson, Milwaukee.  
E. F. KEITH,  
Liberty, DeLeon, Tex., and Ritz, Gorman,  
Tex.  
ARMAND SULLIVAN,  
Strand, White Sulphur Springs, Mont.  
JOHN DISHMAN,  
Mission, St. Ignatius, Mont., and Gaiety,  
Reno, Mont.  
W. J. BRACKIN,  
Callahan, Bainbridge, Ga., Strand, Tifton,  
Ga.  
LOUIS B. CHRIST,  
Columbus or Audion, Green Bay, Wis.  
G. C. SHIPLEY,  
Community, Harbor Beach, Mich.  
H. J. LUDCKE,  
Opera House, Saint Peter, Minn.  
MRS. H. H. CHASE,  
Diamond, Lake Odessa, Mich.  
MARY M. COSTIGAN,  
New Orpheum, Flagstaff, Ariz.  
GEORGE G. ASEMACOPOULOS,  
Mardi Gras, Coney Island, N. Y.  
Strand, Tooele, Ut., and Bluebird, Garfield, Ut.

**TIFFANY PRODUCTIONS INC.**  
729 SEVENTH AVE. NEW YORK CITY.

# Are we happy? You bet we are!

## *The Season of Greater Talking Pictures Is Here and UNIVERSAL Leads the Parade*



**B**IFF, bang, smash, zowie, zip! Are we happy? I'll say we are. We've got hits... smash hits... big, bold, rough-and-ready fellows... the kind they fight to get in to see... And they're ready now—great pictures... audience pictures... box-office pictures... pictures with zip and pep... pictures with hot romance... and smash thrills... pictures with stark, naked drama and love and heart punch like the solar-plexus punch from the mitt of a Dempsey in his prime... and rip-roaring comedy... laughter in every foot... good, wholesome belly laughs where belly laughs do the most good... and rib-tickling, tender little laughs where *that* will do the most good... and... well—and everything. Gosh, we feel good... we feel great... because we've got them... we made them... Universal, I mean... and we're proud of them... and you'll be proud of them, too... talking pictures, every one... with dialogue that fairly knocks you for a loop... it's that good... *Are we happy?*... you bet we are!... with this greater talking list of pictures made by Universal... read 'em, fellows... read 'em and reap plenty... there's a lot of them here and a lot more to come... Biff, bang, smash, zowie, zip!... right down your alley... Oh, boy, we're happy! And you'll be happy, too, when you finish reading this... Because the greater list of talking pictures is here at last... And here they are!

### HELL'S HEROES

PETER B. KYNE'S Great Outdoor Epic. With Charles Bickford, Raymond Hatton, Fred Kohler, Leyla Georgie. A William Wyler Production.

### SHANNONS of BROADWAY

THE GLEASONS (James and Lucille). With Charles Grafcwin, Mary Philbin, James Breedon. An Emmett Flynn Production.

### SONG OF FIRE

LAURA LA PLANTE—JOHN BOLES. With Lucien Littlefield. Story by Houston W. Branch. A Paul Fejos Production. (Title Temporary.)

### SKINNER STEPS OUT

GLENN TRYON—MERNA KENNEDY. Story by Henry Irving Dodge. A William James Craft Production.

### OUT TO KILL

JOSEPH SCHILDKRAUT, with Barbara Kent. Story by Henry La Cossitt. A John B. Robinson Production.

### THE WAGON MASTER

KEN MAYNARD'S first talking picture. Story by Marian Jackson. Directed by Harry J. Brown.

### SHANGHAI LADY

MARY NOLAN, with James Murray, Wheeler Oakman. From the play by John Colton, author of "Rain." A John Robertson Production.

### UNDERTOW

MARY NOLAN, with John Mack Brown. (Title Temporary.) Story by Wilbur D. Steele. A Harry Pollard Production.

### COLLEGE RACKETEER

With James Murray, Kathryn Crawford, Jackie Hanton, George Hackathorne. Story by Lambert Hillyer. A Reginald Barker Production.

### MISSISSIPPI GAMBLER

JOSEPH SCHILDKRAUT, with Joan Bennett. Story by Leonard Fields and Karl Brown. A Reginald Barker Production.

### THE LONG, LONG TRAIL

HOOT GIBSON'S great talking western. Story by E. W. Bowman. Directed by Arthur Rosson.

Don't fail  
to read  
complete  
details in  
UNIVERSAL  
WEEKLY

**FORWARD MARCH with UNIVERSAL**

# Hollywood Chatter

Howard Strickland got crushed between two five dollar openings. Dorothy Mackall picks the site of her new home from an airplane. Sammy Lee is going to Honolulu for a vacation.

All local press agents want their shows raised.

New restaurant on the RKO lot—also barbering and manicuring. Somebody said they saw Dorothy Knapp in town.

Louise Fazenda to New York Nov. 1 for three weeks' vacation. Casting agent asked if he knew Harry Green, said: "Oh, you mean that Jewish George Jessel?"

Morrison says it was to quiet one of the picture lots last week you could hear the options drop.

Olive Hatch, champion long distance swimmer now working as a stunt girl in "Turtles" for FN.

Eddie Cline can now join the yacht club—he's bought a motor boat.

Grant Withers is dying to be red headed. First National to blame.

Zelda Sears, staff writer for M-G, triples by co-directing and donning grease paint.

Lionel Barrymore, directing a musical for M-G, calls it his latest "aspirin opera."

Al Gale made enough screen tests in one week to total a two reel comedy.

Al Capone's fame is being transferred to the screen by a dog called "Scarface" for FN.

Elliott Nugent going nuts over antique furniture. Looking for ice-box used in Cleo's kitchen.

Eddie Blackburn's swanky projection room at the Eastman lab is causing heap talk.

A comedian gets a break. Radio gave Ned Sparks permission to write his own part in "Love Comes Along."

Broadway boys lucky to have jobs have dubbed the Roosevelt lobby, "Touch Row." Theme songs suggested: "Fighting on the Beach."

Hollywood girls who wish to wither their boy friends with scorn, say, "You're just a silent picture to me."

Wild Bill Wellman returned from a location trip with an ebony oiled optic. Said he bumped a camera.

Some actors stay up nights learning "sides." Report for work the next morning to find the sequence entirely changed.

After nine years learning how to drive, Maude Fulton can now get through traffic without kissing more than two cars.

Ann Harding and husband, Harry Bannister, pick and shoveling the land about their new home atop Outpost Hill.

One of the girls in the Harry Carroll flop revue paid \$7.50 for tickets for some friends and is out that as well as her week's salary.

Real estate agents are now using airplanes instead of rubberneck busses to show prospects their land.

Fathe boys are going strong for (Continued on page 59)

## Hard Light Swing

Hollywood, Oct. 22. Incandescent lighting, almost universally used for the last three years, is apparently being rapidly discarded for the old type carbon system. Color photography is responsible.

Photographers find that the softer incandescent lighting cannot give the color values of the harder lights, besides the excessive heat due to the number of "inkies" necessary.

Warners were the first to change back to the old system, Paramount followed and now M-G intends going in heavy on carbon lighting.

## PAR POSTPONEMENT

Hollywood, Oct. 22. "Fighting Caravans," scheduled for Gary Cooper, has been postponed by Paramount until spring, on account of weather.

Otto Brower, who will direct this picture, will also direct an earlier film with Cooper. Title not yet announced.

## "BYRON'S" ENDING

Hollywood, Oct. 22. "Lord Byron of Broadway," recently completed at M-G, will have a new ending. Picture is being held up for new scenes and dialog.

Change ordered when Harry Rapp returned from New York and disapproved of the finale.

## STARRING FRANKIE DARRO

Hollywood, Oct. 22. T. Hays Hunter, recently returned from England, is to direct a picture for Sono-Art starring Frankie Darro.

Story is being written by Fred Ball and Tom Gibson.

## Camaramen's Chairman

Hollywood, Oct. 22. Charles Sullivan (Pathe) elected chairman of the Producers' Camaramen's Committee to succeed Jack Gain (resigned from Paramount).

Committee is working with union representatives straightening out minor points in the camaramen's contract.

## Cline on Vita Shorts

Hollywood, Oct. 22. Eddie Cline transferred from FN to the Warner lot where he will direct a series of eight Vitaphone shorts.

First "The Baby Bandit," featuring Bobby Watson and Anne Cornwall.

## Witwer Yarn As Short

Hollywood, Oct. 22. H. C. Witwer's "Alex the Great" will be transferred to the screen by Warners as a short.

Negotiations on with Paramount for the loan of Jack Oakie to play the lead.

## Can't Wait

Hollywood, Oct. 22. Unable to wait the recovery of John Adolf, ill, Lloyd Bacon has been assigned to direct "Green Stockings" for F. N.

Dorothy Mackall and Basil Rathbone head east.

## Nancy Carroll's Musical

Los Angeles, Oct. 22. Paramount will star Nancy Carroll in a musical version of "Come Out of the Kitchen."

Wesley Ruggles, borrowed from Radio, will direct. Herman Mackiewicz writing script and dialog.

## Hubbard Stays

Hollywood, Oct. 22. Lucien Hubbard stays at Warners for another year as a production supervisor.



LEON LEONIDOFF

Roxy, New York

Director of Production

(Assistant to Mr. Rothafel)

"Scheherazade" retained for second week. Received the commendation of the entire New York press.

Herald Tribune: "... reveals the most brilliant ingenuity of choreographic design."

## Shoot on Grandeur, Then Reduce to Normal Size

Hollywood, Oct. 22. Fox has discovered how to reduce Grandeur (35mm) to 35mm size and retain many of the qualities of the wider film. Special printing machines are now being manufactured on the lot, and when these are installed almost every picture made by Fox will be shot exclusively by the wide film cameras.

To enable the studio to do this 40 cameras are necessary. Four are already in use, with 10 more due for delivery within the next few days.

While this work is being carried on, 1,000 Grandeur projectors are being built for installation in Fox houses.

## RADIO'S STUDIO RECORD

Hollywood, Oct. 22. Four pictures in simultaneous production is the record for Radio since its present ownership. Pictures, all starting within a week, are "His Deck," "Love Comes Along," "Seven Keys to Baldpate" and "Dance Hall." Two others, "Case of Sergeant Grisham" and "The Firwalker," will also be in work before the four are completed.

Increased production necessitated the installation of two additional generators.

## NIELAN'S "SERENA"

Hollywood, Oct. 22. Marshall Neilan will direct Norma Shearer in "Serena Blandish" instead of "The Songwriter" for M-G. Director then goes to Europe.

## Loews Inspecting

Arthur and Dave Loew accompanied by Ludwig Lawrence, general representative of M-G-M in Europe, left New York Friday for a visit of survey and inspection. They will give the west coast M-G-M officials some lowdown on foreign market conditions.

## Denhy's "Dark Chapter"

Hollywood, Oct. 22. Reginald Denhy's first star picture for Sono-Art will be "The Dark Chapter," London stage play by E. J. Rath.

## In New "Kid Boots"

Los Angeles, Oct. 22. Jack Oakie and Helen Kane will appear in Paramount's new version of "Kid Boots."

Frank Tuttle will direct.

## Van Buren With Col

Los Angeles, Oct. 22. A. H. Van Buren, recently resigned from Fox as dialog writer and director, is with Columbia in same capacity.

## Jack Warner's Travel

Los Angeles, Oct. 22. Jack Warner leaves for his two weeks' trip to New York Nov. 3.

## Pathe's Manhattan Studios

Pathe has renewed its lease on the Manhattan Studios, 134th street and Park avenue, for three years, on an option basis.

First year's contract expired six weeks ago. Pathe then intended to move to the RCA Gramercy studios but believed its own studio the better one. Renewal was held up because of the litigation between the minor and major stockholders, which was threshed out last week.

Pathe shorts, delayed for the past six weeks, started grinding again Monday.

## Lloyd Sheldon West

Hollywood, Oct. 22. Lloyd Sheldon, who has been associate producer at Paramount's Long Island studio, has been transferred back here.

Western line-up of producers here, now is Sheldon, Louis D. Lighton, Bennie Ziedman, J. G. Bachman and Hector Turnbull.

## Radio's 60

Hollywood, Oct. 22. When William LeBaron returns here plans for Radio's 1930-31 program will be fairly well lined up as to type and number of pictures.

Company's current program calls for 31 features. It is expected the new ticket will list 52 features plus eight suppers.

## "THEY KNEW" AS "SUN KISSED"

Hollywood, Oct. 22. M-G's version of Sidney Howard's "They Knew What They Wanted," will reach the screen as "Sun Kissed."

Hays organization, which objected to the play title when Paramount made the picture as a silent starring Pola Negri, is evidently still opposed to the original hand.

## Swanson in 'Person'

Gloria Swanson has postponed her departure for the coast, remaining in New York for a personal appearance at the premiere of "The Trespasser."

It follows "Why Bring That Up?" into the Rialto. Tentative date is Nov. 7.

## Another "Fortune Hunter"

Los Angeles, Oct. 22. Richard Arlen will be starred by Paramount in "The Fortune Hunter" under the direction of John Cromwell.

Story has been filmed several times.

## U Changes Directors

Hollywood, Oct. 22. After shooting a week on "Paradise Ahoj," U, Emmett Flynn, was replaced by William Craft as director.

Water scenes shot at San Pedro, Cal.

## Rogers' Next

Hollywood, Oct. 22. "By the Way Bill," newest title for Will Rogers' next for Fox. William Howard will direct.

Story by Ben Ames Williams and Sonya Levien.

## Hoffman Seeing Plays

M. H. Hoffman is in New York for a few days looking over the new Broadway plays.

Hoffman will return to the cast to complete his musical talker of "Resurrection."

## Turnbull's Search

Hollywood, Oct. 22. Hector Turnbull left for New York seeking story and play material.

Will be cast a month.

## Howard Directing Rogers

Hollywood, Oct. 22. Wm. K. Howard will direct the next Will Rogers picture.

## A. T. & T. IS BUYING UP TELEVISION PATENTS

American Telephone and Telegraph Company is buying up patents on television devices. Latest such invention comes from H. G. Stokes, Brooklyn, with his application filed in 1926.

Other inventions with direct importance to the pictures include a device for producing motion pictures in stereoscopic relief, film for color photography, plural row motion picture camera, sound recording device upon with patent was applied for in 1926 and now acquired for a Electrical Research studio for transmitting talk acts recorded, and still another patent on a projector.

Commissioner of Patents will forward complete details on any of these patents as included in the following list, if the name and number, along with cents to cover mailing and printing costs, is forwarded to him here in Washington, D. C.:

Arcaut film pulce. Wm. F. M. Laughlin and A. J. Sching. Honolulu, H. I., assignors to Automobile Film Machine Co., Inc. Filed April 8, 1927. Ser. No. 182,411. Three claims. 1,729,427.

Picture transmission (motion pictures by electrical transmission). H. G. Stokes, Brooklyn, N. Y., assignor to American Telephone and Telegraph Co., Inc. Filed July 8, 1926. Ser. No. 132,122. Two claims. 1,728,090.

Sound transmitting means for moving pictures and talking machines. T. Brown, T. Brown, Inc. Filed March 10, 1927. Ser. No. 182,411. Two claims. 1,729,427.

Stereoscopic picture (method for producing motion pictures in stereoscopic relief). W. V. D. Kelley, Jersey City, N. J., assignor to American Telephone and Telegraph Co., Inc. Filed July 8, 1926. Ser. No. 132,122. Two claims. 1,728,090.

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Picture transmission (motion pictures by electrical transmission). H. G. Stokes, Brooklyn, N. Y., assignor to American Telephone and Telegraph Co., Inc. Filed July 8, 1926. Ser. No. 132,122. Two claims. 1,728,090.

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**FAMOUS**  
**MEGLIN KIDDIES**  
Featured by  
**FANCHON & MARCO**

**WILL COULT THEATRE**  
**BRADFIELD**  
Senator  
Theatre,  
Sacramento,  
Calif.

**SLIM MARTIN**  
AND HIS BAND  
Now at **COLORADO THEATRE, PASADENA, CALIF.**

Finishing a most successful tour of the West Coast Theatres as the featured act of Fanchon and Marco's "GARDENS IDEA"

**HORTON SPURR**

Consistent praise of press and public. Excellent returns each and every theatre.

3 RAMSEY ROAD, GREAT NECK, L. I., N. Y., OR WILLIAM MORRIS

**JONES and HULL**  
Featured in F. & M. "SWEET COOKIES" IDEA  
Thanks to FANCHON & MARCO  
Direction SHALLMAN BROS.

A good novelty that adds zest to any program. A hit in many Broadway productions, including "Kid Boots," "Ziegfeld Follies" and "The Ramblers."



## Thacher's Arbitration Ruling Continues as Big Item for Talk

An unprecedented upset in the industry's contractual routine whereby theatre owners, technically, can ignore arbitration and even cancel existing film contracts is admitted in the Hays office to be established by Federal Judge Thacher's decision.

While attorneys for the producers' organization are hurriedly attempting to fill the gap declared by Judge Thacher to constitute the illegal restraint of the Hays contract and arbitration system, Abram Myers is spreading his version to indie leaders throughout the country. (Continued on Page 62)

### Poughkeepsie Judgment

A judgment for \$2,007 has been filed in the New York City Court by Metro-Goldwyn-Mayer against the East & West Hudson Theatres Corp. and Charles Suozzo, secretary of the company, on five notes payable in Poughkeepsie, N. Y.

The papers were served on Suozzo at Astoria, L. I.

RUSSELL R. COOK

## "COOKIE"



39TH WEEK

Master of Ceremonies  
STRATFORD THEATRE, CHICAGO  
For. Dir. CHARLIE HOGAN

JACK

## HANLEY

In Fanchon & Marco's "Sweet Cookies" Idea

## RALPH SPENCE

DIALOGUE FOR M-G-M

## Carlena Diamond

Singing and Dancing  
Harpist

Featured in F. & M.  
"TYPES" IDEA

## OLD ADVANCE DEPOSIT SYSTEM SUGGESTED

Minneapolis, Oct. 22.

Because arbitration in the Northwest is at a standstill owing to a dispute between distributors and exhibitors over its method of operation, distributors now are proposing a return to the advance deposit system to protect themselves.

Under the advance deposit system, exhibitors are required to pay a minimum of 25% on all contracts before acquiring a picture. This would be a counter-move to the walkout of the northwestern exhibitor unit from arbitration.

Tom Burke, United Artists' manager here, points out that exhibitors are continuing to buy pictures and sign contracts which contain the arbitration agreement. He says that his experience has taught him that 75% of the contracts not stipulating a penalty for violation cannot be enforced without resorting to law.

Despite the contracts, exhibitors in this territory have been unwilling to arbitrate. Although the advance deposit system will work a hardship on theatre owners, it is admitted, producing companies doing business in the northwest will be forced to safeguard their interests in this manner if arbitration is not resumed, according to Burke. The only other resort, he says, would be civil suits.

## Spectacular \$1.50 Fox Opening on Coast

Los Angeles, Oct. 22.

Fox's newest downtown house, Fox Palace, opened Wednesday night (Oct. 16) with the usual soup and fish, blatancy and bright lights. House was originally labelled Orpheum, vaude, but more recently was the Broadway Palace, grind.

Opening with "Hallelujah," policy for two-a-day, with pictures that can stand runs. Top is \$1.50 with theatre seating 11,000 on three floors.

With the exes and first-line players of the studios turning out, opening was one of the most spectacular in downtown Los Angeles. For a while traffic along Broadway, between 6th and 7th streets blocked.

No stage introduction of cast or exes but, as usual, celebs were introduced over radio on entering theatre.

## Built for Sound

Binghamton, N. Y., Oct. 22.

The new Lyric theatre opening here last week is the first theatre erected in Binghamton especially for sound. It is owned by George W. King, veteran Binghamton showman. J. Frank Bovay is manager. Seating capacity of 934, with 608 on the main floor.

## Repairing Olympia

Olympia, New Haven, starting point of all Public stage shows, is closing tomorrow (Thursday) to undergo renovation. It will remain dark for a week.

This is made possible with Public Anniversary Show opening in Boston, the unit being too heavy for the Olympia to handle.

## DIE OF PARROT PLAGUE

Two Fatal Cases of Strange Disease in Buenos Aires Theatre Cast

Buenos Aires, Oct. 22.

Two players in the cast of the Liceo theatre here have just died of psittacosis, mysterious tropical disease communicated by parrots. Other members of the company are ill of the same strange infection.

Played recently called for the stage use of a parrot. A bird, recently brought from Santa Fe (Argentina province), was used for the purpose. It died of the disease about two weeks ago, after communicating it to the players.

Inquiry disclosed that there is a plague of the disease throughout Santa Fe, causing many deaths, although the theatre case was the first here.

## PHOTOPHONE'S \$2,995 DEVICE IN DEMAND

So big is the demand for RCA Photophone's cheaper talker device in New York that exhibitors are pulling wires with factional leaders in an effort to get an early installation.

The Phonofilm subsidiary, next January, or nearly a year late in its promise, will have its plant geared to turn out 250 \$2,995 equipments, plus installation and accessory costs each month thereafter.

During November Radio contemplates but six installations. These will be in key spots over the country, serving as demonstrators along the lines Ford used for his new boiler. In December 100 equipments will be released.

Shortly after Radio commenced demonstrating the three grand talker, which realized its debut with the Abram Meyer recruiting rally of indies, a report got around the instrument would not function in houses with balconies. This seems to have been circulated by one of the engineers who was uncertain of his stuff, as the exhibs were just as quickly tipped off to the contrary.

## Sunday Midnite Show Dodging Pa.'s Blue Laws

Reading, Pa., Oct. 22.

M. H. Shenkman, managing the State, Wilmer & Vincent house, is trying out Sunday night showings, opening tickets at 11:30 or 11:45, and opening his show a few minutes after 12, making it a Monday morning exhibition, keeping clear of the law.

So far the venture has been reasonably successful.

## "Flight" as Road Show

Chicago, Oct. 22.

Columbia's special, "Flight," opens Oct. 24 at the Studebaker on a road show policy.

Fenciled in for four weeks at the lake shore house, with probability of loop showing following.

## Joe Leo Inspecting

Joe Leo, general operator of Fox Metropolitan Theatres, is leaving this week on a tour of inspection of the Fox Midwestern houses around Illinois and Wisconsin. He will be gone about a week.

## 3,000 Play Dates on 5-Yr. Contracts Bulked Indie Prospects for T-S

How Tiffany was unwittingly made a party to Abram Myers recruiting rally for the Allied exhibitor organization during the grab for franchisees is revealed with the end of the campaign and about 3,000 five-year exhibitor pledges to the company's good.

While the company had donated \$35,000 to carry on the meetings with the understanding, it is claimed, that only franchisees would be discussed some patriotic owner or owners in the locality being besieged always piped up with a request for details on the Allied system. Whether or not these organization recruiters were tipped off by advance wires to turn the trend of thought from franchisees to the Allied banner isn't of much account to Tiffany now, although for a time companyites maintain, they cleared the hall of their own crowd when Allied enlistments were in progress. The 3,000 franchisees represent about 40% more play dates than Tiffany had ever before corralled in that field.

On product Tiffany is compelled to make three versions of each feature, excluding a possible handful. Fully 80% of the five-yearers are still silent although only 15% of that number are intending to remain mute.

This was one of the most interesting angles developed in the entire crusade, which included 21 cities. Since Radio's photophone, the \$3,000 one, is in on the Allied movement, the affirmatives practically

guarantee 2,000 cheaper talker prospects right off the plate for Radio, 50% More for Sound.

In the Tiffany franchisees there is a stipulation that increases the average silent rental 50% when sound comes through.

That "free picture" which Tiffany assured Allied for good measure, and which Radio has yet to take up with its directors, will be made after the first of the year, it is learned. Allied folk will describe what they want and, after meeting negative costs, will be able to cache the profits in its own treasury.

4TH CONSECUTIVE YEAR

## BENNY MEROFF



MARKS BROS.

Granada and Marbro Theatres  
CHICAGO

## F. & M. Ideas on Discs

Fox plans to bullyhoo its Fanchon & Marco ideas by phonograph record and radio.

Indications are that song numbers in ideas leaving here will be recorded and records sent ahead of the show to be used as an advance herald over local stations.

## MacFarland at Fox's

After several years with Universal in Paul Gulick's department, James Hood MacFarland has resigned to accept a post with Fox. He joins Glen Allivine's publicity department Monday, to handle general newspaper assignments and other work.

No successor in line yet at U. with Gulick handling MacFarland's work for time being.

## "Shrew" Opens on Grind

"Taming of the Shrew," first Doug Fairbanks-Mary Pickford all-talker, has been set for a London run at the Pavilion.

The picture may open concurrently with its premiere in New York, in November, at the grind Rivoli or Rialto.

Any intention to \$2 the talker has been abandoned.

## 2 In Indie

Two "names" from pictures whose contracts weren't renewed, James Murray of "Crowd" fame, and Merna Kennedy of "Broadway" laurels, have been engaged for an independent talker to be made by Continental.

Title is "Rampant Age" and story by Robert S. Carr.

## DONALD DAVIS

Writing and Directing for  
FOX

## DOROTHY YOST

WRITING FOR  
Metro-Goldwyn-Mayer

## JOE LaROSE

PRODUCTIONS  
FOX THEATRES

## TRADO TWINS

HERE AGAIN  
Loew's State, Los Angeles  
Doubling Hotel Roosevelt  
Hollywood

# ADDIE SEAMON

The Only Girl Featured in

Boris Petroff's "THEY'RE OFF" Unit

Paramount, New York, Now, Oct. 18

Paramount, Brooklyn, Next Week, Oct. 25

BORIS PETROFF says:

"ADDIE SEAMON dances her way through my unit like a THOROUGHbred."

Direction JERRY CARGILL

Thanks to EARL SAUNDERS

WARNER  
BROS.  
present

# TED LEWIS

MUSICAL  
COMEDY

STARS OF  
REVUES  
NIGHT  
CLUBS

PHONO-  
GRAPH

RADIO

Now in his first SINGING - TALKING PICTURE  
**IS EVERYBODY HAPPY?**

Ann Pennington, Alice Day and a galaxy of dazzling beauties.  
 Story by Joseph Jackson and James A. Starr  
 Directed by Archie L. Mayo.

**T**ED LEWIS "High Hatted Tragedian of Song" the idol of millions. Internationally famous for his Rhythmic Rhythm and Joyous Jazz. On the screen at last. His first singing, talking, dancing picture is a sensation. His tremendous fan following will pack in and line up.

A WARNER BROS. & VITAPHONE TALKING- & SINGING PICTURE

OPENING AT BOTH MARK STRAND THEATRES, NEW YORK AND BROOKLYN—NOV. 1st

# VITAPHONE

## MUSICAL COMEDY



### "HELLO BABY"

starring Ann Pennington, (2 reels) in Technicolor. Directed by Bryan Foy and Larry Ceballos.

## OPERETTA



### "SPANISH FIESTA"

Singing, dancing (1 reel) Technicolor, with Roberto Guzman, famous Mexican tenor

## MINSTRELS



### "MINSTREL DAYS"

Cast of 40 all colored players, including Mosby's Blue Blowers Band. Directed by Roy Mack.

## DRAMA



### "THE FRAME"

starring William Boyd with Charles B. Middleton and cast of 50. By Arthur Caesar. Directed by Bryan Foy. (1 reel.)

## SATIRE



### "FRED ALLEN'S PRIZE PLAYLETS"

famous comedian of "The Little Show." Directed by Murray Roth.

SUPPLY THAT  
DEMAND for VARIETY

HERE are quality subjects covering every type of entertainment. VITAPHONE VARIETIES alone can offer you such an amazing, diversified array of short length features. From Vaudeville to Grand Opera. Every element of entertainment. Everything your patrons demand. Everything you need to build up your show.

WARNER BROS. & VITAPHONE VARIETIES  
TRADE MARK

200 from HOLLYWOOD  
200 from NEW YORK



# VARIETIES

## COMEDY DRAMA



**"FINDERS KEEPERS"**  
prize playlet by George Kelly.  
Directed by Bryan Foy.

## GRAND OPERA



**"FAUST"**  
starring Charles Hackett, Chi-  
cago Opera Company tenor, with  
Chase Baromeo.

## SINGING COMEDY



## "THE MUSIC SHOP"

starring Dick  
Henderson, one  
reel of comedy  
and singing.

## COMEDY



## "FAINT HEART"

starring Bert Lahr, now  
in "Hold Everything".  
Directed by Murray  
Roth.

## TRAVESTY



## "IN THE NICK OF TIME"

by Edmund Joseph, starring  
Sidney Toler, now in Belasco's  
"It's a Wise Child". Directed  
by Murray Roth.

*MANY in*  
**TECHNICOLOR**

VITAPHONE VARIETIES are produced with the same care as our full length features. The unrivaled facilities and resources of Warner Bros. great studios guarantee the utmost in box-office and entertainment values. Start your show right and you can't go wrong. Every big circuit starts its shows with VITAPHONE VARIETIES

*And a LIBRARY of*  
**1000 To Select From**



"Vitaphone" is the registered trade-mark of the Vitaphone Corporation designating its products

# THE WORLD'S GREATEST

**PRESTIGE:** Ten years of sure-fire showmanship—ten years of sensational stage success—is the record behind this gorgeous entertainment.

**CRITERION:** Greenwich Village Follies is the criterion of all revues in originality, variety of entertainment, lavish costuming and sheer beauty of production.



# 'GREENWICH VILLAGE

# SHOW IS COMING TO THE SCREEN

**CELEBRITIES:** For a decade the most brilliant stars on the American stage have been recruited from the Greenwich Village Follies. Headliners with this Broadway institution have included such celebrities as: Bessie McCoy Davis, famous musical comedy singer; Mary Lewis, now Metropolitan Opera prima donna; Irene Franklin, featured in "Sweet Adeline"; Savoy and Brennan Team; Jimmy Watts, grotesque imitator; Ted Lewis, the Jazz King; Howard Marsh, Frank Crumit, Joe E. Browne, Bird Millman, Gordon Dooley, Al Herman, Carl Randall, Ula Sharon, Barbara Bennett, Paul Gregory and a numerous galaxy of other equally noted stars.

Ten Years of  
Sensational Success

## READY MADE AUDIENCE:

At a conservative estimate a total of 10,000,000 amusement fans throughout the country have seen the Greenwich Village Follies and now await eagerly the coming of this superb show to the audible screen.

In New York City alone more than a half million people yearly have applauded the Greenwich Village Follies since their inception in 1919. Another half-million throughout the country yearly have seen the Follies on the road.

Here is a tremendous ready-made audience that will clamor at your box office when the Greenwich Village Follies show your house!

And Now—In Its Tenth Edition—On The Audible Screen

 **PATHE**



# FOLLIES

Through special arrangement  
with Jones & Green, the Broad-  
way producers . . . . .

ALL IN MUSIC—SOUND—DIALOGUE





## Indies Confronted by Many "Saviors," All Anxious to Be In Revivals of Safety First

A great era of revivals for independent box offices seems under way. Although the indies have heard so much about their own hardships that they're ready to kick in, and although even some

of the Sundays and MacPhersons in competition for their leadership figure that 2,000 will certainly die and that 15% are served at a loss to producers, the lists of healers and guides are swelling weekly.

Three self-styled organizations are out after memberships. While two are holding feeds and using the old Sunday school routine for youngsters to get attention, the third is philanthropic, in intent, at least. This outfit has a "pay after you play" policy and then kicks back some of the dough later on in dividends.

A fourth would now be in formation were it not for the "adverse" decision on arbitration. As soon as that is cleared up and after the others have had a chance to blow or hold their conventions, this one will settle down to the serious business of indie conscription.

Each one points out advantages over the other, until the poor indie is getting so bewildered he admits he doesn't know which organization's creed to adopt.

Where leaders versed in indie politics and characteristics had a tough enough time holding the boys in line when they represented a power in the business and when the dominant trait was to hold until the crucial moment when internal fireworks always broke, the new leaders are chiefly interested in retailing the boys something.

### ERPI's Frisco Office

Los Angeles, Oct. 22. Arthur Lamb, former exchange manager for M-G, has been appointed district sales representative for ERPI in San Francisco. San Francisco had previously been handled by the Los Angeles office.

J. R. West, who recently came on from New York, is western sales manager.

### "Revue" Out

Hollywood, Oct. 22. Fox is soft peddling the revue type of picture. Order has been issued that the term "revue" must not be used on the screen in any future picture, or in publicity from Fox offices. Too many revues.

### Seating Readjustment for St. Paul Neighborhooders

St. Paul, Oct. 22. Publix, with 10 suburban will have but six and those classy when it gets through with the first sensible seating adjustment for neighborhoods seen in these parts.

St. Clair, Forest and Astor go dark for good; Dale will be rebuilt into a garage.

The six remaining, all revamped and dolled up with "atmosphere" are Capitol, Garden, Mounds, Park, Uptown and Faust.

### Utica House at Auction

Utica, N. Y., Oct. 22.

The Hartford, owned by the Garvey Enterprises, went under the hammer at public auction in the sheriff's office. In behalf of the mortgage holders, Senator Henry D. Williams bid in the neighborhood picture house property for \$11,000.

House is slated for reselling to The Players, local amateur dramatic group.

This theatre opened to good business in New Hartford, actually an extension of South Utica, but ran into tough luck after a vigorous campaign for Sunday pictures, which barely passed through church activity.

Several tries at reopening were unsuccessful.

### G-B Didn't Sell

G-B Theatres Corp. has not sold any of its houses in New England as reported.

Broadway in Springfield, Mass., was leased to Publix.

### ARK. LOSES 'SUNDAY' CASE

Judge Orders Jury to Acquit  
Saenger Health Employees

Pine Bluff, Ark., Oct. 22. As alleged violation of the Sabbath laws by Elizabeth Stewart, ticket seller; Dolf Kastor and Eddie Royster, all employees of the Saenger theatre, came up in the Jefferson Circuit Court. After hearing the only two witnesses the State put on the stand, Judge T. G. Farham ordered the jury to return a verdict for the defendants.

The trial was in connection with the operation of the Saenger, Sunday, June 30, sponsored by the American Legion Relief Committee. It was not shown that the theatre employees were required to work by the management. The entire proceeds from the day's receipts went to the relief fund and none to the Saenger.

One of the features of the trial was the questioning of Ted Dans by a prospective juror, who interrupted the questioning to inquire: "What are they going to do with the singers who get pay for playing on Sunday in church choirs?" He was informed that had nothing to do with this case.

Other cases against the same defendants will probably be dropped, but it is not known what will happen if the theatre continues to open on Sunday when the American Legion does not sponsor the show.

### U's "Gamblers" at Colony

"Mississippi Gamblers" is the next U picture, rated as a special, to go into the Colony, New York, opening there Saturday. A few more Pathes are booked to sandwich the U's going into the house.

When told that Colony and a bunch of arties were only regular film houses still in Saturday openings, a U man said:

"When all the arties have gone Friday opening, then maybe the Colony will."

### Title Changes

Among title changes of U pictures are:  
"Mlle. Cayenne" to "The Barbary Coast."  
"Kiss Proof" to "Week End Girl."

### Chi Standee Enforcement Cost \$25,000 on Sunday

Chicago, Oct. 22.

A standee fire ordinance passed in 1912 and a dead letter since until late last week by its enforcement Sunday cost Balaban & Katz a \$25,000 drop in gross alone in their houses.

The ordinance prohibits standees in the lobby of a theatre. No one knows the cause of its sudden revival.



**ABNER SILVER**

What I Like in Hollywood  
Avocados, George Olsen's music, Bob Murphy beds, Little Mitzie's Kane impression, Abe Meyer's secretary, Geo. Jessel's swimming pool, Dr. Riesenfeld's buffet, Herman Schenck's job, Arthur Johnston's home on the hill, large advances sent from N. Y., Geo. Wagner's Buick, Arthur Franklin's women, Ben Jackson's disposition, Con Conrad's beret, Burtnett's orchestra, Roosevelt lobbyists, Orsatti's vitality.  
Stopping at 1929 Whitley Ave.

### COSTUMES FOR HIRE

PRODUCTIONS  
EXPLOITATIONS  
PRESENTATIONS  
**BROOKS**  
COSTUMES  
143 W. 40th St. N.Y.C.

**When you say**

**FANCHON and MARCO**

**You say**

**A FOX WEST COAST THEATRE UNIT**

**Ask JACK LOEB**

The National Broadcasting Company Takes Extreme Pleasure  
in Announcing That

**MORTON DOWNEY**  
**TENOR**

HAS BEEN PLACED UNDER ITS EXCLUSIVE MANAGEMENT

Personal Direction EDWIN SCHEUING

**The Box-Office Parade Starts!**

**"Flight"- Standing  
Them Up! . . . in**  
 Fox, New Haven; Fox  
 Hartford; Strand,  
 Stamford; Sheridan  
 Sq., Pittsburgh; U.S.  
 Paterson; Fox, Bridge-  
 port; Newark, Newark;  
 Orpheum, Denver; Em-  
 pire, Birmingham, Ala.;  
 Grand, Crookston, Minn.;  
 Crown, New London, Conn.;  
 Palace, Huntington, W. Va.;  
 Princess, Toledo; Fox Elm  
 St., Worcester, Mass.; Rivoli,  
 Baltimore; Gates, Portsmouth,  
 Va.; Palace, Newport News,  
 Va.; Newport, Norfolk, Va.

# It's the smash riot *of* the year



*A Columbia Sensation!*

**"FLIGHT"** *With* JACK HOLT · LILA LEE · RALPH GRAVES  
 A FRANK R. CAPRA HIT

# CRASH

# SO THIS

*Spectacular Stage Settings*



(Irene Bordoni singing "Somebody Mighty Like You" in the most colorful setting the screen has ever known)

## - AND THIS

*Technicolor !  
Million Dollar  
Gowns !  
7 Big Songs !  
\$6.60 Revue !  
5 Great Stars !  
Laughs !  
Romance !*

## -AND THIS



# is

## -AND THIS



## -AND THIS



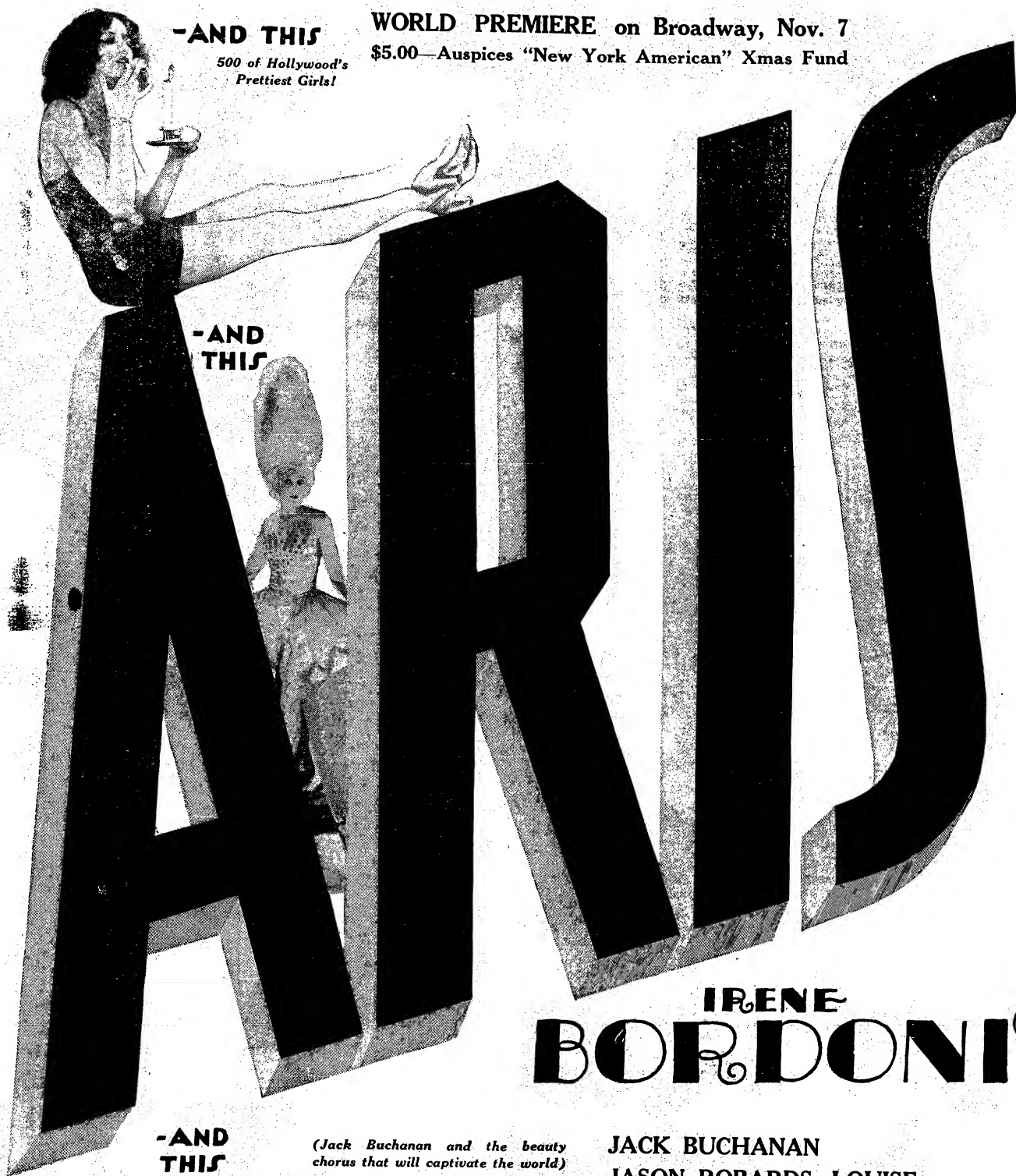
*Oo-la-la  
Costumes*



**-AND THIS**

*500 of Hollywood's  
Prettiest Girls!*

**WORLD PREMIERE on Broadway, Nov. 7**  
**\$5.00—Auspices "New York American" Xmas Fund**



**-AND  
THIS**

**IRENE  
BORDON**

**-AND  
THIS**

*(Jack Buchanan and the beauty  
chorus that will captivate the world)*

**JACK BUCHANAN**  
**JASON ROBARDS, LOUISE**  
**CLOSSER HALE, ZASU PITTS**

*Based on play by Martin Brown*



**A FIRST NATIONAL AND  
VITAPHONE PICTURE**

## Inside Stuff—Pictures

With good fortune and the existence of two-year contracts in most cities and towns, Publix has had to settle things with stage hands and musicians' union in only 50 spots, none serious. Harry Sherman, director of special relations for Publix, is now on the road, cleaning up disputes on new contracts, mostly in the west and south. There has been less trouble this year during the contracting season than ever before. Publix is particularly lucky with no reports of bad difficulties in any city it operates for the past six months.

In St. Louis, where a serious strike situation exists with musicians out of all houses, Publix is an innocent victim through its affiliations with the Skouras people. The St. Louis dispute is with the St. Louis Amusement Company (Skouras and Warner), operating 25 smaller houses.

Next fall more contracts will have to be negotiated than this year.

A high priced specialist on miniatures offered a job by a certain studio found himself unable to accept because another lot intended taking up his option. A few days before the contract came up for renewal, studio manager notified him his option would be exercised but asked if he wouldn't work at his present figure on the next lap instead of the advanced price as called for. The technician refused, hoping that the studio would then reject renewal, but no such luck.

Miniature man appeared to become hearted and agreed that his salary was pretty high and that if the studio would put him on a week-to-week basis he would accept the lower rate. Officials jumped at this. The technician then worked one week, and then left to sign with the other studio at a much higher figure.

The break between Radio and the Hays organization, reported near a few weeks ago because of the picture subsidiary's hook-up on franchising the insurgent Myers group, has been averted. Following the crisis which, Haystons say, came with Radio's enlightenment on the political aspects of the selling field, everything adjusted itself "normally." Radio, Haystons observe, entered into the agreement with Allied States initially unaware of the mechanics of the field; that they couldn't sell an indie paying a \$7.50 rental a franchise and expect big dough or any consideration from the big chain house in the vicinity.

But RKO had entered into the agreement and had to see it through. At the same time they had to consider the members of Hays outfit as the biggest rent payers in the field.

Haystons are now satisfied with the course Radio is now pursuing, it

(Continued on page 53)

# JOSE BOHR

(South America's Most Popular Actor, Composer and Entertainer)

NOW

Starring in and Supervising

## "SOMBRAS DE GLORIA"

Spanish Version of  
"BLAZE O' GLORY"  
A Sono-Art Production

This is the first Spanish all-talking, singing super production made in the history of motion pictures

METROPOLITAN  
STUDIOS  
HOLLYWOOD  
CALIFORNIA

## "AMERICAN'S" FUND —PREMIERE FOR "PARIS"

"Paris," the first National picture starring Irene Bordoni, will open at the Central Nov. 7 instead of Oct. 24. Premiere will be held under the auspices of the New York "American" Christmas Fund, to which the entire proceeds of the opening night will go.

As a result of this arrangement, engineered in behalf of First National by Charles Einfeld, the picture will get two weeks' plugging, not only in the "American," but also in the New York "Journal" and "Daily Mirror," with column comment promised in the writings of Damon Runyon and Arthur Brisbane.

Additionally, the "American" has assigned a special corps of advertising solicitors to sell tickets for the affair, which is to be rigidly formal. So much so it is reported 12 orders for silk hats have gone forth from the F. N. offices.

## Bronx Indies Merge

After negotiations for purchase of one by the other, Cocalis and Springer Circuits, in the Bronx, have decided to combine, with the amalgamation to be known as the Cocalis-Springer Circuit of Theatres.

Cocalis has four houses in the Bronx, Little Rock, Essie Hill, Rosedale and Marble Hill, with others scattered from Yonkers to Elizabeth, N. J. Springer's two Bronx houses are the Ward and Dyckman, with two others, Symphony and Essex, located downtown.

With the combine Cocalis will make his headquarters with Springer at the latter's Symphony theatre.

## Jesse James Kin Loses

Los Angeles, Oct. 22. Jesse Estelle James's \$65,000 damage suit against Paramount resulted in a \$47 judgment for Par in Superior Court.

Miss James alleged she was promised a job in a picture based on the life of her grandfather, Jesse James, which was made by Fred Thomson two years ago and released through Par.

Picture people answered that Fred Thomson was separate company and had nothing to do with making of picture. Par was only releasing and distributing medium. Consequently not responsible for Thomson's debts.

## A. C. Hayman Retires

Buffalo, Oct. 22. A. C. Hayman has retired from the show business following the leasing by him last week for 21 years of the Cataract and Strand, Niagara Falls, to William Fox.

Fox also gets the Bellevue, Fall's neighborhood. Al Beckerich will look after the three of 'em for Fox.

## 2 in Lexington, Ky.

Louisville, Oct. 22. M. Switow & Sons, operators of theatres in this vicinity, have leased to Publix the State and Kentucky theatres in Lexington, Ky., for 20 years.

The Kentucky was built in 1921 and has 1,400 seats. State constructed last year and 1,000 seats.

Present, straight films, continued and no changes in management are contemplated for the present.

## "Bio Rita" Released

RKO's "Rio Rita" is being generally released. It is now appearing at some points.

RKO has no intention, says Joe Schnitzer, of road showing the special talker beyond the \$2 Carroll, New York, where it is current.

## Al Anson, Minn. D. M.

Duluth, Oct. 22. Al Anson, manager of the Lyceum for eight years, has been appointed district manager for Publix, covering Duluth, Superior, Eleventh, Virginia and Hibbing. Has 20 houses under his jurisdiction.

## "Flight" at Capitol

"Flight," Columbia's special, goes into the Capitol, on Broadway, following its run at the Cohan.

## "B'way Scandals" at Cohan

"Broadway Scandals," Columbia special, all-musical, talker, will open at the Cohan, New York, Oct. 29, succeeding "Flight," present incumbent.

## 24 Musical Tabs

Hollywood, Oct. 22.

After making four tabloid comedies in technicolor as two-reelers, Warners have decided to stretch the series to 24.

Stage and vaude players, of which the town is now full, will be utilized.

Max Scheck and Roy Mack will direct a big percentage. Others to be made by feature directors, now on Warner and F. N. pay roll.

## GRANDEUR MAY BE FOX NATIONAL ROAD SHOWS

Grandeur features will officially inaugurate the revival of road shows by William Fox instead of "Sunny Side Up," first announced.

While the current picture at the Gaiety, New York, will be spotted in Boston, Philadelphia and Chicago, it will then be generally released.

Foxites in reconsidering the national road show campaign have decided that its success may be best secured by the introduction of the wide film innovation.

Only five hours are required to set up the new Grandeur equipment for road show purposes, it is claimed.

At present, even though all of the Fox bigger features are being shot in 70 millimeters, Fox people say the first road show in Grandeur will not be gotten under way until next summer. Grandeur distributors have already reported that, outside of a few Fox houses in key centers, mass installations will not be made before September, 1930.

## T-S on Side Street?

Tiffany-Stahl is said to have decided the weekly overhead for the Globe on Broadway as a \$2 picture house was too high, amounting to almost \$10,000 in gross rental alone. Accordingly T-S has gone in search of a side street theatre for the T-S specials.

It's reported the picture producer has a leaning toward the Harris on 42d street. That house is reportedly obtainable on a year's lease at \$150,000.

## PIT ORCHESTRA BACK AT PARAMOUNT, N. Y.

The symphonic orchestra situation on Broadway having convinced Publix it must compete with the Roxy and Capitol from the pit as well as stage and screen, a pit symphonic orchestra is being planned for Paramount as a regular feature.

The Brooklyn Par has a crack band, with members hand-picked from Publix theatres all over the country.

When the Times Square house opened two years ago it had a full-sized symphony band in the pit, but discarded it with the growth of the stage hand idea.

## Lichtman Checking Up

To check up on sales and hop up the boys about the new product, Al Lichtman, now on his way to Los Angeles, first stop, will make a tour of the United Artists exchanges over the country. He will be away about two months.

Lichtman left New York Saturday in Joe Schenck's party, which also included Nick Schenck, Marvin Schenck, assisting vaude booking head of Loews, and Arthur Stebbins, insurance man and Schenck's nephew.

## Casino, Frisco, 1st Run At 40c, With Columbias

San Francisco, Oct. 22. In changing the policy of the Casino theatre from 20c grind to first run with presentations, Ackerman & Harris have the Columbia features. First is "Flight."

Under the new policy a price boost to 40c will go into effect. House has been wired.

Sam Harris is scheduled personally to move into the theatre and plans to move into the girl show that A. & H. had in the El Capitan, to the Casino.

## Reade in Kingston, N. Y.

Walter Reade now has complete control of the Kingston and Broadway theatres, Kingston, N. Y. He has just acquired all the stock held by Harry Lazarus.

## PARAMOUNT NOW

## BORIS PETROFF'S Sensational Story-Unit "THEY'RE OFF"

with

## FORSYTHE AND KELLY

Dir. WILLIAM MORRIS

MAX TURNER

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## Here's a Real Opportunity for A Real Live Young Advertising And Exploitation Man.

Have You a Keen and Fast Thinking Mind?

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Have You Ad Layout Sense?

Can You Write Convincing Selling Ad Copy?

Can You Make Effective Exploitation Tie-Ups?

If you excel in any one or more of these accomplishments and you are a go-getter, there's an excellent chance for you to connect with a progressive theatrical concern offering you an unlimited future.

Write your qualifications, present or past experience, salary expected, to A. B., Box 44, Variety, Chicago

# TO THE TOP IN EIGHT MONTHS...

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## RADIO'S MIRACLE SUCCESS

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### A Tribute to Radio Pictures by Film Daily:

---

"**RIO RITA**" marks the turning point in the brilliant career of Radio Pictures. It justifies all the claims they have been making for the past eight months. Here is a big producing organization that has come through splendidly with a record of performance on promises. It is probably also true that Radio Pictures has hit the peak in shorter time than any other company in the history of the business. Eight Months! Think that one over."

. . . . .



# RADIO'S DRIVE TO IN HISTORY OF WOR

A Miracle of Organization and  
Modern Showmanship Is Wrought  
before the Startled Eyes of the  
Show World as Radio Daring . . .  
Radio Resources and Radio Genius  
Accomplish Most Spectacular  
Achievement Since the Birth of  
the Motion Picture.

**W**HEN, in the history  
of motion pictures,  
has an organization  
matched the amazing  
record of Radio Pictures?

When has a company  
clicked as emphatically  
as Radio Pictures in so  
short a time?

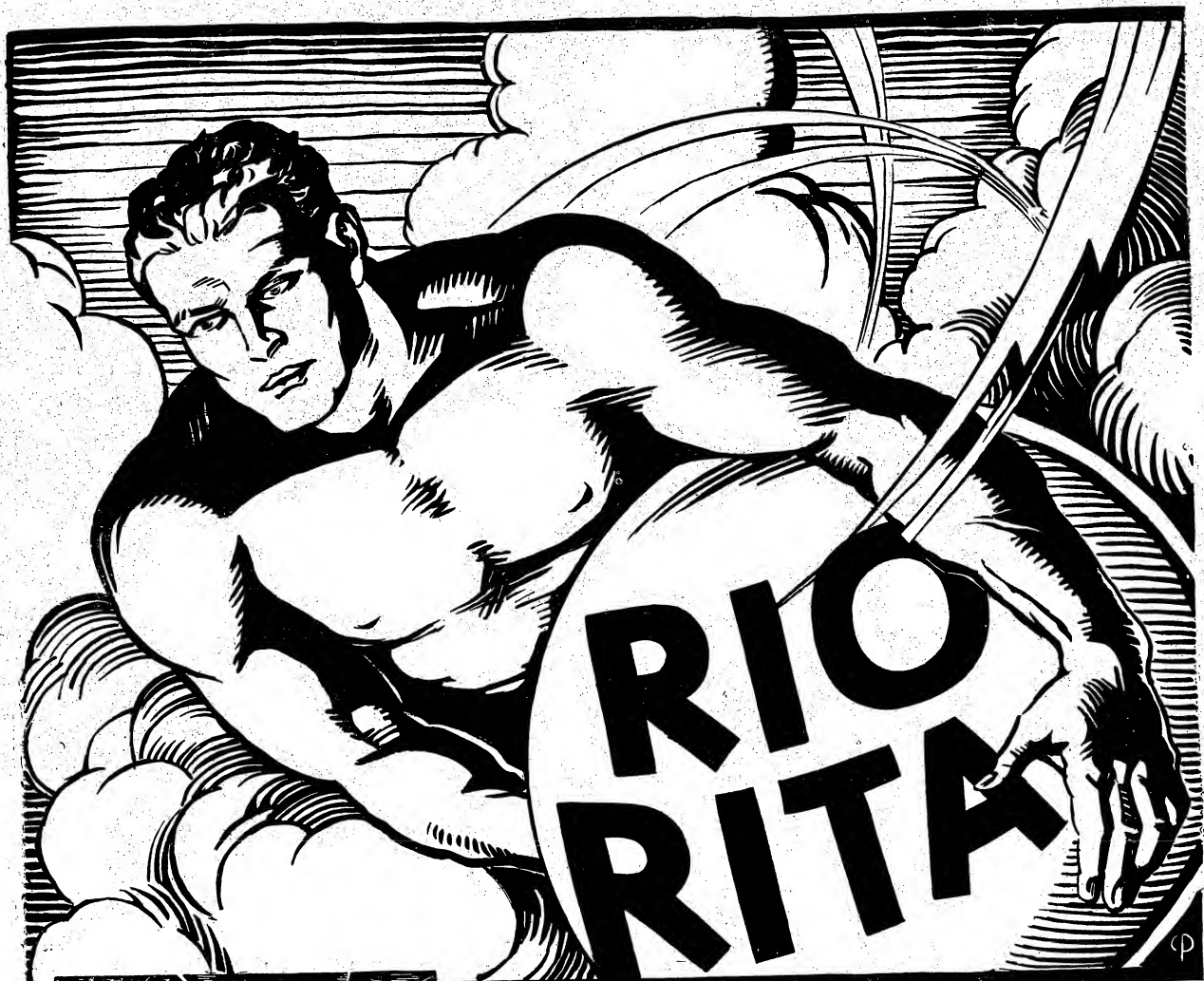
When has a company  
changed its policy over-

night, as it were, and  
swept through with the  
most astounding record  
of showmanly perform-  
ance ever chronicled in  
this or any other industry?

The scoffers have been  
silenced . . . doubters  
squelched . . . pessimists  
and gloom-spreaders  
muffled . . .

AND THE WHOLE SHOW WORLD RISES  
IN MAGNIFICENT TRIBUTE TO RADIO  
PICTURES AND THE GLORY OF ITS  
CONQUEST

# TOP UNMATCHED OLD SHOW BUSINESS



## RADIO FIRST ON THE AIR!

The great RKO Radio Hour every Tuesday night, coast-to-coast broadcast, heralds the coming Radio attractions to America's millions.

The RKO Half Hour every Thursday late afternoon also spans the nation with songs from Radio Pictures.

The Fleischmann Hour chose Bebe Daniels for its big spot and Bebe sang to millions. The Pure Oil Hour also honored Miss Daniels last week with Al Jolson. This brilliant young star will continue to be a radio feature: Radio, therefore, gives you the best and the most in radio exploitation and you can hear the resultant jingle at your box-office!

# PAGEANT OF THE TITANS MARCHING TO LEADERSHIP

## RIO RITA



Third smash sell-out week, Earl Carroll Theatre, N. Y. Thousands turned away as Big Town clamors for seats. Tickets now on sale for Thanksgiving and Xmas.

Second Huge Week Lafayette, Buffalo.



## STREET GIRL

Record-wrecking sweep everywhere  
Upheaval at RKO Erlanger, Phila.

And Now Another Music-Dramatic Smash

## JAZZ HEAVEN

( what a title! )

Opening extended run \$2. top  
Globe, New York, Oct. 29

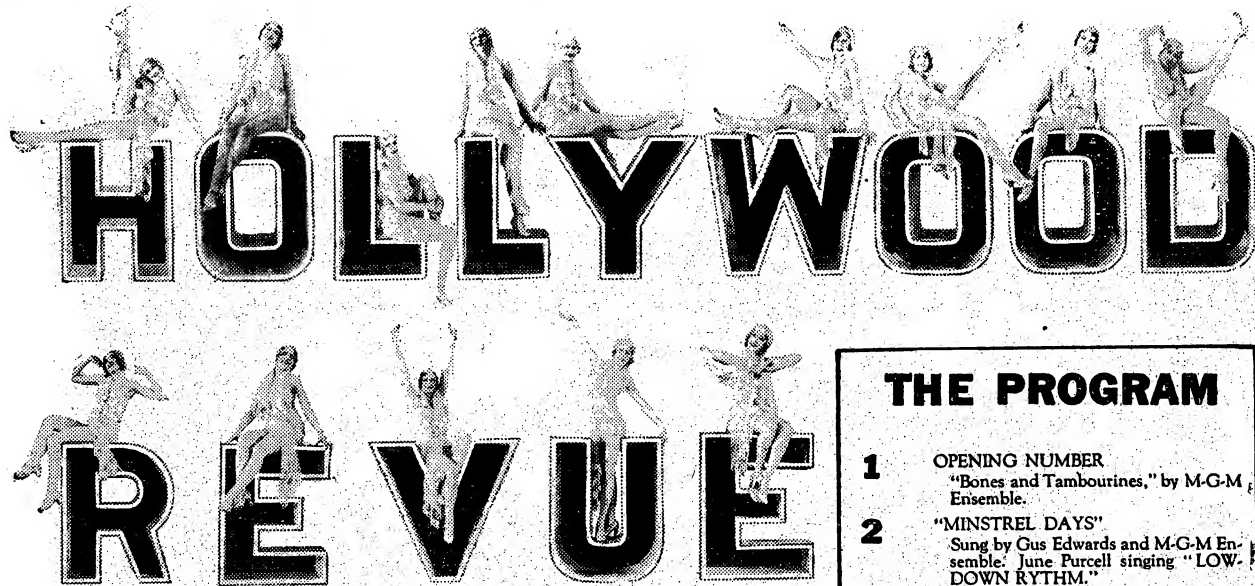
Hit Follows Hit . . . sensation follows sensation . . .  
in Radio's regiment of super-attractions . . . ful-  
filling every claim . . . confirming every pledge.



Miracle Workers







# HOLLYWOOD REVUE

## THE MOST IMPORTANT PRODUCTION IN THE INDUSTRY TODAY!

**NO WONDER** that the Revue Idea originated by Metro-Goldwyn-Mayer is being copied by other producers.

**IT IS** the most astounding money-getter of the Talkie Age! The Marvel in a New Era of Marvels!

**THE SCREEN'S** First Musical Revue, the phenomenal star-studded Hollywood Revue, is the one that reaps the harvest. The novelty of it, the daring showmanship of it, which may be imitated, but never surpassed, is what gets the cream!

**IN ITS** 3d month at the Astor, New York, at \$2 a continuous sell-out! Remarkable advanced priced runs in Los Angeles, Boston, Philadelphia, San Francisco! And now the greatest profit-picture on the market at popular prices!

### THE PROGRAM

- 1** OPENING NUMBER  
"Bones and Tambourines," by M-G-M Ensemble.
- 2** "MINSTREL DAYS"  
Sung by Gus Edwards and M-G-M Ensemble. June Purcell singing "LOW-DOWN RYTHM."
- 3** "GOTTA FEELIN' FOR YOU"  
Sung by Joan Crawford, assisted by 4 Biltmore Quartette.
- 4** "YOUR MOTHER AND MINE"  
Sung by CHARLES KING.
- 5** "YOU WERE MEANT FOR ME"  
Sung by Conrad Nagel with Anita Page.
- 6** "NOBODY BUT YOU"  
Sung by Cliff Edwards and M-G-M Ensemble.
- 6-A** "THE CUT UP"  
Wm. Haines.
- 7** "I NEVER KNEW I COULD DO A THING LIKE THAT"  
BESSIE LOVE and male chorus.
- 8** "FOR I'M THE QUEEN"  
MARIE DRESSLER and M-G-M Ensemble.
- 8-A** "MAGICIANS"  
Laurel-Hardy.
- 9** "TOMMY ATKINS ON PARADE"  
MARION DAVIES and male chorus.
- 10** "STRIKE UP THE BAND"  
BROX SISTERS and M-G-M Ensemble.
- 11** "TABLEAU OF JEWELS"
- 12** "DANCE OF THE SEA"  
BUSTER KEATON.
- 13** "LON CHANEY WILL GET YOU IF YOU DON'T WATCH OUT"  
GUS EDWARDS and M-G-M Ensemble.
- 14** ADAGIO  
NATACHA NATTOVA.
- 15** "ROMEO AND JULIET BY COM PARISON"  
JACK GILBERT, NORMA SHEARER and LIONEL BARRYMORE.
- 16** "SINGIN' IN THE RAIN"  
CLIFF EDWARDS, BROX SISTERS, THE ROUNDERS, and M-G-M Ensemble.
- 17** COMEDY NOVELTY and "STROLLING THRU THE PARK ONE DAY"  
Sextette with Charles King, Ukelele Ike and Gus Edwards — Marie Dressler, Polly Moran and Bessie Love.
- 18** Finale — "ORANGE BLOSSOM TIME"  
CHARLES KING, M-G-M Ensemble and ALBERTINA RASCH BALLET.

# METRO-GOLDWYN-MAYER

The Hit Maker!





**WORLD  
PREMIERE**  
**RIVOLI  
THEATRE**  
New York

# HAROLD LLOYD

**TALKS** in "Welcome Danger"

## AND S. R. O. is THE ANSWER!

More people per performance have jammed their way into the Rivoli Theatre, New York, to see and hear Lloyd's latest than ever before in the history of the house! Literally thousands have been turned away at the box office! Every review is a torrent of praise for the picture. The verdict's in. "Welcome Danger" is the biggest Lloyd clean-up of all times!



Produced by **HAROLD  
LLOYD CORPORATION**







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With Any Feist Song"*

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AMERICA'S MOST POPULAR FOX TROT SONG!

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*A Truly Beautiful Fox Trot Ballad!*

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by LOU DAVIS and HAROLD ARLEN

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LONDON, ENG.  
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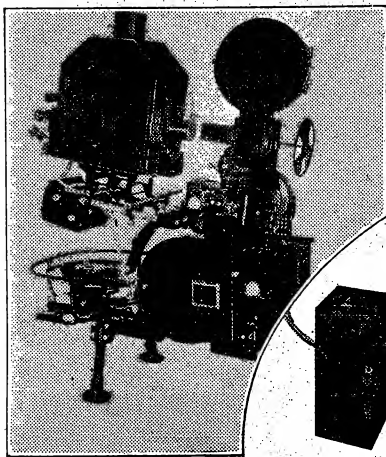
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Its operation is automatic, requiring no attention. The worry and trouble of attempting to control the speed of reproduction is eliminated.

The motor control box is just one of a number of refinements found only in the Western Electric Sound System which make quality reproduction a fact. The exhibitor will find that this control and other features are distinct aids in putting over a talking picture with the quality demanded by the public.

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# Withdrawal of Fox Houses Another Jolt for Struggling Indie Bookers

The independent vaude bookers around New York received another jolt last week with Fox taking in several of its outstanding houses and others dropping vaude, temporarily at least.

With the recent raid the indie list has melted to 25 houses, for which the indies are scrambling, as against 150 last season. The latter computation of figures includes one-nighters, which have also shrunk immensely since opening of the current season in August.

Most of the boys are sticking at a loss, with the few houses on books bringing in little revenue and with plenty of holdout on commission. Bookers unable to do anything more potent than bombard the bad payers with remit requests, politer than usual, but just as ineffective.

With cheaper bills than ever prevalent, there's hardly anything in it for performers, agents or bookers.

Recent campaign of the indies to create business through inveigling some of the up-State, New Jersey and Pennsylvania houses (mostly pictures and never before playing vaude) into adding vaude to partially balance numerous dropouts has also proven a bust. Most of the houses admittedly deep enough in the red now without assuming additional expense.

## HARRY CARROLL'S JAM BECOMING SERIOUS

Los Angeles, Oct. 22. Harry Carroll has been ordered by Asst. District Attorney Mac Isaacs to make good on a \$600 bouncing check he issued the Brox Sisters in connection with the recent blow up of the Carroll avenue, D. A.'s "or else" is a felonious complaint, against Carroll if he doesn't come.

Mac Isaacs, meanwhile advised the Seaboard Surety Co. that its system of I. O. U.'s wasn't so satisfactory, and it would be advisable for it to pay off the \$5,000 bond on the show in cash.

Carroll must appear before Labor Commissioner Barker today (Thursday) to answer claims filed against him by Antonio de Marco, who did not have an Equity contract, and others.

Edward Smith, of the Musicians' Union, has accepted advance box office orders for Carroll's (Thursday) to answer claims filed against him by Antonio de Marco, who did not have an Equity contract, and others.

## Evelyn Helms Given 10 Yrs. For Murder of Husband

Kansas City, Oct. 22. Found guilty of manslaughter by a jury in district court yesterday, Evelyn Helms, 29, vaude performer, was sentenced to 10 years in the state penitentiary for murder of her husband, Frank Helms.

According to testimony, Helms demanded some of his wife's jewelry and threatened to leave her. She shot him June 15, near this city.

The couple had been playing small time vaude and fair dates.

## Corbett's Film Sketch

Hollywood, Oct. 22. James J. Corbett and Neil O'Brien will make a sketch in Fox's "New Orleans Frolic" while playing the Orpheum here.

## Keith's Social Club

At last a Keith social club is in the process of permanent organization.

Rules committee consists of John A. Cassidy, chairman; Jules Delmar, John Dodd, Della Nash and John Spurgess. Membership committee is headed by Abe Brill.

Any member of the RKO organization is eligible to join at dues of \$5 a year.

## Only Actor-Agent

Tom Kennedy, now spending most of his time on the stage, is still selling acts to Keith's. He's the only actor with a Keith agency franchise. Kennedy is a singer in the theatres and on the air Tuesday nights in the R-K-O hour. He composed the circuit's theme song, "Voice of the R-K-O," which he sings in the act and into the mike.

When not singing Tom is agenting.

## KEITH'S LOSES TRIX OVER \$150 DIFFERENCE

Loew's State, New York, is playing Trixie Friganza this week for \$1,250, the salary the comedienne asked from Keith's when Anderson's "Almanacs" closed the Saturday before.

Keith's informed Miss Friganza, from the report, that her salary had been \$1,100 a week when she left Keith's to go into the Broadway musical, and it would remain at \$1,100.

That's when her Keith's agent, Charlie Morrison, moaned as Trix flew Leowward at her price, after having been the hit of the Anderson flop.

## ANNA SHADKOEVA NAMED

Pit Musician's Wife Starts Divorce Action

Lansing, Mich., Oct. 22. An actress, Anna Shadkoeva, who appeared at the Strand theatre here last July, is named in a suit started by Mrs. Dorothy M. Booth against her husband, Robin L. Booth, in which she asks for a divorce and custody of two children.

Mrs. Booth claims in the bill of complaint that her husband, musician at the theatre, visited the actress in several Michigan cities after the local vaudeville engagement was terminated.

## Birmingham Likes Vaude

Birmingham, Oct. 22. Ritz comes back with four shows of vaudeville a day. The ads were out for three weeks to give all sound policy a trial.

Box office receipts weren't so hot.

## Nut Club Show as Act

Entire Nut Club floor show is going vaude intact.

The gang from the crazy New York cabaret, known on the air, opens for Keith's in Newark, N. J., Nov. 9.

## JACK PEPPER AS M. C.

Charles Morrison has placed Jack Pepper as an m. c. with the Loew's picture houses, under a three-year contract containing a four weeks' notice for either side. Pepper's salary is on a sliding scale, starting with \$600.

Booking was arranged between Pepper's agent and Benny Than of Loew's. It will commence at the Loew house in Pittsburgh.

Pepper lately appeared at Loew's Capital in New York. Previously he had been in Keith's vaude.

## FORKINS STICKING

Report that Marty Forkins, old-time Keith agent, was giving up the picture game, signing talent for talkers and producing some himself, is denied by the vet representative.

Forkins says he may produce a few shorts.

## King Back at Palace

Charles King, just finished with "Road Show," M-G-M talker, has been booked by Eddie Keller for RKO vaude.

The singer goes into the Palace, New York, this Saturday (Oct. 26), for a possible two weeks.



**DOUG LEAVITT** of LEAVITT and LOCKWOOD in "Hit-Bits of 1929"

With Ted Eddy and Rand, the Seven Haydon Girls, Girls, Boys Day and Gattison Jones and Elsie Elliott.

This week (Oct. 21), Orpheum, Winnipeg, Can. Costumes by Saul Ringer Models, Inc.

Direction, CHAS. H. ALLEN

## PANTAGES' FATE WILL BE KNOWN THIS WEEK

Los Angeles, Oct. 22.

Alexander Pantages is now testifying for his freedom on charges that he attacked Eunice Pringle in his offices two months ago. By the end of this week the jury before Superior Court Judge Fricke will decide whether he goes free or may have to spend the balance of his life in San Quentin prison.

Prior to Pantages' testifying in his own defense today, various witnesses contradicted each other as to his movements and the whereabouts of the Pringle girl prior to the alleged attack.

Katherine Stone, phone operator in the Pantages' offices, testified Pringle often had been around the office late in the evening and also declared she heard the girl scream 25 minutes after Pantages had gone to a neighboring barber shop.

Immediately afterward the state produced George Culver, barber, and James J. Donahue, who was in the shop, to testify that Pantages had left the shop at the time Miss Stone said he was starting for it.

Defense tried to introduce testimony of four witnesses reflecting on the reputation of the girl. Judge Fricke ruled it out.

Jake Rosenstein, qualifying as a press agent who was to write the life story of Pantages, stated he had seen Miss Pringle around the office late at night on various occasions. His story was shaken later on cross-examination when he was unable to give definite dates.

## Experts

During the past week chemists for defense and prosecution testified as to spots on the girl's clothes after the alleged attack. A couple of doctors told of the condition of the girl three days after the alleged attack. The court ruled this was irrelevant.

One of first witnesses for the defense, Garland Biffle, law book salesman, was arrested on a charge of perjury immediately after he testified he had seen the Pringle girl and Nick Dunaway, her stage partner, in lobby conversing with Dunaway reported as saying "Don't get cold feet," with the girl retorting "If he doesn't place me he will be sorry."

Four people later testified that Dunaway was nowhere near theatre at time Biffle had mentioned. Biffle was indicted by grand jury on perjury charge, and is now out on \$10,000 bail.

Mrs. Pantages, who comes up for sentence on the marriage charge today, is reported to be a possibility she cannot appear Judge Fricke had asked for two jurists to pass on her protraction plea, without the request, saying he would carry the sole responsibility for his decision as to Mrs. Pantages' appearance.

## ANOTHER VICTIM

Harry Myers and Al Gabblerg have dissolved their agent producing partnership and closed their agency in the Roxton Building.

Bucket too tough, given as cause.

# Distrust of N. V. A. Disappears as Eddie Cantor and Actors Run It

## RIBBERS DELAYED

Seventy-five friendly ribbers tossed a kidding "backlash" beefsteak to Eddie Meyers of the Morris office at Kavanagh's Thursday night.

The gag is that Eddie hasn't been a back since he married Minetta Landers four weeks ago.

## ROONEYS WANT PALACE SALARY 'SATISFACTORY'

A wrangle over salary is bubbling up just Rooney with Keith's. With the Rooney act set for a route and last standing set until money differences are settled.

Rooney has refused to accept the \$2,500 salary offered him for the Palace, New York, date, with the money still held by the Keith office and Rooney calling for arbitration. Rooney contends he set his salary with Keith's at \$4,500 before breaking in the act, compromising later for a two-week break-in at \$2,500, but not including the Palace.

Before going into the Palace, Rooney argues the booking office assured him that his salary would be set to mutual satisfaction. At the end of the week he received a check for \$2,500 and turned it down, claiming that was not the original understanding about "mutual satisfaction."

Meanwhile the Keith booking office, after reconsidering, offered Rooney a blanket contract for a route at \$3,500 weekly, with Rooney refusing to accept until the Palace salary is straightened out.

Lyons & Lyons are Rooney's agents.

## WELLS SUED

Louis Brown Wants \$1,000 He Paid Author for Material

Louis Brown, vaude actor, has started suit in Municipal court against William K. Wells, skit author, to recover \$1,000, which he claims he advanced the writer for some special material four years ago.

Wells, through his attorney, Julius Kendler, says his agreement called for an advance of \$500 and 10% of the money Brown received for the act in vaude, but denies any breach of contract.

Wells is now in Hollywood writing dialogue for talking pictures.

## SANTLEY TO CHI

Harry Santley of the Wm. Morris office in New York is going back to the Chicago Morris office temporarily while the personnel of that office is being adjusted.

## Weems Writing Dialog

Los Angeles, Oct. 22. Walter Weems, ex-vaude monger, is doing the dialog for the next Paramount picture for Mabel and Mack, "Two Black Crows in the A. E. F."

A list of approximately 500 applications received to date at the National Variety Artists, on the membership drive starting Sept. 23, is replete with names of standard and veteran vaudevillians and stage people who have never been members of the actors' organization.

These are the actors in vaude for many years without joining the N. V. A., never quite understanding the organization or its purpose, or joining or threats of refusing, in which the actors' club was formerly conducted by non-members and non-actors. Inception of the new regime, with Eddie Cantor as president and the N. V. A. run by actors as well as for them, has seemingly changed the attitude of distrust.

Also among applicants are younger stage people to whom the N. V. A. in the past was just a name. All have entered of their own accord, relying on promises of joining or threats of refusing. Formerly the few members of the younger element who joined the N. V. A., did so because they were told or knew to believe it was a way to break into one of the vaude circuits, at least.

## Life Members

Several applications for life membership, including George Jessell, have been received. One is from Trixie Friganza.

It is expected the list of new members will be increased considerably beyond last week's mark before the drive is ended. The current and blacklegless drive, during which the initiation fee is eliminated, will run until Nov. 30.

## ROLFE AND BAND AT \$7,000 FOR PALACE

Vaudeville gets a one-week look at R. Rolfe and his band of 37 pieces, commencing Nov. 16, at Keith's Palace, New York. A band's high salary mark is reached by the \$7,000.

Through radio and other engagements of the leader and his soloists, only the one week could be arranged. That had to be done through the attention of Edwin Shearer, representing Rolfe for the NBC Artists Bureau.

The engagement is of no especial benefit to B. A. No profit in it for him personally, owing to the expensive musical aggregation.

## Indies Lose Three Fox

Fox Circuit has reclaimed three more houses taken over in combine, but booked by former independents until now.

Houses are Broadway, Nyack, N. Y., five acts, last-half; Strand, Niagara Falls, N. Y., five acts, split-week, and Gayety, Utica, N. Y., five acts, split-week. Trio being booked by Jack Allen out of the Fox Junior Exchange.

## BROWN-WHITTAKER SPLIT

The standard vaude team, Russ Brown and Jean Whittaker (Mrs. Brown), has split professionally, with Brown going to the Coast to crush pictures.

Break is on the stage only.

# You Musn't Say That—

Deletions in stage material by Keith's censoring bureau week Oct. 12. Unnecessary suggestive position of man during song when girl sings, "I'll kiss you."

Business of girl raising skirt with remark, "I'm a show girl."

"The act's all shot to hell."

"I'm not going to show everything at these prices."

Not necktie bit.

Hinting girl in rear with back, girl reaching back and saying, "Oh, my nerves."

Mention of Commissioner Whelan.

All reference to Arads.

"Who the hell wants to know?" in poem, "Marie Had a Little Lamb."

Looking skyward, then brushing top of hat.

Reference to "Gipsies" and "Polacks."

"This dog-boss tricks all over the place."

"Milk me" as order for milk in restaurant.

Story of girl at picture show with man, girl says, "Send me a love with my knee." Man: "I'm not and I'm not going."

"To hell with him."

About girl taking a "train through the woods."

"Where were you born?" "In the middle of the ocean." "What ocean?" "The Black Sea."

"Close those double-breasted lips."

## Performers as Ass't Mgrs. Being Tried Out by B & K

Chicago, Oct. 22.—Operating on a belief that performers should make good showmen, B. & K. are now employing vaude performers as assistant managers at the picture houses. This is a complete reversal of an old policy of the company of never employing anyone in show business as managers.

At present, two men are working: Harry Brown, formerly juggler and Don Austin, cartoonist.

Morton Downey has gone under the exclusive management of the Artists Bureau of the N. B. C.

## Penalty for Losing

Chicago, Oct. 22.—Great event of the world series for the Cubs.

Charles Grimm, Hazen Cuyler and Cliff Heathcott, of the Cubs, having by mutual consent, canceled their act they were slated to appear in at the Chicago theatre.

Cubs' loss of world series also cost "Hick" Wilson, home-runner, vaude team R-K-O canceled option on Wilson to go as part of act known as the "Baseball Four."

Helen Ferguson has left the "Gold Diggers" unit. It has been playing the Keith houses.

## Or Horoscope

Movement now on, aimed at Keith's, to organize a "Look-er-of-the-Month" club.

## FRIEND QUILTS AGENCY

Al Friend has quit his vaude agency.

Friend has been an ink agent for three years, and prior to that a vaude comic.

## Warners' Shorts

Shorts at Warners' Flatbush studio include Charles Hackett, Douglas Stanbury, Molly Picon and Lang and Haley.

## Shuberts Won't Let Grace Hayes Do "Li'l" Vaude Bit

On reported complaint of attorneys for the Shuberts, Grace Hayes has cut the Mae West "Diamond Lil" tawdry from her act. It was taken out last week at the Riverside, after Miss Hayes had used it for months, with Neville Flesoon making an announcement to the audience Wednesday night that "we cannot do a Mae West number."

This brought a howl from the audience, which took announcement as a gag.

When the act played the Palace Miss West congratulated Miss Hayes on the number during a visit in latter's dressing room, indicating everything was all right. Dissatisfaction seems to be based on the theory (or knowledge) that some of the goods were beginning to think Grace was Mae herself, while others thought the former better than the latter in this sort of thing.

After a few more vaude dates both Miss Hayes and Flesoon are going into pictures. The actress goes with U. to appear in the Paul Whiteman opus, while Flesoon is reported joining M-G-M.

## F. & M. Closings

"Wheels," Marchon & Marco idea, with W. D. Ritchie, tramp cyclist featured, closes its eastern bookings this week and will be sent back to Los Angeles for disbanding.

"Sweethearts" played its last eastern date in Springfield, Mass., and left Monday for the west coast. Harry and Dorothy Dixon, dancers, remained east and will be booked as a team.

"Songs I Love" closed its eastern time last week in Fox's Philadelphia house, and it left Sunday intact for L. A.

## VAUDE TEAM'S KID

Little Mitzl, daughter of Keno and Green, is the first child ever to be placed on a long term picture contract with Paramount.

She recently was given a part in Par's "Marriage Playground" and then signed.

## BARA SKETCH JERKED

The Theda Bara vehicle, "Serpent of the Neva," which tried out last week at the Jefferson, is being scrapped for a new one by Edgar Allan Woolf.

## "Whispering" West

"Whispering" Jack Smith arrived from London yesterday (Tuesday) after completing his work with British National. He departs for the coast Saturday for Fox.

His first role will be in Fox's "Broadway Nights."

## For Pub Units

Following acts booked for Public units to be taken up between now and Jan. 1: Duffin and Draper, Lassiter Bros., Pasquelli Bros., Giersdorf Sisters, Ashley Paige and Bert Gordon.

## JUDGMENT OF \$3,900 FOR MRS. MAX HART

Mrs. Madre Hart, wife of Max Hart, has obtained a judgment against the agent, now in Hollywood, claiming that a note for \$3,900 due June 17 of this year, in partial payment of her \$108,000 alimony settlement, has not been paid. Interest charges bring the amount of the judgment filed by Mrs. Hart's attorneys, House, Vorhaus & Grossman, up to \$4,553.14.

When the Harts came to a parting of the ways about 12 years ago Madge Hart, the former Madge Fox of vaude, claimed a 50% interest in Hart's theatrical agency and asked for an accounting. The case was contested before a referee for about seven years, but about five years ago Mrs. Hart agreed to accept a settlement of \$108,000 and a home in Douglaston, L. I., in lieu of an accounting.

Terms of the agreement called for her to receive \$55,000 in notes held by Hart against Feiber & Shea, Ohio theatrical operators, \$10,000 in cash and balance in notes for \$3,900 each, payable semi-annually. Feiber & Shea guaranteed the first four notes.

Hart made payments regularly until June 17, while convalescing at Lake Placid. He also missed two weekly interest on the balance payments prior to that date, also provided for in the settlement. Judge Herman Joseph and Leo Rosett represent Miss Hart in the action. Julius Kandler appeared for Hart.



## JACK McBRIDE In "WHAT NEXT"

Assisted by  
Flo Clark and Bunny Clayman  
Working for R-K-O

Thanks to My Per. Mgt.  
LEW M. GOLDBERG  
State Lake Theatre Bldg., Chicago

## CONLIN and GLASS With HANK MILO

This Week  
Palace-Orpheum, Milwaukee  
Week Oct. 26, St. Louis, St. Louis, Mo.

## AGENTS!

## ACTS!

## CIRCUS - VAUDEVILLE - PICTURE STARS SPORTS CELEBRITIES

WANTED—New Attractions of Unquestionable Merit  
(Except riding or wire acts)

Every act must be a sensation worthy of featuring in an all-star bill.

Willing to pay any price commensurate with box-office value. Also want attraction with big draw for concert for

"THE SHOW WORLD'S SENSATIONS"  
as presented week of January 27 (six days)

The Fourth Annual Presentation of  
ZENOBIA SHRINE, A. A. O. N. M. S., TOLEDO, O.

Send full description of act and price with first letter.

Communicate direct with BEN GROENEWOLD, General Chairman,  
230 S. St. Clair Street, TOLEDO, O.

## LES STEVENS

and his

MALLORY HATTERS

Playing R-K-O

NOW REGENT THEATRE, NEW YORK

## THOMAS S. O'BRIEN and MAX E. HAYES

Have the Honor to Contribute for Your Approval

# THE FAMOUS UNITED STATES INDIAN RESERVATION BAND



UNDER THE BATON OF

## CHIEF SHUNATONA

Ablly Assisted by

GEORGE HOTONGA LEMERE, MANUEL KNIFE CHIEF, CECIL SON-OF-DOG-CHIEF PERRY, EARL CLEAR-SKY-DOXTATER, WM. BLUE-CLOUD-BOY-COURNOYER, EDDIE-TALL-MOUNTAIN-VENNE, SHORTY HONTELTA, MARSHALL AND TEN HASKELL AND CARLISLE BOYS

ROBERT BELDON, Stage Manager

The U. S. Indian Band has the distinction of having played for more dignitaries than any other official or unofficial band. Some of their concerts in the past eight months include Inaugural Pre Ball Concert, March 3; Inaugural Ball, March 4; official band for Washington's leading society event, the All States Ball, March 5; concert for President Hoover, April 15; concert for Ex-President Coolidge, April 28; concert for Vice-President Curtis, April 16; Concert for Prime Minister of Canada, May 15; Concert for Governors of 28 states, March 5; now headlining Radio-Keith-Orpheum Circuit

## THIS WEEK, R-K-O PALACE, NEW YORK

Booking—Supervision

MAX E. HAYES

WILLIAM MORRIS

# Big-Time Vaude Is Further Reduced by Closed Houses; Four St. Vaude Theatres Left

Desertion, Oct. 20, of Keith's Orpheum theatres in Milwaukee and San Francisco from the straight vaude ranks, and intention of the Orpheum, Los Angeles, to do the same in a short time, will reduce the number of big time theatres in the country to three and the big time towns to two—Palace and Riverside, New York, and Palace, Chicago.

If business at the Riverside remains as slight as it has been since reopening, that house may also lose for help from vaude.

The \$2 top Palace, New York, took it on the chin for a big drop last week in gross. The hot pace set at the ace house during a portion of the summer has not been sustained in recent weeks, excepting when Keith's was able to secure a borrowed name attraction from the films or musical stage.

Los Angeles is nose-diving sufficiently to warrant a change to vaude films along with the Frisco house. If that policy is now suited to loaded up Los Angeles, a week ago it appeared both wild and wrong. Frisco vaude altogether, but a last-minute decision named Frisco only.

**Hard Blow**  
Dropping of exclusive variety shows by Milwaukee and Frisco is the hardest blow at straight vaude since Keith's heavily exploited its intention of establishing a straight vaude, big time circuit of 20 theatres in 12 towns by Labor Day of this season.

Talk along those lines was spread during the spring and summer. A bit later the prospective list of big time was reduced to 15, and then to eight in seven towns.

When the starting date, Labor Day, arrived, the number of Keith straight vaude in action amounted to six in five cities.

Keith's solution of the failure of the straight vaude revival to revive as expected is a claimed scarcity of name acts capable of drawing people into theatres to see vaude only and no films.

Contention is the failure of vaude in recent years to build its own attractions and vaude's carelessness in permitting the few names it did create to slip away.

It was pointed out that the three best box office acts at the New York Palace since last season, two of them lands, were drawn from the outside. Rudy Vallee, from the radio; Horace Heidt's Californians, from the picture houses; and Beatrice Lillie, English musical star.

**Vaude Through?**  
Keith's is silent on whether straight vaude is definitely through. Since the last disaster experienced by Keith's indications are that Keith's will not make another try at bringing the two-a-day back under its present booking office personnel.

If straight vaude does get another chance in the near future, it will have to come from another source.

By straight vaude today, as always, is meant a full of stage acts without screen entertainment other than a news reel, trailers and possibly a short subject, playing no more than twice daily to reserved seats.

## Ritz, Birmingham, Goes Back to Vaudefilm

Birmingham, Oct. 22

Ritz, Interstate, listed only three acts with an all sound policy. Starting this week former vaude film resumed.

Ritz was the only theatre in Alabama with acts who it withdrew. Box office slump.

N. V. A. San Dec. 1

Sarasota, N. Y., Oct. 22  
Around Dec. 1, next, has been set for the formal opening of the N. V. A. Sarasota house.

At this time the public has not yet seen the N. V. A. act in action. The act is a new one, and the public is expected to be interested in it. The act is a new one, and the public is expected to be interested in it.

## Much From Little

A former vaude actor, who stopped acting to deal in wet goods at retail, got his start with an imperial (large) quart of good Scotch received as a gift. Properly increased in volume, the contents of that bottle brought the actor \$78.

With the \$78 he purchased a half barrel of beer and a half case of lemon. Gross, \$220. He is now in the speak biz in a big way.

## STATE-LAKE'S MARQUEE JUST ANOTHER STAGE

Chicago, Oct. 22  
State-Lake marquee used for diving bullfinch last three weeks with good results and will be continued, according to Jack Hess, RKO, chief manager.

It started with girl sign-sitter for "Street Girl," and followed with Spanish dancing act working day and night for film, "Girl From Havana." Jack Dempsey's vaude appearance, explicated with marquee turned into arena, with ring, and two live poloos making it in regular 2-minute bouts.

Chicago (Public-B & K), across the street, had electric scoreboard to draw baseball fans, and between innings the big crowd went for the ham sockers across the street. Gong was used for start and finish of 2-minute bouts.

Pictures of crowds in front of the Chicago's with faces turned toward the State-Lake marquee were taken and used for newspaper exploitation. Turned up B & K p. a. department.

## GROSSES NOT HURT BY VAUDE CUT IN MINN.

Minneapolis, Oct. 22  
RKO is keeping the Hennepin-Orpheum live out of the red by slashing the "matt." Instead of the usual six acts, bills during the past three weeks have consisted of four acts, their equivalent. Scale is 50c to 75c, all seats reserved, and two performances daily except Sunday. Last summer cost of shows ran as high as \$10,000 weekly, with the most expensive headlines available and pictures costing \$2,000. House lost heavily.

Policy of fewer acts and no box of the names does not seem to be affecting grosses to any great extent.

## The Carrells Divorced

Chicago, Oct. 22  
Mrs. Louis C. Carrell, vaude singer, has been granted a divorce from Charles Carrell, theatrical agent, on grounds of cruelty. The Carrells were married here in March, 1922, and separated last August. The former Mrs. Carrell's stage name was Louise Giltner.

## Deweese's 3d in Vancouver

Seattle, Oct. 22  
W. F. Deweese, owner of Strand and 455 University, Vancouver, B. C., projected a new act. He expects to project a new act.

## Roxy La Rocca's Cafe

Los Angeles, Oct. 22  
The cafe, which is a new one, is expected to be a success. The cafe is a new one, and is expected to be a success.

## See Turner RKO Offer

Los Angeles, Oct. 22  
Turner has been offered a new act. The act is a new one, and is expected to be a success.



BOBBIE GRICE

A mistress of ceremonies with a punch. Now with the 14 Bricktons and bubbling with personality. She plays, she dances, she sings. The youngest major band leader in the west.

Now headlining RKO "College Girl." Permanent address, 25 West North street, Indianapolis, Ind.

## MRS. JESSEL MARRIES

Georgie's Mother, Widow for 22 Years, Weds Robt. Brod

A widow for 22 years, the mother of a couple of sons, married today. Her husband is Robert Brod, non-pro.

The couple are about the same age, around 30.

## PICTURE NAMES REVIVE SKETCHES FOR VAUDE

Keith's, in coming as many film stars as it can by hands on, is keeping alive, to a certain extent, the sketch, poison on the circuit for some time.

There are 11 stars from pictures now on the time. Latest to be brought in is Claire Windsor, who opens Saturday at the Albee in an act presented by Arthur Kohn and Terry Turner. She is assisted by Georges Clifford, star of Salon Royale, Paris.

Eleven picture names making Keith dates now are Irene Rich, Inezita, George K. Arthur, Ben Turpin, Gladys Baker, Charlie Murray, Lucille Gray, Viola Dana, Jess Heston, Buddy Rogers and Kenneth Harlan.

Some are passed in pictures, but are figured still a draw for vaude.

Salaries asked in some cases are killing bookings, particularly of names who are washed up by talkers. Molly Olney was one not booked for this season, it is understood.

## ALL ACTS OUT WHILE "RIO RITA'S" IN KEITH'S

Theatrical Pictures, "Rio Rita" will force the temporarily out of Keith's vaudeville when shortly commencing to play the circuit. The big play have around 300 acts to lay off in a half week or a full week.

Other important and long-running pictures have been cutting the five and six-act bills to two and three acts recently, but not forcing vaude for the film's stay. "Rock-Ed World" did the same for the Fox houses.

"Rio" will be played at pops out of New York before the 42-run of the Earl Carroll is completed. Keith's theatre in New York and vicinity will have "Rio" following the Carroll.

## Morris Commission Award

Chicago, Oct. 22  
William Morris agency has awarded commission of \$12,525.50 for book of 1928-29. The book is a new one, and is expected to be a success.

## Curtis' Coa t Off

Los Angeles, Oct. 22  
Curtis' Coa t Off is a new act. The act is a new one, and is expected to be a success.

# Free Food for Stage Performers Daily at Paramount in New York

## Square Described

A fellow vaude actor, Al Grant, who played "Squid" said: "Have you seen 'Squid'?" Grant played, Vol. 1, saw him standing in Hope Island on the Waile from about ten minutes ago. He walked down Cripple Creek with a couple of barrels and a water-hole. "What the hell are you talking about?" inquired the first. Grant then explained that Hope Island was the spot in front of the Palace, the Aquatic from was the water-hole setting. Cripple Creek was 40th, where idle musicians hang out; that turtles walk by, off its standing in the sun and the water-hole was the aqueduct.

At the conclusion of a conference between Sam Katz and A. J. Bahlsman, it was decided that daily be given five and seven and a rehearsal time in the Paramount, New York. All stage performers should be given the courtesy of the theatre to order meals.

Arrangements will be made by the theatre for the stage people to be served promptly. All of the expense including the food will be borne by the theatre.

For the present, the innovation will be limited to the New York Paramount. Date remains unset when it goes into effect, but that it will very shortly was stated at the Paramount offices.

Service-lack stage in Paramount theatres has consisted of stages going out for any orders of the artists and chorus people. The pages in the rear of the theatre, like the ushers in front of the house, are prohibited from accepting tips. Artists say this rule is observed by the young boys.

## Different Attitude

The entire scheme of the Paramount back stage attitude toward its stage people and now including this latest courtesy is entirely different to any treatment ever accorded the artists in a vaudeville theatre. In a vaude house where an artist may request a sandwich, coffee or so on, willingly to pay and tip for it through not wishing to go to the street in make up, there is frequently a delay of an hour or so before service can be had and then often surly given.

Bahlsman assumed charge of the Public amusement department shortly after Labor Day.

## THEATRE PASSES FOR SARANAC'S SHOW FOLKS

Saranac, N. Y., Oct. 22  
A season's pass for the Pontiac theatre to each of the invalid show people at this health resort has been forwarded by Joe Leo, head of Fox Metropolitan Theatres in New York. About 40 names were mailed up here by Leo, addressed to each of the patients from the list of names with addresses printed in "Variety" of Oct. 9.

The Pontiac, formerly a Schine circuit house, recently passed to the operation of Leo's Metropolitan chain. When under the Schine management the local manager had no authority to recognize professionals.

To obviate the necessity of the show folks here making a personal request to the house manager each time wishing to see the show, Leo decided upon a pass for everyone. His thoughtfulness and generosity are greatly appreciated by the recipients.

## Meet You in Church

Seaman's Church Institute is playing mid-week vaude bills beginning this week (Oct. 21) with shows Wednesday, with hopes of keeping incoming ship arrivals away from the uptown taxi joints. The church is located about the water front in lower south street, New York, and has an auditorium seating 1,100. The layout comprises five acts and feature picture, booked by William H. Atsough out of Jack Linder Agency.

The Seaman's Institute is the second church in about five years to mount within the past two years. The church is the Universalists Church, Broadway, N. Y., giving free and free meals for the poor on Sunday school week and on the first of the month.

## Don Astella Back

Los Angeles, Oct. 22  
Don Astella, who has been out of the city for some time, is expected to be a success.

## Jack Lewis' Operation

Los Angeles, Oct. 22  
Jack Lewis, who has been out of the city for some time, is expected to be a success.





## Sages are not always right !



A certain theatrical wiseacre, who must be a bitterly disappointed man because of transpiring events, said in the not so long ago that "nobody could do anything with actors because actors think with the heart and not with the brain."

The drive for new members instituted by the N. V. A. in a concerted nationwide canvass proves to the contrary.

Actors not only think with the heart, which shows humaneness and kindness, but with the brain as well.

Enrollments are pouring in from every nook and corner of the country by the hundreds. The actor is at last becoming keenly alive to the fact that the new N. V. A. is his organization and is concerned only with his welfare.

The structure he is building now will live long after he is gone. He is now consciously happy in the thought that he is not only helping himself to better conditions in the theatre, but paving the way for future generations in the theatre so the road is made lighter, better and more secure.

The future should mean as much to the actor as the present, for in no line of artistic endeavor can one trace so many generations who have followed the call of the stage.

And those who are enlisting in the cause of the N. V. A. have the further mental joy in the keen realization that they are aiding the sick of the profession for whom the new million-dollar Sanatorium has recently been opened in Saranac Lake.

*Won't you join?*

*Edna Cantor*

*President*





(WITH APOLOGIES TO GET-RICH-QUICK PROMOTERS)

# **A \$10 Investment That Will Pay Handsome Dividends in Security and Happiness!**

## **INVEST NOW AND REAP THE BENEFITS OF A GREAT AND HUMAN ORGANIZATION!**

**NATIONAL VARIETY ARTISTS, Inc.**

**229 West 46th Street, New York City**

### **APPLICATION FOR MEMBERSHIP**

#### **Essentials for Membership:**

1. The Applicant must have been engaged as an Artist during the past nine months.
2. Must be in Normal Physical Condition.
3. Should have at least Two Years' Experience as an Artist.
4. The Applicant's chief means of livelihood must be derived from his talents as an Artist.
5. All Applicants who are accepted for membership in this organization agree to abide by the Constitution, By-Laws, Benefits and Rules as at present or as amended.

**PLEASE SEND REGULAR APPLICATION BLANK TO**

Name.....

Address.....

*(Fill in and regular application form will be forwarded to address you desire)*

## House Mgrs.' Advice and Opinion as First and Best Aid to N. Y. Bookers

Keith's New York house managers will sit in with the bookers on bookings for their respective theatres one day weekly. Each manager has been allotted a certain day weekly to spend in the booking office.

The new system, effective this week, is the nearest approach to promised co-operation between the booking and theatre operating departments of RKO since the plan was agreed upon by Joe Plunkett and George Godfrey months ago.

During the past few months there has been considerable discussion and wrangling between bookers and house managers, with the managers claiming they better know the type of acts and bills their audiences want. The bookers' answer has been that they, as buyers of acts, also know the type and quality, and that the managers should stick to managing.

Under the new arrangement the managers will be entitled to pass an opinion on bookings, and, if justified, object to material they believe to be unsuitable for their theatres.

Spotting of acts and general running orders of shows will remain within the managers' domain after the opening performance. This has been believed to be the biggest fault of Keith's bookings—in the layout of bills.

The managers are not to directly deal with the agents while sitting in, but may counsel the bookers if finding it necessary.

The chief purpose is to prevent psychological errors by bookers.

### Two-Way Wait

A number of vaude lay-offs, with time hanging heavily on their hands, have gone into the grape juice wine biz while waiting. Boys are guaranteeing the stuff to ferment within 20 days and selling it at 89c a quart.

An old racket, but new for lay-offs.

Booking two annual acts for successive shows, two acts on one bill with midlets in both and no colored act on a bill in a colored neighborhood are some boners among those frequently pulled in the past, and now to be prevented if possible by suggestions from the house managers.

A most glaring booking blunder reported was in a bill of five acts, three dance flashes.

### Booking Fox, Atlanta

When the new Fox Atlanta house opens Nov. 22, it will have its stage slips booked by the Fox vaude offices in New York, although the general supervision of the theatre will be under Harold B. Franklin.

The opening bill will have a Fanchon & Marco Idea and a resident m. c.

### ANOTHER INDIE OUT

John Robbins Gives Up Trying to Book in Indie Field

John Robbins has closed his independent vaude booking agency, agreeing the indie racket is shot. He will engage hereafter in club bookings.

John Cautts, vamped the same racket a few weeks ago to engage in operating vaude road shows on a percentage basis.

Robbins and Cautts were pioneers in the indie booking field.

### Golden Gate's Quick Change

Los Angeles, Oct. 22.—Grand presentations at the Golden Gate, San Francisco, go out Nov. 1, with vaudilms succeeding. The state went picture house about a month ago.

The local RKO will be the only remaining Keith's house on the coast playing stage productions when the Golden Gate changes.

### RKO's Local P. A.

Providence, Oct. 22.—Richard S. Farrell of the Providence "News" staff has been engaged by RKO as head of publicity department for the Albee and Victory theatres in this city.

Farrell replaces James Powers, who has gone to New York to take up a position in executive offices of the United States Steamship Lines. Farrell has been associated with Albee people on and off for the last three years, assisting Powers with hallyhoos for the two houses.

Agent in the case of Armand and DeVore vs. John Robbins was Gene Kelly, not Matt Kelly.

## Bookers' Judgment Limited to \$25 Salary Increase for Any Act

### New Face Call

Norman Prescott is recovering from a nose lifting operation.

Says his beer is fixed now so when bookers and agents yell for new faces he'll show one.

### Big-Time Out of Denver

Denver, Oct. 22.

Big time revival at the R-K-O Orpheum lasted but briefly.

House goes vaudilms, reopening with Columbia's "Flight" on the screen.

### Theatres Proposed

Evansville, Ind.—(Ambassador). \$1,500,000. Also offices. Owner, company farming and A. Phelps. Architects, Howling and Shank. St. Louis. Policy not given.

Yankton, S. D.—(M. T.). Also hotel. Owner, N. E. George. Architect, R. L. Vines. Chicago.

St. Wayne, Ind.—(Vitalphone) \$1,000,000. Also stores and offices. Owner, Loan Realty Co. Architect, A. Strawn.

Hogston, Kan.—\$15,000. Owner, R. L. Harro. Architect, S. S. Vought. Policy not given.

Philadelphia, Pa.—\$145,000. Point Breeze and Oxford streets. Owner, Lawral C. Architect, L. A. Manfrin.

Poplar Bluff, Mo.—Broadway and Maple. Owner, Mrs. H. E. Gauson. Architect not selected. Policy not given.

The booking men in Keith's New York booking office, buying almost all of the vaude acts played by the circuit, are allowed no more than \$25 leeway upwards when setting salaries.

A raise of any more than \$25 cannot be given an act by a Keith booker on his own initiative. A higher boost can be made only by George Godfrey, Keith's booking chief, or by consent at the meetings of the booking staff held daily in Godfrey's office.

At these meetings each act played in a Keith theatre and every salary paid in all of the theatres, besides merits of the acts up for discussion is gone over. When a salary is set at such a meeting, it cannot be exceeded by a booker without another meeting. Although at times and very often the salary set at a Keith booking meeting is more than the act actually receives when the bookers complete the chiseling process.

Most of the bookers, from accounts, resent the restrictions within the \$25 limit, stating they are becoming pencil pushers with nothing entrusted to their own ability to judge an act's worth.

### Lampman, Des Moines, Out

Des Moines, Oct. 22.

F. F. Lampman, manager of the local Orpheum for the past six years, has submitted his resignation and will leave Nov. 2.

Morning Telegraph, Oct. 21, 1929

## New Faces At Palace

Substitute Act, Second on Bill, Stops Show

by H. David Strauss

voices, one a coloratura and the other a mezzo-soprano. They offered several numbers in harmony, and as an encore they did 'The Wedding of the Painted Dolls' to enormous returns."

HELEN

VIRGINIA

# YORKE AND JOHNSON

KEITH'S PALACE, NEW YORK, NOW

Thanks to Our R-K-O Representative, BENJAMIN DAVID

Not Forgetting Our Teacher, RUTH CHASE

TOM POWELL Presents

# MRS. GEORGE PRIMROSE

AND HER

## "SPIRIT OF MINSTRELSY"

FEATURING

JOHN HEALY

WITH

The Molloy Twins, Edward C. Clifford, Fred C. Holmes, E. Booth Platt, Gra Weller, Joe Reilly

PLAYING

# PALACE, CHICAGO

WEEK OCT. 19



# JOE FRISCO

INTERNATIONAL HUMORIST AND DANCING COMEDIAN

**The Man of Cigar and Derby Fame**

SEZ

## ADMIRATION CIGARS

ARE THE BEST AFTER-DINNER SMOKES

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### JOE FRISCO

EACH DAY

### SMOKES

25

### ADMIRATIONS

HE HAS SMOKED MOST EVERY BRAND OF CIGARS

**FRISCO KNOWS**

*Frisco Says: "No Other Tobacco Equals Admission's Satisfying Mildness and Quality"*

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**FOLLOW FRISCO'S TIP**

**SMOKE**

## ADMIRATION CIGARS

# "To His Majesty The Public"

I Offer Vaudeville's Newest Creation!

# HENRY SANTREY

and his

## "Soldiers of Fortune"

A NEW IDEA OF ORCHESTRAL ENTERTAINMENT

Twenty Artists

White Face!

Comedy

Black Face!

Tragedy

A Sensational Novelty!

Dynamic Personalities!

Gorgeous Scenery!

Four Scenes

Gorgeous Costumes!

Palace Theatre Bldg.  
NEW YORK CITY

Personal Representative  
**JACK CURTIS**

Playing R-K-O  
THEATRES

# GEO. K. ARTHUR

Appearing in R-K-O Vaudeville

## "WITHOUT" KARL DANE

AFTER TOURING THREE WEEKS—ENJOYING SLIGHT REST THIS WEEK (OCT. 19)

BY

"DOUBLING"

# KEITH'S PALACE, NEW YORK

AND

86th ST. [OCT. 19-22] — COLISEUM [OCT. 23-25]

IT WAS "CHUCK" REISNER THAT SAID I COULD! AND I DID! THANKS "CHUCK!"

Produced by MAX GORDON  
(THANKS, MAX)

Material by AL BOASBERG  
(THANKS, AL)

Direction HARRY WEBER  
(THANKS, HARRY)

### HIP POLICY CHANGE

**Heidt Band After Three Weeks Takes Up Fox Bookings**

Horace Heidt and Californians, after three weeks at the N. Y. Hip, go to Philadelphia next Monday where they play Fox's Philly. Another band will be placed in the Hip by the Keith office.

The Heidt band, after one week in Philly, returns to New York to play local Fox time, including the Academy and Audubon.

The Hip program change Saturday brings in Par's "Fast Life" (talker), for one week, supplanting "The Immoral Lady."

### ILL AND INJURED

Harry D. Collins, N. Y. amusement booker, is quite ill at home. Walter Melrose (Melrose Music Co.) Chicago, in Asheville, N. C., recovering from a nervous breakdown.

Florence Bristol, in French hospital, New York, of injuries received when hit by a truck.

### Regent All Sound

Keith's Regent, New York (up-town), goes sound Oct. 26, dropping the present band presentations.

House has been using five and six specialty acts in front of the band. No biz.

### FLOPPING FLASHES BURN TRYOUT MANAGERS

Managers of neighborhood and outlying vaude theatres around New York are burning up trying to tally the number of return trips to their houses of specialty people in the flashes and units breaking in.

Many of the girls and boys who sing or dance as three-minute specialists in front of bands or fancy drapery have been getting themselves into so many flop productions, necessitating breaking in in the same theatre, that each time returning they celebrate a homecoming.

A girl who sings in the baby-talk way just completed her third trip to one theatre in three different flash acts within eight weeks. The last time the manager of the house told her she's barred. The day after the third and last flash passed away, the girl received another job, but had to withdraw when informed of the whereabouts of the opening date.

Managers are claiming the oft-returning people aren't fooling audiences either.

The biggest chance for the mgrs. to bail is when a return trip is made after short absence under a different name. No chance for the mgr. to cancel in that event before the act reaches the theatre. For the specialty act with the new name, it's a week's work but plenty of grief.

### NEW ACTS

Tom Barrett and Charles Hookey in dance act.

George Jinks (Jinks and Ann) and Florence Page in skit.

Fred Lightner and Rosella have shelved their two-act to head a new 22-person unit to be produced by Henry Bellit for RKO.

Dixie Norton and Carol Melnot in new act by Neville Fleeson.

Adele Oswald (Mrs. George Rosner) is teaming with Agnes Prendergast in a comedy two-act authorized by Rosner.

Claire Windsor, George Clifford and Marimba band.

### MARRIAGES

Donna Wermuth, company manager of "Follow Thru," Chicago, to Peggy Thomas, 18, of the chorus of same show, in Chicago Oct. 8.

Margaret R. Bennett, secretary to L. B. Mayer, married Ross Lewin, non-professional, Los Angeles, Oct. 11.

Freddie Fralick to Alice Renze Oct. 14 in Riverside, Cal. Groom is agent.

Heleen Furst to James A. Bernson (attorney) in New York, Oct. 17. Bride is secretary to Ralph G. Farnum, N. Y. caster.

Wanda Lyon, actress, to James Lyman Pratt, Oct. 15, in New York. Bridegroom is a banker.

Rosalind Adele Ruby (vaude) to Simon Cohen (non-pro), Oct. 16, in Watertown, N. Y.

Marriage of Thelma Terry, femme orchestra leader, to W. H. Haar, owner of the Tybee Beach Hotel, Savannah, Ga., has just been disclosed. Miss Terry has now given up the leadership of the band, which was billed as Thelma Terry and her Playboys.

Boyce Cullen to Lillian Topping in Jersey City Oct. 19. Groom is trombonist in Whiteman's band.

Richard H. Zeller, manager Keith's, Springfield, Ill., to Paye Ford, South Bend, Ind. (non-pro), in Sioux City, Iowa, Oct. 15.

### Bowing for Signs

An actor in New York takes two bows each time he passes the Criterion theatre. Picture playing there is "Applause."

### Delmar's Benefits

Julie Delmar, besides booking the half week at Charlotte, is now in charge of all benefit bills and bookings in Keith's.

Lotus Thompson, John Oscar Sheldon Lewis, Will Hayes, "Torris of the Times," U serial.

### JUDGMENTS

Max Hart; Madge Hart; \$4,559. Free Open Air Opera of N. Y., Inc., and Allan Cabin. Russian Refugee Children's Welfare Soc., Inc.; \$216.

John G. Jermom, Inc., and John G. Jermom; Manufacturers Trust Co.; \$543.

Unecda-Pure Orange Drink Co., Inc.; Lunnsfort Boys and Abraham Preititz; Hurree Corp.; \$37,907.76.

Chrsiedge Theatre, Inc.; Biltmore Pictures, Inc.; \$184.14.

Ted Claire; Shubert Theatre Corp.; \$225.17.

Howard Estabrook making adaptation of "Under Cover" to star William Powell, Par.

# DICK HENDERSON

WISHES TO EXPRESS HIS APPRECIATION TO RADIO-KEITH-ORPHEUM AND WARNER BROS. FOR A MOST HAPPY AND SUCCESSFUL SEASON, WHICH INCLUDED THIRTY-FOUR CONSECUTIVE WEEKS ON THE R-K-O CIRCUIT AND FOUR FEATURED TALKING PICTURES FOR WARNER BROS., INCLUDING "THE GOLDEN DAWN" AND A FEATURE SUPPORTING ROLE WITH MR. JOHN BARRYMORE.

## THIS WEEK ORPHEUM THEATRE LOS ANGELES

Sailing for London October 30 on S.S. Berengaria to Open at Palladium, London, November 11

*Au Revoir to All My American Friends*

## WHAT DOES IT MEAN?

When two young Americans are brought back for their 5th return to London's leading variety halls and cabarets

## WHAT DOES IT MEAN?

When their original contract was for 4 weeks and they are now well in their 2nd year and are still consistently liked

## WHAT DOES IT MEAN?

When they are billed like this at the most fashionable of French resorts



AND

## WHAT DOES IT MEAN?

When they have just been signed for their 2nd sound short for Pathe

## — IT MEANS THAT —

Those two young Americans

# DICK and EDITH BARSTOW

ARE A PERMANENT SMASH HIT

AND

A PROMINENT FEATURE  
IN EUROPE

# DE VITO and DENNY with DOT STEVENS

"ANYTHING FOR A LAUGH"

TOURING R-K-O. CIRCUIT OF THEATRES

"VARIETY"  
STATE LAKE, Chicago, Oct. 12

"DeVito and Denny, those two peach yokumists (assisted by Dot Stevens) save the show. They are the only high spot on the bill, and for 15 minutes had a big house hysterical. When DeVito dived into the grand piano the turn was made, and when DeVito pulled down half of a back curtain they were laying them in the aisle."

Direction SAM ROBERTS-DANNY GRAHAM

Many Thanks to Mr. BEN PIAZZA



## Publix May Remove Other Booked Houses on Keith's—Upstage Stand

What appears to be an up-stage position assumed by Keith's booking office in the case of Lawrence Golde, may cause that office to lose all of the Publix theatres it is now supplying with vaude, beside the revenue from the bookings.

One house, Scollay Square, Boston, has been pulled from the Keith floor by Publix to be booked by Golde, who retains his booking role in the William Morris office. The present Keith-booked pair in

Atlanta and Charlotte, N. C., and 'Sheed's Lip, Buffalo, in which Publix is largely interested, are reported possibly on tap for removal from Keith's, to be booked elsewhere as an aftermath of Keith's stand in the Golde matter.

Golde, formerly a big time booker for Keith's and lately manager of the vaude bookings in the Morris agency, was intended for a return to Keith's by Publix as supervisor of vaude bills booked into Publix houses through that office. First house selected to come under his supervision was the Scollay Square. Keith's declined to permit Golde to remain on its floor as a Publix rep. During the past year Keith's has made several offers to Golde to return, but was balked each time by the latter's contract with Morris. On one occasion it was reported Golde had agreed to return upon expiration of his Morris contract, with Keith's at that time stating it was seeking to bring about something along those lines.

Keith's failure to land Golde when he was finally available, making likely a booking-break with Publix, was described as a refusal by Keith's booking office to agree to terms and permit Golde to book the Publix theatres as Publix wanted him to.

Golde was to have been in Keith's on the Publix payroll, taking orders from Publix only.

Ivan Bankoff and Bet Cannon, ballroom team, engaged for two weeks at the John Marshall Hotel, Richmond, beginning Oct. 29. After the Va. engagement is completed the couple will sail for Paris.

## AGENT SUES AGENCY FOR SALARY-COMMISH

Suit has been filed in New York Supreme Court by Charley Furey, Keith agent for several years and last an associate of Max Hart, to collect commissions and salary, alleged to be due him by Morris & Fell, big time agency, with which he was lined up in 1928.

Two causes of action are brought. The first claims Morris & Fell employed Furey under an arrangement whereby he was to receive one-half of the commissions earned from bookings negotiated by Furey, the second alleging an arrangement existed under which the associate agent was to receive \$50 a week salary for one year and that he was summarily discharged.

First cause asks for an accounting and commissions made, the other charges breach of contract, with damages of \$2,300 wanted. Harry Berman, attorney for Furey, estimated the total amount involved would approximate \$5,000.

## CHICAGO CHUMPS

(Continued from page 1)

Gentlemen, let me direct your attention to those daring art photos in these machines. They're hot, boys, and anyone desiring to view those breath-taking scenes can secure nickels from me.

All the stuff is plainly labeled, "Passed by New York Board of Censors" and easily 10 years old. Not a bite, although the speller held the mob there for 20 minutes and tried hard to sell them. Then he led to the payoff.

### The Payoff

"Gentlemen, I am now going to take you through these doors to see a show which you have never seen before. They take 'em off in there, boys. And remember, what you see in that room is nobody's business but your own."

Into another room. In it, a large wooden booth having about 16 sides; in each side a small panel, which can be opened by dropping a nickel into a slot. Stays open about five seconds, then closes automatically. Look through the panel and see the show at a nickel a peek.

Another man now helping to dispense the nickels. The mob senses a syn but goes for it. One gal inside the booth, dressed exactly as she was in the chorus downstairs, is what they see. The thing is made complicated by an arrangement of

mirrors, so that in one slot you look up and in another down, in order to get a peek at the gal. The average take here is about 50 cents per chump. The speller tries to convince the boys that every slot has a different girl, but by the tenth nickel they realize it's the same one and always fully dressed.

The whole show runs about an hour. Performances continuous from noon to midnight. There are 11 girls, hired through newspaper ads. Work all day for \$20 a week. The girls work on the half hour show, then 10 take a rest, while one goes to the booth upstairs.

The house is owned by Harry Thurston and has been operating just this way for more than 18 years.

The place is almost all profit; weekly take averaging about \$875 at the door and about the same amount inside. State street supplies enough transients to keep it going indeft.

## Bond Building Raid

The wagon took away 15 men Monday night at 6 o'clock from an office on the third floor of the Bond building (1560 Broadway), where it is alleged race track bookers were operating. When the raid was suddenly staged, the whole building was turned into bedlam, with cops all over the entrance and halls telling startled people they could come in if they wanted.

Office raided was sublet by The Blanchards on leaving for West Coast last summer to Percy Oakes.

## BIRTHS

Mr. and Mrs. Clark Ross, Oct. 14, a son. Father is New York theatrical producer.

## TOUGH CENSORS

(Continued from page 1)

but that is what we ask for. I am glad we have the reputation of being the strictest city on the North American continent."

Local managers don't care much either way.

Springfield, Mass., Oct. 22.

Burlesque girls hitting this town are put into shirts and stockings because of police vigilance. Gals can't even stand with backs to the audience because of what they usually do with that stance.

## BARGAINS

Surplus theatrical material, suitable for stock houses and acts. All in good condition. Dresses and clogs, \$10, \$15 and \$25. Wardrobe, grand cloth, portable switchboard, cost \$2,500, sacrifice for \$800. Deleo motor lighting outfit suitable for carnival. Yankee Amusement Co., 1210 S. Michigan Ave., Chicago, Ill.

## CORA GREEN

R-K-O Circuit 1929-30

## SOMETHING NEW FOR FIRE PREVENTION

Mecca Fireproofing Powder absolutely fireproof any material without discoloration. One pound makes one gallon. Sample pound with formula for mixing, \$1.50; 5 pounds, \$6.50; 25 pounds, \$25. Yankee Amusement Co., 1210 S. Michigan Ave., Chicago, Ill.

Can arrange 10 or more good weeks in the Middle West for desirable acts. Small jumps

## R-K-O (Western)

Just Routed

Fein and Tennyson  
Richards and Church  
Bobby Vale and Co.  
Write--Wire--Phone

## LEW. M. GOLDBERG

State Lake Theatre Bldg.  
CHICAGO

## GILBERT BROS.

Aristocrats of Aerial Equilibrists  
BOOKED R-K-O

## McCARTHY and STERNARD

We Don't Make Up Funny—Carry No Scenery  
But We Make 'Em Laugh

R-K-O CIRCUIT Direction, MILTON BERGER

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600 WOODS THEATRE B'LD'G

JOHNNY JONES

IN CHARGE



THANKS TO OUR MANAGER, MR. GEORGE CHOOS FOR BRINGING US BACK TO THE UNITED STATES

# MR. AND MRS. RAY LYTE

DISTINGUISHED DANCERS OF GRACE, BEAUTY AND CHARM

"An Aristocratic Offering That Never Forgets to Be Diverting"

Assisted by MAXIMO'S STRING ORCHESTRA

This Week R. K. O. PALACE, New York  
(OCT. 19)

## WHEEL SHOWS STEAL FROM EACH OTHER

Mutual producers are squawking about recent raids contemporary producers have been making within ranks of their shows, grabbing off principals and strengthening their short shows by crippling others.

From all accounts contracts mean nothing now in burlesque. Producers or at least the group affected by the recent ramping of comics and other principals from one show to another, are petitioning the Mutual to checkmate further raids.

More wholesale recasting and withdrawals have obtained on the wheel shows this year than in any previous season. Practically every week has a shake-up in cast with some going to stock a week or two to camouflage the wheel show job that had precipitated their resignation from the former show. The cover up angle has been penetrated, with managers losing players, and finding them a few days later in another wheel show, squawking plenty.

Performers are chipping their end of it through claiming that all contracts carry a closing notice clause and that the show owners could close them at will. Consequently it should be worked two ways, and when a performer can shade his or her prevalent salary for the better by another show.

The hop-outs throw a monkey wrench in the works of a smooth, routinized performance, especially when a comic's wings, and there are too few left in burlesque to make replacements without considerable trouble.

Just what Mutual will or can do about the matter, is anybody's guess.

## Burlesque Changes

Ruth Donald closed with "Social Maids" and hopped into "Step On It," replacing Loretta Love.

Joe Moore has supplanted Sonia Anford with "Oriental Girls" (Mutual).

Maurice Seamon replaced Al Lewis as manager of "Proty Babes" (Mutual) in Newark last Saturday.

Frank Mackey with National Garden stock, New York.

"Toots" Brown with Izzy Hurst Bljow stock, Philadelphia.

Andy McLaughlin with 126th Street stock, New York.

## Stock at Bronx O. H.

Sam Flischnick's burlesque stock at the Bronx Opera House gets under way Friday night. Flischnick, who formerly operated a burlesque stock at the New 125th street theatre in Harlem, has assembled a company including Charlie Baker, Morris Perry, Joe Strager, Tom Briskley, Jack Cameron, Margie Pennett, Billy Rose Carson, Donna Davis, Mae Janese and Janice Ewing.

Marie Daly is staging the dance numbers and Murray Freedman is musical director.

## Wheel's Ind. Losses

Chicago, Oct. 22.

Mutual wheel business in this territory is in a slump. Bluestone South Bend, Ind., closed. Gary, Gary, Ind., is unable to meet \$5,200 weekly guarantee, and has entered percentage arrangement.

Haymarket and Empress, Warren Irons' houses in Chi, doing well, with average gross for each house above \$8,500 weekly to profit.

## PROV. CENSOR BUSY

Providence, Oct. 22.

Not only did "Puss Pass," the Mutual burlesque feature run afoul of the police censor here last week, who ordered spicy lines and sketches cut out, but the troupe lost one member of the cast. When Larry Clark left the show without notice.

## Chi Team's N. Y. House

The City, 14th street, New York, is going to house stock burlesque, but not by any of the Mutuals, as previously reported. Morris Mansbach and Maurice Froelich, who operate the State-Congress stock, Chicago, will install a company there next month.

Dan Dody will stage. Ike Weber will assist upon return of Froelich in two weeks.

## SPEED GIRLS

(MUTUAL)

An old-timer could write a notice on "Speed Girls" with his back turned to the typewriter. A novice finds himself interested in everything but the show.

When I told that the novice had caught "Speed Girls" at the Apollo on 125th St., the old-timer merely felt his face to determine the advisability of shaving.

"How do you tell the Mutual troupe from the stock troupe at the Apollo?" persisted the novice.

"They're listed," said the old-timer. "The numbers in the program are the ones done by the Mutual gang." He poured himself a drink of Galskull water.

"But the numbers didn't run according to program," said the novice.

"They never do," commented the old-timer. "What time is it?"

"What I'd like to know," said the novice, "is which girls are in the Mutual bunch. That's what I'd like to know."

"Which girl did the hare stuff?" asked the old-timer.

"Three of them."

"When did she souther?"

"Oh!" The novice debated a moment. "What I'd like to know," he decided, "is if they cut out most of the Mutual stock."

"The Mutual stock," said the old-timer. "The Mutual stock."

"Blinder and Sunshine Pritchard," said the novice. "Not very many people laughed at them."

"Is there a Cohen?" asked the old-timer.

"A what?"

"Hebe. Does he do a Cohen?"

"How's the chorus?"

"Well," said the novice, "people laughed at them a couple of times. The Mutual stock."

"What do you expect for \$30 a week?" asked the novice.

"What I'd like to know," decided the novice, "how far can they go in the bare stuff?"

"How far did they?"

"Well, one girl had a thine on about the size of a thine, if that made the pieces, it would be about that size. Then she had on a little strip of gauze to protect both lungs from pneumonia."

"It was the teiser stuff?"

"I don't know. Every once in a while a girl would come out with less and less on and snap her stockings at the customers. The best stomach snappers were in the stock troupe. The Mutual bunch had one hot Oriental dancer who consumed a lot of food."

"Who were the other principals?"

"Marlie Thomas, Vern Moore, Evelyn White, Harry Seger, Irving Jacobs, Earl Myers and the two comics. One girl, dark, was really good looking."

"I'd like to know," asked the old-timer incredulously.

"No, she didn't dance. She could snap her stomach pretty good though."

"Was she black?"

"No; kind of olive."

"Nuts."

"So what I'd like to know," decided the novice, "is would you call that a good show?"

"All you're supposed to notice is the Mutual stock."

"But almost all the Mutual stock was gone. One of the comics, Sunshine Pritchard, only had one line in one of the show's a lemon," said the old-timer.

"Maybe," said the novice. "But what I'd like to know, he decided, "is—"

"Write me a letter," said the old-timer.

Rang.

## FLAPPER FOLLIES

(MUTUAL)

Lola Pierce, brunet torch, working along lines of Ann Goto, but not quite as fiery, pulls this one through. A clever gal with plenty to gaze upon carried featured solo assignment to perfection and peppered things up every time on. Teasers and non-teasers, having better than average voice, she does real hoofing instead of faking like most and gets over in a big way.

Aside from Miss Pierce's numbers the show is just an average Mutual-Jack Montague, doing tramp, and "Tini" Miller, peevish and doing sap are the comics, having little to do and just about as funny. The skits are ancient and mean nothing, save breathing spaces for Miss Pierce.

Billie La Mont and Madge Vincent, latter duo support principals, get over more or less but can't hold a handkerchief in their hands. Teasers galore as usual but, none amounting to anything save Miss Pierce's.

Plenty of double entendre in the skits, but not in the primary style so that the mugs who buy in can understand. At Monday night's session at the Irving Place they knew all the answers and only wanted the dances. They got what they wanted and plenty.

House comes fared better than the show's for laughs, with Tami Weber doing Dutch and "Shorty"

## CHARGE DOUBLE X IN WHEEL BONUS FIGURES

Three Mutual shows playing the Gayety, Brooklyn, expected to cash in on the top figure by playing over it, but were amazed when informed late Saturday of each week that the Mutual had been changed which made a difference on the final count-up.

Trio hit by the weekly top change were the Ed Daley, Lou Talbot and Brank Diamond shows.

It's a Mutual arrangement that when a house figure exceeds an established "top" the current show gets 30% of the excess in addition to its regular guarantee. Thus "Bare Facts," "Wine, Women and Song" and "High Flyers" each hit a figure which the company operators believed was above the top mark when the management informed the shows that the top had been increased. And in the increase went the shows' 30%.

## SLIDING BILLY OUT

Geo. Broadhurst Goes in Mutual Burlesque Show

George Broadhurst hopped in as star of Sliding Billy Watson's show last week at the Hudson, Union City. He will remain indef with the show, probably recaptured, George Broadhurst's Own Show.

Watson, former Columbia producer-comic, went Mutual this season, but has been in and out of his show intermittently through throat trouble. It may count him out for the remainder of the season.

## N. O.'s Two Stocks

A new burlesque stock has been recruited in the Ike Weber offices, New York, to open Oct. 27 in the Dauphine, New Orleans. Included are Belle Miller and Eddie Alken.

The Dauphine will be operated by Leopold Arthur and Pat Brennan with Will H. Ward, singing the shows. This is the second stock to hit N. O., with the other announced to play the Palace under Arthur Clamage's direction.

## MILLS INTO LEGIT

Steve Mills, former burlesque comic, has been placed under a five-year contract by the Shuberts. His first show assignment is "The Duchess From Chicago."

## Flo Daley's Elevation

Chicago, Oct. 22.

Flo Daley, from the chorus of Ed Daley's "Bare Facts," Mutual wheel show, is now a principal.

## Tabl Instead

Musical tabs supplanted stock burlesque at the Myrtle, Brooklyn, last week with Mario Pranno in as producer. Spide change.

Company includes Cress Hillary, Ethel Lee, Sonny Brown, Al Pisoni, Winifred Elice, Billy White and six choristers.

## Soubs at Columbia

Mary Lee Tucker has scrapped her vaude band act to open this week as house runaway soubs at the Columbia, New York, as supplanter for Fritz White.

Virginia Jones has been added at the Columbia, as alternate, runaway soubs with Miss Tucker.

Midnight shows at the Columbia, New York, which switched from Fridays to Saturdays two weeks ago, are switching back to Friday again this week. Drop in business after the change responsible.

Nick Biola and Al Borda are producing a new unit for RKO Circuit titled "Zeppelin Around," carrying 25 and running an hour. Cast includes Frank O'Neil, Johnny Kane, Andrew Broderick, Gene and Jamison, Dorothy Hill, Garry and O'Brien, Lynn Sisters, Victor Seydel, Ethel Poyer and dance ensemble.

McAllister, sap, still holding on with familiar line, backed by Larry Reynolds and house gals.

"Flapper Follies" has a chorus of hard workers, if not all workers, that helps the principal acts pull the show through for anything but production. Play, comedy, tragedy and strictly a dance show. Edna.

## Inside Stuff—Pictures

(Continued from page 32)

is stated. And, Haysties maintain, Radio found out all about it by itself and with nothing more than a few gentle spoken hints from the MPPDA brethren.

While the Radio people don't like to talk about the conference and haven't, with the exception of the original glowing announcement and an ambiguous statement recently, the Hays people understand they have sold about 85 franchises in territories perfectly neutral. In the others the big chains have the first runs and exhibitors of the smaller class who want the pictures just sign for them in the regular way.

As for Tiffany-Stahl, outside the Hays' bounds, the Hays office doesn't care. This independent, they observe, hasn't any theatres anyway.

Just in case the present cycle of screen musicals may ease off within the next six months, chorines, musicians and dance directors are working for other jobs. Girls are now seeking every chance to get and secure the future and dance advisers are devoting spare time to studying the technique of dramatic direction and the writing screen treatments. Some can be said of the chorus boys and specialty artists. "Any sudden abandonment of the present barrage of musical productions would result in a critical shortage of work for musicians. But this, of course, is unlikely."

Case of wolf-out among the Coast picture agents the past few months. One agent recently returned from New York where he claims he made contracts with five stage-players to take them to Hollywood by providing their transportation and guaranteeing them six weeks salary. In case these people make good they are obligated to him for a five year period at the supposed 10% commission.

In case they're not okay, they must be sent back to New York at the agent's expense, something he possibly didn't know when he signed the contracts as it's a state law.

Inside sources claiming they know what is going on back of the scenes on wide-film which now seems to be afloat in the hands of William Fox, report Fox, Adolph Zukor and David Sarnoff have been getting together lately on Long Island to discuss the double-size negative and screens. That Fox's Grandeur, Zukor's Magnafilm and Sarnoff's Spoor process will all be of the same film width eventually, the advance does seem to point. Academy of Motion Picture Arts & Sciences and the Hays office are doing their best to further a get-together.

An extra may make a rep for a certain bit and is called continually for it. When given a steady job he beats it, bequeathing his name to his roommate. Sometimes it gets by but not for long. One girl who took the call and told her roommate to take the job. Next thing an asst. dir. with a bull on his voice phones the Bureau saying: "Sally, where'd you get that stuff, sending us a blonde for a Spanish set?"

Colorat Synchronone claims the discovery of a third dimension system of photography and will use it for one sequence on "Mammoth." According to company's claim basic patents for the idea, which differ from any process claimed by other inventors, were issued 10 years ago. Since then, it is said, experiments have brought the idea to perfection. In this system stereoscopic value is obtained through the constant movement of the camera during shooting.

Los Angeles exchange manager gave a bright young man the title of office manager and told him he could do all the hiring and firing. Kid got busy, firing the steno and then telling the star salesman he was through.

Salesman refused to quit and in a week-end shuffle became exchange manager. He is the head office manager's boss, now, but big-headed. The boy still has his job.

"Public Opinion" for this week calls upon Public house managers to submit business getting ideas to stock off with the confidential house organ calls "Blue Monday." Article says Mondays haven't been so good of late and that there must be a way of brightening them up locally. The extended invitation is expected to bring sufficient results for a weekly test of the best to boost biz on that day.

A w. k. caricaturist specializing in making sketches of film players and executives on speculation picked what he thought was a sure sale in leading man. After working two weeks to perfect the sketch, the artist presented it to the actor, who looked at it and in his nonchalant manner said: "You can leave it here, maybe one of my fans would like to have it."

Eddie Dowling, shooting an over-the-top sequence for "Blaze of Glory" at Fox, had the Germans charging through the mud wearing long overcoats and carrying full packs. One extra got the car of somebody and explained that the Boches never wore the overcoats on a charge and only a small knapsack of necessities. He learned on Wilhelm's side from 1914 on. They adopted his suggestion and didn't give him a bonus.

Manager of the Fox, Aurora, Ill., was the only one of 1,200 Public house managers to wire Sam Katz a guarantee of a 25 to 50% increase in business. Happened after the president of Public had telegraphed all managers to guard against Blue Monday slumps. Night before the manager got his wire the Strand, other Public house in Aurora, burned to the ground, leaving the Fox without competition.

One of the first major attempts to film and record an all-talking feature on the high seas is now being carried on by Paramount off the lower coast of California. Scenes are for "Flesh of Eve."

Company was headed by William Wellman and employed a convoy of vessels, work charges and camera launches.

In giving a coast to one of his employees at a studio banquet a producer said "This is to the boy whose father spent \$5,000 a year to put him through college and for whom I have already spent \$500,000 to teach him the picture business. I wonder who is going to pay to finish his education."

That intense heat is thrown upon the stage through extra lighting jobs when taking a picture with Technicolor is denied by the color people.

Liars are hardly strengthened at all for the Technicolor process at present, it is claimed.

Laura Hope Crews seems quite influential at Pathé on the story end for pictures and in cast selections. Miss Crews is a thorough left, having reached fame on that stage before departing for Hollywood shortly after the impression spread that the talkers would demand deflection.

To check any playing of favorites in casting against the Casting Bureau changes its phone list every month. Draws new girls from 1 to 6 on part-time job from 5 to 6 p. m., with three or four girls always busy. Soon as the girls get to know anybody they get the job.

Rehearsal of a sound scene without props. The Hays office simply discovered a sound scene without props. The Hays office simply discovered a sound scene without props. The Hays office simply discovered a sound scene without props.



Ina Williams and Jere Delaney failed to come up to expectation with their tin-type comedy an-

"Bulldog Drummond" (U. A.) was the flicker, and biz wasn't bad, either.

Soph's son goes nance in his new act, a polyglot affair of comedy, song and dance called "Prom

ing "Steps on Steps" tells it all, did nicely closing. "Illusion" (Par) on screen. **Land.**

(Continued on Page 57)



**CAPITOL**

**"(Dynamo Maniacs)—Unit**  
 New York, Oct. 18. Harry Guarino, of Chicago, which everybody seems to finally leave, makes his bow as one of the Capitol producers with a unit taking its noise, glatter and turbulent disorder of New York.  
 Shrieking sirens, raucous riveting, the weird glow and recession of electric signs, set the tempo for a unit with a genuine idea. In the swirling vortex of discords a neurotic citizen laments his environment in blank verse (quite good).  
 Into the scene saunters, satirically perfect as usual, Walt Roegner, m. c. Why is he so calm, unruffled and... demands the...  
 Roegner replies it's the soothing effect of the Capitol shows. That the gentleman with the aching...  
 This scene sedative effect Roegner snaps his finger and magically they are in the Capitol, the stage show is on and everything under control.  
 But the dynamo parallel has only begun. There's an automaton, a machine that talks and likes the worst of Roegner's mouth. It is there for flesh and blood m. c.'s, inquires the conversational contraption.  
 Continuing through half the unit the golem-like machine makes all the announcements and comments, a mechanical m. c. And the Chester male guitar, his dynamo might be expected to.  
 Somewhat remote from the general scheme, as is characteristic of spontaneity, the Brothers, their own efforts, Jean Boydell and the Ritz Brothers, provide comic antics. Miss Boydell was booked in last week's show but taken out when show was overboard and switched to this unit.  
 Yellow that is definitely yellow, ditto green and ditto red are used by the Ritz Brothers. Their costumes are Broadway and 47th street on a sunny afternoon multiplied by a million candlepower. Their idea is that they are satirizing the coloristic element. It's a fire of red but hardly recognizable as campus. It is simply Times Square curbstone scholarship rendered grotesque.  
 As upon their previous bookings at the Capitol the boys did very well. That applies also to Miss Boydell whose opening song was welcomed by an excellent response.  
 Standing up among the bandmen Ted Marks whistled and harmonicaed to a nice click. His harmonica immediately became a train ride from New York to Chicago is good pop entertainment.  
 Yasha Bunchuk's pit interval was devoted to a funny speech and a number of "Vincey Young's" "Hallelujah" from "Hit the Deck" prominently among them.  
 Fairly audible but mostly silent, the preceding scene following the overture, the newsreel clips were conspicuous for the inclusion in both silent and sound form of the Army Ordnance Show in Maryland. Apparently an excellent idea.  
 "Marianne" (M-G-M) on the screen for laughs and Guarino's clever and interesting stage production made a sound and balanced de luxe entertainment.  
 Land.

**RYE PLAYHOUSE**

Rye, N. Y., Oct. 17.  
 One of the few small theatres made for sound. Reproduction is better than in most of the other play-centers. The trouble here is the fault of the print.  
 When this square, low-ceilinged 760-seater, that looks like a picture red brick, the Rye Playhouse on the outside, opened in 1921 top admission was 95 centimes. Now, with Western sound on film writing in since last year and with a time raise in prices current then, top is only 60c.  
 But there's a reason. Nearly a decade ago the place had no class competition, even in Port Chester, mile away. Now Fox and a lot of others have emporiums in that burg, and even though the Rye Playhouse is Rye itself, the mile with the present burgles is little more than a block.  
 A lot of other peculiar angles regarding the only theatre in the immediate vicinity of a beach that polled 200,000 bathers on its biggest day last summer. The Rye Playhouse has little over 1,000 permanent residents. Most of these are fairly vast landowners and bl-hatters.  
 Thus the Rye Playhouse is a sacrifice the mob payers for the handful of smooty customers—these, with a few of the village bakers and butchers intermingled. It does the right thing none of the theatre that bring the harder to the beach are allowed to pass by the theatre. Few outsiders who come to the Rye for the know this the Playhouse exists.  
 Witness.  
 Biggest week's business in house's history, one week last August, registered around \$10,000.  
 Charlie DeLothian et al. is one of the house's most reliable patrons, and they say he's the richest man in Rye. Charlie DeLothian, however, got of 15 boys, haven't even been projected on the community screen—

yet. Up here they know Charlie is a big guy, but claim they don't know his connection.  
 Tonight, "The College Conquette" featured. Fox Movietone news, and a two-reel, as well as a talker short. Less than half of seats filled for the second show. But, it's a bad night, they say. Too windy for Rye. Business? Not so good lately. Even the butchers have been kicking and going into a selling spree. Reports a lot of them on his hands during the past month.  
 Incidentally Mark Vance's brother, Ontario, is the captain of the football team. A very dignified, experienced and pleasant chap, Curtis. Italy.  
 5TH AVE.  
 (Garden)—Unit  
 Seattle, Oct. 16.  
 With Max Braddish, who stepped into the m. c. Owen Sweeten stepped into the m. c. He didn't waste any words starting off, but the second show. But, it's a bad night, they say. Too windy for Rye. Business? Not so good lately. Even the butchers have been kicking and going into a selling spree. Reports a lot of them on his hands during the past month.  
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**LOEW'S STATE**

(Baby Songs)—Unit

Los Angeles, Oct. 17.  
 One of those tricky units. Rather uneven in structure, but the lead-in with the title Fanchon and Marco have given it. Penny Pennington, Miller and Mark and Rose Valyda relied upon to carry it through. The first half of the show only is the kicking lineup of 12 unit girls in lavender ball skirts. So far as finale is concerned it is a solid dodge, with the girls getting on best they can to fill up the curtain. Rather disappointing in comparison to the last few units they have shown in this house.  
 Twinkling opening has Pearl Hett as baby and Rose Valyda house blending with soprano and contralto chants of melody which goes into last of show.  
 The setting suggests nursery, mildly fantastic, with George Stoll conducting the stage musical aggregation from a huge rocking chair. Lights are used to suggest with effect, not getting over as result. Opening band number clicked with Stoll seeming to get plenty of volume. Girls in blue and red from the mob. The girls in the middle of kid and freak costumes do some effective bouncing of large red balloons.  
 Miller and Mark trot forth and uttering their out of step tapping, individually and together bring performance to the stop interval.  
 The girls then in an angle leaping ballet, drawn into pink tulle. White wigs they wear are great contrast for the nudity from waist line up, save for silver ornaments. The girls in the middle of kid and freak costumes do some effective bouncing of large red balloons.  
 Stoll and his stage mob have their jinning, with the conductor explaining he has converted the boys from jazz to classical music. The girls in the middle of kid and freak costumes do some effective bouncing of large red balloons.  
 Caroline and Ruth sing. Somebody coming to My House. The girls in the middle of kid and freak costumes do some effective bouncing of large red balloons.  
 Penny Pennington, who recalls in appearance Eddie Borden of days of yore, comes forth for the comedy wallop of the offering. Has a same idea as the first show, even though his material. His prop falls and manipulation of the drums rings a response to the first show. The girls in the middle of kid and freak costumes do some effective bouncing of large red balloons.  
 Any semblance of continuity drops after the Pennington. The girls in the middle of kid and freak costumes do some effective bouncing of large red balloons.  
 One way or another more could be done to make the show worth while. The girls in the middle of kid and freak costumes do some effective bouncing of large red balloons.

**COMMODORE**

New York, Oct. 21.  
 It's a shame to waste a house like this, one of the best in the and out of necessity give this type of flicker entertainment. But all it is a shame, for Loew can't very well let his house bodily into another season.  
 Tried almost every form of entertainment here to drag them in, but still nothing attracts the vaudeville crowd. The house, built very nicely, with a seating capacity of 3,500, was doing badly on the straight flicker policy and vaudeville. The girls in the middle of kid and freak costumes do some effective bouncing of large red balloons.  
 Exhibiting an all-talking feature, like "The King of the Kings," which had it run in every N.Y. theatre in the district months ago, gives this house the atmosphere of just another small time theatre, which has little over 1,000 permanent residents. Most of these are fairly vast landowners and bl-hatters.  
 Thus the Rye Playhouse is a sacrifice the mob payers for the handful of smooty customers—these, with a few of the village bakers and butchers intermingled. It does the right thing none of the theatre that bring the harder to the beach are allowed to pass by the theatre. Few outsiders who come to the Rye for the know this the Playhouse exists.  
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9th and Little Carnegie, 57th Street  
 article.  
 A part of the population in the Circle's domain is colored, practically all of which is white. Broadway having gone dark, Circle, however, doesn't get much of the colored trade, only about 2 per cent of patronage being represented. The colored trade, however, the daily, only around a half dozen vaudeville seats on ground floor, house experiencing little trouble from this element.  
 Between 30 and 40 years old, Circle is not exactly a "dumpy." It has been renovated and repaired from top to bottom, with new rugs on the floor and new seats to replace a lot of old ones that were broken. Candy sold in slot boxes back of chairs. It was the late Percy G. Williams's first vaudeville house in Manhattan.  
 Monday's show included "Billboard Drummond" as feature, with business better than usual, first floor and balcony having only a few empty seats. The girls in the middle of kid and freak costumes do some effective bouncing of large red balloons.  
 Due to length of feature, running 21 minutes, only one short filler besides. Hearst Metrotone. News. This, a two-reel talker from Universal, "Baby Talker," of Sunny Jim series, not so forte but has a few laughs in its 19 minutes. Circle audiences type that gets more of a kick out of Sunday short such as this one than crowds further up town, where more of the sophisticated may be expected. For the first time, Sunny Jim is at the Circle, and it's having become the heroine's brother here.  
 H.M. News, regular issue, includes number of exciting and well photographed clips, especially of S. Army defense against air and rock blasting in Jersey. Night shots of big guns in former, most effective stuff and could be used to advantage in a picture. It ever does another war picture.  
 Whole show, 122 minutes.  
 This is a 1,700 seater, with scale 40c during week and 50c on weekend.

**APOLLO**

New York, Oct. 21.  
 There are more ways than one of helping pay picture rentals and the Apollo, an old house, the lower East side, demonstrated one without an apology as to the length or injection into the regular film fare of a campaign trailer or blazer or what you please.  
 Apollo is just off Broome street on Clinton; wired, plays talkers as its features and at the time visited had "Broadway" (U) as its feature. Out of a following of 1,000, the Apollo, from the 11th house was about two-thirds filled downstairs—four days were entirely too much. House has more competition to the 300 seats in the 4th Street house.  
 The Apollo is operated by the Manhattan Playhouses, Inc., which has a chain of film houses in New York. It was built by Myer & Schneider, and it's a fine house, and the new bunch is trying to put the house on its feet. Good lobby display is an asset.  
 The night prices are 20-30 and the Apollo offers a Movie Family (Universal) and the Farley campaign trailer.  
 Scanning the neighborhood, could understand why the Apollo was standing 'em up. Right around the corner on Grant street is the Windsor, a silent movie house, offering book features, "The King of the Kings" (U) and Jack Hoxie in "Fighting Fury" (western), and some shorts; all for 10-20, cheaper than the Apollo's talkers.  
 On the same street, but across Delancey is the old Clinton, which offers talkers, having as opposites Apollo's "Broadway" the Fox feature, "The King of the Kings" (U) and Jack Hoxie in "Fighting Fury" (western), and some shorts; all for 10-20, cheaper than the Apollo's talkers.  
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**LOEW'S CIRCLE**

New York, Oct. 21.  
 Grinding away from 11 to the same hour, this oldtimer in the Loew chain is now reputed doing an average of \$1,000 more on the week than when it played (WE) since last November, and with market providing plenty of talkers, playing the same old thing. The girls in the middle of kid and freak costumes do some effective bouncing of large red balloons.  
 Best showing Tuesday on weekdays and Sunday beating Saturday as general rule over week-end.  
 Although not the case most weeks, double feature last week. "Wagon Master" and "Half Marriage." Last Sunday (Oct. 20) brought record week-end for the house, with a "Coke-Pop" (Saturday and Sunday) doubling the average intake of the feature.  
 The story from which Circle draws is from 7th and 45th avenues west to the river. House claims certain percentage of the local patronage, and has a good following, including some from Park Central (45th and 7th ave.), with opposition from the Columbia (Consolidated) and the Grand. Further up on Avenue A, further up on

**PARAMOUNT**

(They're Off)—Unit

New York, Oct. 18.  
 The new Milner's Comedy Society Washington rolls that golden barytone out of that brown throat are the biggest minutes in the Paramount's history, over 100,000 this week. Three encores, although they start applauding before he leaves the white stallion in his part of the Charles Davis presentation. "The Off" and Washington comes out a fourth time with the unnecessary reminder the acknowledgment of the crowd's enthusiasm about before he leaves.  
 Gravely exploited by his success in talker shorts, Washington's comeback from stardom is so devoid of ostentation and so unpretentious that the very gentleness of this colored artist is responsible for him being strangely appealing even before he leaves.  
 Washington's special is a philosophy of his own kind, being his own kind, but the artists who contrast his race. Prior to this he sings a St. Louis blues and another in which Louis blues.  
 Davis is worked in Davis' ceremony, suggestive of the paddock and the race track. This opens in "one" with a drop in which is painted the stories of "Silver King" and "Gold Horse," white and brown horses which have a look in the horse. A handful of girls and kids in some are seen about before full stage is revealed. More painted drops, this time of track and grandstand, with orchestra in plastic colored suitcases perched under seat-part of drop.  
 A girle tumber, couple of male comies and orchestra entertain before the girls in the middle of kid and freak costumes do some effective bouncing of large red balloons.  
 Audience reacts nicely to Charlie Davis. Next, the aged short with him. Natural and quiet but peppy and personable and willing to keep the people working under his own hand.  
 Feature, "The Return of Sherlock Holmes," has good drawing title and fair entertainment.  
 On the screen "Bulldog Drummond" (UA) and the Girl-Instinct—The King of the Kings, talking serial, "The First Night," this is the house where Eddie Cantor started in show business as an usher.  
 LOEW'S 7TH AVE.  
 New York, Oct. 12.  
 Probably the only house of its type in the world. Other houses offer the entry coming mainly to the negro, but a city of film houses playing third run big time pictures with as good sound projection and acoustics as this house is equipped with.  
 Its deviation from the rest is not only in the presentations but in the audience, an audience composed mainly of negroes. The house is a white face here and there appearing inconspicuously on the dark horizon.  
 The way the talkers are responded to is a fine study for those interested in the characteristics of the descendants of Ham. Their risibilities are tickled by the slightest humor but that they also are responsive to the serious emotions is evidenced.  
 Especially were the humorous sequences responded to in the loudest and heartiest guffaws heard in a picture house. Each whenever the screen was answered by the audience in loud "haw, haw, haw."  
 Before this house went "the way" the last night, the audience drew the crowd mainly to the 11th house, but for other reasons it was a success. The house is a white face here and there appearing inconspicuously on the dark horizon.  
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### GEORGE K. ARTHUR and Co. (4) "Port Arms" (Skit) 22 Mins.; One and Full (Special) Palace (St. V.)

After two weeks of break-in with this sketch George K. Arthur, temporarily released by Metro for a vaude swing, made the Palace in a more or less dubious manner. As a picture actor of some importance Arthur is known as of the team of Dane and Arthur on the screen. What following many have in vaude will accrue from that source.

That both Arthur and his advisers are aware of this fact is noticeable from the seven-minute trailer introducing Arthur and going through a cycle of screen adventures from "Rookies," one portion of which his present sketch is based on. Al Boasberg is credited with the material, and a lot too happy medium for the coy and backward Arthur. His own personality and nifty appearance help out a good deal but cannot save anything else.

With the screen trailer fading him into the stage, Arthur appears as a rook with built up gags and situations that should get more laughs than it actually does. The material, it does Arthur slip into a classy talk and out in "one" where he spills some Hollywood patter and goes into a sentimental song that doesn't do any concerned any good.

Again Arthur has around him a trio of harmony singers who cannot be heard back of the pit, billed as the Three Aristocrats. This group is plain bust, Charles and the other only outside bit of importance and value as a hard-boiled sergeant. Despite the act's apparent weakness Arthur can depend on the strength of his screen name. And on that ground the neighborhoods look most likely for him.

### MR. AND MRS. RAY LYTE (8) Dancing and Musical 17 Mins.; Full (Special) Peace (St. Vaude)

Another of George Chios' flashes and not as good as some of his others. This time the act is setting featuring the Elgit Royal Koreans, mandolin ensemble, with Ray Lytes gyrating in front with three consecutive ballroom routines that get a fair laugh.

The Lytes formerly were in a big act as Ray and Rose Lyte. Present billing indicates a probable desire to establish their relationship. Nothing outstanding about the act as dance exponents. What they do is and has been done by the score and to no undue excitement. Chinese mandolin ensemble are capable instrumentalists but too slow in getting started.

Closing the bill at the Palace the turn never had a chance with the usual walkouts. It Chios decides to do anything but close the act he might begin by pepping up those Orientals and letting them go into their specialties without waiting too long.

As is will not make the big time grade.

### THEA BARA and Co. (2) Dramatic Sketch 15 Mins.; Full (Special) Jefferson (V-P)

Thea Bara, one-time screen luminary, is said to be trying for a comeback in pictures. Her present entrance in vaude may be means toward that end. Too bad, because, judging her qualifications for talkers by this sketch, or even taking Thea Bara along with her own merits, it leaves nothing but an outside chance for her to crash the speakable gates.

Discounting a very weak vocal melody together with an impassive emotional temperament, it's further unfortunate that Miss Bara decided on such an inane, rambling and almost meaningless effort to project herself in vaude and permit inevitable criticism. Strangely enough, the same woman who created such a stir in other days on the screen as the first and perfect vamp, leaves nothing more than just a memory of that on the stage. Handicapped as she is by a mass of words and situations in this act, Miss Bara cannot help but labor under great difficulties and fall where she should rise.

Her character is that of a Russian spy out to decoy and capture a Bolshevik mastermind. What transpires is so jumbled and it is doubtful whether the average audience will make head or tail of it. It will tax a credulous mind to conceive of a Russian military officer in khaki uniform with a Jewish accent and a rowdy panache.

Rest doesn't matter. What does is that for vaude, big or small, this turn is useless, and for Miss Bara is a disappointment.

### TERPSO MELODISTS (7) Instrumental, Songs and Dancing 17 Mins.; Full (Special) Englewood (V-P) Chicago

Built originally the O'Brien Sextet, and one girl to dress the act. The girl sings and dances for comedy, with Bowery and Dutch routines.

Band plays a few pop tunes, man warbles a couple of choruses, and a cornet trio squeezes in a single number. Turn as whole tuneless and appears suitable for family houses.

Loop.

### EDDIE PARDO and Associates (2) Songs, Dances, Song 14 Mins.; One Albee, Brooklyn (V-P)

Eddie Pardo has a new partner in "Thelma" White, pretty blonde who, last announced, is to become Mrs. Pardo in the spring. "Maybe it's only in the act, but Miss White took a bow on the crack."

Pardo takes the opening bow on his turn with a song following a brief chatter piece. He then brings out Miss White and they dialog a bit, after which she does a solo. Her voice is followed by a funny piece of patter on bith control between Pardo and a second female dressed in dowdy black. Miss White tries back to do a song. For dance in which Pardo chimes in and the curtain comes down amid big applause.

Pardo is the best part. He is fast, witty and knows audience values. His act is sure fire.

### DAN L. HAYNES and Co. (3) Songs, Dances 15 Mins.; One State (St. V.)

Dan L. Haynes, the colored leading man of Metro's "Hallelujah" picture, hasn't selected wisely in putting his theme song from his picture into vaude, hence an obvious disbelief in his capabilities for holding a late spot on five-act bills in the vaudeville. He was No. 2 at the State.

Haynes, a baritone with a fine voice and a build that can hold a full chorus, sings and dances and ballads in between the dancing of a girl billed as "Miss Boy" and the shouting and piano playing of a girl called "Hot-cha." None of it fits.

Haynes wears the ragged clothing of perhaps a southern cotton picker. He makes "Hot-cha" exist for the other specialties, and before each return it is expected he will change. He doesn't. Haynes would do well to get into evening clothes for the singing of the theme song from his picture, which he builds up with an announcement.

Act is strictly No. 2 material until Helen Yorke and Virginia Johnson come on. Unfortunately that number is placed last, and gets Haynes off when at his best.

### Helen YORKE and Virginia JOHNSON Songs 12 Mins.; One Palace (St. V.)

One of the season's best bets for vaude. Breaking into the Palace on a disappointment these two girls whammed solidly and in No. 2. For sheer class and vocal ability, coupled with the singing of the theme song from "The Yellow Wallpaper," Johnson and Virginia Johnson are there, plenty, all the way.

The Yorke-Johnson combo is one of the worthwhile things that comes along once in a great while. For the past couple of years the Misses Yorke and Johnson were singing it over the picture houses. They got some and the girls, colored birds by that route. Now and for vaude both top notch singers are teamed and should stay that way. Signed into the Palace on the last minute and with probably only a few rehearsal, the girls were remarkably at ease.

Using a piano at which Miss Yorke does the accompanying, both girls appear in dainty corsetlike gowns that set off their looks with charming simplicity. After a pop ballad opening with special introduction by Miss Johnson, they sing "Song of Songs" in a distinctive and colorful soprano. Miss Yorke dovetails the number into a brilliant and colorful coloratura melody that will make any audience sit up.

Together they offer an impression of the "Song of Songs" and "Gull-ship" singing "St. Louis Blues." Probably the first time this standby has stood for such edification as treated by Miss Yorke and Miss Johnson. It's sure fire. For an encore and top off at the Palace the girls rendered "Wedding of the Painted Dolls," their own version for "Love and the Little Girl," and a splendid harmony and vocal shading.

Not a chance for this turn to miss. Can stand up in an advanced spot on any bill without risk.

### CIRILLO BROTHERS (4) Songs and Dances 12 Mins.; One Fox's Academy (V-P)

Boys start off as if another collegiate aggregation, but to their advantage later go off on a fast and show originality. Seems as though the latest fashion in women's wear, high waists, has been taken over by these four youths who wear their white flannels up to and almost under their shoulder blades.

Miss Yorke and peil-man. The boys work outshines the tonsil straining, for the boys haven't the necessary mixture of high and low notes. They sing "St. Louis Blues" and "The Yellow Wallpaper" with youthful crowning and by getting the hot "wah, wah, wahs." The boys sing "The Yellow Wallpaper" while the other three dance simultaneously and then sink with fair eccentric hopping.

Soft shoe rhythmic military tips best liked.

Should go in the early spotting.

### BERT TUCKER and Co. (5) Songs and Dances 22 Mins.; Full (Special) Jefferson (V-P)

Sophie Tucker's ambitious son, who appeared with her once at the Paramount, Bert Tucker, has gone on his own, with an act that calls upon him to go nance. Bert is not the type of young lad who turns nance on the stage with his eyes on his own, but in the act he has, "Prom Capers," everything is in the burlesque vein.

At the opening young Tucker appears in the rags of the madame, rehearsing a bit that is to be done in the college show. This bit, besides being funny in itself, establishes the nance character is just a joke, and a bet is placed by the other lads that Bert can't fool a trio of pals about to arrive. Bert placed a bet on his own act, and the ladies, squeezing laughs out of kissing situations and innuendos.

Breaking up the skit side, the five in support of Bert and Tucker with Tucker later joining them without wig and other stuff. Sophie's apple of the heart has a likable personality and an easy manner. In a brief number too, the finish he sells himself without difficulty.

Act's running time is a little long and the placing, when caught, a little stiff. This, however, is its first date for Keith and with more work kinks should be ironed out.

However, not big time material.

### ROSE CRESS TRIO Roller Skaters 8 Mins.; Full Riverside (St. V.)

Two girls and a man on rollers, all making favorable personal appearance, with the skating in the conventionally (for skaters) sensational manner.

Fancy wheel work is held down to minimum to allow time for spins and whirls with one-foot holds, giving the act a speedy pace that establishes it for most any bill.

Big.

### MALEY and HOWLAND Songs and Dances 10 Mins.; One Victoria (V-P)

After vauding with different partners, Dan Maley and Bill Howland, on their showing here, should keep on together. They got laughs and applause, and that's more than they have been getting with other combos.

Funny opening. Howland appears first and fakes at a piano, while off to the side, Maley, in a white suit, Helen Kane. His babyish warbling indicates a Kane imitation is about to be thrust. On walks Maley in a big white tuxedo, and then a series of dances to the different tunes played by the orchestra. In this Maley is fast, and makes a corking straight, and that's some asset, knowing how few good straights are left in vaude.

Howland sang a ballad and on the second chorus Maley was in for a barber shop. Howland has a pleasing, easy, and practically corking straight, and that's some asset, knowing how few good straights are left in vaude. Maley and Howland's combo will improve as it goes along.

### RAY STANTON (2) Comedy 13 Mins.; Two Fox's Academy (V-P)

Started off with a roar, but slowed down. The first roar kept the house in good humor throughout to prove a good beginning is a big push.

Last surprise opening was two small comedies entering from either side dressed as medieval heralds and putting their trumpets to their mouths, and then a comedy called "Razberry" or "Bronx cheer" as it is known in some sections.

These two "nut" comedies are the mainstay with Stanton doing the announcing, playing straight and comedian. Stanton has missed many possibilities in his present material. Both don't pan, half pit assigns are natural and work cleverly. Given half humorous lines with yokum situations they could build the turn to possess constant laughs. Now it totters time and again.

One of the nuts goes a low parody of Greta Garbo, while the other Antonio Moreno and the third Prince of Darkness. The act is far from being the knockout it should be.

### "KEEP MOVING" (7) Dancing 14 Mins.; Full (Special) Belmont (V-P) Chicago

Fantail, nicely costumed dance flash, that should make the grade in the family houses. Six girls and one boy.

Two of the girls do couple of spins and the boy manages some regulation hoofing. Four girls work in line, but chorus looks too skimpy to please entirely.

As a dancing and endurance chance, and fast enough to get across.

Loop.

### LEDOVA and Co. (11) Revue 17 Mins.; Special 81st St. (V-P)

Odd grouping in revue flash of Ledova, the danseuse, two grand pianos and eight colored spiritual singers. Of the advisability of such a mixing there is at least room for doubt if not disfavor.

Ledova is an accomplished, technically proficient dancer whose merits have been noticed before and do not require new testimony. She is joined by Ivan Littmann, male dancer of the interpretive type, and a wow at his line.

Harlem Singers, so billed, get splendid choral effects with individual voices of high quality. No slur upon their merit is implied by the suggestion that they are not in the proper surrounding here.

Production modest but okay.

Land.

### GEORGIE KAY Song and Dance 9 Mins.; One Woodward (V-P)

Youngster who looks promising. For an apparent newcomer he handles himself in nice style and oozes confidence.

Kay's forte is his pipes, for fast and ballad numbers, getting results from either. Does a credited impression of Eddie Cantor that may be dropped in favor of developing his own style, which is good enough.

Shows a hint of hoofing ability that might be worth bringing out. Few steps he does for finish okay.

Should be interesting to watch this boy.

### "FANTASTIC FLASHES" (15) Song and Dance 30 Mins.; Full (Special) 58th St. (V-P)

Modona has been producing revues for many years and late for this revue bigger than the other, with this, his latest, carrying more persons than any of his previous act productions. Always, it has a fine mixed chorus, which in this revue is an octet. Also a ballroom team, comedy dancing team and a ballet trio, consisting of two boys and a girl.

The vocal octet were not chosen for appearance but for voices, which are good. The look like middle-aged men, and the madames are all buxom brunets, beyond the ingenué period.

Ballroom dances on twice, once for nicely stopped dance and late for an adagio exhibit. Femme half overdoes the graceful carriage stuff, holding the upper part of her body too, but it's a difficult job to break in half a minute. Mixed comedy team, tall male and opposite sized femme, strut all over the stage, but it's a difficult job to secure laughs through pantomimic dancing, and so farred not so well. Their ventriloquist skit was put off for a later time. Ballet trio spotted last and helped. Otherwise nothing to rave about, for the many thrilling throws and catches performed by others take the edge off of this.

It's an expensive colorful flash. Quite a few changes in costumes for the specialty. On for the best garbed in Spanish evening wear. Spanish costumes predominate.

Drags in places, especially when the drag comes on for the best scenic changes. Just stall through that period, and in one spot almost reached a standstill when the male half of the comedy twosome held the "one" spot waiting for the change, and tried to be funny in a natural, or perhaps affected, English accent.

### BILLIE DEWOOLF and Girls (5) Dancing 17 Mins.; One and Full Fox's Academy (V-P)

No connection with the old De Woolf Girls turn.

Slow and creaky in spots. Needs a tonic of fast legmania. Pantomimic skit where wife is away and DeWoolf calls his sweeties around him. Only come in practically strutting the same band, with all the work seeming simple and arousing little enthusiasm.

Highlight, and yet not used to its possibilities, the boxing match between two girls, who tapped while "socking" each other. Girls look and leg nice for the material they have.

DeWoolf specializes in adagio kicks, with back kicks his fetic and used throughout.

Opened here and went only fairly.

### ST. CLAIRE Sisters and O'DAY (3) Cycling 10 Mins.; Full Stage 81st St. (V-P)

Usual routine of cycling openers with a few more tricks plus the s.a. of the sister team in trunks and brassiers.

Bicycle and pedi-cycle work interwoven, handled easily and gets over. One little gag puts the unusual in a turn of this type by developing an adagio contortion dance; with a fair, but for a comedy, were the poorly delivered gags between the girl and O'Day.

Wheel manipulations are what make this turn and it should stick to it.

Okay opener.

### PAULENE GASKIN (3) Dances, Song 8 Mins.; Full (Special) Albee, Brooklyn (V-P)

When last caught by Variety Paulene Gaskin was doing high kicking in a unit. This time she has her own act with three male leg twisters who also sing, helping her. Miss Gaskin, a brunette, can dance, and is the sort of it and her partners can also hoof. The act is class and gets plenty help from the girls' good looks, figure and tasty costuming.

Played opener here on first class program of six acts. When caught was doing only eight minutes but is rated for more as shown this day was done four when ordinary day bill calls for only three.

Miss Gaskin trots out in a red gown for the opening number, preceded by three boys in tuxedos. The four do an ensemble dance number after lads pave way for Miss Gaskin's entrance with a patter song.

One of the boys follows with an eccentric dance and Miss Gaskin shows back in a white costume to go in for another ensemble number with the boys. They close with a series of steps to the tune of "Ain't Misbehavin'."

Well received and will click.

### ADA and EDDIE DAROS Musical and Equilibristic 10 Mins.; Two 81st St. (V-P)

Probably English and passionately addicted to ad libs and a species of show-offish pseudo-comedy that to a considerable extent detracts and minimizes the genuine value of the equilibristic.

Woman is an audience-milker and constantly forces herself and her comedy. There will always be persons who laugh at such mugging, but the more fastidious patrons will be inclined to find the trimmings and extras in this turn rather trying.

One of the good things that do be chopped from the act, which would then probably rate favorable notice. Man acts as understander. Stand-up act, like the woman plays a mandolin and sings. Later she accomplishes some exceptional feats on a 20-foot ladder perched on the man's shoulders.

Makes for a first-rate act present. At the 81st Street the woman's frantic determination to do low comedy left a predominant impression of a comedian deflected from natural channels.

Land.

### "HEADIN' FOR HARLEM" (9) Song, Dance and Instrumental 22 Mins.; One and Special Lincoln Sq. (V-P)

Plantation idea with all but two girls working under cork or tan and featuring a female soprano and a carolite. None of other principals billed or announced.

Full stage set conventionally designed, with a superbly draped with a banjo and harmony quartet in background. Sister team, in white, seem a bit out of place in plantation setting. One of the girls kicking routine spotted aimlessly and doesn't belong.

Miss Carole, singing "Am I Blue?" turn it in a cool-shouty style after starting it off lightly. Her wiggling and shaking in conjunction with the song unnecessary adjunct.

Second routine by the dancing sisters easily the better, but might be even more so without the introduction of lyrics.

Perhaps a best contribution from this lightweight flash is the instrumental and crooning foursome. They feature a female soprano and a carolite. Couple of male hoopers add to general scenic, but fail to stand out on their own. Fast and furious, with plenty of legmania stuff to give some relief.

Might be whipped into better shape before proceeding further. Nucleus there.

### HARRY FOSTER WELCH "One Man Band" 10 Mins.; One 86th St. (V-P)

Attired as an Annapolis midshipman, Harry Foster Welch impersonates musical instruments. He features a long and bookings upon his imitation of bands. He opens with "Whiteman" and closes with the Metropolitan's orchestra. Individual instruments are done in between.

That opera business is sure-fire. Welch achieves some good effects and gets the laughter coming strongly.

Welch is a reliable dancer. Probably also useful for picture house presentations.

Land.

### "FEMME FOLLIES" (23) All-Girl Revue 32 Mins.; Full (Special) Academy (V-P), New York

All-girl revue with 12-piece band, six Tirol girls, and three acts. Can be figured as replacement for two acts, and will satisfy. Produced by Harry Krieger.

Fullstage act, with the band seated to the right. All announcing, handled by the leader, who is wrongly starting each introduction with a fair, but for a comedy, were the poorly delivered gags between the girl and O'Day.

Wheel manipulations are what make this turn and it should stick to it.

Okay opener.













## New York Chatter

Rose Gaines may turn to writing Lee Wiley back from Europe. Helen Maleox to the Lido in Detroit. Ruby Show quit night clubs to join Petroff unit.

Woolworth building will be the third tallest in New York next year. Al Salzman is ghost writing for an uptown physician.

Bee Cullen, one of the line girls at the Everglades, is the niece of John Philip Sousa.

In all the haunts of joy, you'll see the girl who poses for the serial-killer on "Liberty" mag.

That Gilda Grey, Bong romance may flower again according to early morning Broadway gossip. Nat Dorfman may author the book for Lew Leslie's projected "International Revue."

Lawrence Kelly personally appearing with "Frozen Justice" at the Itoxy Friday night.

Edna Leedom celebrated the first anniversary of her marriage to Frank Doelger.

Henry Burton, youthful producer, is back on Broadway after a year in Spain.

Chas. Rail, entrepreneur Julius D'ot sold out and opens the Aviator Rail in Times Sq. next week.

Johnny O'Connor, back from the coast, asserting that he has, Wilson Mizner working on a book, the first chapter of which is completed.

Maifolia Nikolmin, known over the radio as the La Palma Girl, is now singing at the Russian Art restaurant.

Lee Posner, Harlemian expert, has extended his activities to Greenwich Village, where he is associated with Don Dickerman's holdings.

Miss Parker, only colored dancer appearing in the London company of "Show Boat," now dancing in a Harlem night club.

Bonnie making the various box offices asking for tickets and claiming to be Charles Danton's or Ward Mourhouse's assistant.

G. Wodehouse, according to report, denies his complexion is purplish, but rather a very pretty brown.

Mahe he doesn't look it, but Charlie Butterworth, the comic in

"Sweet Adeline," is a college man.

Nature Dame. Claire Windsor and George C. Scott almost finished with their ballroom routine. Get a load of them at Roseland.

Miller's shoe store finally disrobed the statues. When the clothes dropped Sunday, none of the figures had on shoes or boots. Either barefooted or else stone gowns cover even the toe-nails.

Roger Wolfe Kahn's recent purchase of his first seaplane, Irish amphibian, gives Kahn a total of seven planes, one for each day of the week.

West Orange, the Jersey suburb of New York, has to take a lot of kidding in the first act of "Strictly Dishonorable," Brook Pemberton's comedy.

Louis Jean Heydt, cast as the juvenile in the play, at whom the wags took to the town, are aimed, actually comes from West Orange, his parents still living there.

Estelle Garrick, Tony Shayne's "secretary," who broke her leg attempting a flight of steps in one ship, should be back at the office this week.

C. Bond and T. Rafferty are the Bobby Jones and Walter Hagen of the new approach shot stores, mushrooming along the Stem. Bond shoots a 15, Rafferty a 18.

The "Pirates Club" has had its face washed, building, spicing and span—outside! Soon they'll be sand-blasting the stories the boys tell there.

Jack Clifford, formerly Evelyn Nesbit's partner, took over Jane O'Rourke's place in 51st, Jane returning to vaude in act written by Edgar Allen Woolf.

There were three swell fights in the restaurants and night clubs last week-end. One of them in Seventh avenue, a free-for-all, had 15 combatants, all guys about 200 pounds. More gouging, kneeing, heel-ripping and bottle smashing than the rialto had seen in several weeks!

Milton Raifson, p. a. for Schwab & Mandel, and Nunnally Jonsson, New York "Evening Post" columnist, hopped plane today (Wednesday) for Los Angeles, to see the

opening of "Follow Thru." After the Stanford-Southern California football game Saturday, they contemplate flying back to New York.

Around the Kolth dress sanctum she's known as Miss Carroll Pierce's peppy secretary. After learning to talk back to her hubby, she has learned to drive a car.

With Julius Cohen on his honeymoon, his "Journal of Commerce" dramatizes is being done by two sons, Bob Gillam and Irving Hoffman.

Wilson Mizner, disparaging the ability of a bragging young dip, said: "You couldn't even stick your hands in the Hudson river without knocking over the Palisades."

Helene "Sinner" Davis has announced the marriage of her mother to Charles E. Johnson, non pro. It happened at Garwood, N. J., Sept. 28.

Jess Freeman, the agent, is confined to bed in his home in Freeport, L. I., with yellow jaundice. He's "Tender" in fear, but says the reason is bothersome.

Joe Fylsco, playing poker in a dog and bird store, dropped \$130 the other night. When he went to get his hat, hung on a cock-a-doos cage, he found the rim stolen off.

Terry Turner, in fear, says his Godino (Siamese Twins) boys will lose their brides. The brides are the act's big ballyhoo, but the girls are squawking because there isn't sufficient privacy.

Helena Justa was returning from a party, was hit by a Backaway when a truck smashed into her. Her face and leg were bruised and lacerated, and several teeth went south.

WMCA has asked Dorothy Bryant of Chorus Equity to furnish girls for a gratis weekly vocal period. Where the chorines may test their voices and be voted on by tired housewives.

Backyard barbecues, which have reached a certain popularity in Hollywood and environs, is spreading to Long Island, with the swells and semi-swells staging them for their novelty, if nothing else.

Charley White, former political reporter, is handling the publicity for La Gaudia. Sylvester Sullivan, last p. a. for Morris Gest, is handling the press for former Police Commissioner Richard E. Night.

Mrs. Ed Lineker left the hospital with her first and new baby, both well and now at home 37-15 81st street, Jackson Heights. And the baby has gone on the Walker-Gordon milk diet at 38c a quart, says Ed.

Joe Moss and Ben Uebell announced from the floor every night at the Hollywood restaurant, which has become quite the hangout for the regulars. No covert, but ginger ale \$1.25. How have you been?

Traveling Jimmie Grainger is sales macrosting in San Francisco today (Wednesday), but tomorrow he will commence a week's bask in Hollywood's rain: After that he will talk over the phone from his 10th avenue shop.

## Montreal's Transient Gross

Montreal, Oct. 22. Figures are out for the province of Quebec for the tourist traffic for the month of October. It is stated officially that upwards of \$55,000,000 was spent in this province during June, July and August, of which 10 millions went to Quebec City and about 30 millions to Montreal. This has helped put the hotels on the map and has also done its bit towards helping through the summer season the picture houses downtown, which also had their best season in years. Present slight slump in tourist traffic.

## Inaccurate Biographies

I. H. HERK  
By Claude Binyon

I. H. (Irish Justice) Herk, president of the Mutual Burlesque wheel, is a native of Latvia and couldn't speak his native tongue until 33. Latvian is commonly known as double entendre, the universal language of burlesque at present. Herk's career reads like a fairy tale, without the double entendre. When 15, Latvia was in the throes of revolution, with three kings crowned with guillotines in as many days. Peasants were scouring the countryside looking for a new king, and chanced upon young Herk doing a blackout.

"Hall, Hall, The King!" chorused the peasants, groveling all over.

"I am a man with personality," said Herk, trying on the crown. "When I was on the street I always throw out my personality. People can see it for blocks."

"What a personality!" shouted the peasants, groveling the more.

"I have here," continued King Herk, a magic flower. One smell of it and any woman is yours. I bequeath it to you, my subjects. He tossed it into the crowd, and a burly peasant snatched it. He inhaled deeply and waved coyly at King Herk.

"I promise you, my people," said Herk, "that I will run this kingdom economically. I'll give you a number of comics, straight, soubret, prima donna, minder and 15 chorus girls. The whole layout will only cost you \$1,673 a week."

"Without!" shouted the crowd, calling Herk a strip man.

"Ten years ago," Herk fled to America with a crowd of peasants hot on his heels. He had been selling prize candy without the prizes.

When Herk started in the burlesque, Sam Scribner had the country tied up with his Columbia chain. Scribner read the papers, "Home Journal" one day and decided to make his shows fit for women and children. About the same time Herk made his shows fit for sailors. Herk now controls the burlesque business.

Noting that most of the Mutual wheel's chorus girls were due for a pension any minute, managers started hiring their own chorus girls to sandwich in among the pot roasts. Then noticing that some of the Mutual comics were a little weak on stage, managers started hiring their own comics to support the Mutual Cohens. Then noticing that the femme principals in Mutual shows were either under or overbuilt, managers started hiring their own femmes to give the customers at least a slight temperature.

Finally one manager realized that if he kicked the Mutual shows out of his house he'd still have a complete troupe. That was called stock burlesque.

I. H. (Irish Justice) Herk is short and comfortably built. Some are prone to think of him as a tight-laced business man, but they have never become familiar with the real Herk.

He is a veritable playboy, ready at any time to work a skit with a friend. At present Mr. Herk is in California. He may decide to buy the film industry and make it a No. 2 Mutual Wheel or he may sell the Mutual Wheel to the film industry. Either way will suit him.

## LATE RACING START

Los Angeles, Oct. 22. Racing season will not start at Agua Caliente until Dec. 23 this year. Postponement due to building of the new track to replace the old Tia Juana course. In the past racing started Thanksgiving Day. Meet this year will close Easter Sunday. The new golf course opens Dec. 1.

## Probable Football Winners and Proper Odds

For October 26

By Sid Silverman

GAMES	WINNERS	ODDS
Brown-Syracuse	Brown	6-5
Carnegie-Notre Dame	Notre Dame	7-5
Harvard-Barnmouth	Barnmouth	Even
Illinois-Michigan	Illinois	6-5
Ohio State-Indiana	Ohio State	7-5
Princeton-Navy	Princeton	6-5
Wisconsin-Iowa	Wisconsin	7-5
Army-Yale	Army	Even
Stanford-S. California	Stanford	Even

Predictions based on fair weather.

## CANZONERI BEATS FARR; ONE WINDMILL HOMBRE

Garden Has Very Light House  
—Hoffman K. O.'s Warren  
In Tenth

By JACK PULASKI

Very slim crowd Friday at the Garden. Fans didn't know much about Johnny Farr, the Cleveland midget fight machine, though they have a pretty good idea about Tony Canzoneri, formerly bantam champ. Tony won the decision on points, and the match was good to witness. Otherwise card was mediocre.

Farr is a tough one. He has been around for some time and is credited with a number of rounds of highly-rated light-weighted boxers. His principal rep seems to be the ability to put up a Garrison finish and he did that against Canzoneri.

Fact that the little but husky Clevelander copied a couple of the final rounds provided an excuse for the galleries to razz the decision. Farr came in with plasters over both eyes. By the fourth round Tony found out which one was the bad lamp and had it leaking. He went away under in faint traces, then to the eighth round popping the little guy with either hand. Farr is a wild swinging fighter except when in close, where he specializes on body socking.

Hoffman K. O.'s Warren

Semi-final brought two young heavyweights into action, numbers Hoffman, former amateur champ, went against Ad Warren, known as a footballer from South Carolina. Hoffman had a decided weight advantage at 197½ pounds, and the longer reach, too. He kept the fight on the man, the fourth round, but had no easy time of it.

Hoffman is one of those boxers who fight best when hurt. He waded into Warren when the last session started, and Ad caught a hard wallop on the chin. He gamely stayed upright, but under a barrage of blows fell prone. Warren tried to arise, but collapsed.

Just 10 Rounds  
In the first 10 Pal Silvers lost to Nick Testo, who but two weeks previous had been stopped by Harry Ebbetts. Testo didn't look as good as the contraction for hitting low. Silvers took plenty of punishment, but seemed an eager mixer. Just a fight.

This week started with a benefit boxing show in aid of the Palestine Fund, staged by Samuel Rosenthal, who had a good show. The Garden Thursday, the regular fight date being off.

## Chatter in Loop

Phone information girls have an average of 300 numbers memorized. Estelle Taylor has quit her secretary at the 18th floor.

Bob Tolson (El Rio Rey) in town looking over the field for a new racing sheet.

Emil Stern now eating his lunch standing up in the Universal lobby, since having moved south.

Nancy's kid, telling everybody about the pair of boxing gloves Dempsey gave him.

Amy Leslie entertained at her 16th birthday in the Sherman bungalow.

Jack Hess, R-K-O p. a., plans a preview of "Rio Rita," at \$5 a head. Doesn't expect much revenue, but it sounds classy.

Jim Petrillo is still waiting for a chance to take that week's vacation.

Jack Hess buys five suits at a time because he hates the tailor's tape.

## HEAR AL JOLSON

"SAY It With SONGS"

Friday—Premiere of

"ISLE OF LOST SHIPS"

Midnight Broadway

8:30 Nightly

11:30

STRAND At 47th St.

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## NEW YORK THEATRES

NEW AMSTERDAM Theatre, 44 St. Dir. A. L. Erlanger. Revs. 8:30, 10:15, 11:30. Mat. Wed. & Sat.—45c Seats at \$1

EDDIE CANTOR in "WHOOPEE" ZIEGFELD LAUGHING SENSATION

AVON Theatre, 43 St. Dir. A. L. Erlanger. Revs. 8:30, 10:15, 11:30. Mat. Wed. & Sat.—45c Seats at \$1

Strictly Dishonorable Comedy Hit by Preston Sturges Staged by Antonia Perry & Mr. Pemberton "It was all charming!" —Gilbert Seldes, Graphic.

BELASCO Theatre, 110 W. 44 St. Revs. 8:30, 10:15, 11:30. Mat. Wed. & Sat.—45c Seats at \$1

DAVID BELASCO Presents

It's a Wise Child A New Comedy by Laurence E. Johnson

PLAYHOUSE Theatre, 100 W. 44th St. Revs. 8:30, 10:15, 11:30. Mat. Wed. & Sat.—45c Seats at \$1

STREET SCENE

ROXY Theatre, 20th St. & 7th Ave. Dir. S. L. Rothman (RKO). Revs. 8:30, 10:15, 11:30. Mat. Wed. & Sat.—45c Seats at \$1

O Will ROGERS in His First Talking Picture THEY HAD TO SING TO NEW PARIS Ritz-Korshak's SCHERAZADE America's Greatest Musical Spectacle

ROXY Theatre, 20th St. & 7th Ave. Dir. S. L. Rothman (RKO). Revs. 8:30, 10:15, 11:30. Mat. Wed. & Sat.—45c Seats at \$1

MARIONNE Starring MARION DAVIES with Laura Lee Gray, Cliff Edwards, Benny Rubin

2127 Broadway in "My Maniacs" a little with Walt Rober, the "Follies" Chester Hale and others. KATHA BLUMBERG costar. The musical Grand Orchestra.

CAPITOL Theatre, 14th St. & 6th St. Revs. 8:30, 10:15, 11:30. Mat. Wed. & Sat.—45c Seats at \$1

Midnight Picture

Nightly at 11:30

R-K-O Theatres

"IT'S R-K-O—LET'S GO"

TEMPER & SUNSHINE JULIUS TANNEN

U. S. INDIAN BAND CARL SHAW

WILLIAM E. DELANEY

RIVERSIDE Theatre, 42nd St. & 8th Ave. Revs. 8:30, 10:15, 11:30. Mat. Wed. & Sat.—45c Seats at \$1

Big Time—2nd Day—All Vaudeville COUNT BERNI VICE and His ALL GIRL BAND 25 People Chas.—DERICKSON & BROWN—Burton BILLY GLADSTONE—Burtion Jarvis and Harrison—Bilton & Almy

Manhattan Steppers—Ted Leslie Symphonic Girls—Rose Kress Trio

R-K-O PROCTORS 58th ST. NEAR 3rd AVE.

Wednesday to Friday, Oct. 23 to 25

BILLIE DOVE ALL in "HER PRIVATE LIFE" Chinese Showboat Revue—Sid Marion—Nancy Denker, others

R-K-O PROCTORS 86th ST. COR LEX AVE.

Wednesday to Friday, Oct. 23 to 25

BILLIE DOVE ALL in "HER PRIVATE LIFE" 15 ALBERTA KANGAROO GIRLS

Hummers & Mills; Others

Don't Miss Every Day "Gold Digger of Broadway" (Musicals in Technicolor) Thurs. 8:15, 10:15, 11:30. Fri. 8:15, 10:15, 11:30. Sat. 8:15, 10:15, 11:30. Sun. 8:15, 10:15, 11:30.

A Warner Bros. and Vitaphone Talking Picture

GEORGE ARLISS in

"DISRAELI"

Warner Bros. and Vitaphone. Thurs. 8:15, 10:15, 11:30. Sat. 8:15, 10:15, 11:30. Sun. 8:15, 10:15, 11:30.



# N. Y.'s Central Park Greatest Circus Without Canvas Anywhere in U. S.

Central Park, which has been the setting for more novels, plays, short stories, poems and divers articles than any other bower of greenery in the country, packs plenty of punch. But not too statistical punches.

For example, how many people would guess that most any spring, fall or nice winter day, there are more than 1,000 saddle horses careening its circuitous bridal paths?

Or that New Yorkers pay \$3.00 an hour to ride their Tegusacs? Average 8 hours a day, or \$24.00 for 24 hours!

Between 12 and 20 riding academies and stables depending on a living from the path. One stable in 89th street has 350 horses. The Columbia stable has 250 head, and indicates the average for all the stables as about 50 horses. Cost of riding ranges from \$2 to \$4 an hour, 5 a. m. to 6 p. m. regular period. More than 100,000 people visit Central Park a year.

It is New York's biggest outdoor show, proving a veritable circus of amusement, needing only a tent and a few clouds.

Of the zoo, one of the oldest in the country, is one of the Park's greatest wonders. Incidentally do you know where the seals go in the winter? ...Not... Well, trot down to Battery Park and you will find them basking the waters of the Aquarium. Or do you know where the camels go—not the ones you imitate?... They meander over to Prospect Park to warm quarters.

How much a day do you think the sailors and others pay to row in the lagoon? Put \$6.00 in your notebook.

**Nite Club**  
Central Park has 45 patrolmen, two plain clothes men and four motor cops aside from half a dozen mounted officers for the bridal path. Could add four more if technical, for that number operate at the Casino, which incidentally is the only night club any public park in the country has.

The diversity of amusement, recreation and general sport encompassed in Central Park exceeds that of any other spot in the city, and find football, baseball, soccer, playgrounds, boating, saddle riding, lawn bowling, tennis, croquet, swimming, ice skating, kite flying, menagerie, historical statuary and necking?

The number of marriages directly attributable to the romantic atmosphere of Central Park comes to about 10,000... or if you dispute, make it 50,000.

An idea of how stringent is the law in Central Park, more than 20 arrests are made every four hours for throwing paper on the lawn. The upkeep of the park is actually half made every year by fines for speeding, paper throwing and transgression of Central Park's own little laws, too numerous to mention.

The day's first investigation was made, the police officers, who had been on the lookout for a moron, brought him in. He is the one about whom a dozen women have complained in the last month. He gave the name James White, 301 W. 60th street, porter. Complaint was made by Mrs. W. A. Waiser, of 89th street.

Many arrests are made among the nance element, which holds virtual conventions in Paddies Lane. 'Til their rendezvous!

**Skating on Reservoir.**  
It should be noted that this winter the reservoir will likely be opened for skating, the park commissioners having big plans which they hope will be in operation soon enough to use the tank.

The most important work this year was adding a few miles to the bridal path and giving the seals an up-to-date tank—deeper, wider, more spacious and generally luxurious.

Before terminating this data would you mind our introducing to you three of Central Park's most charming buffaloes? One is James L. Simpson, another "Biff" Gromdubler, and the other "Magnificent."

In New York they call 'em cats. In Chicago they call 'em cats. In other racketeerish places, just plain suckers.

## BOY, 14, ON STAGE

No Permit Alleged—Woman and Boy Apprehended

When the act "Odds and Ends," closed at the Palace theatre Friday night, Theodore Raderick, of the Children's Society, went back stage and arrested Elizabeth Wonder, 33, Hotel Langwell, 123 West 44th street, on a charge of permitting a minor to perform without a license. There he saw Tommy Wonder, 14, appear on the stage twice in dancing numbers. Raderick also took the boy into custody and brought him to the headquarters of the society, where he was held as a material witness.

"I went Side Court Mrs. Wonder waited examination and was held in \$25 bail for trial in Special Sessions.

## INVOKE TRAFFIC RULES AS ANTI-WALKER ISSUE

The women's division at Republican Campaign Headquarters is planning to form a theatrical committee to canvass votes for La Guardia among theatrical people.

The ladies are anxious to get to work on the stage people as the majority of them, they feel, are for Jimmy Walker, who, it is said, the Mayfair dances, Green Room affairs and is known at the Lamb's Club.

Said Mrs. Nathan Perlman, chief instigator of this committee:

"I imagine that most theatrical people are simple people who don't connect things and see them in right proportions. Now show business has been bad for some time and certainly the Whalen traffic regulations have had something to do with this, we believe. Whalen, of course, is Walker's man, and if Walker can be gotten rid of Whalen will go, too.

"I want to like to get this over to the theatrical people and explain it to them.

"Someone ought to be the goat for the theatrical depression. It might as well be Walker and he can be hit at through Whalen. The right proportions. Incidentally seems to contain a rift on the subject of the Casino in the park. La Guardia's adherents from downtown have never set their foot in the place. And their idea of a democrat is one who goes to the Casino. But we want many Republican candidates from uptown and Park avenue, the 'silk stocking' brigade, have gone to the Casino and liked it.

## One-Eye's Real Crash; \$30 for Cancellation

Chicago, Oct. 22.—Although not crashing any headlines on the strength of it, One-Eye's, which was all set to appear at the State-Lake with the Cubs trio, Wilson, Cuyler and Grimm.

When the Cubs lost the series and the booking was called off, Connolly crashed the RKO Western office with a snarl, but he hadn't cancelled himself. Ben Piazza offered to settle the four weeks' booking for \$25, but One-Eye held out.

Next he crashed Nate Blumberg's office and after much argument agreed to settle for \$30. It's his record gross for four weeks.

## Fay's Indictment

Larry Fay was indicted last week by the grand jury in New York along with 140 members of Fay's former organization known as the New York Milk Chain Corporation. The charge is conspiring to restrain trade and the formation of an illegal combination.

The defendants were arraigned before Judge McLean in Federal court and set for trial in November. Fay and the others were held in \$1000 bail each, while the remainder were released under \$1000 bail each.

## Not for \$1!

Boys at a New York club discussing a recent fight between two of the members. "Can you imagine," said one, "Sound! Hit Sound! with a dollar's worth of nickels in his fist?" "Was he knocked out?" asked another. "Of course not, chimed in Bugs Baer, "the purse wasn't big enough."

## JAS. DURANTE, THE BUM, WANTS TO ROMANCE

Jimmy Durante was found wandering aimlessly around Paramount's Astoria Studio, picking out the set on which he wanted to work.

"Can you imagine," said Jimmy, "they get all those beautiful sets and they want me to work in that cheap looking dump called the 'River Inn'. Me, a prominent cafe impresario!"

"I've never been so humiliated in my life," exclaimed Schnozze, throwing his hat at Lou, his cane at Eddie and his voice at the rafters.

"You know, there's a little bit of John Gilbert about me. I ought to get the love interest in this picture," said Jimmy, "I'll never be a waiter. I'll never be able to command respect at Less Ambassadors after this ignominy."

"At arm's length," he flicked the ashes off a prop cigar, "gave me a 'stand-in' guy to practice the lights on. Me, Park Avenue's darling, has to stand under the klieg lights they set the lighting. They wouldn't do that to no other picture star."

The reporter suggested that there was perhaps no one who could even distantly approximate the Durante beauty and coloring.

"Well," said Jimmy, hesitatingly, "there's something in that—put," in a confidential whisper, "I think I'm getting a runaround. They were then asked, aside from minor difficulties, how he liked picture work.

**Durante at Work**  
Anger immediately left the Schnozze face.

"I'm bewildered," said Jimmy, "And I'm fascinated."

"Of course, what we shoulda done was learn our lines. We were supposed to be shot. But we didn't think of that. After three bells had rung for the 'take,' I glanced at my script and gets pretty well up in the lines and I rushes out on the scene.

"I says the first line—I even says the second line, and then I stops. The silence got me."

"What did you do then?" asked the reporter.

"Who, me?" returned Jimmy. "Oh I just keeps my attitude."

A rumor around the studio says Jimmy Durante has been asked for a month. He pays them extra for laughing at his big scenes. Their boss says that they stop all their friends at the cafe with "Say, don't miss our pitcher—it's going to be marvelous!" though Mr. Durante is not to be his famous well-dressed self in the film, he hopefully contemplates receiving a lot of fan mail. With this in mind, he is having dozens of "stills" taken and will send an autographed photo. He has engaged a secretary to answer all such notes.

"Look at him," he said, pointing to the natty emaciated, "He lives better than the boss."

Jimmy is proud of the fact that he is not permitted to use make-up. "I don't need nuffin' to add to my manly beauty," is his comment. "Well, good-by," said Jimmy. "See you on the sawdust."

As an after-thought: "And you might tell that mugg on 'Variety' that until he starts wearing a vest he can lay off criticism! Our Gattenberg models. That's the final humiliation."

Roy D'Arcey was at the Palace, Milwaukee, last week, when the announcement was given out of Lita Grey Chaplin and Phil Baker, marrying. Sounds like one of those things with marriage date set for end of season. D'Arcey was the boy friend for a while after the Chaplin bust up and attended the Milwaukee party where the spiel was sprung. Baker is in "Pleasure Bound," playing the beer vault, and Miss Grey was laying off on Keith vaude in Milwaukee for the week.

# Mayor Walker and 6,000 People at Unique Unveiling of Statuettes

## AUTO REMOVAL JAM

Clarence Edwards Dismissed in New York on Michigan Complaint

Clarence Edwards, 36, of Eddy Doyle and Douglas, according to the police, was freed in West Side Court by Magistrate Edward J. Walsh on the charge of being a fugitive from justice.

Edwards was arrested by detectives Kate Maskell and John Walsh at the West 47th street station. The sleuths received a telegram from James A. McCarthy, chief of police of Detroit, asking for Edwards' arrest. The latter lives at 130 West 47th street.

The sleuths stated the telegram said Edwards had removed an automobile and fled from Michigan to New York. The charge, the cops stated, was removing mortgage property from one state to another.

Edwards was much vexed when arrested. He almost missed his act. He was arraigned and then sped to a Madison theatre. When the case was called for a further hearing, Maskell stated he had received word that the action had been dropped.

## No Park Hrs. on 8th Ave., Congesting Side Streets

In an effort to facilitate the tremendous traffic on Eighth avenue, Commissioner Whalen has issued an order restricting parking between 7 a. m. and 10 a. m. and 5 p. m. and 7 p. m.

To enforce the order traffic cops have been assigned to the center of each block between 42nd and 59th streets. Only exceptions are to tradesmen making deliveries to stores, and their time is restricted.

As a result of this new parking rule most of the side streets are cluttered with cars, even fire hydrants being obstructed. Business people in side streets have voiced complaints.

The situation is being considered by traffic inspectors, and relief has been promised. Just how this is to be accomplished was not announced.

## Musician Cleaned Up Pug In Broadway Restaurant

Freddie Jacques, 30, 32 Bartlett street, Brooklyn, former light-weight pugilist, appeared before Magistrate Walsh in West Side Court as complainant against Henry Shaller, 28, 748 East 179th street, musician, whom he charged with assaulting him.

According to Jacques, he is employed in Thompson's restaurant on Broadway, between 48th and 49th street, as an inspector. He said he was in the restaurant early the other morning when Shaller and another man entered.

An argument arose between the former pug and Shaller and the musician was charged with having struck Jacques, knocking him to the floor and then kicking him, bruising his lips and breaking the dental bridge. The police were called and Jacques was arrested.

Shaller denied that he had started the argument and said that Jacques pushed his arm off the counter and said, "I eat jakes like you." The musician said Jacques started to strike him and they clinched and fell to the floor, and that a cook, who separated them, might have done the kicking.

Magistrate Walsh was not impressed with Jacques' story and dismissed the complaint.

## Marathon Percentage

Doc Holmes, Oct. 22.—Charles (Speedy) Sox has begun a 24-hour auto marathon in a racing chair atop the Observatory tower here. He is attempting to set a new record for the longest of the recent marathon trip at the Observatory started by the Veterans of Foreign Wars.

Sox put his hand and his feet on the tower at 10 from downtown.

After nearly 51 years on the stage, De Wolfe Hopper spotted as a filler last Sunday when he took the rostrum at the corner of 46th street and Broadway to entertain the crowd that had gathered to witness the unveiling of four statuettes by the I. Miller Shoe Company in commemoration of the distinguished services given the theatre by four women, Ethel Barrymore, Marilyn Miller, Mary Pickford and Bessie Bondelle, until the guest of honor, Mayor James Walker, arrived.

For the first time in New York City a street was shut off in honor of an actor. In this case four actresses. For one-half a block 46th street was roped off, beginning at Broadway. In the enclosure were 2,000 eupat chairs, wherein sat as many guests, dignitaries of the theatre and picture world, while a Vincent Lopez band entertained with music.

It wasn't one time when an event did not wait for the presence of the Mayor, though His Honor was expected to be present at the opening of the affair, set at 3. It was not until 10:15 that the Mayor actually arrived. He would be 10 minutes late.

Before this time the unveiling of the statuettes had taken place. The first speaker was S. Jay Kaufman, M. C. and largely responsible for the affair, which set theatre history. The statuettes, though named after the Miller building, were erected by I. Miller & Co., were presented to the City of New York.

R. H. Hunsdale presided. Two There. Two of the principals in the unveiling were present, Misses 1905 and 1906, and Miller, Misses Barrymore and Pickford were out of town. About 6,000 persons watched the proceedings.

The statuettes were molded by Sterling Candler, sculptor, requiring two and one-half years to complete. The cost the Miller company \$38,000.

Selection of the four women artists so honored was accomplished through public indulgence, when 700,000 votes cast by American citizens nominated the four women for the annual stage award.

Among the winners, besides Mayor Walker were Daniel Frohman, David Brown, Harry Hersfeld, William Wenigberger, Willie Howard, Miss Miller, Mr. Burnside, Mr. Kaufman, Mr. Hopper, Paul Mayer, George Miller and Gertrude Lawrence.

Miss Bondelle first welcomed Walker to the rostrum, saying, "It would be a prima donna, wouldn't he, and come later," as she presented His Honor with a bouquet of roses that had been given her.

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Miss Bondelle first welcomed Walker to the rostrum, saying, "It would be a prima donna, wouldn't he, and come later," as she presented His Honor with a bouquet of roses that had been given her. He then played him a man with a great suit.

David Brown in his address delivered a panegyric on the late Israel Miller, whose benefaction, he stated, played him a man with a great suit.

**Band Kidding**  
A rather humorous touch was given the occasion by the band, which played music from "Samson and Delilah" when Ethel Barrymore's statue was unveiled by Daniel Frohman, although the statuette depicts Miss Barrymore as "Ophelia" from "Hamlet."

Another occasion was when the band played "It's a Jolly Good Fellow" upon Mayor Walker's entrance. Credit was also accorded to the success of the event in its no little measure credited to the publicity work of Robert Wilder, who had set the press matters, and the conception of the ceremony by S. J. Kaufman.

Miss Miller's statuette was unveiled by Hopper. Miss Bondelle's by Ethel Barrymore, and Miss Pickford's by Misses Miller and Bondelle.

The statuettes are in broad niches carved on the 46th street side of the Miller building and had just above the road and the tower. The tower is a 24-hour auto marathon in a racing chair atop the Observatory tower here. He is attempting to set a new record for the longest of the recent marathon trip at the Observatory started by the Veterans of Foreign Wars.

## Uncommon Chatter

By Ruth Morris

Orchids for Honored  
Sideights on the dedication of statues at Miller's 46th street store... publicity stunt put over with the importance of a major civic improvement. Even the elements tumbling for the gas by producing a mild spring day for the outdoor celebration. Black party air, with entrance to Broadway roped off for seat section, and a Lones orchestra contributing gay times... One evidently wears orchids when one is honored, both Marilyn Miller and Rosa Ponselle appearing in a beautiful display. Day for the outdoor platform included Elsie Ferguson in sables and no orchids, Carmela Ponselle, Rita Wiman, Elizabeth Hawes and Evelyn Herbert. Mrs. William Weinberger, completely recovered from a recent accident, present with her husband, representing the Friars Club. Gertrude Lawrence, smart in an ermine-lined black velvet, with cleverly arranged black and white turban... Everyone improvising speeches while waiting for none other than Jimmy Walker... Finally arriving without the vaguest idea of what he's supposed to say and acting beautifully. Preserving his equanimity in the face of three rabid Republican signs staring at him from a building across the street... Press reception following the dedication, and very nice, too.

### Spinsters Started

Fashion showings often yield unprogrammed giggles. At a recent exhibit the best part of the entertainment was offered by two elderly ladies looking like Peter Arno's "Whoops Sisters," who had just emerged from a 20-year stay in camp.

Their naive questions completely broke up the models. They were scandalized at the lounging pajamas.

"How can anyone sleep in a thing like that?" one asked the model.

Model explained that they were lounging pajamas. The other wanted to know just when they could be worn.

"At tea," explained the model. When later completely devastated the sisters.

They had a great time speculating on what could be worn as undies beneath such form-fitting gowns.

"My dear, they don't wear anything," said one in an awe-inspiring whisper.

"Oh, yes they do," said the better informed. "They wear something all in one piece."

"Do you mean tights?" asked the other, in mild alarm.

"Yes, that's it. They wear tights, the hussies."

When last seen they were dashing off for tea, with umbrellas firmly clasped and hats worn at a 45-degree angle over their foreheads.

### Uncommon Prejudice

Billy Glason did nobly by the Riverside's opening performance Saturday when a delay in transportation of scenery forced him into the spot of unofficial m. c. His quick and good-humored ad libbing rated several bows.

Program ran backwards, in true Chinese fashion, with Jarvis and Harrison opening with the "Elevated Love" skit. Miss Harrison appeared in a dressy white ensemble, featuring a velvet wrap with fox trim and a satin gown generously decked with sequined lace.

Proving that an ill wind may blow good fortune to some one, the Rose Crest Trio appeared in the choice four-spot—probably the only time in the history of show business that a skating act has gotten a break to more than its bones. Two girls in the act, dressed in regulation sequined shorts and performing excellent stunts.

Count Berni Vici's scenery got itself organized in time to close the show with speciality act. Band played well enough, but there is really no sillier picture than a woman blowing a trombone. It always looks a little foolish.

### Getting Even

Ruth Abbott, as the only American player in "Middle West," has what must be a difficult role for the American conception of a breezy, wise-cracking girl from the States. As such, her conversation is crammed with "Oh, boy; gosh; gee; I'll say; and Honey-Pop." The last of these bright Americanisms must

have been considered a rare stroke by the authors, who forgot to include "fey, hey" and "hot-cha." That Miss Abbott wasn't hoisted down opening night is a real tribute to her charm and her good looks.

England may now consider itself avenged for all of America's equally ridiculous English types.

### Marion Davies' French

"Starhonne" is a delightful picture. Its background is post-war France painted on a backdrop, and its flavor is decidedly musical comedy, but such good light entertainment does not have to be either arty or accurate. It's a lot of fun, thanks to Marion Davies, Cliff Edwards and Benny Ruylin, and has some really convincing sob-stuff at the end.

Miss Davies is excellent as the little spit-fire French girl. Her acting is true and her acting makes what might have been an annoyingly vivacious part constantly amusing.

### Jungle Harpo Marxes

"The Devil's Pit," enacted entirely by native Maoris, is a picturesque and a famous tribal legend. Crammed with native lore and color, it is a fine film, even though the flavor of one or two of its captions is slightly custard pie.

There is little of South Sea languor in the picture, which tells of the age-long hatred between the Arikis and Wa-tee tribes, the natives of which are shown as excellent low comedians. Their mugging surpasses that of Harpo Marx. They are a nervous, excitable race, given to grimaces and grotesqueries, but their customs and mannerisms make entertaining film fare for the snooty cinemans.

### "Rio Rita's" Surprises

Two surprising things about "Rio Rita," at the \$2 Carroll. One is Bebe Daniels' singing voice. For a picture comedienne who grew to stardom in the silents, Miss Daniels displays remarkable quality and she sings with assurance.

Second is that the producers did not utilize broad camera possibilities in reproducing the stage spectacle. They have transported it accurately to the screen, making photography add nothing to the original production. Nevertheless, it's a good film, lavish and richly costumed.

### Furs

Swell-elegant furs at Gunther's... White ermine jackets very good over the flowing line of the new dresses. Doesn't matter if you freeze—you'll be fashionable. Three-quarter length ermine wrap flare below the hips and sleeves all the way to the elbow where they are encircled by sable bands. Very nice... Callot's clever treatment for metal wraps, featuring two silver fox bodies, starting in a rear point and ending in a front point, one ending dotted with the head of one of the skins. Lovely silver lame wrap edged with gobs of white fox.

Ugly line of a nutria-trimmed aviation suits, providing one more good reason for staying on the ground... Trims in gold and riding jackets in suede with nutria... Belge, grey and Sandalwood Kid popular for sports wear. Brown Persian also a good number. Accompanying tiny round muffs shown with many of the models. Most sleeves to elbows also popular.

Nice Vienne's models in fur-trimmed cloth, wrapping around the hip. Comfortable style and very attractive with its over-lapping diagonal line. Other nice originals by Paquin, Patou and Augusta Bernad... Going to be hard to put grey ermine over black like dirt with a body sable scarfs perfectly grand.

### Capitol With Sound

"Spend your day at the Capitol and rest your nerves," says Walt Roesner in the picture house presentation. The invitation must be for some other week. The present show is about as soothing as a rust-baiter ride on the subway.

Opens with a blare of brass in the musical manner, continues with a news reel that features gun practice and a thundering head-on collision with a car, followed by a stage presentation rightly titled "Dynamite."

Backing for the band is a red, green and silver mechanical band, presided over by a Tel-vox m. c., which is a cute trick, but hardly soothing to the ear. It has a song-

ster in Joan Boydell who shrieks low comedy to the dome of the theatre, followed by a whistler whose notes are shrill and strident. Discordant modernism bursts from the orchestra and hot rhythms are pounded out by the Chester Hecks wearing dynamite. Lady Edgerton, a good presentation but my gawd, my nerves!

### Hickson's Gowns

Mrs. Matchabell perfume distributed at Hickson's showing. Cordelia scent very nice. Lady Edgerton present to supervise the showing of the entire collection of Paul Carot... Models shown to poor advantage by apparently inexperienced girls... All the Carot models have an air of good taste and refinement, their long suit being an adaptation of the trends to particular types... Most of the evening gowns four or five inches below the knee, trailing to lovely dignity in the rear... Most of the bodices treated with the leisurely fitting that sacrifices sleekness for conservative good taste... One thing that evening wraps should not be worn with the straight back, but should be hitched up to effect a slight blouse above the hips in the rear... Lovely gown in pale chateau crepe, combined with a wrap of taffy-colored panne, beautifully trimmed with grey fox collar... Nice white satin with cross-seaming on hips and an unusually low waistline... This house does nice things with all-over beaded mediums, a particularly good model in black, looking as sleek as seal skin... Black with ermine trims favored in Hickson's evening wraps... Really cute aviatrix model with zipper trimmings... Fullness added to pajama trou by pleated gobs, flaring from the knees. Swell idea... "Sweet Peas," a lovely model... Beaded bodice of tulle skirt in blending flower tones. Relieved from utter sweetness by sophisticated hip molding.

## THACHER'S RULING

(Continued from page 22)

try that the decision is a sweeping victory for the small box office.

Haysians admittedly startled by the ruling, which they figured would be automatically affirmative in view of the judge's earlier sanction of the validity of the committee's decision. They are preparing to go into immediate conference with Department of Justice investigators who instigated the action at the request of independent exhibitors. From these conferences provisions are hoped to be obtained which will retain the arbitration clause in the uniform contract in such a way as to avoid the illegal taint and satisfy Judge Thacher, who is keeping settlement of the decree open until such presentations. Even then, however the judge will present holds that they must be "feasible."

### Indie's Edge

Independent leaders are consulting the attorneys for their organizations and there is every indication at present that the fireworks which they have burned in the past will have a greater flare now that one of the highest courts has given them the edge. Not only the arbitration clause but five or six others in the contract formula adopted a year ago will be emphasized by the indie.

Hays representatives count on only a get-together with the department and hurrying the new recommendations to the federal court Judge Thacher's approval. While admitting the present technical aspects of the decision, the Hays office sounds the warning that exhibitors, who cancel contracts, are liable to action in the civil courts.

In the closing paragraph of his decision, which covers 20 typewritten pages, Judge Thacher emphasizes his intent throughout of saying nothing in derogation "of the right of trade or commercial groups, or of traders generally to their liberty." Upon themselves they do not unduly restrict competition and thus restrain trade, or to agree that all controversies arising between them shall be settled by arbitration.

It is only when such "arbitrary" judgments are sought to be imposed upon others, regardless of their wishes, by coercive combinations having the power to say, "Take what is offered or not nothing," that they become illegal.

Earlier in his decision the judge reviews the history of arbitration particularly in the inception of the Hays organization.

## Hollywood Styles

By Cecelia Ager

The carryings-on over picture premieres in Hollywood must be an attempt to compensate for the grade of entertainment within the theatre. The best show is put on outside. Until the moment the audience enters the doors, it really had a grand time. They make their own fun, generously abetted, of course, by Hollywood's loyal bystanders.

Although Hollywood is a comparatively new community, it has acquired traditions as inviolate as if it were centuries old. Picture premieres quickly developed customs that have now become laws by their very repetition.

The ritual of picture openings was originally devised by the studios' publicity departments, which were first to realize when their product was weak. Their problem was to draw a good-looking audience, and make it worth while to come, good picture or no. So the publicity departments concentrated on appealing to premiere audience's vanity. They arranged for the revealing lobby lights to illuminate and therefore display to best advantage the women's clothes. Naturally, women will at least try to look their most beautiful when they are assured their arrival cannot help but be noticed. There is no escaping the lights, thank Heaven. Not only is one's appearance revealed to the waiting throng, but to the radio audience as well. The studio responsible has thoughtfully installed microphones, manned by its best recognizer, to tell the eager world just who one is; better yet, what one is wearing, and even romantically mentioning one's escort.

### Telling What's the Nuts

The publicity city departments, which are nothing if not thorough, see to it that their notables' costumes are described in the newspapers as well. Taking no chances by trusting to their own powers of observation and knowledge of the mode, they telephone said notables for a description of their clothes beforehand, and then send the details on to the society editors.

The audience delays its arrival until the latest possible moment. It would seem they really don't want to see the picture. They come chiefly to see each other, under the most exciting conditions. Everything is very breathless. Arriving late precludes having to watch the prologue, and gives, too, an air of being rightfully rushed by the press of affairs. A certain importance attaches itself to late arrivals, and the appearance of importance is one of the major pursuits of Hollywood.

### Operetta Peasants

When at last the audience begins to arrive, it is all at once. Then the bystanders politely cheer; until cheer upon cheer re-echoes through the California night. Motors draw up to the entrance; swiftly the passengers alight. Moving picture cameras grind. History is being recorded; and, too, the film of an opening night audience makes a good trailer.

The gala to-do in the lobby reaches its climax as the audience in triumph enters the doors. Of course, a picture must be seen in exchange for all this excitement, but it is considered a fair price.

### At the Studios

Nancy Carroll's Paramount roles lately have been a varying procession of chorus girls, alike only in their strict adherence to morals. Good girls and true, every one of them. As "Sweetie," Nancy is a mischievous little thing who wears in the stage flash a pleasantly abbreviated costume of shorts and bodice cut high in front, but low in back. Made of black velvet with futuristic inserts of white, the neck sports a Peter Pan collar. A top-hat, white in front and black in back, and a stick, suggests that this costume was plotted for a tap number.

First experience does for "Devil May Care" cause the beholder to sigh for that good old Napoleonic era, when a woman was justified in spending an hour on her dressing. The loveliness achieved was worthy of the time it took. The mode of that period devoted itself unselfishly to the cause of delicate femininity, beginning with the coiffure, which is definitely the most youthful scheming hairdressers have ever been able to devise. The hair is piled in the middle. So curls stray winsomely on the cheeks; there are roguish bangs. A cluster of puffs and curls, placed high at the back of the head, do remarkably nice things for the profile, balancing a long nose to make it appear shorter, or by the same token, minimizing a boldly thrusting chin. A good profile is all the better when framed by so kind a coiffure. Then the silhouette of the period was just as kind to the figure. Its extremely high waistline, softly fitted, and long skirt flaring so slightly at the bottom, made the figure a long and waistline girth. It was a mode both beautiful and compassionate.

Adrian's designs for Miss Harris have stylized the clothes of the period, emphasizing their charm, simplifying their detail, to give them a vivid smartness. One dress with tiny puff sleeves has a lace fichu crossing in front to form the high waistline. The skirt is trimmed round the bottom and up one side with stiff shaded velvet ribbon, sewn on in scallops, and studded at intervals with diamond brooches. Miss Jordan, who plays the feminine lead in "Devil May Care," looks bewitching in a traveling costume that is frankly quaint, but does escape being too quaint. First there is a velvet poke bonnet, trimmed with a bow. Next comes a cloth coat, made with three little shoulder capes and collared with a pleated ruff. Chaste and demure. The coat will have none of buttons. Instead it is fastened with three velvet bows, being demure some more. It is the gaiters, made of the same stuff as the coat, that stamp the costume as belonging to a prim little miss. A maid who just can't be had. Here is a splendid example of costume definitely aiding the characterization.

Norma Shearer permits a thunderstorm to muss her hair in "Their Own Desire," and the result proves Norma can look as attractive with rumpled hair and stray locks as she does with her own very sleek hairdress. When the weather is temperate she wears a chiffon dress with a handkerchief collar knotted in front. Waistline is indicated by horizontal gathers, and the straight skirt has attached irregular pointed ends, forming a graceful, uneven hemline. A noble sort of frock, meant to be worn by a young woman with ideals, who doesn't go about aiming to collect the other girls' men.

Fay Wray's costume for the stage sequence in "Pointed Heels" is one of the biggest French court dresses seen on stage or screen. The towering white wig, draped with pearls, has at its peak a fountain of ostrich plumes. Silver cloth and tulle, and the dress is a rose at the sides, forming a graceful, uneven hemline. A noble sort of frock, meant to be worn by a young woman with ideals, who doesn't go about aiming to collect the other girls' men.

Mary Duncan, cast as the tempestuous Carlotta in "Romance of the Rio Grande," gets an opportunity to prove how well Spanish costumes become her. She is particularly come either in a dress of white satin and lace whose bodice wastes no excess material. It is collared with lace, and the skirt is made of lace arranged at intervals in a row, at the sides, white lace mantle, draped over a high Spanish comb in hair, frames her face softly and holds on a liquid look, the role may require.

Jeanette MacDonald wears a dress in "The Love Parade" inspired, it would seem, by a Christmas tree. It has a heavily beaded bodice dipping at the sides. The full skirt, longer at the sides, too, is made of layers and more layers of net, each layer scalloped in metal thread. The skirt is generously interspersed with roses. Large rhinestone buckles on the sides, and a jeweled necklace make it quite a costume. Miss MacDonald plays a Graustarkian queen who evidently doesn't hold with Queen Marie about shopping in Paris.







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## 15 YEARS AGO

(From Variety and Clipper)

The bankers hadn't bought into the picture business yet and regarded it rather askance. At this time the film trade found it difficult to borrow money. One company tried to raise \$40,000 on \$50,000 gilt edged bonds and it was refused.

Idea of independents pooling play dates was working in the minds of exhibitors. A New York group of 50 approached the plan from the angle of cutting out competing purchase of features, co-operation being arranged by operators of theatres less than 10 blocks apart. Lee Ochs was leader of the group.

Samuel Goldwyn was general manager of the Lasky producing company. At this time he announced that eight more features had been added to the company's schedule for the year, for release through Paramount, then only a distributor.

Producing of American features got its great impetus. The war had cut off all foreign imports and the first influence felt in this country was the rapid falling off of demand for the daily release material of two-reelers.

The Keith interests went through with its program of cutting all salaries, an average of 15% for acts under contract. Loew, through General Manager Joseph Schenck, announced there would be no cut, although the circuit hoped to sign new talent at lower figures. Contract salaries stood. Columbia burlesque wheel had a plan to cut salaries too.

J. M. Barrie was in the U. S. in connection with the filming of several of his plays by Famous Players. He visited the F. F. studio in New York, attended by Adolph Zukor and Mary Pickford.

## 50 YEARS AGO

(From Variety and Clipper)

Box office grosses of 1879 look strange to modern eyes. Haverly, of the Chicago Theatre, thought the total of \$9,700 was striking enough with McKee Rankin and Kitty Blanchard to wire to the Clipper, while J. K. Emmett, playing the Grand Opera House, New York, heralded the gross of \$7,097 at that big house in a paid advertisement.

The dramatists were talking of a guild association, not so much to enforce terms with managers or protect themselves from piracy as for encouraging native literary talent, so they said.

Rarus, trotter, set a new mark of 2:13 1/4 for the mile, bettering the record of Goldsmith Maid of 2:14, which had stood for years and was looked upon as the limit in trotter speed by some, although Clipper does not take that view.

Number of influential show people petitioned the Mayor of Philadelphia to investigate the administration of the Forrest Home for disabled actors in that city. It was alleged the trustees were not carrying out the terms of Edwin Forrest's will.

Arthur Cheney, of the Boston Globe, offered to waive his interest, amounting to more than \$200,000, in the house in favor of the stockholders if they would release him from future liability. Theatre had run on a loss for several years.

May Fisk's English Blondie, advertised for new people, the advertisement ending with these words:

"None need respond unless they are thoroughly respectable and understand their business. No who-room talent need apply."

## "Variety" On the Pan

By Sid Silverman

Albuquerque, N. M., Oct. 22.

(On his way home)

After taking most of the picture chatter writers for a ride around Central Park a couple of times and not the kind of jaunts marking intermission between a night club and home, Variety had better check up on itself. The boys have lately been displaying a degree of sloppy newspaper work which even the Variety title and its hit and run manner won't stand off.

Misspelled names of prominent people in the show world, have cluttered up the last three issues, besides a tendency to hook up these people to firms with which they have no connection. Variety knows better but it's keeping the knowledge a secret and making a chump of itself before anyone who happens to read it.

If the reporters can't be annoyed keeping their yarns straight the guy who reads copy ought to know enough to make the correction. But, as usual, everybody boots 'em.

Those who claim the Cubs hold the strike-out record never took a glance at this weekly.

Among other things Variety can plead guilty to is men in its out-of-town offices who have a slight idea they wrote show business or at least about all but the last chapter and they expect to be called in to collaborate on that. Variety muggs have a habit of not knowing when to lay off.

There are people in show business who know something about it but they are not on Variety.

Wind up one of those out-of-town reps and you're in for a discourse on how, when and why. It's a matter of record that there are times when they don't need any winding either.

This doesn't mean that a Variety chump is always wrong. Once in a while he's right, but he takes up so much time to reach his point the listener is looking for an out, and the follow through on that carries into the paper in the news stories.

The boys think they know about everything there is to know so shoot the stuff through without checking it. Non-verification of stories is causing the paper to fall down on small stuff, where the brief items are only half right or not right at all. A couple of more minutes or a phone call could make the story something of fact. But the boys have and want their own ideas to show up in print. They're so sure of themselves that the shock is terrific when it's pointed out to them that there has been a slight error. Neither is it always so slight, and no one can uncork more alibis than a Variety reporter when half convinced that he might have been wrong.

If Variety will stick to diggin' news, reviewing and answering questions when asked, everything should be all right. Meanwhile, in those box office stories, print some figures instead of a row of ciphers because somebody has forgotten to fill in the gross. Variety is tough enough on its readers without making them guess at what the picture they may be interested in did last week.

With the squawking kid nearing New York hourly and due by Sunday, through a couple of unimportant lay overs, Variety next week should be perfect. Sid Silverman will be on the job.

When someone in Hollywood asked Sid what being half owner of Variety meant, Sid replied he guessed it gave him the right to talk back to one-half of the sheriffs. It also gives him the 100% right to make up the paper, after reading the proofs and correcting the errors.

Sid is a conservative. In Los Angeles he devoted one full day to reading Variety, day and one-half making up his mind what was wrong, six hours in writing it, two days to go, and one day for arguments. That prevented him taking a day off.

Always economical, Sid's mania is saving a line of type. His theory is like this:

Comedy.

7 Mins.

should be written as

7 Mins.; Comedy.

Then he wrote on the Coast two and one-half columns for his notice on "The Hollywood Revue."

But after next week; oke.

## Inside Stuff—Vaudeville

Talk of vaude in New York is the matter concerning the recent sudden dismissal of a prominent vaude booker by one of the large circuits because the booker phoned a disinterested young lady dancer at 11 at night for a date.

The booking man that night was out in his automobile with two friends, man and woman, and stopped off at the dancer's hotel to ask whether she'd accompany them. The booker phoned the girl from the lobby, leaving his friends outside in the car. The girl said she was sorry, but going out on a minute's notice at that hour wasn't among her habits. The booker was sorry, too, and let it go at that, hanging up. What saved him from getting the chill in person instead of on the phone was the parking limit for autos in Times Square.

She didn't sleep very well the rest of the night, that dancer. It crossed her mind that her refusal to go out with such an important booker might stand between her and work on the circuit. And it worried her from accounts.

In the morning, to make sure, she got in touch with the booking office's head, who is the superior of the booker she turned down, and inquired whether her refusal would be held against her in a business way. She was assured it wouldn't be by the booking head.

When the phoning booking man arrived in his office, he was told to report to the boss, and when doing so, was canned on the spot. The matter was turned over to the president of the circuit and the ousted booker is now attempting to regain his job. His claim is that his so-called breach of good manners did not warrant outright release.

Fox's Audubon, New York, has strengthened its vaude shows to the point where it is reported the house is spending more for its bills some weeks than Keith's Palace.

J. C. Moffitt, film editor Kansas City Star, had a page story in the Sunday Express on the life of Alexander Pantages. It was headed: "Pantages, Once Alex the Greek, Conquers a World Only to Face Disgrace in a Girl's Charges."

Because a "name" act was needed at the Palace at the 11th hour and an act was wanted out of a smaller house, Keith's are reported having had to square things with the manager by forking over around \$450. The particular house is owned only 50% by Keith's and the manager owning

## Inside Stuff—Legit

Before "Harlem" was allowed to play in Boston the board of censors gathered on a Sabbath afternoon and held a private performance in the Shubert Apollo to safeguard the town's morals. The Massachusetts law prohibits shows on Sunday but censors are above this rule. Mayor Malcolm Nichols was unable to be present and in his stead came the acting mayor and three others, members of the board. One, an aged man, by report, who could not hear distinctly brought a secretary along who interpreted the colored cast's mixed up diction.

The show was to open at the playhouse the following night and Edward Blatt, the producer, and Chester Erskine, his stage manager, had to fly from Springfield to keep appointment with the censors.

And after viewing the performance the censors oke'd the play but ordered the following deletions.

"Monkey business" as an expression was ordered out, and they ripped out all the "damns" and even "hell." They smothered the words "being," "staying" and "living" because they said these words as used implied something immoral. And in the scene where the rent party takes place and the girls come in with unbuttoned shorts, the censors ordered them buttoned.

They cut out all the staggering as "unsightly intoxication."

And cock-eyed as it may seem, the dancing scene where the cast goes in for sensuous, and wiggly body writhing known as "The Bump," was given oke'd—but they ordered out the red spotlite that's played upon the scene because it's common knowledge there that in Paris and Montreal the red lite signifies disrepute and symbolizes vice and such.

It feeling is said to be existent in Chicago between the two Shubert chiefs, J. J. Garrity, operator of the theatres, and Sam Gerson of McCutcheon & Gerson, of the publicity department. Gerson, according to reports, has usurped Garrity's authority on several occasions. Lesser Shubert executives and independent house managers seem to favor Garrity.

For the first time in three years Schwab and Mandel will not put out a musical show this year. Producers' film contracts with Paramount, taking up much of their time, is said to be the reason.

Previously it was their policy to produce one musical and one operaetta yearly. Now even the latter type of show, slated for next Spring production, is problematical.

Legit producers are borrowing plenty of exploitation ideas from the picture producers. Jones & Green, producing "Remote Control" are using a large radio receiving set spotted above the marquee of the house where the show is playing, tuning in on dance music before each performance from various stations, while Arch Selwyn, who is producing "The Middle Watch," English navy comedy, has all the ushers in sailor's uniform, a miniature gangplank at the front door with the ticket-taker wearing a uniform containing more gold stripes than an admiral in the play.

Dispute between Horace Liveright, book publisher and legit producer, and Theodore Dreiser, author and playwright, over the foreign right to "An American Tragedy," will be heard tomorrow (Thurs.) in the chambers of the American Arbitration Association. Dreiser, under the rules of the Dramatist Guild, claims ownership of the foreign rights because of Liveright's failure to exercise his option within the prescribed period after the New York production of the play. Cornelius ("Sonny") Whitney heads the arbitration committee with Augustus Thomas as Dreiser's representative and Alfred Wallerstein appearing in Liveright's behalf.

Stock producers have the "in" on plays sought by film makers for talkers. It came about through the voice becoming a dominant factor in pictures and the filming of plays formerly produced in stock.

In the old days the play broker selling a play had only to get the consent of the producer and the author. Now when the play is placed before the film buyers it must get releases from not only the producer and author but from the stock producer as well as from all the foreign sources that also produced it.

Not a single channel having had anything to do with the presentment of the play under negotiation in any part of the world must be overlooked; this even includes the lyceum bureau and the chautauqua. A clean bill of health must go with the play.

Two or three New York critics every so often catch a Broadway bound show in a try-out-town before the production has been given its Gotham premiere, with a usual result the play before fully organized gets a pre-panning in a metropolitan column. Eddie Cantor took the bull by the horns the other day and although he is not a manager it is quite well known that he has interested himself in one or two productions and that both as an investor in the legit field and as an actor, he felt he should take steps to eliminate what he believes to be an unfair practice.

He wrote a letter to one of the dramatic critics pointing out that pre-reviewing of shows in try-out-towns is detrimental to the theatre. In writing the letter Cantor did not select the critic out as an example but rather as a representative of the critics in the hope that through his influence the practice may stop.

the other half put up such a howl it was figured wise to come across with cash.

Rumors around the Fox vaude offices the past few days had it that Jack Loeb had stopped booking Panchon & Marco Ideas in the New York Fox houses, which were being replaced by the regulation vaude acts. This was denied by Loeb. He stated the report emanated through a shifting of time for the Ideas when they reached New York as some were not suited for certain neighborhoods. Where not booked, vaude replacements were made.

Another thing that might have given credence to such a report is that almost weekly several of the F & M Ideas wind up eastern bookings and are shipped right back to Los Angeles to disband.

Eddie Marshall, best known in vaude as "the chalkologist," who died in Santa Fe, N. M., Oct. 19 of tuberculosis, displayed a game spirit. When his condition became worse last September Eddie asked to be sent to New Mexico. With a nurse he started on the train Eddie typed a cheerful letter to the N.V.A. branch in L. A. He kidded about the trip, his nurse and himself. In N. M. he became weaker with his death resting last Friday.

Eddie Marshall while doing a single in which he talked and chalked pictures on an artist's easel, had from time to time specialized in advertising. He had written articles for the good of vaude and they are on file in the N.V.A. offices. Twice married. His first wife was in vaude. She remarried to a midwest theatre operator.

# TALKERS BUTCHER "ROAD"

## Legit Salaries Given Walloping This Season Except in Musicals

Legit salaries have struck a new low this season, excepting in musicals. The latter usually raids vaudeville for its talent and must pay the price.

Producers of non-musicals are cashing in on the new low and setting salaries before casting, at what they believe proper figures for various assignments. After setting, it is mandatory, the actor takes or leaves it.

With wholesale closing of stocks shunting hundreds of legit players back to New York better grade dramatic schools and college courses turning out hundreds of novices annually, most of whom are willing to accept small salaries through figuring the opportunity. Then, too, the usual army of unemployed that show business always has.

Holdouts, mostly those who salted their coin when things were breaking for them and others with nothing but a stall front, pride and an optimistic outlook are rustating in their suburban homes awaiting calls from their agent while the temporarily financially distressed are walking the streets holding conferences with others out of the coin also bewailing conditions, but won't chop salaries regardless of the situation. They'll tell you it took them years to get their salary and they're not going to start all over again.

### Names in Plenty

Plenty of "names" on the available list in the legit division this season for the first time in a long time. Most comfortable financially and can stand the gaff of unemployment until someone needs them badly enough to pay. Others willing to take a sporting chance with newer producers have done so and gambled to bad results.

Until the recent flop of stock the latter field was a welcome outlet for seasoned troupers who could command better terms than prevailing in legit and get them with the better class stocks. With stock shot these big money boys and girls of the stock division are finding themselves put on the spot to shape up with unknowns for the few jobs in sight.

Veteran producers who previously paid salaries without a quiver are also setting new lows. They're getting good casts for less money through working the shopping angle and otherwise taking advantage of current conditions.

### New Producers

With two thirds of current legit productions piloted by newcomer producers it is hardly any wonder about the salary decrease angle. Most of the newcomers working with "short bank rolls" have inveigled actors into propositions the veterans would never dare propose. Those taking the chance have gone in on the promise that inactivity does not keep them from focus of the better grade managers and that it's better to be trouping and remind the seasoned manager they are still in show business.

To attempt to compile standard figures as to what is what in the salary division of legit would be public, or less inaccurate. Average salaries range from \$50 to \$150 in the rank and file of production, unless a manager is keen on a certain player.

Musicals, operettas and revues, still have to pay the price for principals but chop plenty on minor players.

Little road showing save on musicals is somewhat else that has soaked the legit actor below the belt. He's still staggering.

### Producer's Test

Frank Mandel, of Schwab & Mandel, in occupied in making an experimental short for Par at its L. I. studios. Just an experiment and will not be released unless considered okay.

Mandel is willing to risk it at expense of learning the picture angle.

### JUST SO

Flo Ziegfeld and Sam Goldwyn, partners in a forthcoming screen musical, found they were both staging openings same night, one a stage show, "Bitter-Sweet," the Goldwyn, a picture, "Condemned."

So as not to conflict Goldwyn moved his opening ahead one day. After getting all the printing, publicity, etc., changed he discovered that Ziegfeld had done Gaston to his Alphonse, and also moved ahead one day. Ended with Goldwyn opening on Sunday.

## MISS BARRYMORE WILL BE HELD ON ROAD

Ethel Barrymore will not enter the theatre bearing her name along Broadway this season. Shuberts have decided upon keeping her on the road with the belief, the Shuberts want to route the Barrymore plays against those of the Erlander-booked Theatre Guild's.

The Barrymore rep has two pieces, "Kingdom of God" and "The Love Duel."

## USING SEX PLAYS TO STAND OFF TALKERS

Los Angeles, Oct. 21.

Small downtown picture houses, unswayed, taken to sex plays during the last two weeks to overcome handicaps of talking picture competitors.

Orange Grove, now on a picture policy, played "Captive" until last week and the Band Box is now playing "Married Love."

The latter has a lurid lobby display guaranteed to draw the morons.

## HOBART-SAX DECISION POSTPONED BY REQUEST

Arbitrators on Rose Hobart-Carol Sax controversy, held last week at the American Arbitration Society, will withhold decision for three months upon request of Sax who was compelled to sail with his American Theatre in Paris company immediately after the hearing.

Sax brought charges against Miss Hobart at Equity, alleging contract jumping when the girl after signing a contract to appear with Sax's American Rep at the Follies, Paris, notified the producer that ill health would prevent her taking the ocean voyage. Sax maintained in his complaint that the actress's sudden withdrawal had inconvenienced him plenty, just how financially he will not know until after the Paris season three months hence. Equity sent the matter to arbitration.

Sax's charges are unique in respect to the amount of compensation he will ask if upheld in arbitration. Those close to Sax insist he will seek to recover damages in addition to the amount called for by Miss Hobart's contract upon premise that her walk out would be responsible for additional expenditures. Ordinarily, if upheld, Sax would be entitled to salary covering months hence. But in this instance Sax claims a blanket payment for the three months engagement without any "notice" clause, and therefore alleges he is entitled to damages in full for any expenditure caused by the actress's default.

It's the first contract of this kind to be arbitrated and if the producer should get an award it would establish a precedent at least for American actors accepting foreign engagements.

## LEGIT OR STOCK CAN'T STAND GAFF

Musicals and Dramas on Screen Smothering Stage Attractions at Much Higher Prices—Class Talkers Drawing Away from Former Legit Patronage in All Cities

\$6.60—\$3.85 vs. 60c

What is left of "the road" for legit attractions is now being butchered by the talkers. Formerly and frequently reported as "the road is through or dead" or "the road has been killed," the talkers are completing the job.

It's the musical or drama or both on the screen at 60c top, mostly, and not over 75c, as an exception, against \$6.60 stage musical or the \$3.50 top stage drama, with the screen romping away. Beyond that, from reports outside of New York, the class talker of both divisions with many now in release, has commenced to draw away from the established legit patronage of other days; that mass of grade people who "wouldn't go to the picture houses" at one time.

It has been found in the sticks that the holy screen gives forth enjoyable entertainment of the upstage, as well as the other kind, and that for \$6.60 or \$3.50 a localite can see all of the good pictures in town during one week instead of spending that amount for one show and watching theatre going for the remainder of the week.

Stock companies are closing rapidly, unable to hold up with their 75c or \$1 top built. The local favorites once built up in stocks have passed with the rest in favor of pictures. Pub at large appears scantily interested just now in the stage. All of the fan attention seems concentrated upon the screen personalities.

### Discouraging Reports

Reports of box office traffic by road stage shows, including musicals of established Broadway reputations, are discouraging. Two or three now out are expected to close any week-end.

All around showmen give as their decided opinion that the present flock of pictures on the New York screens and what has been appearing since August is too mighty a lot at the much lower scale for the legit to attempt to oppose. In the larger cities where there may be picture houses playing special talkers at \$1.50 or \$2, the trend is again seen toward them rather than the legit temporarily in the same city.

Along Broadway only the real hits or smashes in the legit houses are doing money business. Others are mainly supported by cut rates or other ticket selling devices being tried by the theatre managements. Many of these ticket-selling schemes, sometimes giving as many as four tickets for one regular price do not become known to the general public. Stage hits also can do business in Chicago, Philadelphia, Boston, Detroit and Los Angeles, but other than those towns, even the hits must stand the gaff from the talkers.

From the picture outlook the supply of talkers will grow more substantial in substance, class and finish, making the outlook thus early in the season drearier for the road for the rest of 29-30.

### 4 Hits in Towns

In many of the legit cities current it is not unusual for four smash hitting successes to appear concurrently. This provides a probability the once a week theatregoer will be brought out the habitual legit patron, to see what the excitement is about with the town's conversation entirely centering upon the different talkers in the local theatres. This wholly smotheres the

### Bennett's Aside

Hartford, Oct. 22.  
Richard Bennett, in "Jarnegan," stepped out of character twice at a performance here to pan Boston.

In the second act he paused in his lines, faced the audience and in a confidential voice, said: "Now get this. The censor cut it out in Boston." Returning to character he spoke his lines to Dorothy Chester (Eather Denmin): "Cut out that Salvation Army stuff. Are you trying to save me or make me?"

## 36 COAST CHORUS GIRLS WITH CEBALLOS FOR N. Y.

Hollywood, Oct. 22.

E. Ray Goetz, producer of "Fifty Million Frenchmen," obtained 36 show girls picked from the Larry Ceballos ensembles used here in First National-Warner pictures, who are now en route to New York.

Deal was made for securing the girls and the services of Ceballos through a special arrangement with Jack Warner, to whom both the ensemble and Ceballos are under contract. Ceballos is also en route to New York with his assistant, Bill O'Donnell, to direct the girls for the stage show.

Most all the girls have had no previous stage experience, but were trained here for picture work.

## SHUBERTS' CHI LEAGUE STARTS WITH FLOP

Chicago, Oct. 22.

Dramatic League of Chicago, sponsored by the Shuberts as a steal on the Theatre Guild plan, opened its first season Monday (21) at the Parkland with "Thunder in the Air," by Robins Millar, Scot editor, a flop.

League, with May Dowling as managing director, announces \$30,000 in subscriptions. Season of 20 weeks guaranteed, with five plays given runs of four weeks each.

Plays booked to follow "Thunder in the Air" are St. John Ervine's "The First Mrs. Fraser," with Grace George; G. B. Stern's "The Matrilarch," with Constance Collier, and two to be announced later.

Under the plan the company is all-English, headed by Cecelia Loftus and Wilfrid Seagram.

### Dancers for Revue

Moss and Fontana go with Lew Leslie's "International Revue." It is due for release around Dec. 1.

Edgar Allen did the booking.

legit house with the natives and if a stage attraction comes in, it is quite apt to be neglected in the rush to see the highly approved talkers before they leave town.

On Broadway, where there are over a dozen \$2 talkers, musical and dramatic, the talk by the younger men about them is that they can take a girl to a talker for \$2 each, have supper afterward and when he takes her home, still have plenty of money left from what it would have cost to have seen a \$6.60 musical.

At one Broadway smash musical, a speculator standing near the lobby entrance and who must be standing in with some one of the theatre, thinks nothing of asking \$25 for a pair of down town seats. The producer of this show is one of those Broadway lights who squawked the ticket agencies were ruining the legit business in New York when he had nothing but a row of flops.

In the picture grind all over the country, the first three first-class seats and so on. At a reserved seat picture house, the patron can buy a ticket if it's in the rack and not in somebody's vest pocket. The picture theatres so far have not learned how to kill their business by standing in with the ticket speculating grift.

## "ANGEL'S" WIFE IN N. Y.; DIVORCE SUIT AT HOME

Perhaps Broadway's newest angel and certainly one of the wealthiest, Gilbert H. Mosby, got himself all mixed up in a divorce proceeding filed in Cincinnati last week by his wife. Wife wants \$2,000,000. Says he is worth three times that much. She, named Gladys Deering as co-respondent.

Mosby is backing the production efforts of William Demarest and Bernard Lohmuller, whose first show is to be "Woof, Woof." Because Demarest (Demarest and Collette) is in Earl Carroll's "Sketch Book" and Lohmuller is Carroll's general stage director, it was reported that Mosby was the backer of the Carroll Revue. Earl says he never heard of him.

Mosby is said to have put aside a bar of \$50,000 for the "Woof, Woof" show, with a reserve fund for as many grand.

Miss Deering is in the new show. Mosby met her when she was in a R-K-O unit. It is said, in which Harry Carroll and Demarest were featured.

Mrs. Mosby alleges that money put aside for the forthcoming show is partly hers. She further says that she, in company with a sister and a detective, crashed into an apartment at the Park Central Hotel, New York, finding Gilbert and Gladys. The latter was reading a tab and she was perusing a medical journal. This was all in the living room. Both were fully clothed, but the burned-up Mrs. Mosby said: "That's all I wanted to know."

According to the papers in the case, the wife declares that Mosby was once a carpenter who worked for her father at the time they were married in 1921. A few years ago he started in the patent medicine racket, and she helped him make the stuff in the cellar of their home. The tonic is known as Konfolo, supposed to be good for the kidneys and so forth.

## BULK OF LEGITS SEE 'GOOD SEASON' AS MYTH

Where is this good theatrical season that has been talked about many actors are asking.

The majority of players so far have found the season nothing to rave about. Some have landed jobs in a few shows that have come to town to stay, but many more have rehearsed for two weeks in shows that have not made the grade and are now looking with indifferent success for work. Agents so far have not been able to find most of their people have merely rehearsed here and there for two weeks and are unable usually to pay them.

And the producers, with the exception of the handful who have the hits, are profoundly discouraged. It is their opinion that at the present time a show must be a smash or nothing.

Experienced producers, who in the past have been able to keep so many shows on for a long time with some profit, now are of the opinion that the talkers have inflated that middle class audience which kept these shows running. This conclusion is substantiated by the numbers of immediate closings of shows that have received unfavorable notices. Producers realizing that there is no use trying to keep those shows open. Conditions in the cut rate ticket offices also are changed. Formerly cut rate tickets could keep shows running for some time, but now although the cut rates have a greater supply of shows, their buyers demand and will only accept the very few shows that are at the top of the cut rate list. Therefore the majority of shows can't even get a look in in the cut rate office.

The balconies in most theatres, especially the first, with second balconies are empty. No theatres wish to pay a dollar or so to sit up on the shelf when they can sit in the best seat in the theatre. The theatre and the good entertainment for about the same price or less.



## Future Plays

"Your Uncle Dudley" went into rehearsals this week with the original Chicago cast excepting Raymond Hitchcock, who is unable to resume with the piece because of ill health. Walter Connolly replaces him.

"The White Flame," by Robert Dillard, will reach production Nov. 4 at a New York house, unsettled upon as yet, via James Kenney, newcomer to producing. Kenney was formerly New York house manager for the Shuberts, but quit this season to produce on his own.

Cast includes Kenneth Harlan, Sydney Shields and Molly Pearson among others.

"Game of Love and Death" is being produced at the Theatre Guild's next and due to supplant "Karl and Anna" at the Guild, New York.

Alice Brady, currently in cast of "Karl and Anna," has been assigned to the new one.

"The Storm Song," originally intended for the late Joanne Engels, is next on list for Sam H. Harris and due for rehearsal latter part of month. Helen Menken, who had been figured as substitute choice after Miss Engels' death, will not be in the cast, but instead will head another Harris production later in the season.

Marion Gehring is casting "Lost Sheep" and will place it in rehearsal in two weeks. Gehring, formerly in a combo with Hyman Adler in production of "Skidding," is making this one on his own. He will also direct it.

Revival of Tolstoy's "Living Corpse" has been added to the rep of the Civic Repertory, New York, and will be done next month with Jacob Ben-Ami as guest star.

"Whoof Whoof," Demarest and Lohmuller's musical goes into rehearsal this week. William Caryl is staging. He formerly acted in a similar capacity for the Shuberts and Ziegfeld.

Brock Pemberton has spotted "Seven Years Love" ahead of "Episode" for production. The latter is at Ford's, Baltimore, this week. Cast includes Walter Petrie, Theresa Maxwell Connors, Carlotta Irwin and Audrey Ridgwell.

"The Chair," melodrama by Luther Xantis, is being readied for production by J. J. Leventhal.

"Hell Frozen Over," dramatization of the novel of same title, is the initial play of the new producing firm, McGowan and Reed. It goes into rehearsal next week.

Edward A. Blatt is organizing a second company of his melo hit, "The Subway Express," for Chicago. In rehearsal in two weeks.

"The Silver Swan," musical, tried out last spring by Herman Gansvoort, is being reassembled. Gansvoort again producing.

"Grease Paint," musical comedy by George Rosener, will be produced by Lido Productions, Inc., headed by Edward Hutchinson, formerly with the Shuberts, and Al Feinman, free lance press agent. Arnold Johnson will do the music with Benjimo staging. Piece goes into rehearsal next week.

Gilbert Miller and Guthrie Mellicent will star Katherine Cornell in a new play, "The Dishonored Lady," authored by Margaret Ayr Barnes and Edward Sheldon.

"Compensation," by Alfred White, is listed as next for Robert Sterling with White, figuring as star as well as author.

Robert Newman, pint sized producer, is planning another dinner at legit. This time with "The Sap From Syracuse," by Jack O'Donnell and John Wray. It goes into rehearsal in two weeks.

Newman's last production activities were two years back with "Frangula," which folded after a brief run.

"The Whip Hand" is next on list for the newly organized producing firm of Shumlin, Potter & Light. It will be done in December. The new firm is currently represented by "Button, Button," which got under way this week (Oct. 21) at the Bijou, New York.

"Summertime," the initial Bolton, Kalmar & Ruby production, is now set for an out-of-town premiere Nov. 11.

J. H. (Manny) Goldstein's first try as a legit producer will be on a play titled "No Children Allowed." He left Universal after a 17-year period as a film executive.

"War Within" will go into rehearsal this week, to be produced by the American Playwrights Theatre, under the direction of C. A. Leonard. William Jourdan Rapp, co-author

of "Harlem," and Walter Marquis are the authors.

Maurine Watkins' "Old-Fashioned Girl," produced by Crosby Gaige, has been withdrawn for repairs after a week's tryout.

It will make a fresh start latter part of next month.

"Boogie of Broadway," produced by Horace Liveright and featuring Lou Holtz, will get under way at the New York Nov. 1. Clara Langsner, Lita Torgerson, Rae Keane and Tom Sargent in support.

## FALL AUTO SLUMP HURTS LOCAL HOUSES

Chicago, Oct. 22. Amusement business has fallen off noticeably in middle-western automobile manufacturing centers with the autumn slump in the auto industry. Cities particularly hit are Detroit, Kenosha, Wis., Flint, Mich. and South Bend, Ind.

Legit and legit stock hit most severely, with picture houses next. Burlesque suffers the least with the exception of South Bend, where the Blackstone, playing Mutual shows, has been closed because of poor business.

## What's a Mere Cast to A Bronx Art Promoter?

Undaunted by the fact that the cast walked out on his first production because no money was forthcoming, Sidney Stavro, who operates the Bronx Theatre Guild at the Intimate Playhouse, has assembled another company and will present "It's a Family Affair," a play from the Russian of Alexander Ostrovsky, tonight (Wed.).

Players, among whom are Ricardo DeAngelis, Cele McLaughlin, Mary Lab, Frances Redding, Robert Blake, John Hamilton, Lucille White, Claire Franham, are going it co-operative, like their predecessors.

## After Claudet Colbert

Hollywood, Oct. 22. Greta Garbo will not make "Ex-Wife" for M-G-M. Studio has idea it is excellent story for Claudet Colbert, New York stage actress, and is negotiating for her.

## ENGAGEMENTS

William Gaxton, Genevieve Tobin, Betty Compton, Helen Broderick, Thurston Hall, Jack Thompson, Evelyn Hoot, Lester Crawford, Dorothy Day, Richard, Leonard Anette Hoffman, for "Fifty Million Frenchmen." (E. Ray Goetz).

Lester Allen, Lon Hasecall, Ginger Roberts, Earl Dewey, Sunny Dale, Brenda Bond, Albert Andrews, Shirley Richards, Curley Cooter, Sisters, for "Summertime." (Bolton).

Bonnie Blackwood, Oklahoma beauty contest winner, for "Sketch Book."

Malcolm Duncan, Franchot Tone, "Grief to the Death" the play.

Henry Hull, "Veneer," John R. Hamilton, Atlas and La Mer, "Heads Up."

Clara Deering, "Wolf, Wolf!" Sebastian Mann, Bess Winston and Bernard Schwartz in "Subway Express."

Lucy Beaumont, "Barclay Square." Earl Dewey, Lester Cole, "Summertime."

Clara Langsner, Rosa Kenne, Tom Serhent, Olga Olonova, "Boogie of Broadway."

## AHEAD AND BACK

Tom Kane doing publicity for "Fifty Million Frenchmen." (Ray Goetz).

Beth Brown's Play Having completed "Wedding Rings," novel with Liveright & Co. for publication, Beth Brown is at work on a play.

It will be her first stage piece.

O. Henry's Widow The Sara Lindsay Coleman whose new novel, "The Common Problem," came out recently, is really Mrs. (Milly) Parter, widow of O. Henry, the master short story writer.

Mrs. Coleman was a childhood sweetheart of the late writer and she married him after he had gained fame in New York. When he died she returned to North Carolina and took up writing, doing quite well at it.



BUDDY DOYLE

Eddie Cantor's understudy in "Whoopie," at the New Amsterdam Theatre, Walter Winchell said of him in the "Daily Mirror": "Buddy Doyle took Eddie Cantor's place over the week-end, and sure was good, too."

Direction  
RALPH G. FARNUM  
1560 Broadway

## RITZY

Simona Baruch, daughter of Mr. and Mrs. Hartwig N. Baruch, recently married Edgar H. Myers. The society columns recorded the bride is a granddaughter of the late Dr. Simon Baruch and a niece of the well known Bernard M. Baruch, Sailing Baruch and Dr. H. B. Baruch, without mentioning that a generation ago her father made a great hit on the stage as leading man with Olga Nethersole in "Carmen." Under the stage name of Nathaniel Hartwig he kissed the star, then a great favorite, for the space of two minutes, "the Carmen Kliss" becoming famous.

## In Science

Felix Krembs, was as recently noted, is now serving as First Reader in a Christian Science Church. At one time Mrs. Dickson, mother of Dorothy Dickson (musical comedy star, who has been in England for several years) was First Reader in Second Church, New York. Conrad Nagel has been an usher in a Science church in Hollywood, his mother having been a practitioner. Leatrice Joy hopes to eventually become a practitioner. Mrs. George Jessel, having received what is known as "class instruction" from an authorized teacher, is entitled to be a practitioner.

## Goossens' Divorce Report

The wife of Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, is reported seeking a divorce in Switzerland. Last winter the mutual interest was noted between Goossens and Mrs. Christian R. Holmes, of 5th avenue, New York. She is the heiress daughter of the late Mr. and Mrs. Charles Fleischmann, and sister of Max Fleischmann and the late Julius Fleischmann.

Julius was first divorced by Lily Ackerman, mother of Julius Jr., and was then divorced by Laura Leach, who had first divorced Lewis G. Hemmway. Laura secured an enormous settlement, and then chose as her third husband Jay O'Brien, with whom she cuts a dash in Continental society. Jay, a New Yorker, was first married by Irene Fenwick (now married to Lionel Barrymore), and was then divorced by Mae Murray (now married to Prince Midvian).

## Shows in Rehearsal

"Cortez" (Jack Linder, Wal-lack's).

"A Wonderful Night" (Shubert's).

"Hill, Mr. Wong" (David De-lasco), Belasco.

"Melinda" (Kathleen Kirk-wood), Triangle.

"Boogie of Broadway" (Horace Liveright), Fulton.

"Grease Paint" (George Rosener), Broadway Hall.

"Cross Roads" (Lewis Gess-ler), Morosco.

## Metro Buys "Bachelor"

Metro has purchased the screen rights to David Belasco's "The Bachelor Father," by Edward C. Carpenter, and will put into production after Jan. 1, on its 1929-30 schedule.

Understanding in New York is that Metro intends it to star Marlon Davies.

## Duffy Becomes President Of Stock Mgrs.' Ass'n

Henry Duffy, the west coast stock producer, has accepted the presidency of the Stock Managers' Theatrical Association. His acceptance came by wire last week.

This is the first time that the eastern body has extended its scope west. With Duffy at head the association will launch a membership drive and seek to make its work national.

New offices have been opened in New York in the Brokaw building, where George Houtain, the association's attorney, is in charge.

## Dorothy Mackaye and Paul Kelly Marrying?

Denver, Oct. 22. A report locally says Dorothy Mackaye and Paul Kelly, when both are re-established professionally on the stage, will probably marry.

The couple were involved in the violent death of Miss Mackaye's husband, Ray Raymond, in Hollywood. Each received a prison sentence and both, since, have been paroled. They are now in New York.

Friends here of the couple have spread the marrying report. They say the wedding would have occurred ere this had not the principals decided the re-establishment should first occur.

## Lora Sonderson's Return

Lora Sonderson is returning to the stage. She is to appear in "The Doll Girl," presented by William Stewart, newcomer, the show being due at the Gallo, New York, next month.

Samuel Shipman wrote the play, comedy, with a score by Lee and Ben David.

S. J. Kaufman is directing the "Doll Girl."

## Meehan Goes Hollywood

Hollywood, Oct. 22. John Meehan, stage director for George M. Cohan, being brought here by M-G-M to write original stories and dialog as well as direct talking sequences in its productions.

## On "The Bird"

"Long Live the Raspberry" is the title of an article on "the bird" in the United States and England, written by James William Fitzpatrick and appearing in the October number of "Columbia."

Fitzpatrick argues for the adoption by American audiences of the custom of their English cousins in manifesting open disapproval when the performance is bad. Believes it would raise the character and tone of shows.

## No. 2 "Street Singer"

A second company of "The Street Singer" has been organized for Pacific Coast and due to train Nov. 1 playing a few jump breakers along the route.

## Morgan Sued for Commission

Jenie Jacobs and Willie Edelstein have brought suit in Municipal Court against Frank Morgan currently in "Among the Married," claiming \$350 commission balance on an engagement with "Rosalee."

## Goodman Back to Pit

Alfred Goodman, musical director with Schvab and Mandel, returned on the "Majestic" yesterday (Tuesday) after putting on the London company of "Pollywag Thru."

He will probably go back in the fall with the New York company of the same show.

## Fowler's Book Spree

Gene Fowler, who declares he is through with newspaper work, is said to be hidden on an island somewhere, engaged in writing a novel. When he finishes the book, or when he returns, he is slated to handle the publicity for the new Waldorf-Astoria Hotel.

## F. P. RHINOCK LANDED BY WIFE FOR ALIMONY

Frank P. Rhinock, who in recent years has been identified with theatres and theatrical ventures in New York, and is a son of the late Joseph P. Rhinock, once a partner of the Shuberts, came to New York the other day on his way to Europe, after giving the city a wide berth for several years in order to avoid paying alimony to Mrs. Lillian L. Rhinock.

The sheriff was waiting for him at the Commodore Hotel and served him with an order of arrest issued a year ago for contempt for non-payment of the alimony. He was released after giving a bond for \$3,500.

Rhinock was then served with an order signed by Justice Mulligan directing him to show cause why he should not be punished again for unpaid alimony up to the present time. Mrs. Rhinock said that he now owes \$3,825 under an award of \$125 a week for temporary alimony prior to her decree and \$13,800 on an award of \$150 a week as permanent alimony. She said that he has no property which can be reached for the purpose of collecting alimony from it, and for that reason asked that he be punished.

Rhinock said that she had been trying to make him come across for several years but during all that time he has been in Los Angeles.

## Leslie Revue Payroll Runs Into Much Coin

Argentina, Spanish dancer with European rep, has been signed by Lew Leslie for his forthcoming "International Revue" at a reported salary of \$3,000 weekly and a guarantee of \$10,000 in order to induce the Senorita to make the jump. William Morris Agency handled the booking.

With Florence Moore and Dave Apollon signed previously and commanding big dough and with the Morris Agency looking for other foreign artists for the revue it is figured that Leslie will better a \$12,000 weekly nut on talent for the new production in which A. H. Woods will be associated. The revue goes into rehearsal in two weeks with possibility of Clayton Jackson and Durante being added if the trio and Leslie can agree on money.

## Stunt Cost Two Lives

Chicago, Oct. 22. Press agent stunt for the new \$20,000,000 opera house cost two lives. Fred Cimino, human fly, fell 23 stories to the street, killing himself and Albert Beckman, 17, a messenger boy in the crowd.

## Daily Change Stock

Sandersville, Ga., Oct. 22. Heffner-Vinson stock opened here this week, "Stepping Mamas" was the initial offering.

Entire change of program each night. Special concerts are following each performance.

## Film Offer for 'June Moon'

Almost before the Sam Harris comedy, "June Moon," at the Broadhurst, New York, broke into its smash class, a talker offer of \$100,000 was presented to Harris, for an outright screen buy.

Harris turned it.

King's Option Renewed Hollywood, Oct. 22.

Paramount has renewed its option on Dennis King, after a flash at "Vagabond King." He goes to New York next week and returns in January to be starred in an operetta.

## Jack Squires in "Wolf"

Lohmuller & Demarest, the new legit producing firm at work preparing "Wolf, Wolf," musical, has engaged Jack Squires for the lead male role.

Edgar Allen of the Davidoff office placed the engagement. Gladys Dowling, Louise Grey and Eddie Nelson also engaged for show.

## Lawyer's Stock Co.

Dramatic stock supplanted pictures at the Fulton, Brooklyn, this week with stock installed by Joseph Klein, attorney. He takes an occasional fling at show business.



# Stock Managers Admit Talkers Have Shot Stock Playing; But 50 Stocks Now Operating

Stocks have taken another tumble after a start for a comeback.

With 10 stocks closing last week and as many more scheduled for this week, the list of operating companies is narrowed to 50. It's one-third the average of the companies operating this time last year.

The closings will add many legit actors to the army of unemployed around New York. It will be especially tough for those who have been in stocks for years, and are unknown to legit producers.

Most of the recent stock closings were due to novice operators with short rolls going into lemon stands that the showmen in the racket had marked poison long ago. The house operators got a few weeks' rental and the actors a few weeks' work.

Veteran stock men have suspended until such time as the novelty of chirping tynotypes wears off. If it does, the smart stock boys agree that the talkers have socked their racket plenty.

Several stocks in bonanza spots trying to buck the picture house opposition since August dropped some of the former season's profits and threw up the sponge, with operators figuring it time to get out.

Theatrical Stock Managers' Association, formed primarily to get better terms for the stock men, has been on a treadmill since organization two years ago with nothing accomplished and conditions tougher than ever.

## "Moon Madness" Not So Goofy as Title Sounds

Los Angeles, Oct. 22.

Mrs. Alice Pike Barney will keep her amateur show "Moon Madness," at the Elmerine Playhouse indefinitely. The house was originally rented on a lease for four weeks with an option of renewal. Last week Mrs. Barney renewed indefinitely.

Local critics unanimous the opening performance was terrible. Management immediately started cut-rate policy with a flood of 50-cent "service charge" passes. The paper now brings in about \$250 for evening performances and from \$50 to \$65 for matinees.

House is run co-op. Stage hands and musicians are non-union. Mostly boys working their way through college.

## Gladys Glad's Immersion

Gladys Glad is out of "Whoopie" with a heavy cold, the result of immersion in Long Island Sound, off Sands Point. She, with four others, was returning to shore from her father's yacht in a row boat which a wave turned over.

Mark Hellinger, her husband, was fishing nearby. He went overboard, fully clothed, and effected the rescue. Miss Glad does not swim.

## MacARTHUR AT METRO

Hollywood, Oct. 22.

Charles Hur, the author, returned from New York yesterday and reported to Metro studios.

When MacArthur came out here, with Ben Hur, to write for RKO, it was thought he had been placed under a term agreement. Though billed heavily as one of Hy Day's Titans for Radio, MacArthur favorably considered what is reported as a big offer from Metro. Hecht is now with Paramount.

## Treasurers' Union

Chicago, Oct. 22.

Theatre Treasurers Assn. of Chicago has changed its name to Ticket Sellers and Cashiers' Union, Local No. 14, and have affiliated with the Building Service Employees International Union.

Officers of the new organization are John P. Stroth, pres., Raymond Farrar, v. p., and Joseph P. Gaul, sec.

## Greenstreet for Guild

Sydney Greenstreet has received a term agreement for the Theatre Guild's playing stock. He is at Present with "Marco's Millions."

## Resume Hoboken Revue, Successor of "Bengal"

"The Shoestring Revue" resumed rehearsal last week when Christopher Morley, producer, posted bond covering choristers' salary at Equity and agreed to post an additional bond covering principals before the latter are called for rehearsal next week.

The revue spotted to relight the Lyric Hoboken, N. J., when ready, has been halted by Equity last week when the usual security had not been posted.

Morley is presenting the revue in association with Cleon Throckmorton. The sudden flop of "Star of Bengal," which was taken off at the Lyric after two weeks, left the house dark.

"After Dark" proved a bonanza for the producers and cleaned up during its long run. The financial tide seemingly took a bad turn on the next two with neither "The Black Crook" revival or "Star of Bengal" eliciting, although the "Black Crook" did business in Hoboken, but proved a bust on the road. The road venture had been handled by Jones and Green.

## Ask Rehearsal Pay for Left-at-Post Engagement

Pat O'Brien, legit, has filed claim for two weeks salary against the Shuberts arising over sudden termination of "The Big Show" which closed several weeks ago at the Royale, New York.

O'Brien sets up that he was engaged by Jack McGowan, author, to follow in Spencer Tracy, who had been loaned by Sam H. Harris, but recalled for rehearsals of "Dread." O'Brien claims he attended the regular rehearsals, but through sudden closing of place never appeared in it. However, he claims he is entitled to two weeks' salary as obtains for abandoned productions since he had put in his regular rehearsal time.

## Geo. M.'s 1st Collaborator

George M. Cohan will have Ring Lardner as collaborator on his next "Cohan Revue." The indefatigable George is shaping it up when not playing "Gambling" current at the Fulton, New York.

It will be the first time Cohan has called in outside assistance for any of his musicals. He has touched up plenty of productions by outside authors but never declared himself in as collaborator.

## Goldstein's Legit Idea

E. H. "Manny" Goldstein, former executive with Universal, who bowed out last year after being with the Laemmle company for 17 years and has been inactive since, is becoming a legit producer. He has opened offices in West Forty-second street and will present three plays this season.

Only the first of the trio has been selected, a comedy drama entitled "No Children Allowed," by Gerda Rein. Goldstein is planning to bring several picture stars to the legit stage.

## "In" on "Channel Road"

Ticket agencies are stuck plenty with "Channel Road" at the Plymouth. After seeing the show out of town, the specs went for 400 duets a night on a four-week buy with only 20% returns.

Opening in town, the show was pretty well planned and now the brokers are trying to unload, at the price, but several picture stars to the legit stage.

## 2 Passion Play Co's

Chicago, Oct. 22.

The Freiburg Passion Play has split into two companies, one continuing under the lead of Adolph Fasnacht, performing in German; the other, with Georg Fasnacht, to give an English version.

Clarence E. Cramer, managing the English company, has booked it through the northwest.



BABE EGAN  
In Vienna

Week of October 18 to 28, Moulins, France, Vienna.

Besides playing this café we will tour the following during the month of October: Leipzig, Dresden, Prague, Vienna, Rome, Barcelona, Spain, Nice and Paris.

Will be home soon.

Direction NORMAN JEFFERIES, Philadelphia.

## MUSICIANS-LEGIT STRIKE SETTLED VIA PHILLY

A general strike of musicians and the sympathetic walk-out of stage hands in the legitimate theatres of Philadelphia, New York, Boston, Chicago and other cities was averted when on Friday a settlement was reached in Philadelphia. The managers granted a modified increase, but approximately the new agreement is three-fourths in favor of the managers, it is claimed by them.

In Phila., which was the sole source of trouble, the musicians will receive \$8 a week increase. There is a but. Should the men play 25 or more consecutive weeks during the season, the increase is to be refunded to the managers. The musicians are not apt to get the boost in the weekly pay envelopes. The increase is to be held in escrow until the end of the season.

The settlement was made with Dave Pinetone for the Shuberts, and Samuel P. Nirdlinger for Erlanger, making his one-year pact with the local union.

Against Shuberts Only  
The situation assumed a peculiar twist late last week when it was stated that the American Federation of Musicians had revised its strike call. The new order is alleged to have affected the Shubert theatres only, the call against the Erlanger houses reported having been withdrawn. That was interpreted to be a move on the part of the unionists to split Erlanger and Shuberts.

The "if" increase for Philly musicians means that they may get \$82 weekly. Otherwise \$74. No change was made in the rule governing the number of men for each house. The extra men, brought in with musical shows, it's a matter of engaging one local man for each musician with the show.

## J. J. Shubert's Plea

When "Broadway Nights" with Texas Guinan, opened in Pittsburgh last week both Lee and Jake Shubert were on hand. After giving it the once over, the brothers wondered what about Chicago?

After the first performance they got all the local critics together and J. J. made a speech asking the scribes to lay off the show as even one has put his shoulder to the wheel these days to keep the theatre on its feet. Critics fell for the appeal to extent of only writing indifferent notices on the show.

## "RED ROBE" BUST

Shubert's "Red Robe" road company, out since September, closed surreptitiously at Dallas, last week, after playing a state fair there on a guarantee.

Show was a bust.

Shuberts shipping it and taking a stiff loss.

## Veteran Enters Fund Home

Josephine Crowell, 70, on the stage for 45 years and whose last appearance was in "York State Folks" in 1914, was admitted to the Actors' Fund home in Englewood, N. J., Oct. 19.

## CELLAR'S YEAR'S RUN

"Bare Facts" Leaving—Mixed Colored Show Following in Village

"Bare Facts" rounded out a solid year run at the Triangle, Greenwich Village, New York, last week. It's a record for the intimate college theatre.

"Bare Facts" will linger at the Triangle for another two weeks, when it will be supplanted by "Melinda," the latter having a mixed cast, white and colored. The latter is being staged by Kathleen Kirkwood, managing director of the Triangle.

## Legal End of "Bad Babies" Launched on Coast

Los Angeles, Oct. 22.

Legal aftermath to "Bad Babies" started with Dario Shindell, one of the performers, insisting that he be returned to New York in agreement with terms of his Equity contract.

Shindell claims he was brought here from the east by George Scarborough. Under Equity ruling, according to this, Scarborough is obliged to pay his return fare. Scarborough, however, claims to have been hired out here after having been advised that job was open if he cared to come out.

I. B. Kornblum, attorney for Equity, stated he believed Scarborough would be required to return the actor east. Alternatively would be that Equity would cash in bond, still posted, pending trial of east on charges of presenting indecent performance. Case comes up next week.

## Coll Children

Owen Coll, veteran dramatic stock player, is celebrating the birth of his seventh child, a son.

Coll has been married twice, his first wife having died about 18 years ago. She was a local girl. He married another local girl and by her had five children, three girls and two boys.

The pater of the crew has been character man for stock companies here and in numerous other cities. He is at present of a stock group at Allentown, Pa.

## Frances Shelley's Trip

Frances Shelley sailed for London Saturday to begin four weeks at the Deauville Restaurant, Oct. 29.

After this engagement she goes into Coehran's "Wake Up and Dream" and when that play comes to New York after the London dates, as arranged, Miss Shelley will return with it for Broadway.

## Heifetz's Settlement

Jascha Heifetz, concert violinist, has settled his claim against the Walkesh Musical Bureau for \$10,533, out of court. Heifetz obtained a judgment for that amount against the musical bureau last May naming Arthur Judson, Renald Werrenrath and Joseph B. Unlake, among the stockholders, as defendants.

## Robinson's Sets

Clark Robinson, who supplies the scenic backgrounds for the weekly productions at Roxy's, has been commissioned by Ruth Selwyn to do the sets for her forthcoming "Nine-Fifteen Revue."

## Donaghey Loves Company

Frederick Donaghey, drama critic of the Chicago Tribune, aimed a healthy poke at two contemporaries, Walton Stevens of the Herald-Examiner and C. J. Bulliet of the Evening Post.

Donaghey takes two paragraphs to detail errors by his colleagues. He brings Stevens to task for a bit of inaccurate Jeanne Eagles history and berates Bulliet for a chronicle of error regarding Sara Bernhardt's American appearance in "L'Aiglon." Donaghey's alibi for publicly discomfiting his contemporaries is a short paragraph describing an error he himself made.

## Box Office Titles

Vina Delmar's novels in the order of their publication are "Bad Girl," "Loose Ladies" and "Kept Women," the latter now listed up among the best selling fiction. Miss Delmar to date has picked sure fire selling titles for her books, but now on it she sits tight for text for material will find the going tougher.

## A. J. SMALL'S DATE BOOK WITH GROSSES OF 1891

Toronto, Oct. 22.

Four theatrical date books belonging to Ambrose J. Small, millionaire theatre man, with disappeared 10 years ago, were found in a local dump last week. They have stirred up Toronto's favorite master mystery.

The books are dated 1886 and 1891, containing lists of attractions which played the old Grand opera house when Small was assistant manager.

Box office grosses were away down in those days. Rosina Vokes and Rose Coghlan played to houses of less than \$300 and the "Devil's Auction" played to \$2,956 on the week.

The book shows grosses and details of Modjeska, Southern, Mary Love, Mantell, Murphy, Rhea and son. In 1890 Lotta Baker and Farson played "The Soap Bubble," "A Night Off," "A Brave Woman," "A Prisoner for Life," "Lost in New York," "Woman Against Woman," "The Wages of Sin," the "White Slave" and "Hold by the Enemy."

The date books were in good condition and had obviously been well protected since Small disappeared.

The explanation given is that the books were included in furniture sold from the Old Grand last year. In the spring the drawers were dumped in waste paper baskets and thrown out. The books were picked up by boys.

A man took the books to a local newspaper and called for the city editor. As usual he was busy. "Give him this," the visitor said, handing the boy a card, "Ambrose J. Small, Grand Opera House."

"Some fellow from a show wants to see someone," the lad said, handing the card. When the desk man read "A. J. Small," there was a stampede.

Small was last seen in the old Grand theatre, which has since been torn down. A few weeks later his disappearance was reported and the police searched for clues, but found none. Stories circulated that he might have been burned in the furnace of the theatre and so on but nothing ever came of the investigations as far as finding Small or the body.

## Omaha League's Error

Omaha, Oct. 22.

Three performances here of "Strange Interlude" more than sell-outs. Local management halted up mail orders and sold many tickets.

Result: refunds, squawks, extra chairs on sides and in back and general grumbling. But Drama League made money. Bringing "Rio Rita" next to Brandels, dark house.

## Des Moines, Oct. 22.

"Strange Interlude," at the Shrine auditorium for three performances last week got the city cops O.K. and pulled \$13,000 at a \$3 top. Road show season at the auditorium off to a good start.

The office got in more than \$5,000 before a single piece of advertising was put up. House seats 4,200, "Rio Rita" next week.

## Li'l Arthur Going Art

Jack Johnson, retired, colored pugilist, may go legit in "Black April," dramatization of the novel by Daniel Reel and listed as Arthur Hopkins, next.

Hopkins has already made overtures to the former chunk heavy-weight and the deal looks set.

Johnson is at present operating a fight club at Peterson, N. J., spotting weekly contests and reported cleaning up on the venture.

## Keith-Tierney Wedding

San Francisco, Oct. 22.

Romance sneaked back stage at Duffy's Duffinn, Oakland, and linked Robert Keith, lead in stock, with Dorothy Tierney, ingenue in the same company.

Keith and Miss Tierney announce they intend to wed this week.

## MAUDE FULTON ACTING

Hollywood, Oct. 22.

After writing "Nix On James," for Fox, Maude Fulton, much against her wish, was forced to play one of the principal parts. In addition the writer divides her time between the set and typewriter for another film, also for Fox, under the title of "Downton."

## Literati

## Swaffer on "Inspiration"

Hannen Swaffer, the I guy, has strung together a volume on "Adventures With Inspiration," probably printed in London for private distribution. Recently issued and no price marked on the sample copy sent over.

Swaffer appears to aim to promulgate his theory that there is inspiration from without and without passing a positive opinion of his own on the subject. That's funny, too, because it's the first subject Swaffer has ever written about he didn't express his opinion first.

After reading the book, even while reading it, one picks up an idea Swaffer has found a new way to preach Spiritualism. His objective is to bring out that great books, great plays and great events often have been inspired from without. Quotes from writers substantiate him to an extent. The book mentions reincarnation, spirits on high, drams, seances and there was that flip flap Dixie Dugan, the go-getting kiddo from 10th avenue who crashe, Hollywood and whammed it over.

Swaffer doesn't appear to be impressed with genius as alibied inspiration. There's a sub-conscious mind, says soando in the book, but where, who knows? Or you may wake up any morning with a great story you can't remember remembering the night before. Or in other words, according to Swaffer, almost any writer if relying upon the spirits of the masters who have departed, may unconsciously write something great and still have his name upon it as he can't identify the inspiring thought or the inspirer, but J. P. McEvoy made Dixie Dugan safe from the make.

Nobody could land that dame and she loved 'em all, from 10% up, in Hollywood she became a star, easing herself in after getting the lay of the land as Mr. McEvoy stated in his book and in "Liberty" before it while they also said the same thing in "The Cock-Eyed World," so let Swaffer spirit that out.

Sir Philip Gibbs won't commit himself, according to Swaffer, but passed the query onto his brother, Cosmo (Hamilton). Cosmo said yes, it was peculiar, but something like that did happen when he wrote "Scandal" in 1919 and Cosmo did not hesitate to add it has been running somewhere ever since.

"Scandal" is a play and not George White's, and if Dixie Dugan doesn't uncover all the inside stuff of Hollywood, there's no use trying to dig it yourself for that dame is hep to the entire routine. "Show Girl in Hollywood" new is sister to "Show Girl," another best seller.

Cosmo tells about how he had nearly finished his play, "Scandal," needing but 10 minutes of dialog for the closer. He was in a quandary. That 10 minutes was a surprise so he played solitaire for seven days. Without that final 10 minutes, no play. How a man could write almost a complete show and go bare for the final 10 minutes, Cosmo said he couldn't understand. But there was the situation.

One night Cosmo made an exception and went to bed. In the morning he started to write and wrote that 10 minutes of talk without a break. Swaffer doesn't say so, but he

leaves it to your own discretion just how Cos got that 10 minutes after seven days of solitaire, and Dixie Dugan keeps right on prattling in her Times Square style, with J. P. McEvoy in everything you have ever heard or seen about Broadway, Times Square or Hollywood.

In one portion of his "Hollywood" J. P. wrote eight pages of solid text without a punctuation mark, not even a comma, and never mixed it up. Swaffer hasn't read "Hollywood," and there can be no inspiration from without unless it's great in inception. A fellow named Davis had a reincarnation complex.

He spent \$1,000,000 giving away "The Ladder" as a free show that no one would go to see for money or nothing. He wanted to expound reincarnation, otherwise known as the original comeback, and when Dixie Dugan became a picture star who do you think she married? That's Mr. McEvoy's secret and it will just cost you a couple of smacks to find out on your newsstand. It's worth it, even as Swaffer giving away a theory free.

Too bad Swaffer isn't going to place his volume in general circulation. By the most recent count there are 3,500,000 scenario writers in America who would accept inspiration from without, even in a dream over night or in the daytime if necessary, say from on high or below, if only those damned scenario editors on the coast would read the story, and that's the way Dixie Dugan feels about it too.

Still Swaffer's book is only of 37 pages. You can imagine that Swaffer wouldn't say too much in 37 pages, couldn't you?

## Reichenbach's "Grand Dupe"

"The Grand Dupe or Phantom Fame" is the name of Harry Reichenbach's book on the odds and ends he has encountered during long years in the show business, mostly as a press agent.

Reichenbach may have been the original publicity hound. Besides his exploitation career and ahead of the death trails of years ago, he has gained fame as a toastmaster. Incidents from the latter experiences will be incorporated.

Simon & Shuster will shortly publish.

## "Le Temps" New Critic

Andre Therive, new literary critic of the conservative "Le Temps" of Paris, is remarked by the fact he is under 40 and deemed rather young for so staid a periodical. He succeeded the late Paul Souday.

Therive has been a leader of the younger literary group, prominent in the Thirty-to-Fifty Club, Paris, who body shunned heretofore by "Le Temps." This may indicate a modification of the conservative paper's straight-lacedness.

## Dumb Censoring

Peculiar workings of the book censorship laws in this country is illustrated in the case of "Radiant Motherhood," a book by Marie C. Stopes. That book is listed with a number of others as unfit to enter this country and it is confiscated whenever an attempt is made to bring it in at a port of entry.

Yet the book—in every respect the same as the English edition—is published in this country by G. P. Putnam's Sons and sold everywhere.

## Best Sellers

(Compiled by Brentano's, retail booksellers)

## Fiction

A Farewell to Arms.....	Ernest Hemingway.....	\$2.50
Ex-Wife.....	Ursula Parrott.....	2.00
The Methodist Faun.....	Anne Bonnell.....	2.50
Field of Honor.....	Don Byrne.....	2.50
The Man Who Pretended.....	W. B. Maxwell.....	2.50
Sketch of a Sinner.....	Frank Swinnerton.....	2.50
General		
Lorenzo the Magnificent.....	David Loth.....	\$5.00
Queen Elizabeth.....	Katherine Anthony.....	4.00
The Universe Around Us.....	Sir James Jeans.....	4.50
Emerson: The Wisest American.....	Phillips Russell.....	5.00
Dynamo.....	Ernest O'Neill.....	2.50
"Agent of the Future".....	Garnett Eskew.....	3.00

(Compiled by Baker & Taylor, wholesale booksellers)

## Fiction

The Prodigal Girl.....	Grace L. Hill.....	\$2.00
The Dark Eyes of London.....	Edgar Wallace.....	2.00
All Quiet on the Western Front.....	E. M. Hemmings.....	2.50
Itans Frost.....	Hugh Walpole.....	2.50
The Good Companions.....	R. B. Priestley.....	3.00
General		
The Specialist.....	Charles (Chic) Sales.....	\$1.00
Ex-Wife.....	Ursula Parrott.....	2.00
Up to Now.....	Alfred R. Smith.....	5.00
The Tragic Era.....	Claude G. Flowers.....	5.00
The Art of Thinking.....	Ernest Dimmet.....	2.50



## ROScoe AILS

"New Moon" Co.

Great Northern, Chicago

Direction LOUIS SHURR

"Roscoe Ails showed us a new kind of operetta comedy at the Great Northern last night. It was as though Mr. Ails had said to the producer as he says to the hero when the latter is trying to force a proud haughty beauty to love him, 'soft gloves, governor, soft gloves.'"

C. J. Bulliet, Chicago "Evening Post."

even in Boston, without interference. The idea is that you can't bring it into this country, but once it's here it is O. K.

## Squawk Over P. A.'s

An out of town newspaper man, known to "Variety," contributes this with a request his name be withheld:

"Variety" Ed.:

Do the sweating, harassed desk men, who have to read theatre notices and reviews as part of their daily bread-and-butter jobs a real favor—have some one write a story suggesting that the film phrase, "all-talking, all-singing, all-dancing," and all-something-else, be dropped for good.

Why can't the press agents say, "all-sound," and let it go at that?

The public will be glad to read notices, debunked and made to read like news. It's done in the big cities, but the fellows who sit in New York pound out the publicity stuff and then feed it to the "provinces," seem to think people in the provinces don't know any better.

Why must a press agent say every week that the current picture is the finest and best ever made? When you buy groceries the grocer doesn't unload puffs with prunes or hokum with hogmeat.

We want the goods, the apples without the applesauce. The public likes reading notices and reviews if they are written like human beings talk and think, minus the bunk.

We may be hix in the stix, but we don't want to have it rubbed in.

## Nicholson's Go Jungle

Kenyon Nicholson, accompanied by the missus, sailed Oct. 20 for South Africa. Couple propose to spend a year there. The trip will serve as a vacation and the author will seek material for a new play which he expects to turn over to John Golden upon his return.

Mr. Nicholson has not quit his connection with Columbia University where he is head of the drama department. His last stage works were "The Barker" and "Eva the Fifth," while for the past year he has been out on the west coast supplying M-G-M with special material.

The first stop of the Nicholson's will be Capetown and thence into the jungle.

## Birth Control

Pincus W. Wolf, dramatic editor of the "Bronx Home News," slips over home info in this manner:

MIL and MRS. P. W. TELL  
730 Pellham Parkway  
Announce the birth of a daughter  
LAURETTE  
Oct. 18, 1929

Another doing fine  
Father doing everybody  
Baby doing—well, you know what babies do.

Jeanne Eagels' Life Story  
Eagels' life story, stuff written for "Liberty," is at work on the story of Jeanne Eagels' life. It will start running serially in that mag within the next two months.

## London as It Looks

By Hannen Swaffer

London, Oct. 11.

While Ramsay MacDonald and Herbert Hoover were discussing disarmament somewhere in the neighborhood of Washington, John Emerson was in London seeking a way of putting right some of the troubles that afflict English actors and actresses.

Compared with John's task, however, Ramsay's was easy. You could persuade even the naval experts of Whitehall and Washington to scrap navies, and you could induce armament manufacturers to close their factories and stop their graft before you could make English actors and actresses see the need for joint action.

Actors Equity of America has shown the way, but over here the footling of the Stage Guild and the quarrels of the Actors Association still go on unheeded.

Almost dramatically, Emerson lost his voice again, on the eve of the London meeting, just as he did a few years ago when, after days and days of negotiation, he had nearly got all the playwrights of New York to see eye to eye.

Even more startling was the fact that, just when I went on the platform, I received a letter from Mal Eacon, who was ill in bed, complaining that the company of "The Man Who Kept Silent," in which she was starred, had dried up the Saturday before the week-end and that but for financial help from Alfred Denville, stock manager, the unfortunate actors might have been there still penniless.

## Companies Still Being Stranded

"How long is this sort of iniquity to go on?" I shouted to the meeting, when it came to my turn to speak.

Yet, directly the time for questions came, silly little queries were put from the audience. There was a pettiness, an obstinacy, obvious in the minds of many of the actors and actresses, and people walked out more or less agreeing that nothing would be done and that they had heard it all before.

I have since had several letters, signed and anonymous, complaining that so much fuss had been made over the "Open Your Eyes" scandal merely because four stars, Marie Burke, Joe Coyne, Robert Hale and Geoffrey Gwyther, had suffered, whereas the plight of lesser-known players had been ignored by the press for years.

## It Is Their Own Fault

It is foolish to point out but it is not my fault the public are not interested in unknown actors and actresses. They never were and they never will be. It is waste of time to explain that you can only take a case where well known people are brave enough to come forward.

The stars, apparently, are indifferent to the small folk, and the small folk apparently hate the stars.

The surprise of the meeting was Marie Burke, whom, hitherto, I had not thought of as a public speaker. She spoke first, stood on the platform and told the story of the "Open Your Eyes" scandal very graphically, very simply, so that every detail of the trouble could be understood.

## Speech They Read for John

Then John Emerson, to whose speech we had all been looking forward, had to beg Marie Burke to read his statement instead.

"I am not coming to you with any pretence that our Equity association is a perfect organization," he said. "We have made plenty of mistakes but we do try not to make the same mistake more than four or five times and we also try to maintain our sense of humor."

I would rather go to one of our weekly council meetings than to any prize fight or circus. We scrap, we claw, we bark, we bite, we abuse one another and almost punch one another on the nose in the heat of arguments, but, generally simmer down into a compromise with some sense in it."

## They Can't Work With Managers

Emerson told his English audience that no organization of actors could properly protect the interests of actors if it were in any way affiliated with the managers, with whose business interests those of the actor were diametrically opposed, and it had been his experience that any organization including both actors and managers soon resolved itself into a debating society or a battlefield.

Too much of John's speech was spent in trying to explain the Equity case about English actors in New York and pleading for a removal of the Ministry of Labor restrictions in England. Still, that ground must be cleared some time or another. John was very heartily applauded.

## I Ask Actors to Boo Me!

My speech, which came last, created some surprise because I stepped forward to the front of the platform and said that I was really there that morning in order to give any disgruntled actor or actress present the chance of booing me or cheering or throwing things.

"I will stand perfectly still," I said, "while you do what you like." Holding out my hands, I waited for a quarter of a minute. Nothing happened except that the audience cheered!

Then I told them of the scandals that came by way, how actors and actresses were always crawling up my staircase with tales of distress, how I myself was probably the only London editor who had ever been on strike, how when I was the editor of the "People," I came out with my staff to get their salaries and wages, and asked them how long they were going to lie down under the terrible conditions in which thousands of them worked.

## Two Good Speeches

Felix Aymer, the second speaker, put the case for the Stage Guild, which has dragged on now for some years, trying to join up managers with actors, giving dances and concerts and things to help itself along and generally being too respectable. Still, Felix Aymer spoke with a perfect style and with humor and discretion. He reminded me of a Conservative candidate really believing that the House of Lords would do something to clear away the slums.

Then Robert Young, M. P., who, until he was returned as a Socialist member of the House of Commons, a few weeks ago, was stage manager for Lena Ashwell, who nearly all his life has been a Shakespearean actor and who told me he would have to go back to the stage when he was kicked out of Parliament, put the case for the Actors Association.

He made the best speech of the day. His facts were perfectly marshalled. His approach was a pleasing one and his story of abuses, broken contracts, busted companies, society amateurs and cheap competition from the stage academies was most impressive.

## The Imperialist

Oh yes, Sir Alfred Butt. I am glad I did not have to go to the Dominion theatre. It would have made me laugh to be present at the opening of a new theatre, called after "the far-fung battle line" of the British Dominions—organized largely by a Conservative M. P.—just made a baronet by Stanley Baldwin for his Imperialist work, a theatre in which they had to open with an American play!

"Safety First" hurled Baldwin's party to self-condemned destruction. "Safety First," as a theatrical play, is not only cowardice but stupidity. Besides, the audience did not like it!

Why was this morning so fine that even the tame "Daily Mail," which has been boosting American plays at Drury Lane, snubbing over Fifth Day, and backing up Butt in all his play importations, turns round and says, "Considering that the home-made article can be, and has been, so much better done, why go on borrowing from America?" Why, indeed?







Fiske and Mr. Lackaye with great enthusiasm.





## Class Nite Clubs Moving Eastward; Big Season Looked for; Late Start

Despite the dropping of padlocks from Broadway joints like autumn leaves, the 1929 and '30 season will be the tanciest and most orderly in Main Stem history. Among the more astonishing changes effected by the Willerbrandt lacing and the curfew pummelling administered last year, is that Broadway's night life is steadily shifting to the East Side and class clubs now out-

number the soft-shirt parlors, for the first time.

Pire and the federal lavellieres have delayed openings one month. Never has the Stem revelry been left at the post so cold! The Richman club, Silver Slipper, and Privility are already a month behind in the sweepstakes.

November will see the late-starters stepping out to catch the pack! Looks like a 20-34 season, with the majority of the entry's entering the stretch on three legs.

For the first time, likewise, Broadway's joy haunts are and will be as well behaved as a fourth offender up for trial. No joint will dare attempt to kick goal by selling liquor, nor will any attempt a sacrifice by transgressing the curfew law.

Observation of the Volstead Act and the 3 a. m. closing hour will knock the receipts for a row of hideaways. Nevertheless the Stem expects a big season.

### Exclusive

Most radical is the change of venue observable. The East Side has

the Trocadero, Embassy, Vallee club, Casino (near 5th) and three other exclusive retreats preparing to open.

The only class joints left on the Stem are the Lido, Montmartre, Richman and Casanova. There are about eight dress places which will be opposed to about six or seven middle-class Broadway rendezvous. With Haccem street opposition and the East Side, becoming a threat, the Main Stem hilarity catcombs will have their troubles.

The Casino and Trocadero, serving dinner and supper, are already sure-bets, getting a 90% class trade, the majority from Park avenue. Casino receipts are weekly in the \$15,000 class and the "Troc" has risen from \$7,500 weekly to the 10 grand ranks.

Among the clubs dark on Broadway now are the Florence, old Forty-eighth, Mirador, New Privility, the Privility, Casanova winter home, Quinara, old haunt in the Harding, Salon Royale, the Little Club and several others.

## Hotel Service Penalty

Seattle, Oct. 22.

John Savage lost his appeal to the circuit court at San Francisco in the Rose Room case, of Hotel-Hotel, which was ordered closed at 9 p. m. under the abatement law.

The higher court held any restaurant, hotel, etc. which supplied glasses and mineral water, knowingly, to guests who "brought their own" was guilty under prohibition law. The Butler has long been the night club of the town.

## Hamp on Coast

Hollywood, Oct. 22.

Charles Hamp, from last under year contract to broadcast from Los Angeles, Fresno and San Francisco for the Sussman and Norris Coffee company, five times weekly.

Will be permitted to play 12 weeks in houses in these cities for Keith.

## Writers Move

Los Angeles, Oct. 22.

Settled that L. Wolfe Gilbert and Abel Baer will leave the Fox lot Nov. 5 and move into Paramount's song writing department the following day.

## CLUB LIDO

New York, Oct. 17.

Swankiest night club in New York and one of the two class spots still operating in close proximity to Broadway, the club being the Montmartre, but the Lido now has an edge in the weekly take because of the calibre of entertainment offered, the Montmartre depending mainly on the draw of the Emil Coleman brand of dansapation. Strictly formal dress at all times, the spot opening after theatre and closing at 3 a. m.

Couvert of \$5 throughout the week and the weekly gross, with an average of 200 covers nightly, around \$10,000. Frank Garkner and Mal Hayward operate again this year, as they have been for the past five years, and the service and food, under their management leaves nothing to be desired. Maraschino, the head waiter, is equally as well known in Palm Beach, Miami, Saratoga and Narragansett as he is here, the glasshouse and Hayward combo operating in those class spots during the winter and summer seasons.

Floor show presented but once nightly has Moss and Fontana, internationally known dancers, and Libby Holman, refined torch singer, doubling from "The Little Show." Moss and Fontana do three dances, a waltz, a mambo and an Argentine tango, showing the last gip in gracefulness, costuming and co-operation. This pair, who have danced in all the quarter ball-rooms on two continents, are still right on top in their profession and rate \$1,500 weekly for six shows here, and deserve it, having established themselves as a certain class draw.

Libby Holman, who stepped into prominence with her performance in "The Little Show," is accompanied at the piano by Ralph Ringer, composer of the hit tune, "Moulin' Low," also doubling from that revue and doing the hit "Got a Man on My Mind" and "I May Be Wrong," both pop numbers, and scores with her individualistic way of selling the tunes. "Moulin' Low," the production number, with which she is best identified. This is Miss Holman's night club debut in the \$100 weekly and a good buy for the Lido operators.

A trip to the Lido is an evening well spent, but don't try to get in the room until after 11 p. m. Your best bet and tucker and can pass the social censorship at the door.

## The Air Line

By Mark Vance

### Sleeping Legit

Everybody in the world of amusements, except legit, has gone in for ballyhooing via the radio on a regular weekly basis. There have been patches of legit propaganda, but negligible. Picture people have shown the greatest activity in utilizing radio. Theme songs are getting a continual play.

Vaude has also come to the front of late with RKO adding a half-hour period on WEAF Thursday at 5 P. M. Tuesday night hour on the same station proved sufficiently satisfactory to bring in the additional half-hour program.

Eva LaGalliene is about the only legit producer to work the radio angle consistently. As an alibi producers claim that most plays and musicals have ironclad contracts with the authors which eliminate broadcasting.

Meanwhile the legit idea is becoming strictly radio's with the little broadcasting stock costs each week putting on original dramatic pieces. Must have a following or the stations wouldn't be doing 'em weekly.

There is a way out on the pay thing. A picture star makes a "personal appearance" at the studio for a broadcast paid for by a national product. This could work out for legit.

### Gertrude Lawrence's Debut

Surprise by Alex Woolcott on his WOV period last week when he introduced Gertrude Lawrence, star of "Candidlight," offering three numbers, something she doesn't do in her present show. Miss Lawrence was in "Claret's Revue" when she first came to New York. Her radio debut here was a success in every particular.

When she finished Woolcott rewarded her with a kiss on the hand.

### Future Highlights

Coming events casting shadows on the air are Harpo Marx (Marx Bros.) as "harp accompanist" for Alex Woolcott on his WOV Town Crier period tonight (Wednesday). Dick Parre's Club Plaza band, Oct. 26 as the musical feature of the Fox Times from WAAC. Rudy Yaltee and band as regular weekly feature of the Fleischmann Sunshine Hour on WEAF.

### Praising Plays

Max Gilbert via WODA (Paterson) gives a weekly stage resume on "Play's Worthwhile." Praise, but no censure. Apparently the station is taking no chances.

### Colleen Didn't Sing

Colleen Moore made her eastern mike debut during the Lehn and Fink Sereenade on WJZ last Thursday night. Report that she was to sing, but the screen star made a nifty little speech and then good nighted.

### Tenor Night

Lots of ivory-knoped pep to the Olman and Arden Half hour assignment under the Lehn and Fink Sereenade banner over WJZ. During the Fleischmann Sunshine Hour, WEAF, Phil Cook appeared with an imitation of two colored gets. Versatile vocal change was a neat and effective bit of air stuff.

Thursday night brought out the tenors in all their glory. Frank Luther impressed from WJZ with the Champion Sparkers. Oliver Smith was in good voice during the Jack Frost period on WEAF and Scampy Lambert was heard to advantage from WEAF. Lannie Ross, working during the NBC concert bureau program, up to standard. Tenors should be more evenly distributed during the week.

### Sales Audition

Showmanship in the presentation of the NBC half-hour program from WEAF. All the artists participating are available for outside dates. WAAM, Newark, gives the fans a break by an early sign-off, around 8:30.

### Studio Regulars

Friday night always brings some of the NBC studio regulars into bold

relief vocally. Welcome Lewis was with "Broadway Lights" (WEAF), and Lannie Ross (tenored with Ray-boston Twins (WEAF)... Campus Carrolers is a new one, breaking in via WJZ Friday night with a program that made the college boys glad they had alma mater... Interswoven Fair had the Ernie Hare and Billy Jones combo on WJZ. Credit is due the singing comets for keeping their gags up to date. One of the oldest vocal combos, still popular.



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## News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. No credit is given for these news items, each has been rewritten from a daily paper.

### LONDON

Max Taube, 23, leader of West End hotel orchestra, was sentenced to 12 months hard labor for stealing three automobiles. He served about six months for being associated with Taube. Taube had attempted getaway to the fact that he was late for a new show he was leading.

Wallace Russell Parnell, theatrical producer, who had lost \$12,000 on production and \$20,000 on his business generally, went into sequestration. He blamed talkers, the Kings' illness and a hot summer. He was to do a talk with his wife, Queenie May, as the star, but failed.

Gilbert and Sullivan operas return to the Savoy theatre after an absence of 20 years.

Mary Clare, actress-manager, has left for an extended tour of South Africa with her husband and two children. Tour is to give her husband who has had a very serious operation a vacation. He is called "The Lonely House" and "The Squall."

Mrs. George Tully, wife of the actor who made his biggest hit at the Duke of York's in "The Man from Toronto," was killed in an automobile accident. Mrs. Tully, once a professional actress, had been two years to bringing her husband through a serious illness. She had just about succeeded when the accident took place.

Two sons of Owen Naras, musical comedy and legit star, now in Edgar Wallace's "The Cat in the Hat," have an inheritance of \$100,000 which an aunt left them. Australian courts declared bequest invalid.

London's version of the New York Theatre Guild will take the form of the Everyman Theatre Guild with a preliminary season opening at the Everyman at Haymarket at the end of October. Malcolm Morley, Sir Gerald du Maurier and H. Chiswell Billing, late manager of Robert Loeb, have worked out a \$100,000 membership gag which entitles Guild members to tickets at cut rates. Opening play will be Shaw's "Captain Brassbound's Conversion."

George Tully, actor, whose wife was killed in a motor accident while he and Lawson Lambert, manager of the Royal theatre at Brighton were seriously injured, is improving. Tully had been ill for 18 months.

Efforts at consolidation to save Whitehall Films have so far failed, according to J. Stafford, a director. Merger being worked out because of internal differences in the other company. He denied studios could not be converted into sound stages, that in the Mackintosh household, where Joubert was employed. His employer was Capt. Alastair Mackintosh, film producer and once husband of Constance Talmadge.

Ivor Novello's new play, "Symphony in Two Flats," follows "Emma Hamilton," \$10 a week in the New. Novello piece concerns two families who meet in a real estate office and take flats one above the other, happy to know they'll see a lot of each other. They never meet again.

Claiming London to be the most expensive town in the world, the musicians' union is demanding \$20 for principals working on pictures and \$15 for others. Time is on a three-hour session. For disc records leaders demand \$25, principals \$12 and others \$7.50. Weekly rates in town run anywhere from \$10 to \$15 an hour, playing day at the first-run houses.

Voila, the latest child prodigy, featured as a second Mozart, failed to draw. His compositions were rated by critics as promising, but still a long way to go. He played his fiddle in shirt sleeves.

Roland Pertwee's new play, "Heart Wakes," has opened at Cardiff before coming into London, with Herbert Marshall, Ann Todd, Marjorie Clark and Phyllis Neilson-Terry in the cast. Miss Terry finished "Devil Brownie" two days before taking new role. Piece is about Englishman

who go to pictures morally in the tropics.

John Galsworthy's new play, "The Road," to be produced by Basil Dean, Nov. 4, at the Theatre Royal, in the company are Frank Lawton, Horace Hodges, Eric Maturin, Lydia Sherwood, Ann Carson, and Madeline Carroll.

West End Managers' Association will likely try to stonewall wireless broadcasting of dramatic criticisms. Action is being taken because of the controversy between Bertie Meyer, producer of "The Flying Fool," and James Agate, B.R.C. critic. Agate is also "Sunday Times" critic, and tickets may be sent to him on condition he does not broadcast any views.

W. J. Murphy, after 50 years of journalism, has just retired, his colleagues of the Press Association giving him a farewell luncheon. He said he had traveled 500,000 miles for his news service in his day.

Anton Dolin announced his engagement to Anna Ludmilla, both ballet dancers. Miss Ludmilla, whose real name is Jean Calley, of New York, knew Dolin, whose real name is Patrick Dolan, when they trained in the same dancing school. They are partners now.

Eric Northen, 27, married Mrs. Northen, 27, widow, on Oct. 22. The bride, in musical comedies here, where she was known as Bubbles Delaney. The marriage followed a six-week romance, at Harrogate, played in "Sylvia" and "Oh, Joy!"

### NEW YORK

Two students of Tufts college in Boston, Charles Ransom and Ernest Sackett, are earning their way through school by maintaining a marionette theatre. Boys make the puppets, write the plays and work the strings.

Disregarding a revolver aimed at her by a stickup guy, Marion Phillips, 18-year-old cashier of the Dixie theatre, Rochester, N. Y., grabbed the bandit, was trying to put through the bars and scared him away with only a piece of a \$5 bill in his hand. She had been working at the theatre two weeks.

F. H. La Guardia, Republican candidate for mayor, has adopted the slogan "I will fight for you." A fleet of trucks with projectors is covering the boroughs.

Committee of Fourteen's annual report on vice in New York labels Harlem pretty bad. Mixed patronage in the joy spots, with soliciting of the bandits, was tried. It was stopped by whites, according to the committee. Claimed 90% of the immoral joints are owned by whites. Committee spent \$20,000 to get dope for the report.

Theatre Assembly's "Lolly" is changing the same price for matinee and evening tickets.

When Jane Cowl said the theatre was on an edge, partly because of bad audience manners fostered by the Morley-Throckmorton revival of "After Dark" in Hoboken, Christopher Morley had 375 words in the play, but the theatre was not to enjoy their theatre as heartily as we do in Hoboken," winds up Morley, apparently of Hoboken.

Childs Restaurant Co. claims it is the largest commercial user of Fifth Avenue. The restaurant, Central Trust and Madison Square, with 297 feet 3 inches. It has 9 restaurants on the avenue, with annual total rental of \$465,000.

Irene Franklin is reported as having inherited \$500,000 from a rich uncle in Australia. And it is not the first time with Irene's complete career—also picture.

Doc Jackson has announced her engagement to Charles Forsman, professional swimmer. Forsman already has a wife named Isabel Bennett, in musical comedy. Mrs. Forsman wants a divorce, saying she woke up one morning to find Forsman next to her after having won her by drawing names out of a hat at a stew party.

Detectives George Grady and Charles Wynn, police department's song and dance team, pinched a writer in a back street out for selling "home" while doing their act grapple. The cops save as pros.

Charles Wendell Van Loan, writer, has taken renewed interest in his second wife, suit for divorce was filed last week by Frances

Goodrich, third wife, actress. Van Loan and Helen Criswell are alleged to have been together in Holland.

Anita Bowles, formerly in the "Pollices," has been married to Walter Vullhard, Cincinnati millionaire.

Curmen Des Barnes, 16, who wrote a novel about boarding school life called "Schoolboy," has been dismissed from Gardner School in New York because of the book.

Clady's Deering, show girl, is the other gal in a \$2,000,000 alimony suit filed by Mrs. Roberta Epphart Mosby against Gilbert Mosby, Cincinnati medicine manufacturer.

Hazel Forbes, show beauty who caused Jack Dempsey to seek Joe Benjamin for looking at her, is reported seeking a divorce from Edward Judson.

Eileen Culshaw, show girl, is being "dangled" by injuries sustained when she fell in an elevator, hurts impairing her performance value. Baker's real flame, despite the Lita Grey Chaplin reports.

### CHICAGO

Laura Harding, playing a minor part in "Mammy in the Air" at the Princess, quit the cast and left for New York after newspapers discovered that she was a \$7,000,000 heiress, one of the daughters of the late J. Horace Harding, New York capitalist, who died last spring.

Louise Butler, dancer, was awarded damages for injuries sustained when she fell in an elevator, hurts impairing her performance value.

Paul Kvale, brother of Al Kvale, Public-B. K. M. C. has been elected to Congress to succeed his father, the late O. J. Kvale of Minnesota, who was burned to death.

Taxi-dancing, object of police drive, has received official sanction of Judge Lindsay of Superior Court in one instance, giving city prosecutors a set-back.

Judge Lindsay restored license of Lorraine, Dancing Garden, north side honky-tonk, court decreeing that bare-legged girls, who work taxi-dances on commission basis, do not make place immoral.

### LOS ANGELES

Mary Jane Halsey, film extra, drove car which killed a man at Hollywood corner.

Rod La Roque listed his liquor expense as "entertainment" on 1927 income tax. Mitchell Lewis deducted \$378 worth of booze expense in 1928 as advertising and publicity. Government charges they were advised to do so by J. Marjorie Berger, tax counselor.

KPVB, Warner Brothers' broadcasting station, promoted to full time "in recognition of great public service."

The Maharajah of Kapurthala stopped over in Joseph Schenck's suite at the Roosevelt Hotel on his way home from Paris. Diplomats headed by the British Consul were at the station, also Louis B. Mayer and Sid Grauman.

Lola Weber bought an apartment hotel for \$650,000.

City council committee investigating attitude in Hollywood hills to Betty Compson's protest for a \$6,000,000 hotel of "Persian" architecture. Planning commission puts its n. g. on such project in residential district.

Deer hunter in Santa Monica hills killed one of Edgar Rice Burroughs' pure bred dogs. Author of "Tarzan" has sent the county supervisors a protest against hunting in the vicinity.

Lulu Robbins divorces Walter Robbins, both of films. Complaint: tongue pulling.

Sue Carroll has given the big square-cut diamond back to Nick Stuart, and they are just friends.

Virginia Cherrill goes west about Easter—Mrs. Buster West, to be exact. Wedding postponed because West is going east.

James H. Grigsby, actor, ordered before jury on charge of attempted murder of Mabel Soller, Kuchemaster, Chicago contest winner. Loeb L. Cossack, attorney, awaiting trial on similar charge by same girl. Result of a Hollywood pick-up.

Jeanne Alexandrea, prolug singer, collapsed outside Million Dollar theatre—said Joseph Shumacher, in her, she hadn't suffered enough—so she went without food for four days.

Alice Wooden, in h. o. of Starland theatre, handed over \$35 when a man walked up and threatened her.

Marion Bend, ex-"Pollices" and ex-Mrs. Bill Visk, registered herself, maid and four dogs at the Roosevelt. She also brought along a

## Inside Stuff—Outdoors

### Geo. Meighan's Orders

Two days after John Ringling's buy of the American Circus Corp., the general agents of the various circuses were receiving orders from Geo. Meighan. That makes it appear that those agents who are retained in 1930 will continue to be advised as to routing by Meighan.

### \$40,000 Profit on Banner Privilege

The banner privilege on the Sells-Floto Circus this season netted \$40,000. Half went to the show and half to the promoter.

### A Circus for Everyone

The number of circuses going out of the lobby of the Hotel Sherman right now will make it possible for every man, woman and child in the United States to own one.

### Dog Gag Co. \$5

"Cash will be paid for dogs for culinary purposes. Apply—grounds." After planting \$5 worth of this in the want ads the p. a. left town. He came back in a week. The whole town had turned dog-catcher. The S. P. C. A. was ready to go to Washington. The Wild West Show came and the p. a. explained the dogs were for the Indians' support. The \$5 was all the show spent with the paper, and they did two turnarounds.

### Ringling Relatives' Holdings

John Ringling owns only 50% of the Ringling, Barnum & Bailey circus. Other half is owned by his sister-in-law and nephew, each controlling 25%.

### Corp's Banner Revenue

Advertising banners on the American Circus Corp. circuses have always been a big source of revenue.

John Ringling for the past few years has never allowed this form of advertising on his circus. Indications are, however, that after he has seen the money made in this way, he will continue the policy. Often enough to carry a show one month.

### P. A.'s Club Dates

A Kiwanis-ling circus press agent is the new racket. This one a newcomer on a big money outfit, made them all. Always a free meal. Meal charged on the p. a.'s expense account. Gave the p. a. an opportunity to tell about the wonderful circus built to give him a job. Great for 30 days.

### Ringling's Staff in Dark

Since the American Circus Corp. deal all of the details have been in John Ringling's hands, with many of the Ringling subordinates entirely in the dark as to his exact intentions.

So much must be worked out before spring that a general reorganization of the Ringling staff is expected to be announced just as soon as the circuses are winter quarters. The main reorganization is to be directed largely at the newly-acquired circus holdings.

### Discouraging Auto Jumps

Larger fair agencies in Chicago have inserted the following in contracts for next year: "No railroad fare if you use a car. Acts dropping the auto will be furnished free. Complaint is that automobile acts usually arrive late, looking frumpy, and too tired to put on a good opening show."

### 'Billboard's' Temp Editor

Wilfred J. Riley is the temporary editor of the outdoor organ, "The Billboard." It is expected Nat S. Green, of the paper's Chicago office, will transfer to Cincinnati as permanent editor. Riley was changed over from the paper's New York office where he had conducted a dramatic news department and unfamiliar with the outdoors.

Frank Zartman, selected to edit the sheet last week, suddenly died of heart's disease before assuming the chair. Mr. Zartman had handled the park and fair news of the paper for five years; also had been a press agent with the Sells-Floto Circus.

Don Gillette, editor of the "Billboard" for five years, lately resigned. It is said he grew tired of the Igretta McHenry direction of the weekly. Miss McHenry seems to have been in complete charge since the death of Bill Donaldson, its founder.

"The Billboard" has been doing some sliding of recent years, more notable since its founder passed out. It's off in circulation and business, while its prestige as an outdoor paper, maintained at any cost by Donaldson, is markedly diminishing.

A recent rumor circulated in Chicago that "Variety" had opened or intended to open negotiations to buy the "Billboard" never had the slightest foundation. This for the benefit of the "Billboard's" staff, or what remains of it.

horse. Now looking for a house and a job.

Ninth annual Palm Springs desert play to be given Nov. 9-11, is Mary Austin's "Fire," the play that initiated the annual outdoor spectacle in 1921.

William May Garland elected president of the California Olympic Games Committee of five. Louis B. Mayer is one.

Bill Hart claims his fan mail costs him \$15,000 a year, although he hasn't made a picture for five years.

Rudy Vallee writing auto-biog. "Vagabond Dreams True."

Marine editor of the "Examiner" says Santa Cruz Island, 150 miles from Los Angeles, is vacation hide-out for film folk who rate yachts.

Texas Guinan's \$100,000 damage suit thrown out of court when plaintiff proves truck that hit her wasn't on company business.

Studio gets word from Germany Doug and Mary Fairbanks go to Rome Oct. 23, then to Orient en route home.

Mitzi Green, age 8, little Mitzi of voice, to Paramount under term contract.

John Ince, V. M. Barrett and U. M. Dailey on trial in municipal court on petty theft charges brought by dissatisfied film school students.

"Aida" to be sung Oct. 24 at Teatro, Mexico, is first presentation of Community Opera Association of

Los Angeles, formed from the old DeLara Grand Opera Co. Manuel Sanchez de Lara is director general.

John Gilbert and Ina Claire home from three months' honeymoon.

Ann Cornwall and her husband, Charles Maigne, director, have parted. No divorce is planned for the time being.

Jack Noonan to the psycho ward. Sally O'Neill's brother.

Emergency call sent Hollywood police surgeon to Red Wing's home to treat Indian actor for heart attack.

Harry Langdon sued for \$25,000 by Leon M. Sturgeon. Plaintiff claims permanent incapacitation from injuries in auto crash May 1.

Ellenor Falk asks divorce from William Boyd, stage actor. Stayed away from meals, wouldn't take her places and called her opprobrious names, she says.

Lewis Stone divorced from Florence Oakley. Says she'd nat him with one hand and slap him with the other. Made him so nervous he could scarcely sign his name.

Medis Armitage, opera manager, married Al McKee, a-tives and political satirist under nom of Hollmer Force, at Tia Juana Sept. 29. They kept it quiet for two weeks.

Villa Bonita, apartment house opening Nov. 15, two blocks north of Chinese theatre, built for Shiley M. Ullman, film art director.



# John Ringling Buys Into Chi Stadium for Big Top Dates

Chicago, Oct. 22.

John Ringling, in one of the fastest deals ever pulled in Chicago, has grabbed off Paddy Harmon's shares in the Chicago Stadium Corp., together with a bunch of other stock. Ringling is now so heavily in on the Stadium that he has wired he will play there next Spring with his circus on a percentage basis. The ousting of Harmon leaves him a tight promoter, using the Stadium on a percentage basis. In the shake-up Sidney C. Stratz has changed his title of secretary and treasurer to secretary and manager.

The credit for the deal goes to Sidney C. Stratz and his brother Harold.

Recently when the Stadium was up against it for money through mismanagement, the two Stratzs agreed to advance \$100,000 against enough stock to make a majority. Harmon's stock, to about the tune of \$25,000, was in on the deal. Harmon agreed, and the debts were cleaned up. Again pressed for money, the brothers grabbed a block of stock and went to New York, where John Ringling was waiting at the train. Ringling made the purchase and the two boys came back telling Harmon his stock was gone. They retain a stock interest. Under the new regime changes are being made daily at the Stadium.

Paddy Harmon, owner of a cheap dance hall in Chicago, tried to become a Western. He took over the Chicago Stadium. The Stadium, one of the finest indoor arenas in America, with many innovations such as pipe organ, double rings, etc., was erected at a cost of \$6,000,000. In its promotion Harmon interested some of the biggest names in Chicago financiers and blue-bloods.

The first losing venture was the booking of the 101 ranch as competition to Sells-Floto, with the Stadium guaranteeing the Miller Bros. Harmon, in his heyday, as a promoter of 6-day bicycle races backed the press boys and influential citizens very brusquely.

Today fights are held once a week with very little revenue, although probably one of the best match makers in the entire West is handling that end of it—Nat Lewis. It is understood that Harmon was asked to step out by the majority owners of the Stadium stock, with Harmon making a plea to remain. It was then agreed that he should stay until the 6-day bike races which open here Nov. 6.

## Brooklyn Toreador

The Brooklyn bull fighter, Sidney Franklin, who has been attracting attention in Europe by his dexterity with the bulls has been the subject of a controversy.

Spanish newspaper claims it has discovered that the Brooklyn bull fighter was born in Marquina, Spain, and not in Brooklyn.

His mother denies this, saying that he was born in America. There is talk of Franklin coming to America soon with a troupe of bull fighters.

## King Selling Gentry

Chicago, Oct. 22. Floyd King reported offering the Gentry circus for sale. He will retain the Cole Bros. outfit.

## TEX'S NEW BIZ MGR.

Chicago, Oct. 22. A. H. Barkley signed a 10-year contract with Tex Austin here last week as business manager of Austin.

Barkley is a former circus and carnival agent.

## Stagehand Compensation

Elkhorn, Wis., Oct. 22. Leo Diamond, New York, a stagehand, has been awarded \$200 for injuries in state compensation suit against Harry Roger Theatrical Agency of New York. Diamond was hurt last year working a fair here.

## Circus Men Out

Ben Austin and J. Neuman, long attached to the executive staff of the American Circus Corp., are reported as not being included in the 1500 plans of John Ringling.

## SPARKS SHOW CLOSING SEASON IN BAD SHAPE

Macon, Ga., Oct. 22.

Sparks' Circus is coming home to its winter quarters here Nov. 2 with its back broken. If persistent rumor is to be given a hearing, it is known that about half of the real talent has walked out of the show at various times during the season, with mostly second and third raters left.

Attendance in the majority of stands has dropped to the lowest figure of several seasons.

Circus folk expect John Ringling who bought the show some time ago, to restore it to the former Sparks prestige during next season.

## Bad Elephant Killed

Bay City, Tex., Oct. 22.

The Al G. Barnes circus, on orders from John Ringling, had "Black Diamond," the killer elephant, destroyed last week.

The bull broke loose in Corsicana, Tex., and killed Mrs. Eva Donohue, also injuring its former trainer, H. D. Prickett.

## Circuses Crowd Fla.

Pensacola, Fla., Oct. 22.

Three circuses within 30 days is Pensacola's record. Sept. 5, John Robinson's; Oct. 18, Christy Bros.; Christy Bros. has a hookup with the local papers offering ticket to the child not over 16 years who secures three subscriptions for the papers.

Also advertising "Prewar prices 50 cents for adults, 25 cents for children." War of prices between Christy Bros. and Sparks—playing within the same week.

## Drys as Scoffdebs?

New Britain, Oct. 22.

Knight Brothers circus, which plays here two weeks ago, and the Young Men's Total Abstinence and Benefit society, which sponsored the circus, have been made joint defendants in suits aggregating \$5,500 brought by William Schultz, owner of wild animals.

He sets forth he leased the animals to the circus and has not been paid. John and James Knight are identified in the writ as owners of the entertainment.

Vito J. DiFranzo, band leader, has sued the same defendants for \$500 for music furnished at the lot.

## Auspices Guarantee

Chicago, Oct. 22.

Four acts had to walk because Yarmo Devere post, American Legion, fell down on a guarantee for a benefit carnival.

Charles Meyers, promoter, booked seven acts on a \$3,000 guarantee, but when carnival opened found his appropriation cut to \$700.

## WORLD'S FAIR LICENSES

Chicago, Oct. 22.

William P. Prickett, publicity chief of the Chicago World's Fair, has charge of all pre-fair licenses and permits.

Novelty manufacturers and advertising specialists submit first to Prickett, after which the executive committee passes on the propositions.

## \$3,000 Daily Stadium

Chicago, Oct. 22.

The Chicago Stadium has again hoisted its offer to circuses of \$3,000 per day flat rental. It seats 100,000. So far no bids.

## Re-engaged

Chicago, Oct. 22.

Arthur Hopper, general agent of the John Robinson Circus and Jess Adkins, manager of the same show, have been engaged for next season by the Ringling interests.

Whether with the Robinson circus or some other unit has not been announced.

## Robinson's N. C. Closing

Chicago, Oct. 22.

John Robinson Circus closes Oct. 29 in North Carolina. Will winter again at Peru.

## Carnivals

(For current week (Oct. 21) when not otherwise indicated.)

Alfred, Chesapeake, Va.; 25, Dublin, Ga.; 26, Albemarle, N. C.; 27, Albemarle, N. C.; 28, Albemarle, N. C.; 29, Albemarle, N. C.; 30, Albemarle, N. C.; 31, Albemarle, N. C.; 1, Albemarle, N. C.; 2, Albemarle, N. C.; 3, Albemarle, N. C.; 4, Albemarle, N. C.; 5, Albemarle, N. C.; 6, Albemarle, N. C.; 7, Albemarle, N. C.; 8, Albemarle, N. C.; 9, Albemarle, N. C.; 10, Albemarle, N. C.; 11, Albemarle, N. C.; 12, Albemarle, N. C.; 13, Albemarle, N. C.; 14, Albemarle, N. C.; 15, Albemarle, N. C.; 16, Albemarle, N. C.; 17, Albemarle, N. C.; 18, Albemarle, N. C.; 19, Albemarle, N. C.; 20, Albemarle, N. C.; 21, Albemarle, N. C.; 22, Albemarle, N. C.; 23, Albemarle, N. C.; 24, Albemarle, N. C.; 25, Albemarle, N. C.; 26, Albemarle, N. C.; 27, Albemarle, N. C.; 28, Albemarle, N. C.; 29, Albemarle, N. C.; 30, Albemarle, N. C.; 31, Albemarle, N. C.; 1, Albemarle, N. C.; 2, Albemarle, N. C.; 3, Albemarle, N. C.; 4, Albemarle, N. C.; 5, Albemarle, N. C.; 6, Albemarle, N. C.; 7, Albemarle, N. 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# Obituary

## CARYL WILBUR

Caryl Wilbur, 65, former vaudeville, died Sept. 26 in a nursing home in Maldenhead, Berkshire, England. Although an American by birth, Mr. Wilbur had made England his home for years, living at Cookham-Dean in Berkshire. He had been married twice, his first wife, Gertrude Mansfield Wilbur, being his stage partner for years. They were divorced some years ago and about three years ago he again married, this time to an English woman (non-pro), who survives.

Mr. Wilbur was a southerner. He and Miss Mansfield appeared in sketches, the team being known as Mansfield and Wilbur. About 20 years ago they separated and divided their sketches, each taking two and continuing in vaude. Miss Mansfield later quit the stage and became associated with the F. P. Proctor offices and for some time was head of the Proctor press bureau. She is living in New York at present.

Mr. Wilbur went abroad and was successful in the music halls. He liked London and he remained there. In 1915 Mr. Wilbur was playing in London and enlisted in the British army. He made a fine record and was wounded several times and

with several Broadway shows. He went on tour as a handmaster, making two European tours in 1891 and 1900. At one time he was leader of Sparks' circus band. He taught his son music and the two often appeared together in public concerts.

Mr. Rolfe, Sr., retired 15 years ago, settling down in Brasher Falls.

## RICHARD BONIFACE

Richard Boniface, 71, legitimate actor, died Oct. 19 in Leonia, N. J. He was an old-time minstrel and had also worked as a white face in vaude doing "Dutch."

In the early days of his stage career he appeared with Harrigan and Hart and had played Tony Pastor's many times.

He is survived by his widow, Mrs. William Boniface, a daughter and a son-in-law, Marty Joyce, making radio dates and vaudeville as a m. c.

Interment in Leonia.

## AARON BRYLAWSKI

Aaron Brylawski ("Daddy B"), 78, died Oct. 21 in Washington, D. C.

Mr. Brylawski formerly operated the Cosmos in Washington. With his son, Julian, he later built the new Earle, which was taken over by the Stanley Co., before completion. At the time of his death he was directing a house in Washington and several in nearby towns.

He is survived by his widow, Mrs. Helen Brylawski, two sons, A. Julian and Fulton (attorney), and two daughters.

## KITTY SMITH

(Mrs. James Thompson)  
Kitty Smith, 72, in private life Mrs. James Thompson, former ballet dancer, died Oct. 19 in Chicago.

In the 80's and 90's Kitty Smith was internationally known as a ballet danseuse.

She was the mother of the McConnell Sisters, dancing team, and the mother-in-law of Ford Harnford of Harnford and Meyers.

Interment in Chicago.

## JEANNIE WINSTON

Jeannie Winston, 84, nationally famous as a light opera prima donna half a century ago, died in Washington Oct. 19.

Originally an Australian, Miss Winston made her first American appearance in Baltimore in "Carmen." Her last appearance was in 1924.

## IN LOVING MEMORY OF JOHN TILLER

Who departed this life  
October 21, 1925

Mary

in 1884 in Washington, where she made her home for the past 35 years.

## NETTIE SNYDER

Nettie Snyder, former opera singer and founder of the St. Paul Symphony orchestra, died Oct. 20 in Los Angeles. At one time Miss Snyder ran a concert bureau in the midwest, going to Hollywood eight years ago as opera and concert voice coach. Recently Miss Snyder organized the Columbia Opera Co. with which she planned to tour next year on the west coast.

## GORDON LYNN

Gordon Lynn, 26, vaudeville dancer, died in Suranac, N. Y., Oct. 17.

Lynn was sent to the mountains by the N. Y. A. two weeks ago, although he was not a member of the association at the time. His condition was such that he was removed to the sanitarium on a stretcher.

## FRED A. SMITH

Fred A. Smith, 70, musician, died late last week in Ithaca. He had recently joined the State theatre orchestra there. Smith was the last survivor of the famous old Ithaca band organized by the late Patrick Conway.

## FRANK LARTMAN

Frank Lartman, veteran fair and park editor of the Billboard, died suddenly in Cincinnati, Oct. 16, of pneumonia. Just prior to his death he had been awarded the editorship of the publication by the late D. C. Gillette, who recently resigned.

Mrs. Annie Baker, wife of Harry Baker, residing Springfield, Pa.,

died Oct. 13, after being an invalid for many years.

Capt. Alex. Browne, father of Charles A. Browne, leading man, Alvin Karpis, Lexington, Ky., was drowned at sea recently. Capt. Browne commanded a boat which was in Montreal and Liverpool and was swept from his ship during a storm. His widow lives in Montreal.

Mrs. Sam Barnard, widow of the old-time music hall proprietor who originated the "Lively Shows," died in London Oct. 18, aged 88, three weeks after the death of her husband.

Wallace L. Gerhard, 43, picture operator, Astor theatre (Warner), Reading, Pa., died recently of pneumonia.

Edna Henkelheim, private secretary to Harry S. Truman, died last week of intestinal trouble.

The father, 79, of I. R. Samuels, Kith beaker, died of heart trouble Oct. 19 in Freeport, L. I.

The mother of Italy Dorothy Johnson died in St. Louis Oct. 15.

## PARK AND FIFTH

(Continued from page 1)  
and says \$50,000 a day is paid to retailers of candy, cigar and fruit baskets.

Whereas, the Park avenue association, indicates that for perfume, flowers, beauty shops and delicatessen \$75,000,000 is consumed.

Park avenue, with a population of 5,000 families, of which 3,000 are in the millionaire class, whose combined wealth approaches 3 1/2 billion dollars, is 98% amusement seeking. Unquestionably the world's champagne headquarters.

It can even cost a man a cool million to walk in the door at No. 270, since Peggy Joyce moved in there last week.

Parties where each guest receives an automobile as a souvenir are not uncommon.

Park avenue calculates he spends easily \$25,000 a year for the theatre tickets and concerts.

One of the gayest dogs of the avenue, who recently ran a four-day and night party, estimated the cost at \$50,000, entertaining \$5,000, buying \$2,000, for an interior decorator to transform his apartment into a Chinese garden; \$10,000 for victuals; \$4,000 for orchestras; \$8,000 for Broadway talent and about \$12,000 miscellaneous.

Fifth avenue, starting at Washington Square and ending at 149th street, presents a duplicate picture, except that it begins in an artistic center and turns plebian at 102nd street.

Both avenues have colored residents from 102nd up.

One extreme is more clearly indicated than the other. The rents at 270 Park are from \$24,000 up per annum, and at 1520 Park, a family hotel advertises two room suites \$1 a day.

The Dowers is class compared with upper Park and Fifth avenue, past 149th street. No black settlement downtown.

Both aristocratic thoroughfares have probably more Hebrews, Shanty Irish, Wops, Spicks, Diogenes, Poles and mixed lower races than any other stretch of their international fame.

Wall street is the only locale as celebrated as Park or Fifth.

## Autos in Majority

Adhering to the ritzy sections of Park, there are more automobiles on the avenue than pedestrians.

A baby carriage is the rarest sight.

The dames of Park avenue and Upper Fifth own more dogs than any other group of women on earth.

Park avenue and Upper Fifth are high-brow only 60 days a year. Society and the new-rich reside there on an average of 40 days in fall and winter and 20 days during spring. At present the class of hotel streets is now in their magnificent apartments.

Fifth avenue is receding as a distinctive residential area. Most of the mansions from 60th street up are slated for razing. Nonstop new apartment houses are being built.

A car in the Morris Hotel and at 53th and Fifth, provided one who the tower is \$125 a day. Cabareted really, \$4,625 a year. It's all a rip.

More important fact of the Park and Fifth is that they are the only streets in New York where the Union Bootleggers are not wanted.

vending "stuff" to Park avenue. Ninety-dollar champagne jumps to \$150 when it touches the gilt-edged curbstones. Proportionate jumps in all other intoxicants, including narcotics.

More motor accidents on Park avenue than on any other street, according to police authorities. Blind streets and tangles above 96th the reason.

Servants and Lockys outnumber the rich residents in Park avenue four to one.

Upper Fifth and Park avenue infested with the best-dressed and most polite hand-handlers in the world. Their lingo runs somewhat like: "A hot young bachel, sir (or madam) but I am in difficulties at present. Might I ask if you could aid me with whatever aid money you care to give?" (The blacks are the only logical reply to so exquisite a solicitation.)

More awning fires on Park and Fifth than anywhere else. Fifth department apparatus doubles speed to an address here and now!... Service! all around!

## Newspaper Route

Seven newspapermen keep constant vigil for the remotest news about the two avenues. All carry social magazines.

The scribbles assert that scarcely a story of international significance ever occurs in any part of the world without a Park or Upper Fifth avenue background.

Girls of Park avenue are noted in all the 365 magazines they regularly frequent as the loveliest drinkers.

One jewel robbery a week is the Park and Fifth avenue average.

Most difficult resident of the street in interview, according to the boys who do it, is William Fox. Prime motive for the lunch is private sanitarium. Some of them for treatment, particularly of venereal disorders, in which field of ailments Park avenue surpasses all other neighborhoods.

Present rage in Park avenue is colored entertainment. "Lucky" Roberts and "Sneeze" the White-mans of the blueblood gutter.

Most expensive and popular modiste is Alan Kraemer. He can make you up something simple for from three to fifty "Q's."

Park avenue has spent as much as \$1,000,000 in a day for jewels, according to Jules Glanzner, of Cartier's, to which the wealthy go as often as grade school kids enter the penny candy store around the corner.

## Servants' Salaries

The usual apartment, called a simplex, duplex, triplex or penthouse, in Park or Upper Fifth employs a French maid, valet, butler, cook, assistant cook, chauffeur (sometimes footman), parlor maid and houseman.

French maid's salary, \$150 to

\$200; valet, \$125 to \$175; cook, \$200 to \$300; chauffeur, \$150 to \$225; butler, \$200 to \$400; housemaid, \$100 to \$125; parlor maid, \$100 to \$125.

Most avenue has three primaries. Most popular, plum star is Norman Kerry, who has office in the Embassy club.

Highest building is the Ritz Tower, abode of Al Johnson.

Most popular debs are the Mexican hairless and the Schmeisser girl, which sells from \$500 up.

Residence is obtained in the elite sections only by social, business and bank references.

"Kept" women, for which Park avenue is also notorious, obtain these references from their social milieu.

Among the slang phrases employed by aristocracy is such as "fossil flier." The meaning is a flame always on the alert to knock off an aged millionaire.

One stung on Park Ave. always attended by bizarre groups, a fad all the ritzy mob try for, not always with success.

## Rackets

A racket of Park avenue and Upper Fifth is "back-ground building." Newly rich fall for this and pay handsomely. A clique operates, forging sociological charts and changing birth certificates for a pedigree and heavy fee. This is on a par with "introductions." They sell like gold bonds.

One Park avenue doctor declines to grant private consultation without the presence of his trained nurse. Unless sure it is to keep him from being woman-handled.

Playboys invariably hire private dicks to watch their "dames," who fall easily for unneeded vigilance.

There is an endless array of glamorous facts, too, and figures pertaining to the marts of Fifth and the inhabitants of its smart upper section.

## BROOKLYN, N. Y.

By JO ABRAMSON

Worship's Birth—Broken Dishes—Majestic—Take It Easy—Flaflush—"House of Mander"—Jangles—"Laramie"—Boulevard—"Passions of Jealousy"—Paramount—"Sherlock Holmes"—Stage Show—Strand—"Say It With Songs"—Shorin—On George—Bumble Bee—Memorial—"Reception"—Century—"Cut and Churn"—Stock—Star—"Big Revue"—(Mutual)—Gaiety—"Big Fun Show" (Mutual).

Century, (Ridgewood), will play pictures Sunday and stock during the week.

Charles Emerson Cook doing publicity for the Century Stock Players, has resigned.

"Broad" Owen Davis' new play, produced by Sam Harris comes to the Majestic next week and Lou Tellegen in "Cortez" opens for the Boulevard.

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IN MEMORY  
OF  
**JANE CONNELLY**  
Who Passed On  
Oct. 25, 1925

when too severely injured to return to the front was declared an instructor to cadets. He was known in the English army as Captain Wilbur Sharpe. His real name was Wilbur Chaplin Sharpe.

After establishing permanent residence in England, Mr. Sharpe returned to the States several times, his last visit here being about 12 years ago.

After the war wounds prevented him from resuming stage work, and he engaged, in real estate in England. Wilbur at one time was engaged to marry Lillian Burckhardt during her American tour.

## EDDIE MARSHALL

Eddie Marshall, 44, died Oct. 17 at St. Vincent's Sanitarium, Santa Fe, New Mexico, after a two-year struggle against tuberculosis.

Marshall for years was known in vaudeville as "The Chalkologist," and played the major character. He also did work for numerous trade papers at various times.

He was a native of Eureka, Cal., and had been in the west for the past four years. Prior to going to the sanitarium, he was married, but separated shortly thereafter. He is survived by his mother and three sisters, all living in Los Angeles.

Marshall was taken care of by the N. V. A. during his illness and that organization took his body to Los Angeles for cremation at Forest Lawn, Oct. 22.

## JOHN EDWARDS

John Edwards, 60, veteran legitimate actor, died Oct. 16 in New York. He had been under the care of the Actors' Fund for several years.

Mr. Edwards was born in Boston, his family name being John Mar-

JANE  
**MRS. ERWIN CONNELLY**  
OCTOBER 25, 1925

nell. He had been on the stage for 24 years, playing in stock, vaude and pictures.

Interment in Actors' Fund plot, Kensico cemetery, beside his wife, Daisy Sinclair, actress, who died in New York, 1919.

A brother, R. J. Marnell, Medford, Mass., survives.

## ALBERT B. ROLFE

Albert B. Rolfe, 78, musician, father of B. A. Rolfe, orchestra leader, died last week in Brasher Falls, N. Y.

Mr. Rolfe displayed musical ability at an early age, and in his home town, Bombay, N. Y., played with the theatre and dance orchestras. Later he became a conductor of theatre orchestras and appeared



# HOLLYWOOD and Los Angeles

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**Opheum**  
First time in many weeks that this house has had a bill that could be classed as good. This week's show cost little over \$6,000. It is devoid of any big draw names, but proves that it isn't always the dough that's a criterion. Not \$3,750 less than previous bill, the memory of which will linger long. Odeur was carried over. This could be seen in the patronage drop at the opening matinee. But there's hope for a pick-up with the word of mouth advertising that will go with this one. Local booking office was responsible for the booking of four of the acts, three from the studios. With the balance coming over the route. The locals nicely rounded out a pleasant afternoon's entertainment. Not so bad this week on the repeat staff either. Most recent visitor was Dick Henderson, here only six months ago. But then his stuff went big, so no kick can be registered about his return.

Billing split with Nancy Welford on top ledge. Despite her heavy ballyhoo in recent weeks, her name meant but little to the customers. She had to put it over on ability alone, and mildly clicked. She sang a couple of numbers from "Gold Diggers," but neither her rendition of these or her personality had the audience dazzled. For a courteous encore she sang "Tea for Two."

Jim Corbett and Nell O'Brien next to closing. Several years since Corbett was here in person, and as the patter clocked laughs, his return can be classed a success. Chatto was sparkling and the hand-encouragement proved audience will count this well in. Same act competing up street on the screen. Will and Gladys Ahern, with an addition in the person of Brother Dan, got well under. Offered their standard routine of warbling, japping and roping. The house went for it big.

In tray spot were Norman Thomas Quintette, who scored big. Joe Jones, with a couple of baritone ballads, leading off. Two of the other boys put over some fancy stepping but the part of the act that the cash customers went for was the trick trap drumming of Freddie Crump. Audience forgot the stepping boys to center their optics on the crazy stuff that Crump was pulling on the drums and noise makers, even rolling across the stage with sticks.

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doing their stuff as he went. A fast close which brought applause aplenty and encores. Cardini with card tricks and palming on second best seen in this burg for long time in his class. Does his stuff without a word. Class to his act and deserving of all he got going in front—which was plenty.

Dick Henderson, Scotch comedian, used the same quick chatter he offered at his last appearance. Sang a couple that went and his patter produced the laughs—as that was what he was there for no one has any kick.

Johnson and Duker, booked locally, closed with a hat juggling act. Nothing new but in tune with the rest of the show.

Opened with Macagno Four, with classy acrobatic dancing. Clever offering that was a fitting beginning to a bill that rated so high in quality. Pathe News and Grantland Rice Sportlight, completed.

Cast of featured players selected by Fox for "Rough Liberty," submarine picture, now being rushed through on a short working schedule, includes J. Farrell McDonald, Charles Girard, Pat Somerset and Kenneth McKenna. John Ford directing.

Al Goodwin, four years asst. mgr. of Loew's State, has been appointed house manager of the Fox, Atlanta. R. T. Newton will be managing director of the house. Robert Mackall, house manager of Fox, San Francisco, will inaugurate the service crew at the Atlanta house, Thanksgiving, after first breaking in the crew for the Fox, San Diego, which opens Nov. 8.

Emanuel Galea cast in "The Climax" at the Duffwin, Oakland.

"The Outsider" opens in San Francisco Nov. 7 with Ann Davis and George Ratoff as leads. Support being cast in Hollywood by Edward Rowland.

Los Angeles Fox exchange won \$2,500 of 50 grand put up by Wm. Fox for the best sales results in ten offices.

Harold Hodre is featured baritone with KMTB.

"Rio Rita," due to open at Carthage Circle Nov. 1, has been put back to Nov. 27. Heavy business of "They Had to See Paris," now in house, the reason.

Laughter and Harris orchestra, which has been at Paul Perrott Cafe since its reopening several months ago, goes to the St. Francis Hotel, San Francisco, on six-month contract, Nov. 15.

Homer Curran has coast rights

for "Journey's End," stage show. Production will open at Geary, San Francisco, Dec. 1 and later at Belasco, here.

Maurice Pivar, film editorial supervisor at Universal, resigned to take up a similar post with Columbia. No successor named for Pivar's job.

Edwin Knopf will co-direct "A Lady in Love," with Louis Gasnier. Knopf will stage the picture, financed by Par to Universal for "All Quiet on the Western Front." Evelyn Brent and Clive Brooks will have the leads.

Jacqueline Logan has been engaged for lead in a picture by Sono-Art. Picture, as yet untitled, directed by T. Hayes Hunter.

Mrs. Lois Pantages, awaiting sentence for manslaughter, seriously ill of pneumonia.

Speckles theatre, San Diego, definitely anti-film during the life of its late owner, is being wired by W. E. and reopens Thanksgiving Day with Columbia's "Flight." Fred Siegel, new occupant, has leased the house from the Siegel estate for 10 years to show Universal and Columbia first runs. Pictures will be temporarily shelved when promising legit attractions appear.

Mrs. Alice Ames Winter has taken an office in the Producers' building as contact between film producers and the clubwomen of America.

Elinor O'Reilly, late of Fox casting office, associated with Jessie Wadsworth as actors' representative.

Billy Schary, agent, on the sick list. Flu.

Patterned after the annual automobile shows, the Western Aircraft Exposition will stage the first aeronautical exposition here during the week of Nov. 9 to 17.

Leo Arany, service engineer on Western-Electric sound equipment, owns his own plane and uses it on emergency calls to out-of-the-way places. It goes on his swindle sheet.

Oliver H. P. Garrett loaned by Paramount to M-G to write the screen treatment of "Copy Cat," original newspaper yarn, by Lawrence Stallings and Dale Van Every.

Harry Gribbon's next short talker on prohibition, Mack Bennett to direct.

William McGann will direct "The People Versus the People," for Warner Varieties. Frank Campeau and Lilian Brockwell in cast.

Al Boasberg's writing proclivities at the M-G studio interrupted long enough for him to play the part of a radio announcer in "Take It Big."

Western-Electric apparatus will be installed in 600 houses west of Denver by Jan. 1. Thirty to 40 installations per month is the pace.

The Callis-Baker Players have "The Ghost Train" and "The Little Spiff" to follow "Best People." "The Gorilla" and "The Alarm Clock" will probably go on after the May Robson engagement.

Wage claims totaling \$395 on file with State Labor Commission against Mayfair Pictures at Tec-Art studios must be paid the month or civil action will be brought, according to Deputy State Labor Commissioner.

Complaint filed with State Labor Commission charging Radio studios with violation of women's eight-hour working day law. Case held for investigation.

J. Charles Davis Productions have taken over the Ambassador studios, Culver City. Complete making 26 western talkers.

Toby Anguish Players closed after two weeks at the Sutter theatre, Sacramento.

Cockerton Hale opened three weeks' engagement at the Sutter shop, Glendale, Cal., in "Trial of Mary Dugan."

Petty Italy (Ted and Betty Italy) underwent operation for appendicitis at Osteopathic Hospital. Team arrived here two weeks ago for talkers.

Fox's only opposit in President

commences Dec. 1 when the Tower opens with an all-sound policy. W. E. wiring. House will show First National and Warner first runs. B. N. Bernstein and B. H. Lustig operating as the Lubercor Corp. on a 15-year lease. House seats 750 and will have a 50-cent admission. It is wiring the Raymond, same town, and will reopen it, probably as a second-run house.

Dick Williams, assistant manager of the Fox, Riverside, Cal., promoted to manager of the California (Fox) San Bernardino.

M-G's "House of Troy," to be directed by Robert Leonard, has been put back a month. Ramon Novarro's consils.

Warners is remodeling the front of its studio administration building facing Sunset Blvd. Will add several new offices.

Norman Fields is on his third of 20 weeks as lead with the Richard Wier Players, Honolulu.

Marjorie Wardell sailed October 19 to play femme leads there and opens Nov. 4.

Mel Brown, director, laid up with a bad case of Kleig eyes.

Lola A. Gentry, secretary of the Film Board of Exchange, in hospital. How serious the illness not determined yet.

Marjorie Rambeau will probably stay at Pangborn's Vine Street for two or three more shows following "What a Woman Wants."

Camera-man's union (I. P. M. P. I.) has expanded and settled in seven offices on the second floor of the Frances Marion Building, Hollywood.

Day in the Imperial Valley exhibitors keep their patrons in the night air all summer. Rialto in Calexico is just moving its shows indoors for the winter.

W. C. Riter becomes branch manager for Columbia, replacing J. E. Shaw, who resigned after a nervous breakdown. Jack Drumm, new manager of Columbia's Denver office, is also an alumnus of the L. A. sales force. Joe Wolf, former M-G salesman, is now on Columbia's sales staff. M. J. E. McCarthy is office manager, replacing Norman Bosley.

Fox Coast Theatres has bought the California (wired) in Ontario from Jack Anderson. Circuit also has the Granada, same town. Next month Fox takes possession of the Plaza, Hawthorne.

"Bird in the Hand," English comedy, follows "After Dark" at the Biltmore, Nov. 4.

Glenn M. Tindall named manager of the Hollywood Bowl succeeding R. M. Bruce. Tindall been supervising music in city playgrounds and has been guest conductor of the St. Louis Symphony. Has also been manager of several department stores.

## MINNEAPOLIS

Metropolitan—Shakespearean Rep. (Genevieve Hammer).  
Shubert—Rainbridge—Stock.  
Hennepin-Orpheum—Tier Private Aff. (Genevieve Hammer).  
Pantages—Hurricane—Vaude.  
Palace—The Life in Paris (Mutual).  
Minnesota—Saturday Night Kid—Rialto.  
Rialto—Rialto Stage Show (Public).  
State—Cock-eyed Woman—Century.  
Century—Why Bring That Up? (2d Week).  
Lyric—Fighting for the Fatherland—Grand.  
Grand—Our Modern Maidens (2d Loop Run).  
Aster—Thunder (2d Loop Run).

Genevieve Hammer at Metropolitan here at \$1 top with indications of a \$7,000 gross for week.

The Hennepin-Orpheum is cutting its vaude to conform more to the program arrangement. Three weeks ago the R-K-O Collegiate show of approximately four acts gave the entire stage show; last week there were four acts instead of the usual six, and this week the Ruth Dix Revue gives whole stage show. Vaude now runs only hour and half or less.

Don Alexander, press agent, State, has been appointed head of the entire Public publicity department for the northwest.

The Lyric is the second Public house to schedule regular midnight performances Saturday nights, the State having them for the past

year. The Lyric scale has been boosted 5c.

During "The Cock-eyed World" at the State the house is giving seven shows daily and eight on Fridays and Saturdays. Grind begins at 9 a. m. instead of the usual 11 a. m.

Within the space of a single week, three Twin City box-offices were held up successfully while the theatres were crowded with people and the performances in progress. The same pair of handits are believed to have pulled all three jobs. They not \$490 and \$600 from the Minneapolis Shubert and St. Paul President, dramatic stock houses, and \$300 from the St. Paul Lyceum, a Mutual Wheel burlesque theatre. All the losses are covered by insurance.

For boldness, the hold-ups rarely have been surpassed here. Although the theatres are located in the hearts of the Minneapolis and St. Paul neighborhoods, the handits entered the lobby in each instance shortly after the curtain arose on the first act and stepped up to the box-office window and with pistols leveled at the treasurer, demanded that he fork over all loose bills. The men were unmasked and they disregarded the danger of later officers entering the theatre and seeing them pull the job.

## MEMPHIS

By WALTER D. BOTTO

Loew's State—"His Glorious Night"—Vaude.  
Loew's Palace—"On with the Show!"  
Loew's Strand—"Her Private Life"—Vaude.  
Princess—"On Her Life"—Vaude.  
Beauty—"Over the Barrier."

Pantages, closed since April, reopens with Warner Bros. pictures exclusively Oct. 25. Emile Umann will manage.

Bob Marks, formerly with Press Schmitt, now dramatic and picture critic of Evening Appeal.

All wrestling matches and fight clubs closed here now.

The Little Theatre Co. opens in November in its new theatre.

Loew's Majestic will be torn down in January and rebuilt as a department store.

The Motion Picture Theatre Owners of America hold a convention here three days starting Oct. 29.

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NEW YORK, WEDNESDAY, OCTOBER 30, 1929

88 PAGES

## WALL ST. LAYS AN EGG

### Going Dumb Is Deadly to Hostess In Her Serious Dance Hall Profesh

A hostess at Roseland has her problems. The paid steppers consider their work a definite profession calling for specialized technique and high-power salesmanship.

"You see, you gotta sell your personality," said one. "Each one of we girls has our own clientele to cater to. It's just like selling dresses in a store—you have to know what to sell each particular customer."

"Some want to dance, some want to kid, some want to get soupy, and others are just 'misunderstood husbands.'"

Girls applying for hostess jobs at Roseland must be 21 or older. They must work five nights a week. They are strictly on their own, no salary going with the job and the house collecting 10 cents on every 35 cent ticket. To keep her job, a girl must turn in at least 100 tickets a week during the cold season and 50 in the summer months. In a dull week girls buy their own tickets to keep up the record.

If a partner wishes to sit out a dance, he must pay for the privilege. "Sitting-out time" sells at eight tickets an hour, or \$2.80. It's usually a poor sport who will come across with less than \$3, many kicking in heavier for a little genial conversation.

The girl who knows her professional dancing trade will keep an alert eye open for potential "sitter-outs," ascertain their hobbies and talk herself into a whole string of tickets. In this way she not only earns money easily, but saves wear and tear on her evening dresses and slippers.

Big money rolls in if she has a good line. One of the most successful girls at Roseland takes this part of her work so seriously that she reads up on current events (sports and stock market included) and has a smattering of current literature and art.

"There are two types of hostesses at Roseland," she said, displaying high brow leanings. "They are the mental and the physical. Surprisingly enough the physical ones are not those who make the most money. One customer will buy three tickets from them at the most. They rely on their sex appeal and go dumb between dances—and that's the surest way to lose a partner, going dumb."

#### Mental Girls

"The 'mental' girls, being good conversationalists, can wise-crack with the flippant, sympathize with the lonely and know how to talk the fresh boys and make them like it. I have one client who has been coming up every Monday night for two and a half years. Some times he dances all evening, other times we sit out every dance and just talk. He's a good spender, but his wife doesn't understand him."

Usually the hostesses change every two years, although one or two girls have been there for eight years. Some marry, some go into the chorus, others get hat-checking. (Continued on page 63)

### Hunk on Winchell

When the Walter Winchells moved into 204 West 56th street, late last week, June, that's Mrs. Winchell, selected a special room as Walter's exclusive sleep den for his late hour nights. She shushed the Winchell kiddies when her husband dove in at his usual eight o'clock the first morning.

At noon, Walter's midnight, his sound proof room was penetrated by so many high C's he awoke with but four hours of dreams and a grouch. Investigated at once, after having signed the lease of course.

Right next door, on the same floor, is the studio of the noted vocal instructor, Kinney. Among his pupils are Opa Munson, Irene Delroy and Marjorie Peterson. They love Winchell like you love carbolec acid.

And Miss Munson is reported to have requested that an amplifier be started hereafter when she runs up the scale.

### Demand for Vaude

Springfield, Ill., Oct. 29.

Petitions requesting Publix theatres to resume vaudeville in Decatur, Ill. are in circulation in that city.

Petitions specify that vaudeville at one or more of the three larger Publix houses would furnish employment to a number of Decatur musicians and stage hands and provide larger variety of local entertainment.

Paul Witte, Publix manager in Decatur, states that he believes vaudeville will find a place in Decatur before the season is over.

### Pickpocketing Dying Out

Chicago, Oct. 29.

Some 1,000-odd pickpockets who used to make Chicago what it was are no more. A confidential list in the hands of government revenue men shows them to be operating in bottles.

In the last eight months there has not been a complaint or an arrest for pocket picking.

### Flirting Contest

Paris, Oct. 29.

New idea here: "flirting contest" at the Bal Tabarin cabaret. Gals are permitted to flirt only to a limited degree with a committee of judges regulating their manner of approach.

### DROP IN STOCKS ROPES SHOWMEN

Many Weep and Call Off  
Christmas Orders—Legit  
Shows Hit

#### MERGERS HALTED

The most dramatic event in the financial history of America is the collapse of the New York Stock Market. The stage was Wall Street, but the onlookers covered the country. Estimates are that 22,000,000 people were in the market at the time.

Tragedy, despair and ruination spell the story of countless thousands of marginal stock traders. Perhaps Manhattan was worst hit in the number of victims. Many may remain broke for the rest of their lives, because the money that disappeared via the ticker tape was the savings of years.

Many people of Broadway are known to have been wiped out. Reports of some in show business losing as much as \$300,000 is not hearsay. One caustic comment to that was that the theatre is enough of a gamble without its people to venture into Wall street.

Prominent showmen, several identified with the picture industry (Continued on page 64)

### FILTHY SHOW OF SHUBERTS GOOD FOR SCREEN

Chicago, Oct. 29.

Shubert's latest musical of their "Night" series, now in Chicago, is so filthy that one of the cast admits embarrassment while in the performance.

The second act of this scramble called "Broadway Nights," is the (Continued on page 63)

### Soft Drink Smuggling

Chicago, Oct. 29.

Bootlegging charged water and ginger ale into the main Loop hotels is recent.

Water, at hotel prices, is 45 cents a bottle. Under the new plan a legger brings in a case at 25 cents a bottle. Ginger ale coming through these channels retails at 15 cents. Hotels get 50 the bottle.

### Kidding Kissers in Talkers Burns Up Fans of Screen's Best Lovers

#### Talker Crashes Olympus

Paris, Oct. 29.

Fox "Follies" and the Fox Movietone newsreel are running this week in Athens, Greece, the first sound pictures heard in the birthplace of world culture, and in all Greece, for that matter.

Several weeks ago, Variety's Cairo correspondent cabled that a cinema had been wired in Alexandria, Cleopatra's home town.

Only Sodom and Gom-morrah remain to be heard from.

### HOMELY WOMEN SCARCE; CAN'T EARN OVER \$25

No homely ones on Broadway!

And now it looks as if Crosby Gaige may have to postpone production of "One Beautiful Evening" because the Main Stem is devoid of the non-beauts necessary for the casting of the show.

Arthur Lubin, caster for the producer, for several weeks has been trying to land the right type of women. A most unusual piece, the drama has an all-women lineup, and, although as many as 25 are needed, all must be homely—and middle age or over, except for two who can be young.

Vera Caspary wrote the play and it centers about conditions at a club for girls where requirements of residence demand that the girls must not earn over \$25 per week in order to live under its roof.

That's why they must be homely.

### Ads for Execs

Chicago, Oct. 29.

Newspaper ad calling for potential executives for the Publix-B. & K. organization here, drew heavy response, with over 100 applicants. From all walks of life, with several \$20,000-a-year men among the mob, seeking a chance to break in to the show business.

### Studio in Church

A new Roman Catholic Church, Holy Angels, newly opened on East 47th street near 1st avenue, New York (Italian Parish), has rented out its upper story as a motion picture studio.

Visigraph, Industrial producing concern, has established its headquarters there.

Boys who used to whistle and girls who used to giggle when love scenes were flashed on the screen are in action again. A couple of years ago they began to take the love stuff seriously and desisted, but the talkers are reviving the ha ha for film osculators.

Heavy loving lovers of silent picture days accustomed to charming audiences into spasms of silent ecstasy when kissing the leading lady are getting the bird instead of the heartbeat. The sound accompaniment is making it tough.

Such a picture romancer as John Gilbert is getting laughs in place of the sighs of other days, and the flaps who still think he's grand are getting sore. One little flap had to be quieted by an usher when making a commotion during a Gilbert picture at the Capitol, New York. The person sitting next to her, like many others in the house, took Gilbert's passion lightly. The girl jumped to his defense and started to bawl out the Gilbert derider.

Not only has Gilbert received the bird lately, but all of the other male screen players who specialize in romance. Charley Farrell in "Sunny Side Up" draws many a giggle from his mush stuff.

In the silent era a lover would whisper like a ventriloquist, lips apart and unmoved, and roll his eyes passionately, preparatory to the clinch and then kiss, it looked pretty natural and was believable. The build-up to the kissing now makes a gag of the kiss.

When the kiss is with serious intent, the laughs are out of order. It's burning the impressed female fans to see their favorite kissera kidded when kissing.

#### In Reverse

Seems the only type of love stuff received as intended since advent of the talkers in the comedy love scene. The screen comics are becoming the heavy lovers and the heavy lovers comedians.

The normal kiss, delivered with the usual smack, sounds like an explosion. For that reason cliché scenes in the early talkers had them rolling in the aisles.

Toning down their kissing to make it noiseless has made bum kissers of the screen's best lovers, but, audible or silent, the kissera are getting laughs that don't belong.

Hollywood, Oct. 29. Soft pedal on dialog in romantic love scenes in the future. Hereafter, the saccharine stuff will be (Continued on page 63)

**BROOKS**  
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## French Battle on American Art Rages, Dividing Theatre Widely

Paris, Oct. 29.  
Another outburst of anti-American and anti-British animosity is at its height, the occasion being the influx of American talkers, American plays and British musical comedies.

The native theatre is split wide open with eminent personages taking equally violent positions on both sides of the wrangle—on one hand demanding quota restrictions, like those proposed for pictures, to practically exclude foreign attractions and on the other, arguing for free and open exchange of theatre and screen product.

**Basis of Row**  
What started the agitation was a sudden upsurge of foreign films and attractions in Paris. It was Carol M. Saxe's American Players specifically that actually precipitated the jam with the announcement of a repertory season starting last week at the Theatre Femina, embracing six plays on a subscription basis and opening with "The Road to Rome." The premiere night at the same time of "Strife" scene at the Apollo added something to the weight of feeling, and on top of these items the town is getting a deluge of American talking pictures, chief among them being "The Broadway Melody" opening Oct. 30 at the Madeleine Cinema.

To cap the climax Baron Henri de Rothschild commissioned Wendell Phillips Dodge, impresario of the American theatre in Paris during the summer, to stage American spectacles at the Baron's new ultra-modern theatre, the Pigalle, where Sacha Guitry's "L'Histoire de France" is flopping as a production in spite of the grandeur of the theatre, attracting many people independently of the attraction.

Dodge got himself in wrong by putting forth polyanthropic arguments for a "universal" theatre in Paris which is exactly what the patriotic natives decry. It was a tactless move on the part of an American just at the moment.

**Bernstein Pro-U. S.**  
So violent is the discussion that two leaders of theatre organizations take exactly opposite views of the subject.

Charles Mere, president of the Societe des Auteurs, expresses the view that French authors and entrepreneurs require no help from Anglo-American, German, Russian or Japanese to make their theatre interesting and worthy.

Harry Bauer, honorary president of the Union des Comedians Francaise, openly urges frontier restrictions even more severe than those of the film quota to save the French stage from the foreign invasion. He points out that there is no French restriction against American players, while the United States restricts alien stage people to three-month visits.

Henri Bernstein takes the friendly attitude. He has a melodrama current here which William A. Brady will produce in New York next spring and opposes all anti-American agitation, at least in the form of a frontier barrier to their entrance on a quota basis, even if the present rage for American jazz continues.

Bornstein advocates no restrictions, arguing that the American fad will pass, just as did the vogue for Viennese operette and later the madness for Russian music. In like manner he thinks foreign dramatic and operatic works should not be censored, and he defends the Americans who, he declares constitute half the audiences at the Gymnase, where his melodrama is now playing.

### AMERICANS ABROAD

B. P. Schulberg, George Bancroft and wife, Evelyn Brent and husband, Harry Edwards, Dr. Julius Lempert, Max Dreyfus, Bobby Crawford and wife (Mary Lucas), B. P. Fineman, Joe Pinous.

## The Tiller Dancing Schools of America, Inc.

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## Ephraim's Settlements With United and Butt

London, Oct. 18.  
R. E. Gray, secretary of United Producing Corporation, of which Lee Ephraim was managing director, says:

The sum paid to Mr. Ephraim for relinquishing his position as managing director of this company was \$30,000.

Nothing was paid by Sir Alfred Butt or anyone else on his behalf to Mr. Ephraim. Ephraim discontinued his action against Sir Alfred Butt on the terms of each party paying its own costs.

Production rights in "The Desert Song," which previously were jointly owned by the Ephraim Co. and Theatre Royal Drury Lane are still under the same ownership.

Simultaneously with the above settlement with the United Producing Corporation, Ephraim purchased from Moss Empires and others, their interests in the Ephraim Co. in which company neither the United Corp. nor Butt has ever had any financial interest.

## 40-Second Stage Strike

Berlin, Oct. 19.  
At the Nollendorf theatre, where the Piscator production, "The Merchant of Berlin," is playing the curtain fell in the middle of the third act and an actor stepped before it and announced that a 40-second strike was being called by both actors and stage hands.

This was meant as a protest against the possible revision of the unemployed dole law, up for discussion in the Reichstag, with reactionary members advocating its annulment. It would mean that neither stage hands nor actors would receive financial aid from the government when out of work.

After the shortest strike on record, the play went on.

## Babe Egan in German Film

Berlin, Oct. 19.  
Babe Egan's "Hollywood Red-heads," who have been so successful here at the Wintergarten, the Cabaret der Komiker and the Barabara restaurant, have been engaged for a silent picture.

Karl Froehlich will use them in a cabaret scene in the Tobis picture, "The Night Belongs to Us." They will act as contrast to a Viennese orchestra which plays only old-fashioned waltzes. The Egan's will take the same melodies in jazz style.

## Weeks Girls Sailing

London, Oct. 29.  
Marlon and Ruth Weeks, sisters of Ada May, sail from New York Nov. 13 on the Homeric, booked for eight weeks on this side, starting at the Coliseum, Nov. 25.

Act will be billed as "Presented by Ada May." Latter is in the limelight as star of "Follow Thru" at the New Dominion.

## SAILINGS

Nov. 21 (Paris to Havana) David and Hilda Murray (Mexico).

Nov. 13 (New York to London), Marlon and Ruth Weeks (Homeric).

Nov. 1 (Paris to New York) Mr. and Mrs. Harold MacGrath, Grace Moore, Beatrice Lillie, Mr. and Mrs. Edward Hillman, Jr. (Marion Nixon) (De France).

Nov. 1 (South Africa to London) Rex and Rexina, Billy and Lillian Rutt, Jules Cheroy, Jack and Hilda Grayson, Dora Maughan, Walter Fehl (Carnarvon Castle).

Oct. 30 (Paris to New York), Bernice Fineman, Dorothy Dickson (Homeric).

Oct. 30 (New York to Paris) Bill O'Brien (Berengaria).

Oct. 26 (London to New York) Joe Brandt, Egon Pollak (Mauricette).

Oct. 22 (London to New York) Gus Schlesinger (Lovelithan).



BABE EGAN

## On Tour in Europe

Moulins Rouge, Vienna.  
Besides visiting the cafe we will tour the following during the months of October and November: Leipzig, Dresden, Prague, Vienna, Rome, Barcelona, Spain, Nice and Paris.

Will be home soon.

Direction NORMAN JEFFERIES Philadelphia.

## Panto Back to Drury

London, Oct. 29.  
Pantomime in the Drury Lane for Christmas is being revived after 10 years.  
Julian Wylie is producing "Sleeping Beauty." Cast now being selected.

## SIX NEW HUNGARIAN PLAYS IN ONE WEEK

By E. P. Jacobi

Budapest, Oct. 17.

Foremost among the week's Hungarian novelties is, of course, Molnar's new comedy. It is the first Molnar play in years, sparkling, amusing, and capitalistically astute.

"One-Two-Three" is nothing short of a juggler's trick. In the principal and only important role, Molnar has a modern magician, a bank president, who achieves the brilliant feat of turning a poor, plain, penniless taxi-driver with whom his ward has fallen in love, into an impeccable gentleman of position, with money, title, and a big job which at the end of an hour he can all to perfection.

Molnar's hero performs the dazzling trick of turning a mere nobody into a great man, and Molnar himself achieves the breath-taking feat of turning an insignificant little anecdote, which in other hands than his would barely suffice for a cabaret scene, into a great play.

It is 70 minutes solid fun with 138 laughs—statistical facts, and a brilliant occasion for a good character actor to show what he can do. Alexander Goth is excellent as the bank president. He and the whole performance capital, showing Molnar's hand. He is an excellent director.

"One-Two-Three" too short to fill a whole evening, was preceded by an older curtain-raiser by Molnar, "The Field Marshal." Another acrobatic feat, dramatic, this time centering round a jealous husband who shoots his rival, an actor, who says he is wounded, then, when he sees the woman doesn't really care for him, pretends he is not, since he doesn't want to be pitied or confessed to being overcome. Much of Molnar's finesse, but it is altogether too complicated to be effective.

18-Year-Olds

"Eighteen-year-olds" new comedy by Lakatos at the Belvaros, is a Hungarian version of the "Young Woodley" problem. Three boys and a girl have graduated together. The girl and her boy don't know they are in love with each other, at least, they aren't exactly, but being 18, they can't help being more or less in love with anyone who comes along. Boy falls in love with married woman who leads him on; tries suicide with no success; discovers he loves the girl and vice versa.

After accidental complications girl finds out she prefers the grown-up doctor joined in first act, and the boys must yet resign themselves to being not yet eligible. Artificial in places, the comedy has good points. Performance good and a young actor, Imre Radey, who up till now appeared only on the screen, had a personal success.

"Something Must Happen"

"Something Must Happen," by Gabriel Dregey, story of an author who can't write, is a comedy in its own plots, and what comes of his living a plot with a young woman who thinks he is not married al-

though he is. Atrociously boring and flopped utterly.  
This failure was only rivaled by that of "So This Is Love," at the Fovarosi Theatre.

"Tommy & Co."

New Hungarian musical, "Tommy and Company," book by Tamassy, is big hit. Written for Franz Gail, he plays the humorous and sentimental part of a little booklet. Not much plot, but very well done. Music not original, but pleasing.

"The Colonel"

"The Colonel," by Ferenc Herczeg, leading Hungarian highbrow, is an old comedy warmed up at the National theatre. Story of charming crook who is charged by an American millionaire—play dates from the time when every American was supposed, by Europeans, to be a millionaire—to "recover" some famous pearls which have been unlawfully kept by his Hungarian relations. Rather passe and unsatisfactory comedy.

Other Plays

"The Burning City," patriotic drama by Imre Foldes, relating to recent tragic events in Hungary, is well done and will certainly be a great success. But it is of little interest abroad.

Greatest success just now is an Italian play at the Kamara theatre, "Dawn, Day, and Nightfall," by Dario Nicodemi. Is a play for two, simple but charmingly written love story, with no problem to speak of, save the tale of the passions of two young people who fall in love at dawn, and by night, and make it by nightfall. Superbly acted by Gizi Bajor and Tivadar Uray.

New play to be presented next week and expected with much interest is the work of a new man, Joseph Lengyel, "Prisoners of War." It seems to be a sort of Hungarian "Journey's End," with no woman in it, and the prisoners' camp instead of the trenches is a setting. Budapest theatres are working their hardest and producing a number of good things, but can only just get along in spite of it all.

Pictures

Picture business is still great in "Forum" Cinema. Where "Singing Fool" is making good. "Show Boat" was screened at Royal Apollo with out sufficient technical preparation and the result was disastrous. Even after errors were corrected the picture had to be taken off after one week. Same house is bringing out "Able's Irish Rose" this week.

Silent picture business not so good. No outstanding success. First Hungarian picture, acted in Budapest, but synchronized in London, is a series of fairly tame dance pantomimes. Scenario by Countess Bethlen. Prime Minister's literary wife, with young women of Budapest society acting in it.

## WAR PRISONERS' SEX PROBLEMS PLAY THEME

Budapest, Oct. 29.

"The Great Prison," play describing life in Siberian war prison camps in Siberia, is a furor here. Piece is hailed as the most significant drama of the war so far discussed.

It deals with the problems of men interned for a long period without the companionship of women, and their problems under such conditions.

Play is the work of an amateur and is said to be a literary transcript of his personal experiences.

## London's Smart Draw

London, Oct. 29.  
A brief draw among orchestra patrons will take place of "A Girl's Best Friend," which opened Oct. 22 in the Ambassadors.

Bright drawing-room comedy about nothing in particular. Generally well acted.

## "Bitter Sweet's" Century

London, Oct. 29.  
"Bittersweet" passed its 100th performance Oct. 12, with all expenses paid off.  
Since then weekly net profit has been more than \$5,000.

## Retter at the Troc

London, Oct. 29.  
Deszo Retter opens in Cochran's supper show at the Trocadero restaurant Nov. 18, scheduled for a stay of six weeks.  
At the same time he will double in vaudeville dates.

Grossmith on Coast

Hollywood, Oct. 29.  
George Grossmith, English, here to break into picture business as writer and actor.

## GERMAN AUTHORS GO WILD IN COMBINATION

Berlin, Oct. 19.

Five most important authors' organizations have combined. These are the Protective Organization of German Authors, Society of German Story Tellers, Film Authors' Society, Society of German Poets and the Organization of German Dramatists.

The business end will probably be crystallized in the form of a limited company. It will not only regulate royalties but become a clearing-house for picture contracts. Some of the duty it will be to portion out the various picture orders to the different authors.

A film firm will no longer be able to order a scenario from an author, but will have to take what the organization offers.

This most scheme is, of course, so impractical as to be doomed beforehand. Only in very exceptional cases would such a dictatorship be possible.

## Colored Band at Resort

Paris, Oct. 29.

Noble Stasie and his colored band will be at one of Edmund Sayag's Monte Carlo spots this winter for 12 weeks, plus options.  
Salary 30,000 francs (\$1,200), booked through William Morris here.

## NEW ADAGIO THRILLER

Rosera Pulls an Acrobatic Starter in London Opening

London, Oct. 29.

Rosera and Capella, with Sylvo, another man added, showed a new adagio routine at the Palladium yesterday and made a splendid impression.

Rosera has a new trick of going into a running catch that is a starter. She does a running forward jump, catching herself on her partner's neck with one foot and going into a whirl. It's the finish and sensational.

## Sherek Closes Deal as Dufresne-Varna Agent

London, Oct. 29.

Henry Sherek has just completed an agreement to act as sole English agent for the newly important Paris operators, Dufresne and Varna, the deal covering all the houses handled by the French partners.

Among their enterprises are the Empire, Casino de Paris and Palace, all in the French capital.

Duclos, also affiliated with Dufresne and Varna, is sailing on the Ile de France Nov. 1 bound for the States in search of features for the season at the casinos in Cannes and Deauville and also for the Paris Empire.

## Stolls on Grand Tour

London, Oct. 29.

Accompanied by Leslie and Lincoln Stoll, sons of Sir Oswald, George Reynolds, manager of the Alhambra, is sailing on the Aquitania Nov. 2 to look over the picture and general amusement conditions in the States.

Sir Oswald has been training his sons in the business during the past year, both in studio and general offices.

## LONDON, THEN PUBLIX

London, Oct. 29.

The Berkoffs are set to open at the Palladium Nov. 25 for a single week, the engagement being the prelude to their return to the States. On their arrival they will go into a Jack Partington unit for Publix.

Majesty, Melbourne, Burned

Fire totally ruined H.M. Majesty's theatre, Melbourne, the biggest legitimate house on the Williamson-Tait chain.  
Loss placed at \$250,000.

Since excuses cannot be patented, don't invent them.

MR. AND MRS. JACK NORWORTH  
130 West 44th Street  
New York

# Alien Element and Dives Driven Out of London's Nite Life by Byng

London, Oct. 19. The quietest working cops in the world have just about written finis to London's lawless night clubs and cabarets. The West End has not enough dives operating now to keep underworld local-color addicts alive. Scotland Yard has mopped 'em up drier than a Mohammedan banquet in the Sahara.

For years past there had been occasional raids, prosecutions and the infliction of small fines, but then the authorities decided on adding imprisonment to the penalty and, for the alien offender, deportation as well.

The cops began by combing out crooks from their own ranks. All this came about when a rather kindly police chief who once ate poisoned chocolate eclairs was succeeded by Lord Byng, a soldier.

While the aliens appeared at Marlborough street, the police court for the "red light" district, a disciplinary court was sitting almost permanently at Scotland Yard and nasty inquests were made into swollen bankrolls. Some cop confederates were convicted with night club and restaurant proprietors, but many others, including some of the best-known in the West End, managed to get out of the country to spend long holidays on the Continent. They were deported without the formality of a trial or a chance to defend themselves. They simply had so many hours to clear out.

Among the night clubs that have ceased to exist was the notorious "43," headquarters of Mrs. Merrick, who had labor for repeated offenses against the licensing laws and for bribing bulls.

Ex-Sergeant Goddard was among them. He is doing time for receiving bribes. The authorities have confiscated the snug little fortune he had packed away. Nobody regretted the passing of the "43," for it was one of the lowest dives in London. Its habitués were mostly bag-slingers in silks, adventurers and drunken youths who thought they were seeing life.

The Silver Slipper, another club, started well, but the quick turnover fell for the quick turnover with the result that a prosecution soon came. It a few months, following the example of the Kit-Cat, it reopened as a restaurant with a dance band and cabaret. It could not run straight, however, being a unit of the Merrick organization, and finally the police closed it for good.

**Middle of the Night**  
"The Stage Door," a Harry Adams club, started well with a robbers' cave for dancing in and waiters' attire as pirates. For a time it kept on the level and then, having established it, Adams sold out. The new management went in for cheap and inexperienced waiters, with the result one cheerfully sold a double Scotch to a dancer in the middle of the night and "The Stage Door" was shut.

The Winter Garden, biggest night club in London, having a garage of its own, showed every sign of success until one night a young and inexperienced secretary was left in charge. Came two immaculate mugs in evening dress. They inquired for some one. He was not in and they were distressed, because he had promised to meet them there, have a bit of supper, and then go on to "Lady So-and-So's." The young secretary was charmed by their well bred friendliness and asked them in. More, he allowed them to order refreshments, wine, which he served with his own hands. Her Ladyship's party seemed entirely forgotten.

At last one of the strangers asked if he could bring in a friend or two. The young secretary, bucked at the success he was making, had no objections, and so in a few minutes some half-dozen nice fellows arrived. Having had refreshments, they arrested the staff and young secretary and took the names and addresses of the guests. That washed up the Winter Garden for awhile. The club reopened under a new management on smaller and quieter lines. It welcomes new members, but it is no place to go to wait there for a friend.

One of the greatest lies the proprietors and managers of these (Continued on page 56)

## LONDON COLD TO 'FIND'; CALLED A NEW LAUDER

London, Oct. 29. Harry Gordon, Scottish comedian, much touted as a "find" and dubbed a new Harry Lauder or Will Fyfe, made his London debut at the Palladium yesterday.

Three hundred of his Scotch fans had journeyed from home to London for the event and applauded him wildly. On the contrary the London crowd expressed its disapproval of the "discovery" vociferously. Swaffer doesn't think he's so bad, but Swaffer hasn't a soul here to agree with him, which has happened before and not always to Swaffer's professional credit.

Rest of the inside crowd think he'll be back in Scotland after the end of the week. Maybe sooner.

## NOTHING BIG IN 4 NEW PARIS PLAYS

Paris, Oct. 29. "Les Amours de Lady Hamilton," new, telling in 10 scenes of the life story of Lord Nelson's mistress, was nicely presented at the small-capacity Nouveaux. Narrative takes Emma Hart, fair girl, from her humble beginning to Naples as the wife of Sir William Hamilton, English ambassador, and thence to her years with the great admiral.

Final scene is at Nelson's funeral from which the prudish English authorities excluded Lady Hamilton and her child despite the express wishes of Lord Nelson.

Cast includes Regina Camier, Constant Remy, Andre Burgere handling the parts recently performed in the First National picture, "Divine Lady" by Corinne Griffith, Victor Varconi and H. B. Warner.

**In Between**  
"Le Feu Qui Reprend Mal" ("The Fire That Burns Badly") at the Comedie Francaise is an in-between, getting over but not enthusiastically. Three short acts tell of the false suspicions of a returning soldier of his wife's fidelity. Georges Leroy, Charles Granval, Madeleine Renaud have principal roles.

**Socialism**  
Femina opened for the season with "Transfuge" ("Turncoat") produced by Charles Boyer with Jean Yvonne, Maury, Michael Simon, Yvette Rivery, Blanche Montel and Lucienne Givry. It is an indifferent-entertaining to-do about a Socialist leader who contemplates forsaking his political ideals and affections for love. Girl eventually helps him out by turning Socialist herself.

**"Moonshine" Flapper**  
"Clair de la Lune" which translates into English as "Moonshine" is nicely written, but slight on action and a probable flop. Jean Bouvelet and Edgar Brady collaborated while Maurice LaGreene, Camille Corney, Suzanne Nivette and Jane Lory interpreted. Plot is sentimental and develops tragically the consequences of a husband's thoughtless flirtation while actually in love with his wife.

## "Conscience" in London; Praise for Miss Foster

London, Oct. 29. "Conscience," opening at the Little Theatre Oct. 24, was well received, but critics didn't harmonize. One says "overnight triumph" and another "irritating." Speeches were demanded opening night. Lillian Foster scored a personal hit.

"Conscience" is the piece in which Miss Foster made an overnight sensation in New York five years ago.

## WEATHER

Washington, Oct. 29. The Weather Bureau has furnished "Variety" with the following outlook beginning tomorrow: Rain over east and rain or snow over west portion Wednesday and Thursday (31), continued cool. Friday and Saturday increasing cloudiness with rising temperature, followed by rain Saturday night or Sunday.



## WILL MAHONEY

In Earl Carroll's "Sketch Book," 14th Street Theatre, N. Y. C. Charles Brackett said in the "New Yorker," "Will Mahoney, the star of the 'Sketch Book,' is grand. The comedy of that dance wherein he tries to outwit his falling balance by very desperate means, still draws from me a demoniac laugh."

Direction  
**RALPH G. FARNUM**  
1560 Broadway

## HAYMAN, ENG. BOOKER, DIES

London, Oct. 29. John Hayman, booking manager of the Victoria Palace and the most beloved figure in all English vaudeville, died of heart disease Sunday at his London home.

He was 60 years old and in his entire life probably never did an unkind or an ungenerous thing to a performer. It is a tradition in the theatre here that Hayman was always sympathetic and helpful to acts whether they succeeded or failed, and he probably has done more to encourage young talent than any other man in world vaudeville.

Hayman more than all the other variety executives in England was friendly to American players and was the strongest advocate of imported talent in England.

Funeral services will be held Thursday at 10 o'clock from his home, 9 Oakley road, Streatham, with burial in Goldersgreen.

## LONDON MGR. SMACKED IN WALL ST.'S BUST

London, Oct. 29. Spicing London's current openings and closings is the lament of a theatre manager who claims he dropped one-fifth of the \$5,000,000, says he made in the American market in a year, during the latest upheaval.

On the business end, "Wake Up and Dream" closes in the Pavilion Nov. 9 to be followed five days later by the Fairbanks-Pickford "Taming of the Shrew" with three projections daily.

Ivor Novello is collaborating with Beverly Nichols on Cochrans' "1930 Revue."

At the Coliseum on Oct. 28 Anton Dolin and Anna Ludella, without the assistance of a ballet but with Fairchild and Lindholm at the pianos, all scored high.

## Walska—Minus Song

Paris, Oct. 29. Ganna Walska expects to hit Broadway later this season with "La Castiglione," costume play, originally done by her at her own Theatre des Champs-Elysees last summer. This is the theatre which Harold F. McCormick, ex-husband, built for her.

Ganna will play the lead in the play which she has already translated. An orchestra of 30 incidental instrumentalists, but there'll be no singing, says the former diva. Meantime, Ganna's gross with her parafumeries on the Rue de la Paix is very okie.

## \$720 Daily for Grock

Paris, Oct. 29. Grock, the clown, is in his third week of a four-week engagement at the Empire, doing heavy business, and getting 18,000 francs a day (\$720) for his services. As with Chevalier, whose 30,000 francs daily for a fortnight, rest of show is being cheated on but doing heavy trade.

## 'Variety's' Paris Office

PARIS BLDG.,  
15 Boulevard Italiens.  
Show people have the privilege of making such gratis use of the Paris office for mail, information or otherwise as it can extend.  
Location of the Paris Bldg. is equivalent to Times Square in New York or the Loop in Chicago.

## Shuberts Settle Out of Court

Syracuse, Oct. 29. The Supreme Court action brought by former Judge A. Fairfax Montague, who learned about show business (and how) as prop. of the Frank Wilcox Wieting stock, against the Shuberts was settled out of court last week.

Action was based on alleged false representations made in the leasing of the theatre to Montague. Stock impresario charged he was saddled with inefficient employees and assailed the condition of the theatre. Montague alleged that the Shuberts had told him he could turn the lease back to the corporation after signing it personally and then withheld permission.

Amount of the settlement not stated.

## PARIS SPREE SPILLS MARY JANE'S MARRIAGE

Paris, Oct. 29. Sam K. Martin, Jr., 21, son of the millionaire Chicago financier, and who inherited \$2,000,000 from Otto Young, Chicago real estate operator, was in jail, but that isn't half of it.

Sam was honeymooning with Mary Jane, the tap dancer, who succeeded Ruby Keeler in "Whoopee" in New York. Very few knew of their runaway marriage in the States.

Sam had been making plenty of hoopla here and the long party came to an end a night or two ago in front of the Claridge bar. Sam "wanted just" another and the French barboy said it wouldn't be so good for him. The French barboy stood on that dictum. So did his confrere, which is French for another French barboy.

Sam replied with a wide swing to the jaw and the barboy passed out. His confrere got the same treatment.

Entered one French gendarme. French gendarmes are not nearly so tough as French barboys in Paris. But Sam didn't know that. He kicked the gendarme in the stomach. More gendarmes, this time with leveled pistols and Sam was subdued.

Net at the moment is the first gendarme in the hospital; Sam in jail.

An American lawyer had him admitted to bail today (Tuesday) and Mary Jane's secret marriage is public property from here to Columbus Circle.

## Warsaw and Am. Plays

Warsaw, Oct. 29. Poland's capital is wild over American plays judging from the unprecedented 100th performance of "Burlesque" at the Polish theatre, and "Trial of Mary Dugan" at the Summer. Later has not quite approached the run of "Burlesque," but considering the average run of native or American plays being limited to four weeks, it is just as extraordinary.

"Burlesque" is a wov with Maru Modzelewska as "Bonnie" and Mr. Jaracz as "Skid."

## Helen Gahagan's Debut

Paris, Oct. 29. Helen Gahagan, American, former legit actress, is about to make her operatic debut over here playing Berlin, Prague and Salzburg. She will then sail for America to join the Philadelphia Opera.

George C. Tyler, legit manager, will handle the operatic career as well. She follows the precedent of Grace Moore and Grace Fisher in leaving legit for opera.

# STREET SCENE IN PARIS N. S. G.

Paris, Oct. 29. Elmer Rice's "Street Scene" (here titled "Dans la Rue") opened at the Apollo under the wing of Camille Wyn and its fate is looked upon as questionable, due to its strangeness to French eyes. The native press rightly regards the piece as "too New Yorkish," although the English dailies (which mean nothing locally at the box office) express favorable opinions.

The enterprise is owned 49 by Jane Marnac and Camille Wyn, and a grave disagreement is on between the pair. Jane Marnac is seeking to oust Wyn on charges of mismanagement, with Keith Trevor, Marnac's husband taking command. Trevor, an Englishman, was Hatrick's partner in the \$4,000,000 crash in London of Photomaton, himself losing \$2,500,000 in the smash. He owns French rights to Photomaton outright and personally.

**Superior Production**  
In many respects the French production of "Street Scene" is superior to Brady's New York production, particularly in the mob scenes, which are bigger and better. Extras here receive five francs a performance or all of \$1.20 a week for nine performances. Paris piece shows some miscoasting compared to New York, such as Serge Nadaud playing the Horace Barham role. Janine Lietzer compares favorably with Erin O'Brien Moore in the New York cast lead. The father part is okay as played by Alcover.

The street scene overtones, French built, are excellent and there is an atmospheric lobby arrangement that is stunning, entrance being made to resemble a New York street with the sign "Street Closed" displayed and the floor done into a street with scattered bricks and cobblestones.

Net effect seems to be that the piece won't survive the holidays. Marnac is already reading "Shanghai Gesture" to follow in, with herself as star.

## W-T AND FULLER'S IN UNDERSTANDING

Los Angeles, Oct. 29. Williamson-Tait and the Fullers are getting pretty thick. Co-operation between the former competitors has reached a point where Fuller's is playing its vaude-revue units in the Tivoli, Melbourne, W-T house.

Fuller's Btjou, Melbourne, and Fuller's Tivoli, Sydney, are dark, with the Fuller shows meanwhile in W-T theatres. Ben Fuller, Jr., is in charge at Melbourne.

Economy is the motive behind get-together spirit.

**ANN SUTER ILL**  
Ann Suter, originally booked for a return date at the Palladium Nov. 4 and moved forward to this week, was ill in Paris and unable to open. Roth and Shay substituted.

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# One-Picture Basis Great Fault In Current English Film Trade

London, Oct. 29.

One of the funny features—there are a dozen others—of the British picture situation is the freelance condition of most players and directors. Nobody seems to be tied up for a term of years. No stars are built up by years of hard work along a fixed line.

Names are plugged sporadically and sometimes click. Instead of the company building up behind these names, to "starism," these names may pop up in left of a rival company a month later.

Everybody, even the officers of the companies, seem to be hired on a one picture basis.

Even where they bounce around from company to company no effort is made to cash in on the fan appeal of a player in a previous role.

A Gilbert type, tremendously liked in a previous picture, is likely as not to appear in his next picture as a heavy with an eye for a menace wherever he moves. This is bewildering to the foreign picture showmen.

One big English company, running as many as six productions at a time, began an economy wave by firing its publicity head!

Since he was the tall, too, that left the company with no exploitation unit at a time when three of its most important pictures were being readied for the public.

## New Sound Studio and All-Dialog Film for Ufa

Berlin, Oct. 18.

The new sound studio of the Ufa has been officially opened at Neubabelsberg. Under the direction of Werner Heymann the synchronized score for the Schwartz film, "The Melody of Hearts," is being recorded. A 60-piece orchestra, large chorus and a quartet of soloists in use.

In another studio, "The Chautauque Prince," the first all-dialog picture, has started under the direction of Wilhelm Thiele. In the leads are Ufa Harvey and Willi Fritsch.

Lilla is making the experiment of recording an English version at the same time. Lillian Harvey, of English extraction, plays both languages but for Willi Fritsch a substitute had to be found. Important parts will be played by English and American players resident in Berlin. This picture will prove whether the Klangfilm equipment is capable of producing product of international caliber.

In a few days Joe May is beginning a dialog feature. The Jannings film, directed by Joseph von Sternberg should start shortly. Marlene Dietrich will be opposite Jannings.

## RACHMANN SUES UFA

Deception Alleged in Figures on Par-Metro Films

Berlin, Oct. 29.

Sam Rachmann is suing the Ufa for a large sum of money.

When Hugenberg took over this picture corporation, Rachmann had a claim against the company for over a million marks for supplying it with Paramount and Metro pictures. Hugenberg came to an agreement with Rachmann, but the latter now claims that the basis of this agreement was false—that the figures which Ufa gave were deceptive. He claims further that it did not distribute many of the films which he brought and that others were rented for much lower figures than Ufa's own German product.

## CAIRO'S TALKER

Cairo, Oct. 29.

The Josy Palace introduced talkers here with the feature "Blackmail."

Tobis Wires 77

Berlin, Oct. 29.

Tobis announces 77 Berlin picture houses are wired with its equipment and are ready to show the Tobis sound productions, in the making.

Eleven pictures recorded by the Tobis system are either in course of production or will be ready by the end of the year.

## SHEEHAN'S CONFERENCE WITH GAUMONT HEADS

London, Oct. 29.

Winfield Sheehan and A. E. Blumenthal, Fox's ace realtor, while in close and continual conference with Gaumont British heads, are evading all questioning on the deal. Blumenthal does not deny the clincher is on but states emphatically "Fox at this time holds no stock in Gaumont."

When asked to amplify this assertion the realtor displayed so much inside knowledge of Gaumont conditions that his close contact is evident.

Fox influence is also seen in a newsreel move. It is understood Sheehan was able to squelch a reported move by Gaumont to substitute British sound for Fox Movietone in 112 of its theatres.

Whatever position exists between Fox and Gaumont, liquid cash has been found as picture stock taken over by Gaumont has been paid for in metal.

One minor cause of delay in the negotiations may be legal differences between British Tiffany and American Tiffany, with Gaumont joined as the third party. This arises from Gaumont having arranged to release Tiffany product here with the Tiffany British company claiming they hold the contract to distribute.

Paris, Oct. 29.

Winfield R. Sheehan has called a conference with Fox managers on the Continent. He is due here tonight, having made reservations at the Hotel Crillon.

A. E. Blumenthal and Joe Pincus, now in Scotland, are expected to follow Sheehan here shortly.

## FILM BUST TO COST PEERAGE

Paris, Oct. 29.

France has the damndest laws. There's an ancient statute, like Massachusetts' debtor rule, that traps a forgetful debtor ever so often, which provides that a woman is barred from matrimony unless her record on debt is clear.

What this law has done to the peace of mind of Mlle. A. de Bellissen would bring any heart. It stands in the way of her marriage to a real French count named Z. de Gagneron, a count, by the way who has loads of dough and a family name.

It's like this: Mlle. Bellissen not long ago started to make a gag French talking picture with money provided by the count. They spent 1,000,000 francs, which was startling to everybody concerned, and the picture wasn't finished by 400,000 more francs.

By that time Mlle. tired of the diversion and decided to marry into the haute monde, blow the works and leave the wreck for somebody else to clear. The count expressed himself as willing to go through as backer, but Mlle. couldn't be annoyed.

Cast was satisfied to gamble and get their sn-the profits, but Mlle. hit-hatted them on this proposition. Then somebody dug up the old statute and it looks like Mlle. will have to square things or go to work. Warwick Ward, Britain's John Gilbert, has a claim of 30,000 francs; Claude de Lore, femme lead, demands 15,000, and 30 other claimants have pooled their demands, retaining Pierre Gabriel, Parisian lawyer, to prosecute their claims.

## "Trespasser" Moves

London, Oct. 29.

"Trespasser," after playing six weeks at the New Gallery, has been moved to the Rialto for an indefinite stretch.

It opened in the latter house to capacity business and will probably get a pre-release showing in the West End, following its Rialto closing.



MARY AND MARGARET GIBB  
America's only native born  
"Siamese" twins.  
Capt. Smith in advance.  
TURNER ATTRACTION.  
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## LUMIERE DOING NEW SOUND SHORT SERIES

Paris, Oct. 29.

Louis Lumiere, French inventor, is starting anew in the field of short comedy producing in sound.

He proposes to make a series of short comedies, starting with one starring Eugene, the 300-pound head waiter at Ciro's and probably the most famous headwaiter in the world. Idea is to use him as an Roscoe Arbuckle clown type.

Gag is current in this connection. For years Eugene worried about his waist line, finally going into a drastic regime of reducing. In the middle of the starvation period, Lumiere grabbed him, exploded the comedy short idea and ordered him to get as fat as he could.

## Ufa Attachment Order

New York Supreme Court Justice Glennon signed an order last Tuesday permitting the Ufa Eastern Division, Inc. to bring suit in the name of Sheriff Cullen against the Ufa Films to compel it to deliver to the sheriff \$200,000 under attachments issued in the plaintiff's suit against Universum Film.

The plaintiff alleged that three attachments for the amount stated had been issued and that although Ufa Films has admitted that it owes \$239,825 to Universum Film on an open account, it has refused to turn over the money.

## Sounded Grand Opera

Berlin, Oct. 29.

Tobis contemplates all singing and dialog versions of three operas, Mozart's "Marriage of Figaro," Flotow's "Martha" and Nicolai's "Merry Wives of Windsor."

Each will be cast with German opera stars.

## Disc Misrepresentation Is Checked by Injunction

Berlin, Oct. 29.

Warner Brothers, through its Berlin representative, National Film, obtained an injunction against the German Gramophone Company, which carries the "His Master's Voice" trade mark.

This restrains the organization from calling pictures sound pictures which are merely synchronized with a series of records played on an electric gramophone.

Many of the small theatres have been employing advertising of this sort and gotten audiences in under false pretenses, thus hurting business for dialog films such as "Singing Fool."

## Berlin Likes "Atlantic," By DuPont in England

Berlin, Oct. 29.

"Atlantic," at the Capitol, first German all-talker, made by British International on RCA Photophone process in England, with DuPont directing, was scored by the press as unfinished and too greatly resembling a stage play. Voices of Fritz Kortner and Willy Forst the only ones registering well.

Audience received it enthusiastically on its novelty, indicating money for the picture on that account.

## British Film Field

By Frank Tilley

## Soviet Russia Repudiates Debts Owed by Derussa

Berlin, Oct. 18.

At the meeting of creditors of the Derussa, the Russian British production and distributing firm in Berlin, the Soviet government refused to accept the responsibility for the firm's debts, which run to almost two million marks.

Representatives of the International British Talking Screen are furious at this attitude as they have been able to prove quite conclusively that the insolvency of the company was traceable entirely to the representatives placed in control by the Bolsheviks. These turned out to be high pressure swindlers and ran the company into the ground.

This attitude of the Russians has created a lot of hostile feeling against them here and they will have difficulty finding another organization to work with.

At the same time another Russian company has gone broke. Olga Tschechova founded her own organization only a few months ago. After the first three films, it was in financial difficulties. Madam Tschechova sued the firm and got her salary and expenses before the break came. Also Stern of the firm of Stern & Thomas in Leipzig began to worry about the money he had invested and got an advance of 60,000 marks on the two last pictures from the Hom Film, which was to distribute them.

The smaller creditors suddenly found the firm bankrupt.

## HUREL OUT FOR 6 WKS.—FUNNY?

Paris, Oct. 29.

Internal dissension is detected in the retirement for six weeks of Robert Hurel, managing director of the Franco-Aubert chain. Pseudo-operation is used to explain Hurel's absence.

Louis Aubert is assuming management. Franco houses have been overloaded with poor silent pictures getting by only because of choice locations of houses.

Circuit contemplates extensive Photophone wiring and booking of American pictures.

Ed Cornillon eased out as vice-president of Franco remains a large stockholder in that company, although now with Gaumont.

Gaumont has taken up the original R-K-O affiliation idea with Robert Kane and a group of American technicians due here shortly to launch that scheme.

## Foreign Tongue Actors

Hollywood, Oct. 29.

A new monthly casting book specializing on foreign language talent for talkers.

Lists couple hundred players who claim they can speak French, German and Italian as well as English. Three actors claim six foreign languages.

## Metro's S. A. Clean-up

Buenos Aires, Oct. 29.

Estimated that by Jan. 1 this city will have 50 film houses wired. Three M-G-M sound releases are cleaning up here: "Hollywood Revue" (Palace), "Madame X" (Pettit Splendid) and "Trail of '98" (Palace), all rated smashes.

Palace is sold out a week ahead.

## HOMING HONEYMOONERS

Paris, Oct. 29.

Marion Nixon and her new husband, Edward Hillman, Jr., are sailing on the Ile de France Nov. 1 after honeymooning on the Continent.

Miss Nixon goes back to the Warners' studio, Hillman to his department store in Chicago.

On the same ship is Beatrice Lillie, who opens at the Palace, New York, almost immediately upon arrival.

London, Oct. 29.

All week a bunch of French exhibitors, headed by Henri Brezillon, president of their society. Came over to see how far this side is ahead of France on talkers. Figure we're a year ahead in the theatre end and almost as much studiously. All the party went to midnight preview of "Hollywood" and admitted they liked it. But saw "Greenwood Tree" next day and say they liked that more. Queer reaction is, despite language difficulty, they prefer dialog with story films to the song and dance stuff.

## Security

Stock exchange insiders kicking up a shine over the various debenture issues of the Gaumont British controlled companies. Since the Denman Picture Houses report came out and showed no dividends and the debenture interest only covered once instead of five times as claimed in the prospectus when the issue was made, there's been a lot of heart-burning on London's Wall Street.

The financial boys didn't like the look of an item in the balance sheet putting stock holdings in other Gaumont companies at cost or over, especially as the auditors' certificate indicated they had no means of checking these. With the market quotations in almost every case below par, the Stock Exchange figured it wasn't so good, and began to go into the question of the security for debentures.

It is said the result was the Law Debenture Society came to the conclusion debentures in two or three of the companies were covered apparently by the same security and put a demand to Ostrer Brothers asking specific theatres should be scheduled as security for each debenture issue. Attorneys put up an argument, but the Law Debenture Society stood pat and insisted and this allocation of a definite group of theatres to each debenture issue is now to be done.

## Maxwell and Paramount

Rumor persists here of discussion between John M. Maxwell and Paramount with idea of Par getting into British International and/or Associated British Cinemas. The Par folk and Maxwell both deny there's any probability of a deal. Neither the production nor the distribution ends of B. I. P. would be much use to Paramount, but the theatrical end would.

With Fox holding a large piece of Gaumont-British it might come to a tough deal for Paramount to get a break for its stuff in some 300 odd theatres, and as Maxwell's company has now around 100, mostly pretty well placed, Par might look favorably on a break through these. Meaning the British International Pictures and of Maxwell's concerns has registered a further

(Continued on page 59)

## Capetown Cinema Opens Dec. 2 With "Blackmail"

Capetown, Oct. 29.

African Theatre's Capetown Cinema, wired, opens Dec. 2 and is considered equal to some of the best overseas. Cost \$850,000 and seats 2,000.

Opens with "Blackmail." C. Moylan, manager of the Princess, Durban, will direct.

## French 30% Tax

Paris, Oct. 29.

Not until the theatre taxes are cut will United Artists have a boulevard show-case in Paris. The government collects over 30% of all grosses, making it too tough to operate.

## Sound Smashers Caught

Cairo, Oct. 29.

Intruders were apprehended by police Thursday when attempting entry to Royal Cinema, Alexandria. Vandals desired to smash sound apparatus.

## MENJOU'S OPPOSITE

Paris, Oct. 29.

Adolphe Menjou's singing lady for his first English-French production, Pathe-Natah will be Mag Lemonier. She is half English and French and was the lead here in the Paris version of "Broadway."



# WORLD'S SAPIEST CITY

## FRENCH-MADES EXPECTED TO MOP UP

Paris, Oct. 29.

That French talkers will sweep the French speaking countries, and that takes in Belgium, Switzerland (French sector), and French North Africa (Tunis, Algiers, Morocco, etc.), is generally accepted by the trade here.

It is argued that now that the novelty of American dialog is wearing off, the natives are hungry for their own tongue, sans French titular improvisation to supersede the English dialog, that as soon as native-made talkers, in the native tongue, are marketed, it will sweep everything before it.

Such is the fear expressed by the American interests here.

It is pointed out in the case of the Fox "Movietone Follies" which lately opened at the Capitol, Marcelline, and was the novelty of the town. It was expected it would exceed "Jazz Singer," which ran three weeks, but with the second week of the "Follies," business dropped 50%. The answer was that the novelty drew a certain element, but that word of mouth, because of the too native American dialog, hurt the ensuing trade.

French key cities like Marseilles, Lyons, Lille and the like are primarily mill towns, with silk, shipping or other manufacturing the prime industry, excepting wine cities like Bordeaux in the grape sector, where, too, the same element of strong personal contact figures in the success of a picture. If not liked, through large segregated contacts, it's not long before the population is hep to it.

## FOREIGNER CHEATS FOR STARS' ART PICTURES

Hollywood, Oct. 29.

Producers and players are being deluged with a circular form letter from alleged foreign news syndicates asking for a collection of their best and latest portraits. The letters ask for exclusive art, promising a liberal distribution to many high class periodicals and newspapers; the more sent the bigger the circulation.

Investigation disclosed the "syndicates" was operated by one man in Berlin, who after getting the pictures would peddle them around the Berlin publications for as much as he could get.

This practice, it is said, is in violation of the picture producers' exploitation service, which offers any publication, foreign or domestic, free portraits or stills for the asking.

## Fox Needs Paris House

Paris, Oct. 29.

The Fox picture interests here, on both sides of Rue Pigalle, Nos. 17 and 22 (latter Movietone News end), have discovered they've been paying extraordinarily heavy rent, being taken like almost every American must expect to be.

Looking around for new location to house both, with everything indeterminate as to leases, until something is done about a new Fox theatre here. Company needs a showhouse and plans would probably provide for an office building to house all the Fox interests.

Paramount did same thing, moving its exchange and picture offices into the Paramount theatre.

Paramounters Abroad

Paris, Oct. 29.

Paramountites now here vacationing include B. P. Schulberg, George Bancroft, Adolph Zukor and Eugene Zukor.

Schulberg and Bancroft touring continent came in from Naples.

## French Indie Talker Flop

Paris, Oct. 29.

The first French independent talker actually put on regular exhibition, starting at Aubert's Cameo here, was panned by the French critics.

It is "La Collier de la Reine" ("The Queen's Necklace") and stars Marcelle Jefferson-Cohn, wife of Jeff Cohn, the famous sportsman.

## Screen Character as Stage Feature for Run

London, Oct. 29.

Gypsy Rhoumaje, the American dancer who played the central role of Tondelyle in "White Cargo" when it was produced in its screen version, starts an unusual engagement.

The picture goes into the Regal Cinema next week for an exclusive run. The dancer will appear on the stage with her native dance performance, continuing during the run of the picture.

At the same time she will double at the Cafe de Paris.

## German Sets for Television Due in Germany Soon

Berlin, Oct. 29.

Two German companies, Telehor and German Fernseh Co., are scheduled to engage in the practical manufacturing and marketing of television sets by the end of the year.

Immediately following the close of a big Radio Exposition here, the practicability of television under the Baird and Mithaly systems, two rival sending units, was established.

For the start, which showmen believe will prove a deterrent, views will be confined to current news events, lectures and kindred educational.

Three types of television sets, small, average medium and large, will be merchandized, the first two primarily for popular appeal.

Already two and one-half hours of programs, mornings and at midday, are on the air for television reception by experimentalists. These are regular test programs.

Transmission speed has been accelerated to 18,000 points a second, with synchronization of sender and receiver already vastly simplified and perfected.

## Films in Paris

Paris, Oct. 29.

Picture programs current in Paris:

Paramount—"Easy Come, Easy Go" (Par).

Gaumont—"Jeanne d'Arc" (French).

Madeleine—"Spite Marriage" (M-G-M).

Aubert Palace—"Jazz Singer" (WB).

Capucines—"Molly and Me" (Tiffany).

Clichy Palace—"New Orleans" (Tiffany).

Marivieux—"Hungarian Rhapsody" (Ufa).

Cameo—"Queen's Necklace" (French).

Colisee—"Storm Over Asia" (Amkino).

## Earphones in Sydney

Sydney, Oct. 29.

Union Theatres has ordered a special section in each of its houses to be equipped with earphones for the deaf or slightly so, may get the talkers.

Amplifiers just in front of the screen will carry the dialog to the deaf section.

## BROOKLYN WINS THE TITLE EASILY

Crazed Talker and Stage Show Maniacs Flood Downtown—Four Big Theatres Worry Over What to Give Them Extra

## TOSS 'EM HOKE BAIT

Brooklyn is the world's sappiest city.

It is a raging battle of hokum. One can visualize 10-inch guns protruding from imaginary turrets of the Paramount, Fox, Albee and Metropolitan, a cluster of fortresses of cinema mirth and stage presentation in downtown churchtown.

"They spend more than a million a year in exploitation to split up the annual millions of jazz-mad picture fans of Brooklyn."

Every night the area is a seething hot-bed of saxophone-crazed talker and stage show maniacs, the majority under 30, the toughest big-mobs to handle in the country.

They compose the largest small-time aggregation in existence, according to the experts, who toss them the hoke-bait!

As community singers, the incoming hordes from Flatbush, East, East New York and Bay Ridge hold all records for gusto, unanimity, endurance, insatiability and dumbness.

These Brooklynites are a mass of suppressed hoofers, vocalists and stage aspirants. When one theatre was low on lobby entertainment, volunteers were called from the hold-overs and the rush to perform forced the business out.

It is the world's largest flivver-mob of film fans. More privately owned junks, barges, sloops and second-hand motor cars are parked in the vicinages of these quarrelsome cathedrals than in the precincts of any other film edifices extant.

M. C.'s

Masters of ceremonies tilt here like knights of old. The Lancelot of the fans is at present Rudy Vallee at the Paramount.

Brooklyn's downtown is the world's premiere laboratory of hokum. Every conceivable plan is attempted by the picture houses for possible use in the rest of the chains to which they belong.

The fans topple for food, show displays in the lobby, weekly prizes, jubilees, anniversaries, lobby fortune-tellers, grocery store bookups, newspaper tieups, indorsement letters and the multitudinous other stunts to draw them in.

Aside from the picture houses there is little other attraction to the hordes inundating the downtown locale, except a few chink joints and a batch of restaurants. That section of Brooklyn was a nightmare after dark before the picture houses were built.

The popularity of Rudy Vallee is humorously manifest by the fact that all the sheiks in Brooklyn imitate him. Every lad with a vestige of curl in his hair goes hatless and hangs around the lobbies. Brooklyn's downtown probably has the greatest flapper population of a night. Whole sororities march to the temples of celluloid and chatter.

Juveniles Ignored

Little exploitation exists for inducement of juvenile trade, inasmuch as the New York laws deprive children under 16 to purchase a ticket, when unaccompanied by an adult. But the kids get in by asking patrons to "buy for them."

Monday is housewives day doubly so. Hoke is propagandized in the butcher shops to get them in.

Saturday and Sunday nights the managers maintain, draws a 90% trade from 18 years old to 30.

The "something for nothing" gag is always good with the Brooklyn masses.

Put it all together and one sees

## CAIRO LIKE BRONX

Expansion Habit Hits Near East—Silents Going Sound.

Cairo, Oct. 29.

Empire here, formerly owned by Humberto, is being absorbed into the Astral chain of theatres. Francisco Ragno is concerned.

Empire, one of the leading first-run establishments before the advent of sound, began to run down when talkers were introduced. Now it is to be wired.

It looks as though all other silent houses will have to go wire ultimately.

## Say Orchestras Help

London, Oct. 29.

Musicians' union and London Orchestra association declare there are plain signs that the return of real musicians to the cinema is registering at the box office in increased patronage.

The two organizations assert that where orchestras have been returned to houses that dismissed men at the advent of talkers, increased business has followed promptly.

## 5 Prague Houses Use W. E.'s Wiring Despite Lawsuit

Prague, Oct. 29.

Sustained by a temporary victory, at least, five picture houses, wired here by Western Electric, are using the American projectors in defiance of an injunction and damage suit by Tobis-Klangfilm, German wiring, which alleges W. E. is infringing on their patents.

Tobis lost its plea for a restraining writ but is intent on appealing this test case to the highest tribunals. Formal appeal has been filed.

Tobis-Klangfilm proceeds under a licensing arrangement for the Czechoslovakian rights to the equipment manufactured in Berlin by Siemens & Halske.

## Conegliano Knighted

Cairo, Oct. 29.

Bettino Conegliano, manager of the Alhambra theatre, Alexandria, has been decorated by Italy with the Crown Knighthood.

He has fostered the Italian language drama in Egypt for 30 years.

## GERMAN DOUBLES

Los Angeles, Oct. 29.

Those who did the doubling to German in "Lummox" include Gerda Mann for Winifred Westover, Lena Malena for Dorothy Janis, Johanna Hager for Lydia Titus, Walter Bonn for Ben Lyon, Auguste Burmeister for Clara Langner, Kurt Herrnfeld for William Collier, Jr., Barbara Leonard for Edna Murphy, Paul Weigel for Torben Meyer, Costas Mooth for Sidney Franklin.

Friedrich Zelnik handled the interpretations of this picture directed for U.A. by Herbert Brenon.

## Radio's Far East Sale

Hollywood, Oct. 29.

Before leaving here for New York, where he will later sail for Europe, Joe Fischer, Far East theatre operator, closed a deal with Radio for its entire product on the 29-30 program. These pictures will be played in the 23 houses conducted by Fischer in the Malay states and Singapore.

Brooklyn's downtown as a circumsized picture center, employing all the old sawdust tricks and artifice to knock off the proletarian swarms, searching for scorching jazz and hot talkers!

## AUSTRALIA BAR ON BRITISH 'BLACKMAIL'

Sydney, Oct. 29.

Censoring of the British picture, "Blackmail," is a great ado in trade circles.

Cinema Arts, controlling rights, has filed an appeal against the Censor Board.

"Blackmail" stands out as a conspicuous example, through being regarded as the best dialog picture yet achieved in England.

Australian censors objected to criminal theme.

## PARAMOUNT NOT AFTER FRENCH THEATRES NOW

Paris, Oct. 29.

Questioned on his purpose to acquire theatres in France and elsewhere in Europe, Adolph Zukor says his company has no such purpose. His only hope is that the wiring of theatres will go on at a fast pace so that this market can absorb more American talkers. Otherwise Europe cannot be an important factor in American picture makers' plans, certainly not until more houses have been wired, he added.

That is the reason Paramount had not attempted and did not intend to attempt to make pictures with French dialog—the market is too limited. But Mr. Zukor does think the making of pictures in multiple languages may some day solve the problem, naming for the sake of argument, pictures in English, Spanish and French.

His definite plans are for a month's stay as a vacation for himself and Mrs. Zukor. His son, Eugene, advanced the sailing date for himself and his wife to the "Tie de France," Nov. 1.

Zukor hopes to visit his birthplace, Bice, in Hungary, which he left at 17, before he starts home.

## CAREWE'S GROUP OF DIRECTORS FOR BRITAIN

Los Angeles, Oct. 29.

A battalion of American film directors under the general supervision of Edwin Carewe is understood to be the sign of British Film Industries, Ltd., now remodeling a group of reinforced steel buildings near Wembley Playgrounds, England.

Carewe is now settling his affairs with United Artists and liquidating his contract with Dolores Del Rio.

Other directors to join the Wembley colony, each to make four talkers, include in the report Rex Ingram, Sidney Olcott, en route to England, and Herbert Brenon presently directing "Case of Sergeant Grisham" for Radio.

Carewe will make a picture in Hollywood with a star apart from United Artists, before going abroad.

## Prague Studio Burned

Prague, Oct. 29.

Fire wiped out completed film productions and part of the establishment of the Brothers Segel, leading producers in this part of Europe Saturday (Oct. 26).

## All-British Cast

Hollywood, Oct. 29.

The all-British cast of "Journey's End" will include Ian McLaren and Geoffrey Wardwell. Casting begun this week. Location stuff will be done in England.

As an all-British production it will not come under the British film quota on English showings. In U.S. it goes through Tiffany-Stahl.

## New York's Freakiest Film House, Roof of Funny and Rummy Owls

Broadway has the world's largest bird cage for owls. Hundreds of owls continuously on exhibition here. If you have never been to an owl's roost this is the spot.

There are owls of all sizes, called, nationally, weight, color, breed and description. The bird-cage is a theatre. The freakiest film house on Broadway and one of the best paying in the country, Loew's New York Roof.

It is decorated with blinking owls and patronized exclusively by night owls. The bird cage opens at 7:30 p. m. It closes at 11 a. m. Fee is straight 40c with a free elevator ride to your perch, in addition to such privileges as all owls enjoy such as smoking, talking and cracking peanuts.

A visit to the place is one of New York's slummiest yet. You can sit with owls to the right of you, owls to the left, owls in front and owls behind you. You can even inhale owls, the kind that sell for 2 for 25c.

You can see little flapper owls, turtle-doving with shell-owls. You can see gold owls and marine owls. And you can witness owls being put out for getting fresh with other owls.

The owls here are terribly familiar. And when a night owl gets familiar, he winds up in the alley, for the nice owls always complain up there. A nice owl is particular about his or her knees and elbows.

Most of the owls are nice owls which patronize the New York Roof. But there are plenty of the kind of owls you wouldn't take in your home. Such, for example, as the pan-handling owls, the shell owls, the dips, queers and other types of morose owl, which make the Roof a riot.

Nevertheless, the bird cage is flourishing and one can scarcely get a seat any night. People like to see the funny owl which goes there, and though it plays pictures, it's the owls that are the draw.

## PICTURE ACT DERIDES VAUDE ACT IDEA

Los Angeles, Oct. 29.

Roland Drew, teamed for vaude with Pauline Garon, will not be with the act. Drew claims his talent is not suited for that type of entertainment.

Miss Garon is plenty burned and looking for another partner. Opening set for next week at San Diego has been put back.

## Sono-Art's \$2 Dowling Film Also in Spanish

Hollywood, Oct. 29.

George Weeks left for New York to engage a Broadway house for a \$2 showing of Sono-Art's "Blaze O' Glory," starring Eddie Dowling.

Test of road show possible. Weeks will also arrange for the South American distribution of the Spanish version of the picture.

## Kids in Shorts

Hollywood, Oct. 29.

Frank and Haven MacQuarrie signing kid singers and dancers for one-a-month series of 2-reelers. Production to start in five weeks at Metropolitan studio with RCA equipment.

Laon Janney will be the kid m. e. Bob Harrison's another kid. Series backed by retired Detroit jeweler. Aimed for houses now using local talent in Saturday shows.

## CAREY WILSON WITH U. A.

Hollywood, Oct. 29.

Carey Wilson, out as story head at Tiffany-Stahl, is now a member of the United Artists scenario department.

## CRISP'S REVUE

Hollywood, Oct. 29.

Donald Crisp, recently engaged by Pathe, will direct that studio's musical talker "Television Revue."

This after directing "Smart Set Susan," which he is now writing in conjunction with Ben Crocker. Music for latter by Henry Sullivan.

## MISS AYRES AND KALIZ

Agnes Ayres, former picture actress, teamed with Armand Kaliz, male ditto, for vaude.

## 1st Runs on Broadway

(Subject to Change)

Week Nov. 1-2

Capitol—"Flight" (Columbia)  
Colony—"Long, Long Trail" (U.)

Paramount—"Love Doctor" (Par.)

Roxy—"Love, Live and Laugh" (Fox).

Strand—"Everybody Happy" (WB).

Week of Nov. 3-8

Capitol—"So This Is College" (M-G-M).

Colony—"Shanghai Lady" (U.)

Paramount—"Saturday Night Kid" (Par.)

Roxy—"Romance of the Rio Grande" (Fox).

Strand—"Footlights and a Fool" (FN).

\$2 and Extended Runs

Nov. 1—"Tresspasser" (Rialto).

Nov. 2—"Condemned" (Selwyn).

Nov. 7—"Paris" (Central).

Nov. 16—"Taming of Shrew" (Rivoli).

Nov. 19—"Love Parade" (Criterion).

## TWO S. & M. MUSICALS MADE AT L. I. STUDIOS

Hollywood, Oct. 29.

Though Schwab and Mandell are to turn two of their musical successes over to Paramount for cinematization. "Good News" will not be one of them. M-G-M has the picture rights for this one and Edgar MacGregor, who staged it, will co-direct for the talkers with Al Kell.

"Follow Through" and "New Moon" will be the two Paramount will get. Lawrence Schwab will supervise these productions at the Long Island studios.

## Remaking "Troopers"

Hollywood, Oct. 29.

After more than six weeks' work and an outlay of \$100,000 on "Troopers Three" Tiffany has decided to entirely remake the picture with a new story treatment and cast.

Loss of about 20% of the negative in the Consolidated lab. fire brought about decision.

In the new picture Mary Philbin will be replaced.



## THELMA WHITE

Keth's Palace, New York (Oct. 26).  
This week only, with Eddie Fardo.

## 2 BIG SHORT MAKERS' 750 FOR NEXT YEAR

With M-G-M and Fox practically retiring from production of shorts, the field is preempted by Warners with 7400 a year and Paramount whose new production schedule for the east under A. J. Balaban calls for about 350 shorts.

It is understood that Par and Warners have met with favorable responses from the small combination houses and that the intention is to provide a steady volume of new material for this market, as well as the straight picture houses.

## "Hollywood Show Girl" Making as By-Product

Hollywood, Oct. 29.

All First National and Warner players will be utilized for bit parts in "Show Girl in Hollywood," with Alice White in the lead.

Few sets will be made in the filming as studio buildings and sets from other productions will be used. Studio workers, doing their regular stunts, will be part of the picture. Scenario calls for upwards of 1,000 bit parts. Mervyn LeRoy will direct.

## Test of Accent

Knoxville, Tenn., Oct. 29.

"The Taming of the Shrew," by Doug, Mary and Shakespeare, quite appropriately is having its initial world showing in this city this week.

Natives and stables hereabout claim more actual Elizabethan patois is used in Southern Appalachians than anywhere else in the world. Probably wanted to see how the Hollywood accent went over with the Elizabethan ear.

## YEAR!

Franklin Warner, producer of "The Great Power," one of the earliest flops in sound, emerges for another try. He will do the talking screen's first full-length opera, English version of "Carmen." It is said Warner arrives in New York shortly to complete details for the picture to be produced in Hollywood. Tito, Ruffo and Marguerite Silva are to have the lead roles with other parts to be cast, it is said.

## Current Conversations

"Did you hear that Columbia has a pretty good picture with Belle Baker?"

"You remember when I told you I was going to sell Paramount?"

"Oh, forget that. I didn't sell either."

"But I hear one of the big shots got an awful wallop with General Electric."

"Do you know when that Jessel picture comes into the Roxy?"

"If I ever put up another dollar on margin, I hope to go worse broke than I am now."

"Well, don't squawk. We're all the same ain't we?"

"But what a chump. Sept. 20 a guy said to me, 'Get out of the market.' And I tried to be funny by saying, 'Get out yourself!'"

"This stock talk gave me a pain in the bank. Why don't you buy some outright now. Ain't it cheap enough?"

"Hey, boys, this mugg's crazy. He's telling us to buy. With what?"

"Can't you borrow?"

"From whom?"

"Anybody."

"Yeah."

"Then you lend me some."

"But I'm broke, too."

"How about your friend?"

"He's broke, too."

"Your wife?"

"She's broke, too."

"Oh, bank."

"That may be broke, too."

"Can't you borrow from your bank?"

"Can you?"

"Would I ask you if I could?"

"Would I ask you if I could?"

"No savings account?"

"For the kids."

"Take it out."

"I can't."

"Why?"

"The wife will find out."

"Split with her."

"Great. She'll stand for that."

"Then give me the other half."

"No, you must split with me."

"What, me give you an idea and then you only lend me 25% of what you get?"

"You heard me."

"Tell with you."

"Tell with you."

## N. Y. to L. A.

Harold Atteridge.

Clive Brook.

Ruth Chatterton.

Lon Murray.

George Jessel.

Sam Shipman.

Helen Johnson.

Wynne Gibson.

Joe Goldberg.

Tommy Atkins Sextet.

Nell O'Day.

Arthur Hammerstein.

Doris Kenyon.

Russell Markert.

Markert Dancers

## L. A. to N. Y.

George Weeks.

James A. Creelman.

C. J. North.

Geo. R. Canty.

Dave Loew.

Arthur Loew.

Ludwig Lawrence.

Barney Gerard.

Oscar Levant.

Fay Webb.

Mike Cleary.

Herb Magidson.

Barlett Cormack.

## Jones on Sequel

Hollywood, Oct. 29.

F. Richard Jones, who directed "Bulldog Drummond" for United Artists, has been engaged by Fox to direct the sequel to that story, "Empire Tower," by the same author.

New story has Drummond married and is a super-meller. Treatment will be satirical.

## ALL STANDARD SILENTS TO BE REMADE IN TALK

Hollywood, Oct. 29.

Virtually every picture made by Warners and First National, as silents, will be remade as talkers if present plans carry through. So far First National has repeated on "Classified" and "Woman on the Jury" and are now remaking "The Lady in Ermine."

Changing the title, the picture is presented to the public as a new picture which, with dialog added, is almost true. On top of this the studio is finding it cheaper than buying new material, as the writers of the originals will let the talker rights go for almost a song for it, and be impossible to retain them while company wanting them retains the silent rights.

## Picking Up Snaps

Hollywood, Oct. 29.

Ito Mazanito, Japanese cameraman, and a companion, are in Hollywood filming intimate scenes with w. k. film stars, later to be patched together for a Japanese newsreel patterned after "Screen Snapshots."

The cameraman furnishes his own film. He asks for just a few minutes of the player's time while working on a set. The companion appears in the scene with the player or to give the Japanese flavor to make their work all the more welcome in the native theatres.

Studios are glad to co-operate for the publicity it will afford the actors in Japan.

## RKO's Biggest Stage

Hollywood, Oct. 29.

RKO studio expansion is to cost more than \$2,000,000. Program calls for several new buildings on their 15-acre lot and the buying of a ranch, near here, for exteriors.

Following the return of William LeBaron from New York work was started on a new sound stage to run the whole breadth of the studio. Stage is to be 200 feet by 500 feet, largest ever.

Stage will be constructed in four chambers, to be used individually or to be opened up as one big set. More office buildings and additional stages will follow.

## Wide Film Process

### Lost in Lab Fire

Hollywood, Oct. 29.

United Artists, as potential beneficiaries, and E. W. Clarke, inventor, suffered a loss in the Consolidated fire when a process invented by Clarke for making wide film was destroyed.

Clarke was experimenting on rushes of "The Champ" and "Broadway Vagabond." His method was the blowing up of 35 mm. film to twice its size.

United Artists figured it has an ace in the hole in this process.

## Oil Cut Hits B. O.

Los Angeles, Oct. 29.

Business at the branch ticket offices in the surrounding oil towns is away off since the announcement by the Standard Oil Co. of a 45¢ cut in the price of crude oil.

## FOX CHI BID DENIED

Chicago, Oct. 29.

Reports that Fox has made a bid for the defunct National Playhouses, now being operated by the Chicago Title & Trust Company as trustee, are denied by Sidney Meyer, Fox manager.

Properties include nine houses, three de Luxe-Avalon, Capitol and Stratford; total value estimated at \$4,000,000.

## Reuniting "Harmony"

Hollywood, Oct. 29.

"Harmony at Home," the Fox talker version of "The Family Up Stairs," stopped after three weeks' production and held up for a revision of the story.

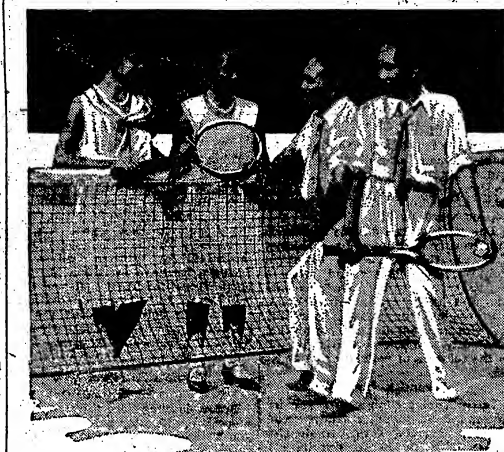
Russel Birdwell and William Collier were co-directing. After repairs picture will be handled only by Birdwell.

## U's Renewals

Hollywood, Oct. 29.

Universal renews contracts of William Craft, director, and Barbara Kent, Joseph Schildkraut and Myrna Kennedy players.

Next lap, six months.



Just an Idea of Publicity Value—They Do Everything

## MR. AND MRS. LUCIO AND SIMPLICIO GODINO

The only male and married "Siamese" or born joined together twins in the world.

Appearing with their "hot" Filipino band.

Booked solid R-K-O. Frank Braden in advance.

An ARTHUR KLEIN-TERRY TURNER ATTRACTION.

Suite 1405, Bond Bldg., 1560 Broadway.

# AMUSEMENTS OFF 262 PTS.

## ATTEND TO BIZ ADVICE OF BANKER

"Show people had better attend to their business now and leave stocks alone," said a banker yesterday. He is in intimate touch with the film industry.

"Don't ask silly questions about deals. How could any deal be made in this market? Who's left to sell stock to, in or out of the picture trade?" The above was in answer to a query over recurring reports of Radio Corp. of America buying Fox.

## R-K-O'S NEW AND BIG TIMES SQ. THEATRE?

Persistent talk of R-K-O building its own large theatre in Times Square takes on new significance in rumors of the corporation attempting to buy up the property on 7th avenue between 47th and 48th streets and half way down both blocks, toward 6th avenue. From the same account, an R-K-O theatre erected there would rival the Roxy in size and pretentiousness.

Closing of R-K-O's deal for the Columbia, forming the corner at 47th and 7th, provides the key site. Most of the remaining property is available, with Billy LaHitt's Tavern restaurant plot on 48th the only piece not procurable. LaHitt is said to be asking \$700,000 for his property, which he purchased from Martin Beck some years ago for \$300,000.

Such a theatre when and if built by R-K-O would be the Times Square stand for Radio Pictures and a possible new outlet for Keith's stage material.

## "Hell's Angels" Dialog

Hollywood, Oct. 29. Jean Harlow, understood to be a 19-year-old Chicago society girl, will play the Greta Nissen role in the new dialog version of Howard Hughes' "Hell's Angels."

Hughes unsatisfied with the dialog versions of a dozen different writers has engaged still another writer, Joseph M. Marsh, to try.

## Five-Language Revue

Hollywood, Oct. 29. Pathe's International Television Revue will be recorded in five languages, English, German, French, Spanish and Italian.

Many of the acts will be foreign with this booking work now in progress. No story picture, entirely specialties.

## MARY PHILBIN OUT

U Not Extending Contracts—Star of Silents

Hollywood, Oct. 29. Mary Philbin's contract with Universal will not be renewed. Brought to stardom by this studio in silent pictures, the player did not come up to talker standards.

Present contract has two months to run.

## 12 COLOR SPECIALS OPENING AT \$2 TOP

Of 15 pictures made in color, completed and waiting for release, 12 are scheduled as \$2 specials and seven, or the same as half are all-color productions, this meaning that between now and Christmas or shortly after the industry will be putting color talkers to a real test.

With others being placed in production right along, 10 now being in work, the stride to be reached shortly will be maintained for the balance of the season and indefinitely from year to year, with season 1930-31 in all likelihood one in which everything will be color.

The 15 color pictures ready for release are "Show of Shows," "Golden Dawn," "General Crack," "Under a Texas Moon," "Song of the West" (all Warner Bros.), "Paris," "Sally," "No, No, Nanette," "Son of the Gods," "Footlights and Pools" (all FN); "Cotton and Silk" (title to be changed), "The Rogue's Song" (M-G-M), "Glorifying American Girl," "Pointed Heels," "Vagabond King" (Par).

Included in this list as all-color talkers are "Vagabond King," "Paris," "Rogue's Song," "Sally," "Song of the West," "Golden Dawn," Warner's leading three, and its subsidiary, FN having two, Par, and M-G-M only one each.

Color talkers in production now include "Devil May Care," "Lord Byron on Broadway," "Road Show" (M-G-M); "Hold Everything" (Warner Bros.); "Dixiana" (Radio); "Show Girl in Hollywood," "Song of Flame," "Lady in Ermine" and untitled Dorothy Mackall picture (all FN) and "Paramount on Parade" (Par).

Neither Fox nor Universal has any color pictures ready to spring on the market, but both are planning part-color talkers. Fox will have color sequences in "Cameo Kirby" and "New Orleans Frolic," while U is considering color for the Whitman "King of Jazz Revue."

Pathe also has no color pictures completed, but is reported planning a schedule on tinted product.

## PUBLIX BUILDING AGAIN AND AFTER NEW SITES

Chicago, Oct. 29. Publix is seeking several new sites, according to John Balaban, with a couple of options already obtained.

Locations not revealed. Two Publix houses, each to seat around 2,000, now under construction on the northwest side here.

## Chaney Won't Talk

Hollywood, Oct. 29. Lon Chaney will adhere to his determination to remain a non-speaking star of many characterizations but no voice.

That has been accepted by M-G-M, and Chaney goes back to the lot in November, to appear under Fred Niblo's direction.

## Truendle and Doob Out Of Publix Detroit Posts

Chicago, Oct. 29. Because of outside interests, George W. Truendle is resigning Jan. 1 as general manager of Publix in Detroit, John Balaban announced. Balaban will handle Truendle's duties.

Art. Schmidt, who was Oscar Doob's assistant, succeeds Doob as publicity director for Publix in Detroit. Lew Smith, exploitation man for United Artists, will take Schmidt's post.

Doob has resigned.

## Golfer in Musical

Johnny Farrell, professional golf whiz and champ, will appear in Paramount's "Follow Thru."

## THIRD COLLAPSE WORST OF SERIES

U. S. Steel Goes to 167½ Before Rally—Close Above Low, But Strong-Arm Effort to Run in Shorts Ends in Failure—Ticker an Hour and 55 Minutes Late at Finish

## FILM STOCKS GO, TOO

A day near 16,500,000 shares yesterday brought the worst crash in Wall Street's history in point of distance of the drop and values wiped out. It ended with these features:

Last-minute effort to rally the pivotal Steel failed to carry through. Stock was pushed up from 167 to around 178, and then in the last minute dropped back to 174 for a net loss on the day of 12 points.

Warner Bros. did not appear on the tape all day. One block was offered at 40, according to report, and met no bid. The final bid and asked on the stock was 25 bid, 45 asked.

Steel directors, after the close, voted an extra of \$1, making \$8 a year. Corporation's earnings for Sept. quarter were \$70,178,713 vs. \$52,184,476 in 1928.

American Can also declared an extra \$1, putting it on \$4 a year basis. This announcement in the last hour rallied Can from 116 to 122. It closed at 120.

American Tel. & Tel. ended the session at its low for the day, for the year and longer, at 204, a drop of nearly 120 points from its recent high and 28 on the day.

The ticker was an hour and 55 minutes late and was still running around 9 o'clock last night.

In the confusion of the closing few final prices were obtainable, an exception being Paramount at 40½, net down 9½ on the day, but up 8 from its low of 32 for the session.

Fox broke to 40 even at one time, but did fairly well at the finish.

Radio Keith opened on a big block at 15½, net down nearly 6 points, broke below the 13 level around 1 o'clock.

Pathe started at 5 for the common and 8 for the A stock and couldn't hold even those levels. At the low the common was below 4 and the A below 7.

One Big lot of Loew running high in four figures was done at 40 flat and thereafter nothing came out.

Radio started the day with a sale of 20,000 shares at 30, just ten points down from the previous close. After that it went to 28 and closed at 28. Turnover approximated 1,000,000 shares.

## 80,000 Lots Offered

What happened in the amusements was child's play compared to the rest of the list. Johns Manville, blue chip that was high at 242, hit 110. A single sale of 50,000 S. O. of N. J. was recorded at the opening at 57 net, down 7½ from the previous final. U. S. Industrial Alcohol, recently close to 250, was below 140 at one time and closed not much higher. Blocks of 2,000 to 80,000 were offered and banking support was no where in evidence.

Trading in the first half hour went on at a rate of 32,000,000 for a full session, and the final 50 minutes from the announced total accounted for even a higher gross sales.

Who did the selling was as much

## R-K-O Contracts for Spoor Wide Film and Screen for 20 Years—No Restriction

a mystery as was the question who was taking the stock as it was dumped. In the latter case probably the banks and investment trusts took on a load of stock; in the former case there was plenty of selling of every known variety—long liquidation, forced margin, account closing; pool settlement and another brand of liquidation new to this generation.

## Pool Double X

Probably in scores of cases individual pool members, suspicious of treachery among their associates, liquidated long lines if they could and, if they couldn't, probably sold short against their long pool commitments.

That it was a day of punishment for rich man and poor man alike is evident from the enormous blocks thrown upon the market regardless. Probably all dabblers were squeezed out even before the break of Monday. Many had ceased to figure after the original quake on Oct. 4.

The banking group that had been looked to to stem the tide gave no evidence of interest. There were meetings continuously in the Morgan office, but nothing came out up to 6 o'clock.

## What Price Bank Help?

During Monday's fairly orderly decline it was believed that the bank pool kept bids just under the market. Indeed it was semi-officially declared that was their policy. Yesterday there was nothing of the sort in sight. The best the banking leaders were supposed to be doing was to see to it that bids were supplied in pivotal shares like Telephone, Steel, Copper, Atchison and Jersey.

Variety's suggestion still holds good to wait until the market quiets down for a considerable time to a normal daily turnover and fluctuations have returned to sanity before buying stock, and then only on payment in full for actual delivery.

One curious twist to this mad market is the fact that nothing is heard in any direction but bullish news, which does not even act as a mild brake on the swift drop.

## Amusements

What actually happened can scarcely be expressed except in the ticker's own cold terms. On the basis of last Saturday all amusement securities listed on the Stock Exchange and Curb, including bonds—some 35 issues in all—had lost almost exactly 150 points in the aggregate since Saturday, Oct. 26. In the Monday break the same list broke an additional 112 points, making a total for the 10 days of 262 points.

Such a summary indicates by its extent some measure of the completeness of the crash, a crash unmatched in all Stock Exchange history since the birth of the picture industry. From memory the worst previous break on a week went to about 130 points in the aggregate, although that represented fewer issues than now listed.

Taking separate amusement stocks at random and considering them on their performance, it became apparent that those issues which stood up longest under pool support, broke worst when pressure got to be irresistible. Paramount which had made a splendid showing right up to the 1 o'clock crash Oct. 24, went out in a landslide Monday; Fox which had made an aggressive show during the early stages of the decline, gave way doggedly on the Thursday crash and came back probably strongest of the whole group. It was the particular spot picked Monday when the bears were looking for vulnerable points, and broke from around 80 to 62 before its supporters could rally. By that time it appeared to have taken its worst and looked like a thoroughly

(Continues on page 12)

Radio Keith-Orpheum, through its president, Hiram Brown, has entered into a license for the Spoor-Bergman wide film and screen for 20 years. The license imposes no restriction upon the makers, with Spoor-Bergman at liberty to license any film producer of exhibitor.

With the contract held by R-K-O, producer-distributor-exhibitor, it is stated that its brother subsidiary, RCA Photophone, has no investment in the Spoor invention. No probable date is mentioned as to the release of R-K-O of any wide film picture, although it is said that instructions have been issued by Jos. Schindler of Radio Pictures to take a wide film negative. Nor is it reported if R-K-O has ordered its wide screen in any quantity. Its screen will be adaptable to any proscenium from 35 feet wide up. The Spoor wide film's width is 65 mm.

From the account and as reported, there has been no mutual understanding between Fox with R-K-O and Paramount on the wide film standardization. Fox maintains its width at 70 mm. Paramount, first starting at 56, lately increased the width to 65 mm, making it uniform with Spoor's.

## R-K-O Titan Pictures

The chances are that the brand name for the Radio-Spoor wide films will be R-K-O Titan Pictures. "Titan" has been slipped on various Radio Pictures projects, stars and writers by Radio's publicity expert, Hy Dab. It caught on in the trade and is expected to universally.

Radio has given a couple of demonstrations of the Spoor-Bergman wide film and screen at the RCA Photophone studios in Gramercy Park, New York. This leads to the Impression Photophone was directly interested. A story is that R-K-O could have prepared a public exhibition but preferred to wait and is still without date for that purpose.

Fox recently displayed its Grandeur Pictures for two weeks at the \$2 Gaiety, New York, as the first public demonstration of the wide screen and film.

George K. Spoor has been working on his device for several years. He is said to have invested over \$5,000,000 to date.

Paramount continues to experiment with its extra wide, without announcing either a private or public showing. Meantime Paramount often employs its Magnascope screen for the standard size film, 35 mm.

## Bureau of Foreign Info

Hollywood, Oct. 29. The Latin-American Film Bureau has been organized here with headquarters at the Metropolitan studio for the purpose of translating, supervising, judging accents and offering advice to producers on the making of foreign versions for Latin-American consumption.

Eva Bohr, wife of Jose Bohr, now star and producer for Sono-art, is at the head of new company.

## Bill Hart's Western

Hollywood, Oct. 29. William S. Hart is reported in negotiations with Radio Pictures to make one westerner in dialog. Option, if picture grosses.

## Beaut Gets Job

Hollywood, Oct. 29. Mme. Janina Smolinska, former "Polish Bergere" girl, who represented Poland in the international beauty contest at Galveston, makes her film debut in "Song of the Flame" for First National.



# Studios Bringing Back Costume Films; 14 of 81 in Fancy Dress; Underworld and Sex Themes Fall Off

Hollywood, Oct. 29. Stories now in production at the major studios seem to show that producers are attempting to revive the costume picture of the silent days. Of 81 pictures now in the process of making, 14 have historical backgrounds because of sets and costumes permitting spectacular effect. Most of all the eight operettas come under this heading with photography not a little responsible for the trend.

Since it is a traditional belief that the type of pictures turned out in cycles, the present leaning is unusual in the wide variation of subject matter. Aside from the 14 costume plays now in work, eight pictures center on theatrical life in all its phases, seven are termed musicals because their contents are in excess of 75 percent music, five are based on the war, four on south sea adventure, four on modern night life, four on sea adventure, three are westerns and three are youthful romance stories.

Racket Films Windle Underworld yarns total only four as compared to five times this number at this period a year ago. Because aeroplane themes are ex-

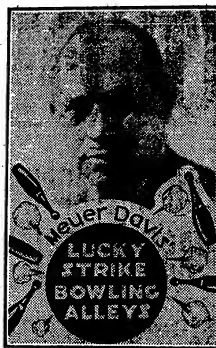
pensive to make, but two are now in the process of making. On the sport end there are prize fight tales, one baseball and two college yarns in work. Newspaperman life is also on the wane, with but one such tale in work. Subject of radio has been a one, there is one mystery, a policeman's trials is another story and one more of a Swedish immigrant hitting the land of gold and opportunity.

Sex stuff is on the decline, with but a brace in work at present. Mother love is but solely represented. Modern domestic society is also being neglected, with but one such story on the way. Stories on domestic home problems register three, while the type of the remaining trio, making a total of 81 productions, cannot be determined until finally approved for production.

Of these 81 pictures, 44 are original screen stories, 14 are adapted from novels, 14 come from plays and nine are adaptations of magazine stories. Dramatic classifications involved show 34 to be straight drama, 17 comedy dramas, eight operettas, six musical comedies, four melodramas, four revues, three comedy romances, two farce comedies, two action dramas and one mystery.

THIS TABLE SHOWS LIST OF PICTURES NOW IN PRODUCTION OR IN FINAL PREPARATION AT THE MAJOR STUDIOS IN HOLLYWOOD. CLASSIFICATION SHOWS WHAT THE STORIES ARE ADAPTED FROM, THEIR DRAMATIC CLASSIFICATION AND MAIN SUBJECT OF EACH STORY.

TITLE OF PICTURE	ADAPTED FROM	DRAMATIC CLASSIFICATION	SUBJECT OF STORY
Parmount			
"On Parade"	Original	Revue	Revue
"Color of Money"	Original	Drama	Gambling
"Sara and Son"	Novel	Drama	Mother Love
"Station Six"	Original	Comedy Romance	Radio
"Flesh of Eve"	Novel	Drama	South Seas
Fox			
"Lone Star Ranger"	Novel	Drama	Western
"Hot for Paris"	Original	Comedy	Sailor comedy to society farce
"Nix on Dames"	Original	Comedy-Drama	Vaudeville
"New Orleans Frolic"	Original	Revue	Revue with light story
"Cameo Kirby"	Novel-Play	Drama	Misadventure in gambling days
"Harmony at Home"	Play	Farce	A partment house life
"Hollywood Nights"	Original	Operetta	Hollywood night life
"Sky Hawk"	Magazine	Drama	Air
"Rough Liberty"	Original	Drama	Undersea and submarine
"Seven Faces"	Magazine	Drama	Imaginary life in a wax works
"Mojica" Film	Original	Operetta	Unfolding story of Latin setting for Don Jose Mojica
"The Holy Devil"	Original	Drama	Based on life of Rasputin
"Playmates"	Original	Drama	Farrell-Gaynor type in Budapest
Tiffany-Stahl			
"Mamba"	Original	Drama	South Sea story
"Troupers Three"	Original	Comedy-Drama	War story
"Journey's End"	Play	Drama	War story
"Resurrection"	Novel	Drama	Russian classic
"Peacock Alley"	Original	Comedy-Drama	Night life and theatricals
"Wound Stripes"	Original	Drama	Post-war story
"Satin Straps"	Novel	Comedy-Drama	Shop girl marries rich man
Radio			
"Hit the Deck"	Play	Mus. Comedy	Musical
"Seven Keys to Baldpate"	Play	Mystery Meler	Melodramatic farce
"Love Comes Along"	Original	Comedy Romance	Youthful romance
"Dance Hall"	Original	Comedy-Drama	Dance hall romance
"Case of Sergeant Grischka"	Novel	Drama	War drama
Universal			
"King of Jazz"	Original	Revue	Revue
"Land of Song"	Original	Operetta	Musical
"All Quiet on the Western Front"	Novel	Drama	War
"La Marseillaise"	Original	Operetta	Historical spectacle
"Undertow"	Magazine	Drama	Love triangle
"Out to Kill"	Magazine	Melodrama	Western
"Hell's Heroes"	Magazine	Drama	College and underworld
"College Racketeer"	Original	Comedy-Drama	College and underworld
"Fighting Legion"	Original	Action Drama	Western
"Hand 'Em Over"	Original	Action Drama	Western
"Barbary Coast"	Magazine	Drama	Underworld
"The Poor Sport"	Magazine	Comedy-Drama	Modern society
"The Devil"	Novel	Drama	Historical French drama
"Command to Love"	Play	Drama	Sex



## GATHERING MOSS

Rolling stones may not gather moss, but rolling balls do. They've made Meyer Davis the largest individual owner of bowling alleys in the world.

MEYER DAVIS' LUCKY STRIKE ALLEYS, one of four establishments, is not only tremendous in size, but the sportiest and most beautiful place of its kind in Washington, D. C.

## MORE CLASSIFICATIONS FOR TALKER ACTORS

Hollywood, Oct. 29. Casting offices have found it necessary to add new classifications to the card indexes on players since the advent of talkers. This chiefly for bit players and extras.

New analysis is on talker qualification and include listings such as: voice, high, low, medium; accent, cultured; lisper.

All these are in addition to the listings as to singing ability and type of voice.

## Boles in "Song"

Hollywood, Oct. 29. John Boles will be starred in "Land of Song" a musical based on early California history by Universal. It is an original by Houston Branch, who is doing the screen adaptation and dialog.

TITLE OF PICTURE	ADAPTED FROM	DRAMATIC CLASSIFICATION	SUBJECT OF STORY
First National			
"Lady in Ermine"	Play	Operetta	Costume
"Green Stockings"	Play	Comedy-Drama	English society
"Back Pay"	Novel	Drama	.....
"Faithful"	Original	Drama	.....
"Show Girl in Hollywood"	Magazine	Comedy-Drama	Farce on inside of picture studios
"Bright Lights"	Original	Mus. Comedy	Musical extravaganza
"Spring Is Here"	Play	Mus. Comedy	Musical
"Murder Will Out"	Original	Mystery Drama	Murder on a scientific basis
"Song of the Flame"	Play	Operetta	Russian
"Blaze of Glory"	Original	Drama	War and theatrical
United Artists			
"Hell's Angels"	Original	Drama	War and air
"Playboy"	Original	Comedy-Drama	Song and dance stuff
"Condemned"	Novel	Drama	.....
"The Champ"	Original	Comedy-Drama	.....
"Bride 68"	Play	Operetta	Musical
"The Bad One"	Original	Drama	Latin romance
"New York Nights"	Original	Comedy-Drama	Modern night life
"Abraham Lincoln"	Original	Drama	Based on life of Lincoln
M-G-M			
"Trader Horn"	Novel	Drama	Africa
"Take It Big"	Original	Comedy-Drama	Baseball and theatrical
"Night Hostess"	Original	Drama	Night club
"Rogue's Song"	Original	Operetta	Costume musical
"Ship from Shanghai"	Novel	Drama	Sea adventure
"Good News"	Play	Mus. Comedy	College
"Sun Kissed"	Play	Drama	Sex drama
"Anna Christie"	Play	Drama	Immigration
"Mammy"	Original	Comedy-Drama	Minstrel life
"Isle of Escape"	Novel	Drama	South Sea adventure
"Rough Waters"	Original	Melodrama	Underworld
"Hold Everything"	Play	Mus. Comedy	Prize fight and theatrical
Pathe			
"Officer O'Brien"	Original	Comedy-Drama	New York
"International Revue"	Original	Revue	Settings and music of all nations
"Crashing Through"	Original	Comedy-Drama	Orient
"Quillan untitled"	Original	Comedy Romance	College
"Mexicali Rose"	Original	Drama	Mexican border
"Melody Man"	Original	Musical Drama	Songwriter's romance
"Murder on the Roof"	Magazine	Melodrama	Night club

## Wide Film Wide Open

Producers recording on wide sound track may do so without any additional authorization from Western Electric.

The original license covers this and all future developments in the talker system, it is pointed out by the electric.

## May Try to Float Stock With 2 Studios in N. Y.

Although but five shorts have been made at its 44th Street studio in a year's time, American Sound Studio is taking over for operation the old Biograph property on 174th street in the Bronx.

It is understood a new company will be formed to take over the assets of the old and the two studios will be jointly operated. Another public stock issue may be floated.

Robert J. Walsh, contractor, and Alfred Walker, a stock and real estate promoter, head both studio enterprises. Company uses sound system by a German inventor. Of the five shorts made in a year's time but one, as far as is known, has ever been publicly exhibited.

## F. N.'s New Sound Stage

Hollywood, Oct. 29. First National started the erection of an additional sound recording monitor plant, 150x75 feet. Present facilities can only handle 14 companies at one time.

Cost of the new plant, exclusive of equipment, is estimated at around \$100,000.

## 3d Director for Film

Hollywood, Oct. 29. Another directorial switch for "Green Stockings," with Dorothy Mackall for FN. First it was Jack Adolphi, then Lloyd Bacon. Latest names William Seiter for the meg. Bacon will do the talker version of "Faithful," English play, with Billie Dove, leading. Title not expected to stick.

## 1ST WIRED PASSENGER COACH FOR TALKERS

Hollywood, Oct. 29. Western Electric, Paramount and the Union Pacific Railroad joined forces to sponsor the first projection of sound pictures aboard a train. The event occurred when a special car on the Los Angeles Limited was converted into a theatre for the showing of a newsreel and the world premiere of Paramount's "Virginian" on the run between Los Angeles and Las Vegas, N. M. The theatre car accommodated over 50 spectators.

## F-P Can. Down to 52

Toronto, Oct. 29. Sir Herbert Holt has resigned as a director of the Famous Players Can., due, it is said, to the row between Adolph Zukor, I. W. Killam and N. L. Nathanson, which resulted in the latter quitting.

The stock has dropped from 65 to 52 on the Toronto exchange. Canadian shareholders are worried. Many of them are selling. Holt and Nathanson may be working together on the much talked of British Empire chain. They were supposed to have worked together on the F. P. Can. directorship and both are interested in British pictures.

Holt controls tremendous sums of money and with Nathanson, and allied with British interests, they could make a good bid for Canadian business.

F. P. Can. has announced that, through increased earnings, a dividend of \$2 a share will be paid this year.

Montreal, Oct. 29. Suspecting a move to undermine its control of the theatrical situation in this city, Famous Players Canadian Corp. has moved for an injunction restraining Nathan L. Nathanson and the Montreal Trust Co. from dealing in any way with a property acquired previously for Famous Players.

Property, a block on the main street, was acquired before Nathanson resigned as managing director of the corporation and was transferred to the Montreal Trust Co. Famous Players claims transfer was in trust for them. Petition has been adjourned for a later hearing.

## ROBT. HARRIS DIVORCED

Wife's Settlement Includes Boy and Alimony Pending Remarriage

Hollywood, Oct. 29. Charging cruelty, Rhoda Harris obtained one of those speedy divorces in Judge McComb's branch of the Superior Court from Robert Harris, scenario editor for Metro, who is now in New York with their 7-year-old son.

Mrs. Harris is the sister of Mrs. Dave Lowy and niece of Louis Bernstein, music publisher. She was given custody of the boy.

In the settlement Mrs. Harris receives all household furnishings, with the exception of the radio. Harris is to pay her half his salary for all earnings up to \$400 weekly doing as she does not remarry. In case she does she will receive \$50 weekly for support of the son until latter is 21.

Couple were married in New York Feb. 11, 1920.

Milton Cohen appeared as attorney for Mrs. Harris. There was no contest.

## LUCK AND SUPERSTITION

Los Angeles, Oct. 29. William Richardson and Maudie Giles, extras, filed salary claims of \$5 each with the State Labor Commission against Superstition Pictures.

Both claim when they asked for their money Cliff Gross and Raymond Nazzaro said the company couldn't pay. Superstition recently announced a program of ten shorts.

## Ann Harding's Story

Hollywood, Oct. 29. "War and Women," being written by A. A. Kline and Jack Jungmeyer, will have Ann Harding in lead for Pathe. Gregory LaCava may direct.

## Del Andrews at U

Hollywood, Oct. 29. Del Andrews appointed film editorial supervisor at Universal. He replaces Maurice Rivar who resigned to join Columbia.

# CAN'T KILL OFF FIRST NAT'L

## Negatives and Heavy Damage at Disastrous Con. Lab. Coast Fire

Hollywood, Oct. 29.

Fire starting with static from film in the drying rooms of the Consolidated film laboratories on Melrose ave. cost the life of one man and an estimated known loss to date of \$3,861,500 besides threatening the loss of more than \$10,000,000 in master negative film stored in vaults within and adjoining the building.

Aside from a few employees who received slight burns, Al Lund, 29-year-old mechanic, perished in a vain but heroic effort to stem the rush of flames.

An uncompleted check on the estimate of known losses, all covered by insurance, embrace the following claims:

Consolidated Laboratory building and machinery a complete loss with un-official estimate on building.....	\$150,000
Estimated loss on value of machinery and equipment.....	600,000
Estimated loss on film stock.....	30,000
Losses of the individual film companies which had work in the process of developing, cutting and stored at the laboratory at time of fire:	
Caddo Productions lost negative on three days' work on "Hell's Angels".....	75,000
Julian Eltinge Productions lost negative on three days' work on "The Three Pictures".....	6,500
Tiffany-Stahl lost the complete English version negative on "Woman to Woman," foreign or uncut negative on all of seven features unreleased and two days' work on current features now in production. Estimate of these known losses will exceed.....	500,000
Sam Goldwyn Productions lost four reels of "This is Heaven" negative without apparent value, because all release prints had been made from it. All foreign or uncut negative on "Condemned" went up in smoke. With estimated loss of.....	250,000
Feature Productions, U.A. lost three days' work on "Playboy".....	50,000
Radio Pictures report the loss of foreign negative on "Jazz Heaven" two days' work on "Dance Hall," "Hit the Deck," "Love Comes," and "Seven Keys to Baldpate." Estimate.....	500,000
Colorart Productions report loss of samples of American negative on "Satanstoe," estimated at.....	50,000
Estimated loss suffered by smaller independent producers is set at.....	150,000
While Metro is the largest users of this laboratory, it is still trying to determine loss which is estimated might exceed, 1,000,000	

As different elements of heat and water have their effect on stored negative in a vault, makes it impossible to report on the condition of negative stored at this plant until it can be tested for shrinkage or blisters.

Gases generated within the vaults by the intensive heat made it prohibitive to open them until 48 hours had elapsed. Upon opening, the negative was found to be in fairly good shape on the surface, but a final report on its condition cannot be made until examined thoroughly. Vaults where heat from the burning building caused the sprinkling system to open within, caused some of the film to get wet. When discovered this was conveyed to the Bennett Laboratory at the auxiliary plant of the Consolidated, and placed on drums to dry, saving the most of it.

The razed plant was one of the largest film laboratories in Hollywood. It handled over 60 per cent Hollywood's film work. All negative removed from the razed building vaults is being inspected and

### Fugs as Thugs

Five professional prizefighters—Abe Hollenberg, known as Abe the Newsboy; Willie Meehan, "Italian Jack" Herman; Bobby Nichols and Joe Welling—appear in Paramount's "River Inn." They impersonate thugs.

## DARLING-SWEETHEART N. G. TAX EVIDENCE

Los Angeles, Oct. 29.

Trial of J. Marjorie Berger for counselling false income tax returns is under way, with probably two more weeks to go, before a jury in court of Federal Judge Edward J. Henning.

Two specific charges: Helping Dorothy Mackall claim \$25,074 exemption in 1926 when she was entitled to only \$5,745.14, and advising her to make such a return.

Twenty-two other charges against Miss Berger were dismissed when the trial opened, so that stars and directors involved will be available as witnesses.

Miss Mackall was on the stand three days testifying to mythical secretaries and managers whose salaries she deducted. Used the word "damn" in court and got called down by the judge.

Said she really didn't know what her income was. "I was working for First National. They turned over all the figures to Miss Berger."

Miss Mackall's mother, Mrs. Florence Wise, and her secretary, John Irwin, followed her on the stand.

Warner E. Williams, government tax expert, was next witness. Testimony he heard Miss Berger call Bert Lytell "darling," and Bert call her "sweetheart" stricken out as immaterial.

Miss Berger's defense is to be that she made no deliberate attempt to defraud the government and that she advised legitimate deductible expenses on wardrobe, entertainment and autos, later ruled out by the Internal Revenue Dept.

## Funny in Spanish?

Hollywood, Oct. 29.

Hal Roach is going to ask his comedians, including Laurel and Hardy, Charley Chase and Our Gang, to learn Spanish so that Roach comedies can be duplicated for the Spanish market.

This idea, which Warren Doane claims is not publicity, is a result of Roach's conferences with Arthur Loew on the foreign situation.

## McCarthy on Ground

Hollywood, Oct. 29.

Joseph McCarthy, writer of the music for "Rio Rita," "Kid Boots" and "Irene," arrived here under contract for Fox.

No announcement as to assignment.

### Rewriting "Kelly"

Laura Hope Crews is to rewrite "Queen Kelly," to be remade with Gloria Swanson the star, according to reports.

"Picture was laid on shelf before 'Tresspasser' was made."

### Willie Collier's Two

Los Angeles, Oct. 29.

Columbia will feature Willie Collier in two pictures this year.

restored at the recently abandoned Consolidated Seward street plant, reopened as a temporary unit until new plant can be built. Until that time, both Bennett and the Seward street plant can take care of the work.

## DEPT. OF JUSTICE WON'T PERMIT IT

Applies Equally To and Against Merger of Paramount or Fox-Loew—Must Give Assurances of Continuance of Producer—May Mean Warners and Fox Must Agree

## MERGER ON—ZUKOR

Washington, Oct. 29.

Without confirmation in any way obtainable from the Department of Justice, it is reliably reported that department is holding up the proposed Paramount-Warner and Fox-Metro mergers until such time as it shall have been substantially advised that First National, in the middle of both film proposals, will not be abolished or lessened in its position and value as a front line picture producer. This is said to be the department's sole exception to either of the long-delayed mergers going through.

By this attitude of the department, it is claimed that Warner Brothers, in stock control of First National, will have to reach an understanding with William Fox, who has 28 per cent of F. N. Whether the department wants F. N. placed in independent control to ensure its future or the stockholders to give a satisfactory assurance of First National, with no direct theatre affiliations, continuing, as it has done for years, cannot be found out.

The department's position apparently from the account is that First National by its present connections stands in danger of being eliminated, and such an elimination would reduce production in the picture industry, thereby tending toward a monopoly or lessening of competition through merging.

Paris, Oct. 29.

Adolph Zukor, in person here, denied officially published reports that all plans for a Paramount-Warner merger are off. He supplements his denial with the statement that negotiations arising from the Sherman Anti-Trust laws are the only barrier at this moment to the consummation of the scheme.

Admitting that Washington might interfere, he declares there is no hitch in the merger as regards financial arrangement or exchange of stock.

He added that neither required the association for its welfare, but both visualized great economic benefits from the alliance, especially in distribution, and distribution particularly in the foreign markets.

Mr. Zukor was upset by radio reports of the New York market plunge, which he received as "the Ile de France" was nearing Havre. On arrival he tried to get a New York connection in Havre and at length got a phone in the Havre postoffice that could accomplish the hookup. By that time it was 3 o'clock in the morning. He put the call in and went to a Havre hotel, where he waited until 6 a. m. before the trans-Atlantic hookup was completed.

Later, at the Ritz in Paris, the Paramount chief expressed himself as hopeful of improvement on all staple and well tested stocks. (This was on the break of last week.)

### New Yorkers in Doubt

Among those New Yorkers where the current condition of First National in its relation to the two expected mergers in the film business is known, it is stated that if there is a long delay, not unexpected, the Paramount-Warner merger prospects may grow cold through changes in the picture situation, etc. From this may have arisen the

## Reason Why Quickie Producers Can't See New York as Base Supply

### Gag Did Good

Hollywood, Oct. 29.

Newspapers carry press agent yarn that Melville Brown was temporarily blinded by sun arcs during shooting of picture and that "he continued, seeing through the eyes of Tommy Atkins, his assistant."

Atkins, former Marine, who lost whereabouts of his family during the war, now has a father, mother and sister. They found one another through the pipe.

## FOX-INTERSTATE DEAL HELD UP BY MARKET?

Dallas, Oct. 29.

With Karl Hoblitzelle in New York report waits back here he has held up the deal about to be closed for William Fox to buy the Interstate circuit in this state. It is said Hoblitzelle has stated the deal must go through shortly or it will be called off.

A previous report was that the transfer had been closed with but the consideration to pass. This consideration, from the account, was to be part in Fox Film stock. With everything pushed down on the stock market last week, Hoblitzelle, from reports, wanted a readjustment on the Fox Film stock valuation in his contract.

That point is now holding up the consummation, it is claimed.

past week reports that the Paramount merger had been called off, unless that report was inspired for some reason.

No one appears aware how the Warners and Fox will on can agree upon First National. The other element in First National is Hayden, Stone & Co., the bankers, and the F. N. financier for several years. Hayden, Stone & Co. for itself or customers may represent a large amount of that stock. Should F. N. be injured by neglect or otherwise, as F. N. stockholders would necessarily suffer.

No one will vouchsafe an opinion whether the bankers or some other stockholders brought this possibility to the attention of the department at Washington.

It has been previously reported in "Variety" that William Fox is preparing a legal action against the Warner Brothers in the latter's direction of First National. Fox recently secured Al Rockett, First National production manager, and Ned Marin of the same staff for the Fox productions on the coast.

Aside from the Washington tangle, it is said the present stock market situation has tended toward a slight alteration of terms between Paramount and the Warners and that this point has not been straightened out.

Fox secured its 28 per cent of First National when buying the West Coast Theatres chain, 100 per cent. That deal went through Hayden, Stone & Co. Warners got stock control of F. N. upon its purchase of the Stanley Co. and chain. First National originally was composed of a co-operative group of theatre exhibitors as sole stockholders.

By what manner of means the Department of Justice can see a probability of Fox obtaining control of First National, with the Warners now holding it, remains unexplained. One expression has been that the department may be guarding against any chance of Warners and Fox eventually getting together.

The trade here has not been the slightest rumor of the discontinuance of First National under any circumstances.

Four chief reasons why New York is the bunk for independent film producers have been given by one of them. This presents the small company's attitude on the recent exchange of views, east and west, on the worth of eastern production.

Hollywood is the only place the indie can get by, according to the official who has experience on both ends. Objections to New York for the small fellow are:

Unions.  
High studio rentals.  
Slowness of legit actors.  
Difficulties on exteriors.

In the matter of the unions with their arbitrary working rules the indie is constantly harassed and worried. Unions haven't forgot the needle treatment given them in former years by the sharp-shooting quickies, so there's little sympathy from them.

Rentals include higher costs of everything, equipment, costumes, props, furniture, etc.

The Bankroll  
Legit actors annoy and exasperate the indies by their unwillingness or inability to snap into it. Largely due to the legitts' lack of knowledge of camera, make-up and other studio fundamentals, there is much loss of time which the indie can't afford. It piles up the expense to the danger point.

Trying to get exteriors in New York is a headache. In Hollywood street scenes, or anything else, can be obtained with little or no interruption of the flow of commerce. In New York curiosity of the mobs, police hustling, etc., all make it tough. This, together with the scarcity of trained extras and numerous other petty vexations, counts importantly on that budget, always small.

New York's advantages are not great enough to offset its faults. From the small bankroll producer's viewpoint.

## Malibu Beach Fire

Hollywood, Oct. 29.

Fire Saturday morning destroyed nine bungalows belonging to picture people at Malibu Beach. Conflagration started in summer home of Richard Rosson, director, who also lost a Cadillac car with his total loss \$15,000.

Mrs. S.W. Serwon was burned out with \$20,000 loss.

Ned Marin's house, two doors from B. F. Schubert's, was the last to go. By that time the fire was under control.

Defective wiring in Rosson home blamed.

## RKO Profits \$1,141,532

### For Third Quarter-Year

Radio-Keith reporting for the third, or summer, quarter, released today (Wed.), shows the surprising profit of \$1,141,532, almost double the operating profit for the two preceding quarters.

In this connection it is recalled that the old B. F. Keith accounting practice was to charge a year's rent to the 40 weeks of the active season, leaving the full summer practically rent free.

On the face of the statement just made the nine month operating profit totals \$1,637,893, including the Jan.-June net at \$694,564. Net given makes allowance for \$198,196 provision for federal taxes.

### F. N. Moving Day

Nov. 2 is moving day for First National. The company will move its New York offices to the Warner Bros. building on West 44th street, where it will occupy the fourth and fifth floors.

### Schnitzer's Leaving

Joe Schnitzer, forced to postpone his trip to the Radio Picture studio on the west coast, expects to be off this week.

# RKO Woods, Grind, With Rita' and 'Flight,' \$1.50 Studebaker, New in Chi

Chicago, Oct. 29.  
Weather: Stormy, First Half  
Gale which swept the city for two days, preceded and followed by rain, blew an unexpected hole in Loop's receipts. While fire department suddenly began strict enforcement of an ancient ordinance stopping standees, chopping \$10,000 from average Publix Sunday receipts.

Tunney's long count was a baby's tap alongside the chinner taken by the United Artists for the third week of "Buildup Drummond." Dropped off \$14,000 to 20 G.

High wind also whistled through the McKivvers, which fell \$8,000 to \$30,000 with the 6th week of "Cook Eyed World." Gross had been edging downward only \$3,000 a week with this picture.

Chicago topped with a strong comeback, putting John Gilbert's loving across to the female public \$53,000, worth with "One Glorious Night."

State-Lake walked with its head in the storm but stood up to \$28,000 with "Frozen Justice" and a poor vaude bill.

Studebaker dropped left again to open with "Flight" late in the week at \$15.00 top. After a run here this Columbia special will go into a Publix loop house.

RKO Woods made its bow as an RKO grind Saturday with "Rio Rita" after heavy exploitation and the fol-de-rol of lavish invitational premiere. Pop prices.

Publix expected to break precedent with pictures booked in this week. Anticipate holding "Our Modern Maidens" (Par) a "pink" at the Chicago, and "Saturday Night Kid" at the Orioleha two weeks.

Estimates for Last Week  
Chicago (Publix-B & K)—"One Glorious Night" (Par) stage show (4,400; 50-85). \$53,000, just to show what Rita's husband can do for her.

McKivvers (Publix-B & K)—"Cook Eyed World" (Fox) (1,865; 50-85). \$30,000 for 6th week. Tough fighting rain. Stays on.

Monroe (Fox)—"Words and Music" (RKO) (1,120; 50-75). \$4,600. Couldn't be helped.

Oriental (Publix-B & K)—"Salute" (M-G-M) stage show (3,600; 50-85). \$34,000. Lovers hold hands at home in storms.

Orpheum (Warner)—"Evidence" (WB) (799; 35-65). Ends two-week run with \$7,500.

Roosevelt (Publix-B & K)—"Why Bring That Up?" (Par) (1,500; 50-85). Chased away those blues with \$31,000, 1st week.

State-Lake (RKO)—"Frozen Justice" (Fox) vaude (2,700; 50-75). Brought glee with \$28,000 because nobody could call "Marcus Revere" vaude.

Studebaker (Indio)—"Flight" (Col) (1,298; \$1.15-50). Thursday opening. Crispe delirious with praise.

United Artists (Indio)—"Buildup Drummond" (UA) (1,700; 50-85). Tumbled to \$20,000 for 3d week, but stays.

RKO Woods (RKO)—"Rio Rita" (RKO) (1,500; 50-85). Started grinding 'em in across street from United Artists Saturday.

Harry Wilson's Absence  
Hollywood, Oct. 29.  
Harry Wilson, publicist for United Artists, goes to China soon on an indefinite leave of absence.

Russell Phelps and Harry Brand will divide Wilson's work between them.

Creselman's Search  
Hollywood, Oct. 29.  
James A. Creselman, RKO, left for New York to pick up new players and screen material.

Will be in the east five weeks.

Felix Feist at Studio  
Los Angeles, Oct. 29.  
Felix Feist, general sales manager for M-G-M, is here conferring with studio officials on next year's product.

Vine Street theatre will switch from production contract to superstock contract with the second Reba play. House now paying company one-eighth extra on salaries for Thursday matinees. Stock franchise permits 10 shows a week and requires 25% of company held over from previous show.

"The Rampant Age," second Trem Carr production at the Darnley studio, has James Murray and Merna Kennedy leads and Ed Borden, comedy. Florence Turner in a character. Phil Rosen directing.

Wallace Beery and Lulu Lane added "Lady in Ermine" FN.

## "GABBO" BUILDS S. F.; HIGH GROSS, \$24,000

San Francisco, Oct. 29.  
All downtown picture houses above average last week. Heat wave hit the town about Monday and kept the thermometer up for a record in this town. It stayed hot for five days.

West Coast's Warfield captured top business with "Rio Rita." Opened light but climbed to a gross that surprised.

Publix's Granada, with "Saturday Night Kid," brought Clara Bow up to \$30,000, but put her on for two days' personal appearances. Star proved great pull.

Wagon's Embassy, with "Gold Diggers," got as heavy a play second week as first.

"The big Fox, with "Thunder," ballyhooing Lon Chaney, disappointing. Started light and failed to pick up.

Publix's California, with "The Lady Lies," also dropped below average, as did St. Francis, with "Woman Trap."

Wagon's Davies, with "Evidence," got nice break, due to heavy billing of Pauline Frederick and that she was appearing here in a new play at legs house.

Estimates for Last Week  
Fox (Fox-West Coast) (5,000; 50-85-75-51). "Thunder" (M-G-M). Billed Lon Chaney heavily, but did not click as expected. Opened light, \$42,000.

Warfield (Fox-West Coast) (2,672; 50-85-90). "Great Gabbo." Sensationalism stressed in heavy billing ballyhoo. Opened disappointingly light, but after second day began to pick up.

Granada (Publix) (2,698; 35-50-65-81). "Saturday Night Kid" (Par). Clara Bow for two days' personal appearances. Got away to big start which offed slide last half. \$20,000.

California (Publix) (2,200; 35-50-65-90). "Lady Lies" (Par). Not much interest manifested at matinee and night. Below average at \$13,000.

St. Francis (Publix) (1,375; 35-50-65-80). "Woman Trap" (Par). Fine notices but no response as expected. Only fair at \$6,000.

Embassy (Wagon) (1,365; 50-65-90). "Gold Diggers" (War). Second week neck and neck with first. Expected \$15,000.

Davies (Wagon) (1,150; 35-50-65-90). "Evidence," with Pauline Frederick starred and billed heavily. Nice at \$8,500.

## TORONTO KICKING ON VOICE IN NEWSREEL

Toronto, Oct. 29.  
(Draw Pop, 700,000)  
Weather: Cold-raining

Big great.  
"Hollywood Revue" second week at the Tivoli, still panic. Bad weather, too. \$16,000 was \$2,000 below first week, but still above record set by "Singing Fool." Held for 3d week.

Uptown did well with "Greene Murder Case" (Par). Jack Arthur star revue. Brought \$16,000.

Two legit grosses above average. "Connecticut Yankee" at the Princess brought \$18,000. Musical shows always do well. This was the first since "Follow Thru" over month ago.

"The Ringer" at the Royal Alexandra, to \$10,000 considered good.

Three vaude theatres above average, although pictures only fair. "Unholy Night" at Loew's and \$14,500, good. Pantages and Shea's over previous week.

Toronto audiences beginning to kick at the voice in the Fox news reels that reads the sub titles. A howl to abolish the title reader or leave out the titles.

Estimates for Last Week  
Tivoli (F. P.-Can.) (1,200; 35-65). "Hollywood Revue" (M-G-M) 2d week and still big; held over \$16,000.

Uptown (F. P.-Can.) (3,000; 35-65-80). "Greene Murder Case" (Par). Jack Arthur star revue. Brought by \$1,000 than week before, \$16,000.

Loew's (2,200; 35-65). "Unholy Night" (M-G-M). People liked. Vase average. Good at \$14,500.

Pantages (3,500; 35-65). "Past Company" (Par). Picture not so hot but vaude good, \$2,000 over previous week, \$17,000.

Shea's Hippodrome (2,000; 35-65). "Drake Case" (U). Picture and vaude good, \$15,000.

"Tenderloin" Story  
Universal purchased the screen rights to "A Girl From Evil Lane," magazine story of the tenderloin district in the Hawaiian Islands.

## TACOMA'S ALL GOOD R-K-O's Good Show Drew \$7,500 Last Week in Small Town

Tacoma, Oct. 29.  
(Draw Pop, 125,000)  
Weather: Fair

Plenty of good shows and Harry Lauder at the Heilig for the Scotch Kings. Will Rogers (in picture) went big at the Rialto. Blue Mouse, had good show in "Gold Diggers." RKO clicked with good vaude and "Isle of Lost Ships."

Rivers stepped up again with "Broadway" (U).

Estimates for Last Week  
RKO (1,500; 25-60)—"Isle of Lost Ships" (FN). Vaude, corking good show, \$7,500.

Blue Mouse (Hamrick) (650; 25-75)—"Gold Diggers" (WB). Big, \$5,000, H. O.

Rialto (Fox) (1,250; 25-35-50)—"They Did It First" (Fox). And how, with Will Rogers, \$4,600.

Riviera (Constantine) (5,000; 25-50)—"Broadway" (U). \$1,500.

## Big-Time Grosses Barely Break Even In N. Y. and Loop

Chicago, Oct. 29.  
Palace, Keith's big-time vaude house here at \$22, did \$18,000 last week. That slipped it slightly in the red.

House had gone up to \$26,000 and \$28,000 or higher for a while, but of recent weeks started to slide. A profitable week has happened intermittently at late.

Keith's Palace, New York, RKO's act two-a-day vaude theatre, ran to \$22,000 at \$3 top last week. That barely permitted it to break even.

Records of Palace, New York, other than in a holiday week, is \$22,000. The previous week the Palace, New York, did \$24,000.

\$3 top is on week-ends.

## HOLDOVER WEEK FOR 'CROWS' FILM FALLS OFF

(Draw Pop, 500,000)  
Weather—Favorable

Minneapolis, Oct. 29.  
"Cookseyed World" (Fox) held on in its ear last week. Rolled up tremendous word-of-mouth boosting. Seven shows were given daily, starting at 10:30.

Palace, New York, management declares gross would have been even bigger if so many patrons had not sat through picture for second time.

Otherwise, trade anything but hot. Perhaps "World" opposition too strong or the slump is back again after a week's absence.

Palace, New York, management declares gross would have been even bigger if so many patrons had not sat through picture for second time.

Estimates for Last Week  
Minnesota (Publix) (4,300; 75) "Saturday Night Kid" (Par) and "The Ringer" (Par) on holdover.

"Whoopee Week" show, with special features by house pit orchestra, organist and stage band, strongly expected. Good week but under expectation. Clara Bow's picture here but this picture not so well liked as predecessors. Stiff State opposition cut into gross. Around \$23,000 in six days. Good and profitable.

Century—(Publix) (2,000; 75) "Why Bring That Up?" (Par). Well liked, but up nice first week, but failed to hold over. \$14,000.

Around \$10,000, close to \$25,000 for two weeks. Fairly good.

State (Publix) (2,800; 60) "Cookseyed World" (Fox) on holdover office. Added midnight shows Friday, Saturday and Sunday, \$25,200.

One of biggest weeks in theatre's history. Held over.

Hennepin-Orpheum—(RKO) (2,800; 35-75) "Her Private Angel" (Pathe). Vaude. Picture well-liked but picture light-buff office. Stage entertainment with Ruth Mitz excited no enthusiasm. Recent vaude at this house has been extremely mediocre. Gate is being affected \$11,000, low.

Lyric—(Publix) (1,300; 40) "Fighting for Fatherland." Strong war picture failed to prove out-standing. Just so-so. \$7,000.

Pantages—(Pantages) (1,600; 25-50) "Hurricane" (Col). Vaude. Pleasing picture and fair enough vaude, but nothing that meant a thing to box-office.

Grand—(Publix) (1,100; 30) "Modern Maidens" (M-G-M); 2d loop run, \$3,000, Good.

Adams—(Publix) (85; 35) "Thunder" (M-G-M); 2d loop run. Good card for this house, \$2,000. Ok.

## "See Paris" Only Standout Film in L. A. in 4th Wk.; Disappointments

## "WORLD" AT \$35,000 RUINS K. C. HOUSES

Kansas City, Oct. 29.  
Wife—"I want to see the 'Cook-Eyed World'."

Husband—"So do I. We'll go this evening."

That's the reason the Midland could hardly take care of the customers at night, last week, although the mats were not so crowded.

The Fox comed, opened with a smash, breaking Loew's Midland record for a Saturday by nearly \$2,000, and getting over a \$6,000 start.

Mainstreet was in the running and with "Isle of Lost Ships" and strong stage show gave lots of entertainment.

These two houses were pretty strong opposition for the Newman, but Clara Bow always sure fire. In "The Saturday Night Kid," and extra publicity, kept most of the seats filled most of the time.

Royal had week of "Why Bring That Up?" but did not fare so well.

All amusements hit more or less by the annual charity campaign for \$1,500,000 for the city's poor chest, as past experiences have shown the managers that the amusements suffer when this drive is on.

The Midland advertised "The Trespasser" to follow "Cook-Eyed World," starting yesterday, but at the last moment switched the trailers and added the Fighting Marines for 2d week.

Estimates for Last Week  
Loew's Midland—"Cook-Eyed World" (Fox) (4,000; 25-35-50). Given great publicity and opening capacity all day. Sunday papers carried money getting reviews.

Owing to length of feature, news, overture and organ only other bits. Held over \$35,000.

Mainstreet—"Isle of Lost Ships" (FN) (2,200; 25-35-50-60). Vaude. Picture and stage show distinct change from usual run and hit strong.

Newman—"Saturday Night Kid" (Par) (1,890; 25-40-60). Here as one of many in a large department store, Clara Bow is just Clara Bow, with headliners want \$15,000.

Pantages—"Pleasure Cruise" (2,200; 25-35-50). Another crook drama, fair vaude, \$8,200.

Royal—"Why Bring That Up?" (Par) (1,400; 25-40-60). 2d week in town. Not so good here as picture failed to create exceptional interest first week at Newman, \$3,800.

## ROAD SHOWS IN PTLD. UP AGAINST TALKERS

Portland, Ore., Oct. 29.  
Road show opposition last week with two stage shows, "Front Page" and Harry Lauder. "Page" flopped rather big.

"Cook Eyed World" stopped after five weeks of best film business done here for many months. Only one holdover film now, "Broadway," at Music Box.

Estimates for Last Week  
Broadway (Fox) (2,000; 25-60)—"Sweetie" (Fox) (2,000; 25-60)—"Music Box (Hamrick) (2,000; 25-50)—"Broadway." Big opening week and held over, \$7,500.

Blue Heaven (Hamrick) (1,200; 25-50)—"Flight" first new first-run policy at this house, \$4,000.

RKO Orpheum (RKO) (2,000; 25-60)—2d week, billed top. Film, "Delightful Rose" (RKO). Grossed well, \$10,000.

Oriental (Tebbetts) (2,700; 25-35)—"Sophomore." Fairly, \$7,500.

Duwin (Duffy) (1,400; 25-35)—"Stage stock in 'The Broken Wing' \$4,000.

Auditorium (Civic) (4,000; 50-80)—2d week. "Front Page" two days failed to get over big. House bad for drama and show not so well liked. About \$1,500, Sunday.

Auditorium (Civic) (4,000; 50-80)—Harry Lauder for three days. \$3,800. Not so good.

Cruze's Tully Stories  
Hollywood, Oct. 29.  
James Cruze bought Jim Tully's "Circus Parade." Cruze will make a talker probably for Sono-Art.

Los Angeles, Oct. 29.  
(Drawing Pop, 1,500,000)  
Weather: Hot

Local payboxes took a drubbing last week from the combined force of a California warmer-than-warm Indian summer and the interest-absorbing distraction of football.

Trade broke as sharply as the stock market, with only a couple of exceptions to a downward trend in grosses.

"Cook-Eyed World." In the \$150 brigade, tumbled \$4,500 from its previous gross, and will be followed Nov. 5 by Fox's "Sunny Side Up."

Paramount sagged \$9,000 with "Sherlock Holmes" and "Evangeline" was also prominent among the low grossers.

Out of the welter of headaches and disappointments the Will Rogers picture, "See Paris to See Paris," was about the only attraction to stand up and out. This has become a habit, as the picture is now in its 6th week, already having exhausted the latent capacity for surprises and likely to get through most of November.

Estimates for Last Week  
"Boulevard" (Fox)—"Great Gabbo" (World Wide) (2,164; 25-50). Although indifferent on previous downtown showing at Criterion, this Cruze indie showed speed in neighborhood, lifting house's average by \$1,700 for fifty \$5,500.

Carthay Circle (Fox)—"They Had to See Paris" (Fox)—"Will Rogers" (1,500; 50-150). 1st week. Continues to reveal remarkable steadiness. But slight decline in total, and now looks as if "Rio Rita" would be postponed until after Thanksgiving. Fourth week, \$17,000. House showing biggest profit in two years.

Chinese (Fox)—"Cook-Eyed World" (Fox) (2,028; 50-150). 5th week. Held steady but not pastures. Took steep drop and due to exit, \$20,400.

Criterion (Fox)—"Married in Hollywood" (Fox) (1,000; 25-75) (1st week). Held steady but not pastures. On first three days \$3,800, not adequate for distinguished showing.

Egyptian (UA-Fox)—"Buildup Drummond" (U. A.) (1,400; 25-75). Disappointed. Below average of ordinary programmers at this house, \$3,400.

Fox Palace (Fox)—"Hallelujah" (M-G-M) (50-150). 1st week. All-colored drama pleasantly surprised by holding up at \$12,000.

Loew's—State (Loew-Fox)—"Frozen Justice" (Fox) (2,042; 25-51). Lenore Utric no excellent here. Fanchon and Marco stage act, including drag fashion show, vital in \$23,500.

Paramount (Publix)—"Sherlock Holmes" (Par) (3,595; 25-75). Very still, at interest manifest in grandfather of high-brow detectives. Let down at \$18,000.

RKO (Fox)—"Forward Pass" (FN) (2,950; 30-65). Another good week, \$17,000. Timeliness of story and many University of So. Cal students in picture all helped.

United Artists (Pub-UA)—"Evangeline" (UA) (sound) (2,100; 25-51) (1st week). Extremely low, \$14,700, for opening week. This star not what she used to be at (real b. o.).

Warners Downtown (WB)—"Gold Diggers" (WB) (1,800; 50-75) (5th week). Pegged for yanking when dipping below \$20,000. Last week, \$21,500. Fairly no excellent showing. "Is Everybody Happy" will be next.

Warners Hollywood (WB)—"The Sap" (WB) (2,750; 25-75) (1st week). Opened with so-so \$15,600. One more week, then out.

## \$17,500 TOP IN SYRACUSE "Gold Diggers" Best Though at \$14,000 in Smaller Strand

Syracuse, N. Y., Oct. 29.  
(Draw Pop, 22,000)  
Weather: Warm

"A Delightful War" (Pathe) and stage show gave Keith's the top of the gross column.

Loew's "Glorious Night" (M-G-M) at Loew's. House made \$12,000. Dialog low scenes brought titlers.

"Gold Diggers" (War.) knocked 'em at Strand; over \$14,000. Great house, considering capacity.

"Big Time" (Par) about \$8,000 at Eckel.

## RKO's \$11,500 Week-End

Chicago, Oct. 29.  
RKO Woods opening as pop run house brought \$11,500 gross Saturday and Sunday, first two days in this 1,200-seat theatre.

Eight shows Saturday, with mid-night crowd. Final performance ended at 3:40 Sunday morn.



# TALKERS HURT LEGIT

## "NOWHERES" \$26,000; BIG AT STANLEY, PTSBG

(Draw Pop., 1,000,000)  
Weather: Rain and Cold

At least two days of miserable rain killed what otherwise would have been an extraordinary week in the film houses here. Canalization of Ohio river pageant and nightly celebrations of Light's Golden Jubilee brought thousands from the sticks and everybody profited. Night biz as soon as those parades would break up, phenomenal but women refused to brave the drizzles to turn out for the mats.

"Flight" (Col) dropped a couple of grand at the Harris in second week but still picked up around \$8,750 and rated good enough to be held over for third stanza. First weeks \$11,000 shattered all b. o. records, and even second week's figure is above house's high gross heretofore. They can't get over talking about this air picture around here since in Harris history has a film been held longer than one week and here is this one staying there! Goes out this Saturday, with "Broadway Scandals" likely to come in.

Despite poor notices, "His Glorious Night" (M-G-M) managed to maintain average gross at Penn with \$32,000. Started off big, women especially flocking, but when word got around, slumped. Fans gave those burning love scenes of Gilbert's plenty of razberries. "Young Nowheres" (Fox) shot Stanley up into the money for the first time in several weeks. Around \$26,000. Critics conceded it "Barthesness" best work since "Toltable David."

"Four Feathers" (Par) left Grand in second week to slim \$11,500, generally considered poor for this house. "Why Bring That Up?" (Par) opened a fairly well Thursday. "Cock-eyed World" (Fox) ambled out of Aldine after four weeks to nice \$13,000, giving this picture a nice \$25,000. "The Fox" (Fox) Real dought in 1,800-seat house at 35-50. "Hollywood Revue" opened for run with capacity midnight show Sunday. "Cock-eyed World" with "Is Everybody Happy?" (WB) although credit goes to Dick Powell, in his last week as m. c. after eight months, rather than Ted Lewis. "Sheridan Square, on split week policy, had two first-run pictures here, "Big Time" and "The River," both Fox, and did nicely.

**Estimates for Last Week**  
Penn—(Loew's U.) (3,300; 25-35-50-75) "His Glorious Night" (M-G-M). On opening for average week of \$32,000. Notices poor, but Gilbert's feminine fans flocked to first couple of days. "Young Nowheres" (Fox) Joyce's stage show, "5 and 10 Follies" didn't help any. One of the poorest units here in long time.  
Stanley—(Warners) (3,000; 25-35-50) "Young Nowheres" (Fox). First decent week for this house in couple of months. \$26,000, or \$4,000 above preceding week. Brooke Johns' latest week as m. c.

Harris—(Loew's U.) (1,400; 10-20-30-40) "Flight" (Col). More than satisfactory in 2nd week at \$8,800. Held over again. Also stage vaude.  
Grand—(Warners) (2,000; 20-30-40-50) "Four Feathers" (Par). Out quietly to \$11,500. Never real contender in limited fortnight. "Why Bring That Up?" (Par) opened fairly well Thursday.

Aldine—(Loew's U.) (1,900; 35-50) "Cock-eyed World" (Fox) out in 4th week to good \$12,000, over \$88,000 for month. Could have stayed longer but too many pictures vying. "Hollywood Revue" opened for run Sunday.  
Enright—(Warners) (3,700; 25-35-50-75) "Is Everybody Happy?" (WB) and Dick Powell's last week as m. c. jumped house to \$20,000. Powell gets most of credit since Lewis picture, outside of his own band numbers, not much to get excited about.

## Hammerstein's U. A. Series Of All-Color Musicals

Hollywood, Oct. 29.  
Arthur Hammerstein will arrive on the coast next week to begin work on a series of all color musical productions for United Artists. First to be made will be "Bride 66," by Herbert Stothart, now here.

These will be followed by screen versions of "The Song of the Gods," "The Dove," and such operas as "Thals" and others.

Hammerstein will divide his time between the coast and New York, continuing his activity in Broadway productions.

## "Gold Diggers" Beat 1st Wk. in Denver at \$13,600

Denver, Oct. 23.  
(Draw. Pop., 400,000)  
Weather: Fair.

Harry Huffman of the Aladdin was all smiles at the end of last week as "Gold Diggers" piled up a bigger gross second week than the opening—first time in Denver. Had to run after midnight several nights. May keep "Diggers" four weeks in America, with "On with the Show," dropped below its average.

**Estimates for Last Week**  
Aladdin (Indo) (1,500; 35-50-75), "Gold Diggers" (WB). Ten per cent. above week before, \$13,600.  
America (Indo.) (1,500; 20-35-50), "On with Show" (WB)... Not so good, \$8,800.  
Bonview (Publix) (2,300; 25-40-65), "Love Doctor" (Par)... Good stage show helped, \$20,200.  
Rialto (Publix) (1,040; 25-40-60), "Why Bring That Up?" (Par), "Good on week and down. Also out, \$4,600.

Tabor (Indo.) (2,200; 25-40-60), "Isle of Lost Ships" (F.N.). With excellent F. & M. Idea, up: \$5,000.

## HIGH AND LOW GROSSES FOR BALTO PICTURES

Baltimore, Oct. 23.  
(Draw. pop., 850,000)  
Weather: Fair.

Baltimore's first run seatage will be increased slightly this week by the reopening of the Little Theatre, near-sister. New proprietors are the backers of the 55th street house in N. Y.

Auditorium is scheduled to reopen shortly, with Mischa Guterson still the titular head. "Rio Rita" is due as the opening film. Mechanic of the New Theatre has this production tied up in this town for regular first run picture house exhibition, but a contract clause exempts "road show" exhibition. "Rio Rita" is scheduled to open as a road show at \$1.10.

Some upsets in the b. o. last week. Both the big Loew, Loew's Century and Stanley, were off, and first honors shifted to the Rivoli with "Flight" and the New with "Cock-eyed World." Combo Keiths was okay.

There has been a change of m. c.'s at the Century, Ted Claire leaving suddenly Tuesday, being shifted to Loew's State in St. Louis for a last Friday opening. Ken Winters, from Dallas and New Haven, replaces him. Lou Sidney taking him out of Loew vaude time to fill the local void.

**Estimates for Last Week**  
Century (Loew's) "Her Private Life" (2,300; 25-50). No definite comment in picture. "Marathon Frolics," stage unit, mediocre. Show as whole not strong enough to offset stiff opposition. Lowest gross since "Gentlemen of the Press" last season, \$13,800.

Stanley (Loew's) "The Trespasser" (3,600; 25-50). Lot of money spent advancing this one and good week anticipated. Disappointed. Plot of picture regarded as heavy, with anticlimaxes. Swanson's voice pleased and critics commented favorably on it. She was once the biggest draw at the Century. Not over \$13,500.

Rivoli (Wilson), "Flight" (2,100; 25-50). One of biggest weeks of house. Holding over.  
New (Mechanic), "Cock-eyed World" (1,500; 25-50). Jam all week. Management claims average house intake doubled, which means something between \$18,000 and \$20,000. Holding over.

Valencia (Loew's), "Hollywood Revue" (1,200; 25-50). Second week at this elevator, \$4,600.  
Parkway (Loew's), (1,000; 15-35). Haines usually gets \$5,000 in this house, but fell short, as it was not quite up to the Haines standard, \$3,900.

Keith's (Schanberger's), "Big Time" (3,200; 25-50). Stage show, \$13,000.

## Carl Let 'Em Out

While in New York Carl Laemmle did a little home office dusting that let out about 25 of the small envelope pullers and transferred a few others. Of the latter Harold Messter, head of the sound department, was moved to Washington to take charge of the company's Rialto. His job here has been filled.

At the same time Sidney Davidson moved from a Hecksher desk to the managerial end at the Colony, New York, relieving James Carrier.

## B'WAY'S UPSTAIRS FEELS IT MOSTLY

## "Sunny Side Up" Now Rigger —9 \$2 Pictuers Against 46 Legit Plays on B'way at Present—"Marianne" \$73,100 First Week at Capitol; \$109,300 for Second Week of Rogers' Comedy at Roxy

### TICKET SPECS

At the start of November are nine \$2 pictures on Broadway against 46 legit plays, with the films at least partly responsible for the reduction in legit ticketage.

It is now pretty clearly established that \$2 pictures are making costly raids on the balcony and cheaper seat trade, through the content, particularly of the discrimination. Show shoppers, wise to the Times Square situation, have made the not unattractive discovery that the average \$2 picture is a set-up for the gamblers, with a flop legit. And an orchestra seat at the price of a legit balcony hideaway appeals strongly to the young chap taking out the girl friend.

Even with the agency premium tacked on for the hit films it's still cheaper and more certain in satisfaction. Agencies operating next door to some of the \$2 film houses do a thriving business, particularly in the opening weeks.

Because of these tie-ins with various box offices it is difficult to get a reliable idea on the agency demands. An agency adjacent to one house has a stronger "demand" for that picture than for any other, and similar conditions prevail elsewhere.

Most of the \$2 film theatres are surrounded by hole-in-wall specs who "specialize" in the pasteboreds of their neighbor. "Sunny Side Up" is growing in agency demand and about ties "Disraeli" although different capacities carry different grosses. "Applause," at the Criterion, has an agency demand but is an indifferent seller at the box office.

### Estimates for Last Week

Astor—"Hollywood Revue" (M-G-M), (1,120; \$1-\$2); (11th week). Just under \$18,000.

Carroll—"Rio Rita" (Radio), (993; \$1-\$2); (4th week), 3d week, \$18,800. Big picture with the Ziegfeld name as tie-up.

Capitol—"Marianne" (M-G-M), (4,620; 25-50-75-\$1.50). First week of fortnight's booking, \$73,100.  
Central—"Young Nowheres" (F.N.), (922; \$1-\$2); (4th week). Okay around \$8,000. This week and another, then out.

Cohan—"Broadway Scandals" (Columbia), (1,120; \$1-\$2). Opened Monday, following six weeks of "Flight."

Colony—"Sailor's Holiday" (Pathe), (1,900; 35-50-75). Almost \$14,000, pretty good at this time Broadway location. "Mississippi Gambler," "Long, Long Trail" and "Shanghai Lady," all Universals, re-establish the "nervous regime here."

Criterion—"Applause" (Par), (902; \$1-\$2); (3rd week). Has created talk, not entirely favorable, but still talk. Selling in the agencies evidently on Helen Morgan's name, important locally but \$9,900 for 2d week not bad. "Disraeli" showed right in advance spotting of "Love Parade" for Nov. 19.

Embassy—"The Newswear House" having abandoned its \$2 career this week opens Friday (Nov. 1), continuous 25-cent grind showing only current events. Each performance to last about one hour. Has 568 seats. If experimenter clicks Fox-Metropole will try it in other big cities.

Gaiety—"Sunny Side Up" (Fox), (808; \$1-\$2); (4th week). Shaded previous week a bit and \$2 smash in this house at \$15,800.  
Globe—"Jazz Heaven" (Radio), (1,065; \$1-\$2). Radio repossessed house. "Heaven" opened last night (Tues-day).

Paramount—"Sherlock Holmes" (Par), (3,565; 35-50-75-\$1). Enough interest to give Paramount \$73,000.  
Rialto—"Why Bring That Up?" (Par), (1,900; 35-50-65-85); (4th.

## "Night" and "Trespasser" To Big Biz in Boston

Boston, Oct. 29.

Clara Bow, in "Saturday Night Kid" (Par), cleaned up the town at the big Met last week with \$45,000. Biggest week in several months. Nothing approached that business. Nearest was "Flight" at the Keith-Memorial, \$35,000. Stiffest opposition to Bow picture from the State, where "The Trespasser" grossed \$28,700. While some distance from the figure of the big Met, this State gross meant pretty near capacity for the entire week at the State's scale.

Keith-Albee continued to substantial business last week at about \$25,000.

### Estimates for Last Week

Met (Publix), (4,350; 50-75). Clara Bow in "Saturday Night Kid" (Par), \$45,000.

Keith-Memorial (4,000; 35-50-65); "Flight."

Keith-Albee (3,000; 50-60); "Side Street" (Radio).

Loew's State (4,000; 30-40-50); "The Trespasser" (UA); \$26,700.

## OLD KEITH'S, NOW RKO, IN WASH. REOPENS

Washington, Oct. 29.  
(White Pop., 450,000)  
Weather: Good

Week of ups and downs. "4 Feathers" started like a whirlwind at the Met and then eased off. "Trespasser" was outstanding, getting much at the decrepit Columbia. Reverse was badly registered at the Fox with "Girl From Havana."

Palace climbed upwards with "13th Chair," while the Barie went down with "Isle of Lost Ships." Rialto struggled through with "Mississippi Gambler," while town was being lambasted with much display advertising for reopening of Keith's, now as RKO, with "Street Girl," Saturday opening with latter got a splendid day.

### Estimates for Last Week

Columbia (Loew's)—"Trespasser" (U.A.) (1,200; 35-50). Plenty at \$15,000. Held over.

Earle (S-C Warner)—"Isle of Lost Ships" (F.N.) (2,244; 35-50). Nobody much enthused. Average at \$13,000.

Fox (Fox)—"Girl From Havana" (Fox) stage show, (3,434; 35-50-75). Quite hefty drop; lowest in weeks at \$20,300.

Met (S-C Warner)—"4 Feathers" (Par) (1,588; 35-50). Started like house with \$16,000, then dropped, but finished with \$16,000.

Palace (Loew's)—"13th Chair" (M-G-M), stage show, (2,363; 35-50). Things went up after couple of off weeks; business not back, though to former big intake, \$20,000.  
Rialto (U.A.)—"Mississippi Gambler" (U.) (1,987; 35-50). It's got to be something more to pull them to this house, \$7,000.

RKO (RKO)—"Street Girl" (RKO), (1,923; 35-50). Opened to excellent start Saturday. Two-day flop here when Keith's, and the vaude films and stock also failed.

final week). Dropped steeply from big opening, \$55,500 to \$38,000 to \$26,700. Public moved ahead "Trespasser" to open Nov. That makes two United Artists pictures in opposition to each other, Samuel Goldwyn's highly-touted "Condemned" coming in Nov. 3.

Rivoli—"The Great Danger" (Par), (2,200; 35-50-75). Harold Lloyd's dialog debut brought in \$53,700, all most record. Comment divided but majority favored.

Roxy—"Why Bring That Up" (Par), (3,265; 50-75-85). Could have gone 3d week at takings, \$109,300; second week following, \$128,600. Will Rogers' comedy film clean-cut bullseye on Broadway. Leonore Ulric in "Frozen Justice" current.

Strand—"Say It With Songs" (WB), (2,900; 35-50-75). Jolson picture lukewarm at \$33,000. Looks like they've got to get a new plot for the mammy singer so far as Manhattan is concerned.

Warners—"Disraeli" (WB), (1,350; \$1-\$2); (4th week). Slipped little to \$24,000. Liberally 24-sheeted all town. Regarded as best screen drama yet accomplished by Warners. Agency demand still very strong and gross largest of \$2 division.

Winter Garden—"Gold Diggers" (Par), (1,494; \$1-\$2); (9th week). Excellent engagement. Displaced at agencies by newer arrivals but still able to get around \$20,000.

## TOO MANY MYSTERIES; 2 LAST WK., MONTREAL

Montreal, Oct. 29.  
(Draw. Pop., 600,000)  
Weather: Mostly fine.

Palace hit high last week with "Cock-eyed World," excellent at \$25,000. Held over. Fine recovery from comparative low grosses of recent weeks.

Capitol did not do so well with "Greene Murder Case," there being a little too many mystery pictures here of late. \$15,000, drop from previous week.

Loew's also had mystery picture, "Drake Case," but vaude support kept the gross on usual weekly figures, and \$15,500 is good average.

Imperial featured "Charming Sinners." With a better than usual vaude program, this gave the house good gross of \$11,000.

Princess had "Three Live Ghosts," fair picture that attracted good crowds and held up well best of week, \$10,000, quite good for this theatre.

His Majesty's, running second week of Fox, had a nice midweek biz and is holding for third week.

Neighborhoods continue to show excellent grosses.

### Estimates for Last Week

Palace (PP) (2,700; 40-65). "Cock-eyed World" (Fox) went out with a bang, \$25,000. Big. H.O.

Capitol (FP) (2,700; 40-65). "Greene Murder Case" (Par). \$15,000, below average.

Loew's (FP) (3,500; 35-60). "Drake Case" (Par). Vaude best, to \$15,500, average.

Princess (CT) (2,300; 30-55). "Live Ghosts" (UA). Turnaway biz for three nights and after fair, \$10,000, good.

Imperial (FP) (1,900; 35-60). "Charming Sinners" (Par). Split with vaude, \$11,000, good.

## DIVORCE EVIDENCE TOP IN PROV.; GILBERT'S FLOP

Providence, Oct. 29.  
(Draw Pop, 315,000)  
Weather: Fair

Tough week and some near flops. John Gilbert with "His Glorious Night" at Loew's State came pretty near being the flop of the year. About \$18,000, lowest house has had in weeks.

Best picture was "Divorce Evidence" at Fox, but house kind of small for any upheaval.

### Estimates for Last Week

Loew's State (3,500; 15-50)—"His Glorious Night" (M-G-M). John Gilbert not so glorious. Rabbie gave him raise, \$18,000; low.

Majestic (Fay) (2,000; 15-50)—"Love Doctor" (Par). "Christina" (Fox). Bill not so bad. Biz so-so, \$10,500.

Strand (Indo) (2,200; 15-50)—"Dark Streets" (F.N.) "Hard to Get" (F.N). No vaude. Average, \$10,000.

Victory (R-K-O)—"Lucky Star" (Fox). Too much Janet Gaynor this week, \$8,000, average.  
Albee (Indo)—"Big News" and vaude. Picture bit overplayed, vaude played through, \$11,500, average.

Way's (Fay) (1,600; 15-50)—"Divorce Evidence" (WB). Vaude. Best picture in town, \$11,500; good.

## VALLEE'S RETURN HELD PAR, B'KLYN, \$54,200

Brooklyn, Oct. 29.

Figures were pretty good at the box offices last week. At the Paramount "Sherlock Holmes" was socked by the critics, and Rudy Vallee's return to the stage no sensation.

Down at the little Strand with "Say It With Songs" only fair, \$25,000.

Fox had a quiet week with "Salute" and vaude; Loew's Metropolitan gave them "Madame X" with vaude, and Albee offered "Most Immoral Lady," with vaude.

### Estimates for Last Week

Paramount—"Sherlock Holmes" (Par), (4,000; 35-50-75). Picture lukewarm and panned. Rudy Vallee returned. Sent gross to \$54,200.

Strand—"Say It With Songs" (WB), (2,800; 25-35-50-75)—Jolson picture held by ladies, \$25,000.

Fox—"Salute" (Fox) (4,000; 35-40-50-75)—Satisfactory bill, \$32,300.

Met—"Madame X" (3,577; 35-40-50-75)—Good picture and vaude to good \$25,300.

Albee—"Most Immoral Lady" (3,248; 35-50-60-75)—Vaude, \$19,800.



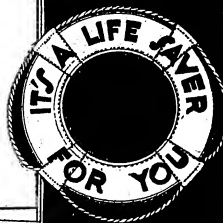
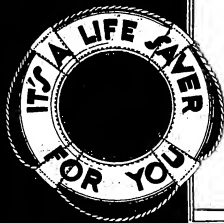
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Rex, Indianapolis.  
**ALBERT B. PACE**,  
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**CHRISTAS & NIMKOS**,  
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729 SEVENTH AVE. NEW YORK CITY.





# HELLO!

MR. EXHIBITOR .

THIS IS

LEO  
CARRILLO  
WITH  
VIRGINIA  
VALLI

TALKING *and* LAUGHING  
in  
BOOTH TARKINGTON'S

## "MISTER ANTONIO"

Me, Leo—I pusha da Nickel downstairs in slot phone and speak up! Meester Cook, of Tiffany Productions, he say: "Maka da pic, Leo." Ha! I laugh—till he say: "Meester Antonio!" Mio Dio! Mees Valli an' me, we maka talk an' maka lotta love—an' I tell you, it is verry great. You know—sad and funny. You choke in da throat. It comes from da heart, beeg and loud. I never did better, even on Broadway stage shows. You just getta "Antonio," Meester Exheebetor, an'—what you call—you sweep up da gold plenty beeg. Gooda - bye.

In the cast, Frank Reicher, Eugenie Besserer,  
Franklin Lewis, Gareth Hughes.

Directed by James Flood and Frank Reicher.

ALL-TALKING

On Film or Disc.

SYNCHRONIZED  
REA  
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NEW YORK CITY.

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WILLIAM FOX presents

# A Song Of Kentucky

All Talking Melody Melodrama of Tin  
Pan Alley and the Kentucky Derby

with  
**LOIS MORAN**  
**JOSEPH WAGSTAFF**  
**DOROTHY BURGESS**  
• • •

There'll be no handicaps  
when you run this sure winner in  
the box-office sweepstakes. It's  
the favorite — a 100 to 1 shot  
and no chance of losing.  
Place your bets now, boys,  
its a push-over and'll finish  
a few lengths ahead of  
your best record . . .

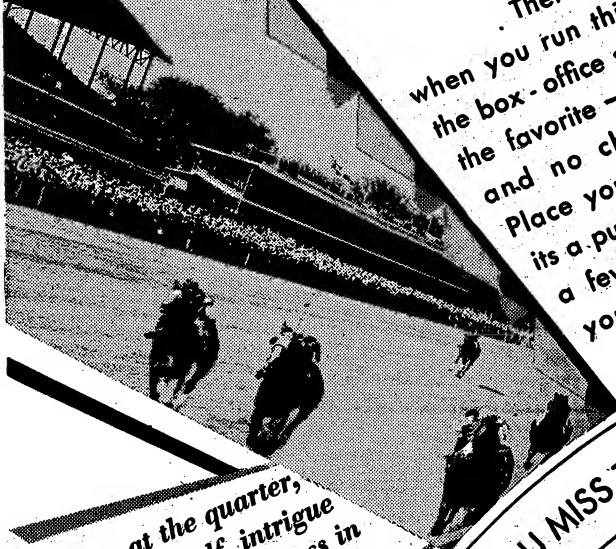
Directed by  
**LEWIS  
SEILER**

Romance at the quarter,  
thrills at the half, intrigue  
at three quarters, success in  
the stretch! You can't lose!

IT'LL BE A HORSE ON YOU IF YOU MISS THIS THOROUGHbred FROM



Book, lyrics and music by  
**CONRAD, MITCHELL and  
GOTTLER**  
Adapted by  
Frederick Hazlitt Brennan  
Staged by  
Frank Merlín





## Double Feature Film Days Disappearing Generally; Shortage of Indie Pictures

Double feature programs are dying out and quickly.

With cost of latter product higher than silents every week and independent pictures buyable at right prices as scarce as the proverbial hen's teeth, the use of two features on a show, a practice nearly as old as the picture industry itself, is sliding for a fall that may mean complete extinction.

A definite decline in double feature bills throughout the country, chains and independents, is found to have occurred during this year. Continuing changes of policy shoved the two-features-a-day back into the limbo of forgotten things.

That death to the double-feature plan will be ultimately recorded within the industry is indicated by the increasing tendency toward elimination in theatres everywhere, even the smallest that have lived for years mainly on the draw of two pictures for the price of one.

In the Loew chain the number of houses in the Greater New York area showing double features one or more a week has been reduced more than 50%. Even Loew's New York, for years with two features on Tuesdays and Fridays, with no variation of the policy, has eliminated the idea entirely.

Public always shy of double feature bills, except where essential, is also cutting down wherever feasible. According to the film booking department in the east handling the entire west and south, there is now not a single Public

house using two features at any time simultaneously.

Fox, next big chain, has probably eliminated playing of double features more than any other string or group in the business. Of the regular houses in the class of the Audubon—or first runs outside of the jurisdiction of Fox-Metropolitan Playhouses, booked from 10th avenue by Florence Vogel, only two remain with any double features at all.

### Indies Scarce

Eugene Picker, chief booker of the Loew chain, agrees with others in the industry that the decline and possible death of double features is due largely to the inability to obtain independent product. The double feature idea was made possible, not only for indies, but chains, to a large extent because cheaper pictures were purchased for these days.

In cutting down on double features, theatre men also contend that more of the worthwhile short product can be booked, some houses using three and four in addition to a feature, when the feature doesn't run too long.

The Hays' office at one time campaigned as effectively as regarded political toward the demise of the double-feature idea as a protection against the short subject business of various producer members.

Now, as first line producers have heavy shorts schedules, First National is the only big company not producing any shorts itself, with Fox having reduced this production to a minimum.

## Inside Stuff—Pictures

Maurice Tourneur, whom Jean Sapene, the Hearst of France, ran out of that country some years ago, is now a Pathe-Cinema director in Paris, which company is a Sapene enterprise of which Louis Natan is the managing director.

Tourneur came to France after the war and made a picture, "Equipment," using some official co-operation, French troops and the like as part of the tie-up.

Sapene's antagonism to Tourneur via his paper, "Le Matin," chased him into Germany on 24 hours' notice when Sapene went after Tourneur for being an expatriated Frenchman; that he had assumed American citizenship and was now back in his homeland trading on his birthright.

Standout ballyhoo in Montreal by George Rotzky, Palace manager, last week on visit of Premiere Ramsay MacDonald. Rotzky wrote all prominent citizens, executives of big biz and transportation companies to meet Mr. MacDonald at Palace and witness one Prime Minister of Great Britain introduced to another via special private screening of "D'Israel." House was jammed with clergy, among them Bishop of Montreal, heads of banks, railway executives, financiers, etc., while Rotzky gave special entertainment to visiting newspapermen from overseas and local pressmen. MacDonald could not come, but house seemed satisfied.

The first three French talkers are being made or have been completed in other countries besides France. Louis Mercanton is directing one in England and two were made in Germany.

"The Night Is Ours," directed by Carl Froelich (German version) and Henri Roussel (French dialog) was made near Berlin by De Venlo, with Marie Bell of the Comedie Francaise, Jean Muret as her lead, and Roussel, the director, prominent in the cast.

Another company duped the Teutonic dialog.

Mae Murray started suit against the Fox Theatres, et al, for \$250,000 damage to her foot and leg just as Miss Murray is finishing her first talker, "Peacock Alley," for Tiffany. Miss Murray says she ruined her leg symmetrically when tripping over a stage elevator at the Fox theatre, Brooklyn.

That gives Al Selig plenty of chance to dig up a reason for Tiffany's exploitation on Miss Murray's legs and dancing as the most beautiful, etc., to stand that confession off. Even if Mae doesn't get the two fifty.

Mike O'Toole, according to a home office description regarding his report to the Memphis convention, has just ended his most modest of his many years on the MPTOA payroll. Mike took the boy on this:

"Much of this work was handled without a great deal of publicity, on account of the rather uncertain situations which featured much of it."

The "uncertain situations" referred to are later disclosed as a little lobbying here and there, but nowhere in particular.

When First National puts "Show Girl in Hollywood" into production, members of the various studio operating departments will be called upon to repeat their duties before the camera. Story is centered around the inside workings of picture plants and very few settings will have to be built.

Including prints and negatives the film industry annually consumes nearly two billion feet of film. Of this, according to figures in the Hays office, approximately a billion and a half are used in America with the other half taking care of the rest of the world.

Since the Emelka, the second largest German picture corporation, has been taken over by a liberally inclined native banking group, it is setting out to improve the quality of its product. Also, going in strongly for dialog and synchronized pictures. Although not officially stated, it is common knowledge that Ullstein and Mosse are financially interested in the Emelka. These two organizations are the largest democratically inclined publishing groups in Germany, but have up to now not gone in heavily for the financing of pictures.

Ufa is controlled by the Hugenberg Scherl organization, nationalistic (Continued on Page 70)



"Here 'Tis"

### Yours very truly LITTLE JACK LITTLE

Mr. Manager: The stock market may crumble and collapse. For a sure thing play yours very truly. Positively no gamble. At least the Public Circuit are preparing to lay heavy odds.

## SID KENT ADDRESSING MEMPHIS CONVENTION

Sidney R. Kent, Paramount's distribution chief, heads a list of "Who's Who" on the side of the fence generally opposite the complaining indie exhibitors, who will attend and address the convention of the Motion Picture Theatre Owners of America, opened yesterday (29) for a three-day session in Memphis. Distributor heads of other companies, including Al Lightman of United Artists and M. Van Praag of Universal, also intended to make the convention to talk to the M. P. T. O. A. indies, if chain membership in it has not yet crowded them out entirely.

In advance of speeches no one in M. P. T. O. A. knows what Kent and the others are to talk about, but express the confidence that if Kent only talks 10 minutes he will have something very interesting to say.

A revolutionary code of procedure, without any dope as to what is actually planned and what this covers, may be sprung for adoption at the convention, with a symposium prepared for presentation to the board of directors before referred to the floor.

Further than the hint that the New York bankers financially interested in pictures would doubtless support the plan in mind, it is a dark secret.

No fighting, no squabbles of exhibitors in the east, who feel that the T. O. C. C. has taken up with this sort of thing where the M. P. T. O. A. left off three years ago, when chains were admitted and chain officials placed on the board.

## TIFFANY LISTS 1,000 FRANCHISE-HELD EXHIBITS

Tiffany, non-member of the Hays organization, makes no secret of the holders of its product franchises under the basis arrived at between Tiffany and RKO with Abram Myers, head of the Allied States. In this issue of "Variety" is the advertised compilation of 1,000 exhibitors, with their addresses, who have subscribed to the Tiffany franchise plan.

In Los Angeles recently at a gathering of the indie exhibitors, when Al Steffes was approached by a "Variety" mugger, a list of the exhibitors present, Steffes at first attempted to stall with an ill-advised alibi.

When it was pointed out to Steffes such a reason would sound pretty sickly in print, he stated the real reason for the withholding of the list was a fear the exhibitors "would be gotten to."

Steffes later claimed, unknown to "Variety's" Los Angeles office, that the "Variety" mugger had threatened to print an offensive story because he had not given the names.

That "gotten to" stuff doesn't appear to impress Oscar Hanson, Tiffany's gen. sales mgr., or Al Selig, the Tiffany p. a. Their evident intent is to let the trade know what and who they have. Tiffany's list of franchise holders started with 100 names in advertising, increased to 200, 300 and 400, and is now made a grand slam with 1,000.

## Will Hays Hopes to Develop Another Nat'l Organization Of Present Indie Exhibs Solely

Withdrawal of all theatres affiliated with producer interests by the first of the year from the two so-called national independent exhibitors' organizations, in which they are estimated, to be now shouldering about 80% of the financial upkeep for both, is reported to be Will Hays' biggest move in a campaign to establish one theatre fraternity for the American industry.

That there are more exhibitors in state and local organizations than the combined rosters of Allied State and the Motion Picture Theatre Owners of America, and that, as Judge Thatcher is quoted as pointing out in his recent decision, there is no national organization representing the entire exhibitor field and therefore need for one, is the stand taken by the Hays organization.

The convention of the MPTOA, now in session in Memphis, is even predicted as the last one that organization will hold in its present status. While A. L. Lightman, successor to H. F. Woodhull and one of the largest of the indie exhibitors in the country, is expected to be re-elected, the prophecy is also made that within a month he will call representatives of the exhibition field throughout the U. S. in an effort to effect the first move in box office unity.

Although the producers mastered the MPTOA several years ago when they were able to batter down strong indie leader resistance and get their own theatres and representation in the roster, they are now credited with using the same psychology in withdrawing at a time when they can reduce the financial dependence to their way of thinking.

Practical control of the national indie outfit has meant little, it is observed, in that a number of small exhibitors who used to send in a check once in a while have dropped out entirely.

It is to get in theatre owners not claimed to have national affiliations that the Hays move for a brand new

type of countrywide institution is being made.

The new line-up, which will probably not be cracked at Memphis this week, although for some time it has been under consideration in the Hays' office, calls for individual organizations in the country's 32 distributing centers. Nationally, each of these can appoint its director who would convene with the others in place of the nondescript gatherings of indies that have been the convention vogue of the past.

Individual units can work hand in hand with the Film Board of Trade in its zone, and there will be none of the rumormongering now attributed to misunderstandings and ignorance brought about by clusterings separated by too much mileage except once a year, is the Hays belief.

### Equipment Makers

At the MPTOA affair this year, according to the Memphis Chamber of Commerce, equipment manufacturers are holding sway and there is little to indicate any of the heated floor work which existed up to the time in Columbus the vote was polled for the admission of producer-affiliated houses.

Dr. De Forest is pegged to sound the note in Memphis for the virtues of his phonofilm, while Ed Hawks is down for the talk on RCA's cheaper device, and Eddie Eschmann to expound on Western Electric's many installations.

The convention started yesterday (Tuesday) and winds up on Thursday (31).

### Needs Comedy Ginger

Hollywood, Oct. 29. M-G-M is still revamping "Lord Byron of Broadway." In a new version, emphasis is laid more heavily on the comedy. Benny Rubin added to live it up.

### Howard Green at Fox

Howard J. Green, Columbia scenario department for the last two years, has been engaged by Fox to write stories and dialog for Al Rockett's productions.

## Picture Possibilities

### "Stripped"—Unfavorable

"STRIPPED" (Comedy Drama, Shubert, Ambassador). A conventional story about the theft and recovery of crown jewels. *Ibex.*

### "Week End"—Unfavorable

"WEEK END" (Comedy Drama, Bela Ziau, Inc., Golden). Too thin in theme and porous in plot to shape as good talker material. Even though built up for pictures, would be weak.

### "Great Day"—Favorable

"GREAT DAY" (Musical Comedy, Vincent Youmans, Cosmopolitan). Material for the screen in book with Mississippi flood as a scenic opportunity. Love interest strong. Excellent musical score. Complete rewriting of dialog necessary, but due anyway if film-produced. Stage cast not generally favorable for screen. *Bige.*

### "The Channel Road"—Unfavorable

"THE CHANNEL ROAD" (Comedy, Arthur Hopkins, Plymouth). A costume play of the Franco-Prussian war. Appears too much of a dialog affair. *Ibex.*

### "The Middle Watch"—Unfavorable

"THE MIDDLE WATCH" (Farce Comedy, Arch Selwyn and C. B. Cochran, Times Square). Rather too lightweight for pictures. Nautical English farce. *Ibex.*

### "Lolly"—Unfavorable

"LOLLY" (Comedy, New York Theatre Assembly, old Princess Theatre). Too thin and lacking in plot to be acceptable for screen.

### "The Nut Farm"—Unfavorable

"THE NUT FARM" (Farce Comedy, John Henry Mears, Baltimore). Though the show is of the pictures its rather too light for picture-ization. *Ibex.*

### "Divided Honors"—Unfavorable

"DIVIDED HONORS" (Comedy, K. A. L. Belmont). Flimsy story sans action save in spots but not enough to fill the bill as screen feature. Title also without box office value. *Edba.*

### "Ladies of the Jury"—Favorable

"LADIES OF THE JURY" (Farce Comedy, A. L. Erlanger and George C. Tyler, Erlanger's). A play of distinctly farcical trend, actually travesty at times. Might not be a full length but could be made amusing.

### "Maggie the Magnificent"—Unfavorable

"MAGGIE THE MAGNIFICENT" (Comedy-Drama, Laurence Rivers, Cort). Too much alteration necessary for pictures, with love interest almost totally absent. *Bang.*

# ONWARD THE MARCH OF RADIO CONQUEST

# MONEY STARS IN M

## WORLD'S GREATEST WITH RADIO'S CRACK



# BEBE DANIELS

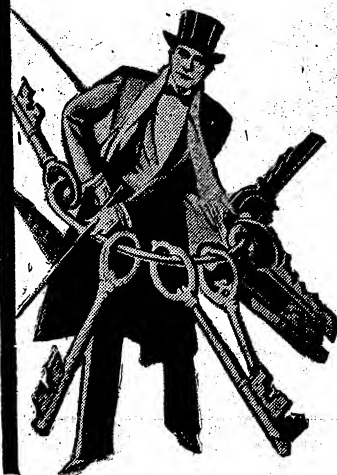
Golden-throated nightingale of screen, thrilling world in "Rio-Rita," surpasses self in matchless successor, musical-dramatic sensation and super-box-office attraction....

"LOVE COMES ALONG"



# ONEY ATTRACTIONS

## BOX-OFFICE DRAWS PRODUCING MACHINE



# RICHARD DIX

Radio producing genius which exalted Bebe Daniels to supremacy in femme star galaxy turns same box-office trick with Richard Dix, America's screen idol, in George M. Cohan world hit . . .

## "SEVEN KEYS TO BALDPATE"

# OTHER WHITE LIGHT WALLOPS FROM RADIO

# JAZZ HEAVEN

Romps into Riotous Applause at  
Globe, N. Y.; \$2 top. Critics and  
Public thunder approval for all-  
talking, singing, dancing sensation!

Heavenly Box Office Twin to that  
other Globe hit, "Street Girl"....

# RIO RITA

Earl Carroll, Christmas advance sale; Batters all Buffalo  
Box-office Records to Bits; Riots Woods Theatre,  
Chicago, October 26th, for S. R. O. Extended Run..

# STREET GIRL

Pounds Records into Pitiful Submission in Triumphant  
Cross-country Conquest.....

**RUDY  
VALLEE**

with his Connecticut Yankees

in  
**VAGABOND LOVER**

Stupendous Broadcast  
Exploitation — Publicity

**TANNED  
LEGS**

Sweet Box-  
Office Baby!

**CASE OF SERG'T  
GRISCHA**

HERBERT BRENON'S

Supreme Directorial  
Achievement with  
Betty Compson

RKO DISTRIBUTING CORPORATION

# Talking Shorts

## "NIGHT CLUB"

PARAMOUNT MOVIE TONE  
34 Mins.: Song, Dance, Talk  
Jap Gardens, New York

Fairly accurate cross section of a New York night club, overboard with dancing specialty people, among them Bobbe Armit, Tamara Gey, Pat Rooney and Pat. 34. A filler for the remote spots where they will appreciate what appears to be duplicate setting of the old Silver Slipper.

Jimmy Carr and his orchestra, Vivienne Osborn, Ann Pennington, Fanny Brice and dozens of other character people and names in addition to those mentioned help to people the set, most of them just walking through small parts instead of submitting to a solo voice and screen test. Robert Florey directed and Katherine Brush supplied the slim thread of a story.

Film has been on the shelf, made about a year ago. Story attempts to present a character study of some of the types that frequent the hotsy-totsy night life spots but misses badly. Most of the talking is done by the ladies' room with the gold diggers exchanging confidences, two or three mildly amusing.

On the night club floor Fanny Brice sings "Sassaparilla, the Passion of the Pasha," one of her best comedy numbers, and it tops all that precedes it. The soft shoe dancing by Pat Rooney and Pat. 34 means little. That also goes for the other hoofers.

Recording and long-shot photography don't help this three-reeler any.

## "WATCH YOUR FRIENDS"

UNIVERSAL MOVIE TONE  
19 Mins.: Comedy  
New York, New York

Two-reel slapstick directed by Dick Smith, with Lou Archer and Vernon Dent. It holds enough laughs to make it worth-while filler for the average daily change house. Less than 50% dialog, with the belly laughs mainly through a gag bottle and similar bits of old-time burlesque travesty. Vernon Dent, fat boy comic, has

most of the lines in a story that means little, and the title less. Comedy falls even ludding to get a reservation in the electric chair.

## "A CLOSE SHAVE"

FOX MOVIE TONE  
10 Mins.: Comedy  
Audubon, New York

A gag bit worked up whereby the nagging wife caused hubby to get a reservation in the electric chair. Photograph credit goes to Charles Von Eyck. Just a filler at best.

French barber getting condemned man ready for the chair though this isn't revealed until the barber wrap is uncovered and the occupant is in prison garb strapped to the death infirmer.

Barber does most of talking and character splendidly played. Man in chair tells ending up to murder with a cut back to an auto with husband attempting to drive with continual back seat instructions from wife. Blow on the head kills the infirmer.

Just as the warden gets ready to turn on the juice a reprieve comes from the governor. The man in chair tells ending up to murder with a cut back to an auto with husband attempting to drive with continual back seat instructions from wife. Blow on the head kills the infirmer.

Flamingo. The murder bit are the laugh standouts. Otherwise a quiet lead up to these two surefire laugh pullers. Mark.

## SUNNY JIM

"No Boy Wanted"  
UNIVERSAL  
20 Mins.: Comedy  
Colony, New York

Colony, Jim in the best two-reeler they've made for him so far. It's still plenty hard to believe a kid can do and say half the things that are directed into, but "No Boy Wanted" is more logically funny than the others. Children and adults will go equally strong for this one. It's a little less in dialect by the girl director, Harold Beaudine directed.

Harold Beaudine directed.

# RETALIATION

(CHINESE MADE)

(Silent)

To see this picture is to take one back to the old Biograph days, when distinct photography was practically unknown. This particular film was produced by the Great Wall Film Co. of Shanghai (China) and imported for the New China theatre, a Bowery grind—New York's only Chinese film house.

Its story centers on the career of one of China's mythical heroes, Wu Soan.

It is long and tedious, runs for two and a half hours with the plot braid up continuously until at the close of the picture the average mind is more than slightly confused. Made for the Chinese—only the Chinese can grasp it.

Only 13 persons are murdered during the course of the picture, and all by the hero.

Acting is done with dignity. Every movement is precise and in American films would be considered slow motion stuff. Humor is unknown, but the picture is not without it. Most of the acting is done with the eyes and eyebrows. Faces are expressionless and in keeping with tradition. Talking with their hands, these Chinese rival only the French.

In each of the murders the hero passed through three stages of attack. First he kicked the victim in the stomach. This knocked the opponent down. Then he stamped his right foot upon the fallen gent, after which with slow, deliberate motion the hero proceeded to carve the slain victim's dying one's side with a broad scimitar.

All this was done carefully with the adversaries co-operating of course.

The policemen in old China evidently carried scimitars that looked like huge Shrier emblems, or long wooden poles, as their badge of office. These Chinese bandits rode on burros while their armies trotted carelessly on foot.

Titles are given in Chinese and English. The Chinese titles are seriously drawn, the Caucasian will find much humor in the literal translation into English.

When an actor is supposed to expressible surprise, title reads: "Ah!"

When three characters are simultaneously surprised there will be three separate titles, reading in their order: "Oh! Yes! Oh!"

When a tenant is disturbed by a knocking on the door just before retiring, he arises in anger thus:

"Who? You have come too soon. I am not yet asleep."

There is a tremendous gentility of thought in them, too. As for inhuman, the hero's father and their prisoner stop to eat at an ancient Chinese roadside, the cops remove the pillory board from their captive's neck with these words:

"We are sorry that you may consume several cups of liquor."

To complain about food in a Chinese city, so far as the picture shows, we cause for murder. In one scene when the hero calls the wine served him "insipid," the maid sends his two cop companions into the "Chinese city" to get more of wine which she termed "turpid."

Once when the hero asks to see his benefactor "immediately," he gets the reply that he will not see him for several months.

The choicest translation comes when after the picture has had its several big murder scenes the hero, Wu Soan, and the screen flickers this:

"Wu Soan's career was intimately connected with his wine cup"—as his friend says to him; "Brother, you are intoxicated."

Ah! Yes! Oh!

## SWEETIE

(ALL DIALOG, with Songs)  
Paramount release and production. Directed by Frank Tuttle. Story and dialog by George Marion, Jr., and Lloyd Corrigan. Music by Richard Whiting. Lyrics by Marion. Screenplay by George Marion, Jr. and Lloyd Corrigan. Dance director, Earl Lindsay. At Paramount New York, week Oct. 26. Running time, 25 minutes.

Barbara Pell.....Nancy Carroll  
Tip-Tap Thompson.....Stanley Smith  
Ferry (Gump).....Jack Oakie  
Azel Bronstrup.....Stuart Erwin  
Bill Barrington.....Wallace Ford  
Miss Tully.....Charles Selton  
Miss Tully.....Allene Manning

College life, according to box-office formula, is a delightful mixture of romance and play. Quartets singing under the elms, everybody dancing for the school, the moon and the big game with Oglethorpe only one day off. "Sweetie" is that way. More than most collegian films it adheres to the musical comedy idea of capers on the campus; and to overlook its appeal among the high school flaps and the college crowd, it overlooks the predominant audience type. The picture is set for profit, its clinching draw being Nancy Carroll and Jack Oakie.

From any angle other than the all-important financial, "Sweetie" is a brooch of pearls inlaid in dried spinach. With the wild plot thrown away, several titles remain as class moldings of comedy. George Ma-

rlon, Jr., who collaborated on the story and wrote the lyrics, is responsible for it, not so bad looking here. Alec Francis and Otis Harlan are in roles that suit them. Playing very good excepting when Schickel's Harry O'Conor is driving.

"Mississippi Gambler" telegraphs all of its punches. Big.

Both instances resulted from combination of Marion's talents with adept performers. Marion's lyrics in this overshadowed his reputation as a title and dialog writer.

Four songs are spotted about 12 times during the running, with only the theme ditty, "Sweeten Than Sweet," weakening through repetition. It's a sugar ballad, almost forgotten immediately after the hammering. Title song, "Sweetie," is sung by Miss Kane to her dumb boy friend, and should have a big push, with only the big game on "Alma, Mammy," Oakie's classic, doesn't knock the school crowd for a goal they're nuts. Remaining in "Prep Step," fair hoofing affair.

Plot has Miss Carroll, musical comedy girl, inheriting a boy's college in North Carolina. The boy friend, Stanley Smith, has just refused to elope because he must play in the football game against Oglethorpe. He happens to be captain of the team at the school she's just inherited. Holding a last-minute English examination, Miss Carroll thinks Smith and makes him ineligible for the school. He then sells an option on the school to Oglethorpe, head of the rival college. Then, stung by the havoc she has created, Miss Carroll bets the school against the option she has given Oglethorpe, and reinstates Smith through a re-examination. Next day Smith wins the big game in the last minute of play with a riotous run down the field.

Sometimes it's pretty silly. Students are continually rushing in for a good old song, with dances and orchestra music. Idea of Miss Carroll running a college is an adolescent girl's college is continually spurring her dumb b. f. on to greater things by shooting him in the pants with an air rifle. Dumb-gall as done by Stuart Erwin is very good.

Miss Carroll gets less sympathy in this than her previous roles. Her performance is the genuine thing, is fine looking, clear-cut kid with an excellent voice if it's his. Mr. Oakie is the lifesaver. He's a big song performer, and a big song. William Austin, head prof at the college, is an intentionally silly ass. Miss Kane's part is 20 miles from logic, but she's a good singer. Especially when singing.

Tuttle's direction an alternation of sparkle and inanity. Tough-story-to-hand.

Football players will be interested in learning what the Pelham College coach said to the boys after a brutal day's practice.

"Hurry, boys. Remember, you have to rehearse for the school musical comedy."

And the big game only a few days off! Bang.

## MISSISSIPPI GAMBLER

(ALL DIALOG)

Universal production and release, featuring Joseph Schildkraut, Reginald Barker, Gladys George, Harry O'Conor, and Brown and Leonard Fields. At the Colony, New York, Oct. 28. Running time, 51 minutes.

Jack.....Joseph Schildkraut  
Lucy.....Gladys George  
William Austin.....Alec Francis  
Tip-Tap Thompson.....Otis Harlan  
Suzette.....Carmelita Geraghty

The answer to this one is known before the first five minutes are over. Even your first guess after reading the title can't be correct. As the story of a gambler on a Mississippi steamboat, ever one of America's most romantic characters, this one follows most of the others preceding it.

Reads like a Saturday Evening Post short story, reaching the expected climax after an hour and a half. After that, there's nothing exciting to the tale, not even when the old man who has been fleeced is caught trying to shoot himself by his lovely young daughter.

Dashing Jack, the card sharp, turns cool, as per original pattern, doing it in a game with the lovely daughter. He's a good player, money against her honor, and throws away three aces to permit her to win with three kings. Love conquers all. He's the kind of a guy, this handsome bad man, who's a good worshipful but jealous decoy-sweetheart plenty of air while going on the offensive make for the sucker's trip and to ride to the top on his mind finally, but he wins the other way by going straight.

Coming so soon after "Show Boat," this Universal is reminiscent in many of the ways of the group of darkies singing spirituals at start and finish. They would have looked better if not so starchy. The look of the love note from Schickel and Joan Bennett, place the

appearance section above the rest of the film. Cattell's Geraghty is a good player, but not so bad looking here. Alec Francis and Otis Harlan are in roles that suit them. Playing very good excepting when Schickel's Harry O'Conor is driving.

"Mississippi Gambler" telegraphs all of its punches. Big.

## ISLE OF LOST SHIPS

(ALL DIALOG)

First National production and release. Directed by Irving Willats from film adaptation of Critchenden Marriott's novel. Theme song, "Ship of My Dreams," by Ray Bolger. Oct. 25. Running time, about 75 minutes.

Frank Howard.....Jason Roberts  
Dorothy Denison.....Virginia Valli  
Ann Emma.....Clarence Selwyn  
Otis Harlan.....Noah Beery  
Harry O'Conor.....Robert O'Connor  
Carmelita Geraghty.....Margaret Fielding  
Mother Burke.....Robert Homans  
Harry.....Jack Acrony  
Sam Baker.....Harry Baker

The talker version of "The Isle of Lost Ships" will catch up any type of house. Little more attention to dialog, which occasionally slumps into the bromidic, and a more careful directorial eye on the knitting of the various situations would have unquestionably rounded this into a Broadway topper set for an enviable long term.

In its present release as a program feature it is without a competitor in the current market of thrillers. The originality of the story this time shares honors with the weird effect established by sets and the camera angles at which the wreckage was sufficed.

The maze of derelicts piled into an island in the Sargasso Sea is a technical accomplishment in itself. So great is the variety of wrecked vessels, from palatial liners to small boats, that the variety of the carpentry and painting achieves that goal so rare in film or stage. The sets, and also the camera angles, are interesting and tense. Occasionally the background eclipses the performances of the players. For many fans, in fact, a camera study of the wreckage would suffice.

Founding of the liner opening the theme in a rough sea and the abandoning of ship are presented with a realism that is seldom shown in film novelizations. There is little suggestive of the use of miniatures except a long shot of a partly submerged vessel.

The reason for the wreck Renwick from a capsized lifeboat by Frank Howard is a little stagy; other women struggling about this one seemingly picked out for the director to keep an audience ever interested and tense. Occasionally the background eclipses the performances of the players. For many fans, in fact, a camera study of the wreckage would suffice.

Drifting through the seaweed, the liner, with the two and the detectives, Jackson, the survivors, eventually reach the island.

A custom requiring a single woman to be married within a day after joining the colony, composed mainly of men, is a dramatic highlight, as the opener for a series of complications involving Dorothy and her rescuers.

Fights are frequent, but not too numerous before another melodramatic highlight, escape in a submarine, is seen. It so happens that Howard, the convicted man, is an ex-navy officer and knows all about submarines. The natives is an engineer whose hobby has been keeping the submersible in perfect mechanical condition.

A last wallop is Howard's being shot through a torpedo tube. Although eight fathoms under the surface with no headgear, he is able to hold his breath sufficiently to sever a thick hauser interfering with the trip and to ride to the top on the ship's deck. The action is quick here and this helps lesson the impossible.

Virginia Valli is rather stiff and over-eggshell. Her lack of warmth is not so apparent, since in the major footage her only competitors for femme honors are two elderly characters.

An excellent Forbes is found in Noah Beery. Such roles are all to Beery's tailoring. Jason Roberts is equally as good in the Howard role. The director, Irving Willats, O'Connor as the filler in the story. Theme song, "Ship of My Dreams," is undistinguished, but pleasing and not over-worked. Those Islanders, possibly, are a little more from grog to silks, also had a guitar player. Wally.

## Why Weep at Parting?

(GERMAN MADE)  
(DIALOG, SYNCHRONIZED)

Berlin, Oct. 15. (Süd-film, Premiere.) This is a picture. This looks like the beginning and the end of pictures recorded by the Breusing Lignose system, for to judge by this one it must be terrible.

The synchronized musical equipment sounds terrific most of the time. Except for an occasional solo instrument it is noisy, and the end of dialog too has hardly a moment of naturalness and never any bottom to it. This picture was

(Continued on page 30)

## FROZEN JUSTICE

(ALL DIALOG)

Lenore Ulric starred in this Fox Movietone production. Release, Allan Dwan, director. Story and dialog by Owen Davis. At the Roxy, New York, week Oct. 26. Running time, 75 minutes.

Lenore Ulric.....Lenore Ulric  
Talul.....Robert Fraser  
Lanuk.....Louise Wolheim  
Lupi, Jones.....Lila Lee  
Douglassman.....Laska Winter  
Dancer.....Tom Patricia  
Little Casino.....Gertrude Astor  
Moonshine Kate.....Gertrude Astor  
Wetson School.....Warren Heymer  
Bartender.....Neyven Farrell  
Yulon Lucy.....Lou Morrison  
Proprietor.....Lou Morrison  
French Sailor.....Joe Rochay  
Jewish Character.....Joe Rochay  
Harmony Duo.....Meyers Sisters  
Singer.....Meyers Sisters  
Mate Moore.....Landers Stevens  
Medicine Man.....Arthur Stone  
English Eddie.....Jack Ackroyd  
Talul's Mother.....Gertrude Chere

Lenore Ulric plays a swell looking Eskimo girl in her first talking picture. Her blood is a mixture, half white, and she weeps at her secluded life as the wife of a young Eskimo chieftain, running away with a dastardly white sea captain.

Talul gets herself into plenty of hot water in white man's land, finally meeting violent death. Dealer interrupted her attempt to return to her husband, a return that would have meant a happy ending to this picture. It finishes sadly at the depression she goes through. Either way would amount to about the same, with a happy ending probably no better.

No matter what they started out to make—it begins as an epic, of the north—the wind-up is mainly a picture introduction of Lenore Ulric. The picture itself is moderately good and the gross amount on the set is very good. When better, Miss Ulric's possible ability to draw in certain localities should be held responsible.

As a debut film for Miss Ulric, "Frozen Justice" is a story seen satisfactory, though impression is that the star might have received a better chance to shove off in a part calling for less clothes and a little parlor activity.

Besides considering that if there were any Eskimos with Miss Ulric's looks, half breeds or not, Ziegfeld would have been there long ago, there are many unbelievable facts to this story and many far fetched bits of action. All run the wrong way and count up at the finish.

Member of an Eskimo tribe, wife of the chief and apparently in love with the people, her mother an Esk and father a sailor—Talul speaks pretty fair English to the trading sailors who take her to her doom. That's plausible. The other half of the white pop and the contact with white traders. But, when six months later as an entertainer in a Nome dive, Talul speaks perfect

drawing room English, she doesn't sound or seem real.

Conversations between the Eskimos, in English, of course, is in the stilted style to denote they are really using their own language. That's okay, but not the dialect. In the first place, no one will believe Talul learned to speak so well in that Alaskan joint. As for all the body of the story, the Eskimo village going to a ship party tossed by the white sailors, while their husbands and male relatives are ceremoniously chasing away the devil and not looting, is another believe-it-or-not that accentuates the not. The way these Eskimo women carry on with the sea boys, all getting stewed and lovable, without worrying about what their own gents will think speaks not so well for Eskimo morals.

Talul falls for the shellyk captain of the boat and for his white woman gowns.

To come later on with this captain, where she becomes the star singer in a '99 Nome cafe. She rooms with the capt. across the street and the capt. collects the coin.

The Nome of those wild gold rush days is fascinatingly painted in the best set of the picture. The ice field views seem to be miniatures or better predictions of the movie part, but always notably realistic.

The cracking glacier scene, in which Talul and the captain are killed, is a peach. The girl and the villain fall into the pit when the berg breaks. She is rescued in time by her husband, to die in his arms, but the heavy cannot get out and is crushed when the two big cakes of ice return to position. At the finish, Lanuk, the heart-broken chieftain, is walking across a field of ice, and all the body of his wayward wife in his arm. Against the sky is the Aurora Borealis, a beautiful piece of lighting.

Robert Fraser is Taluk, Ulrich Habel, the captain, and Louis Wolheim, Duke, the captain's mate, a sympathetic villain always fearful of his cronies' activities with women. His predictions of doom through a name come true.

In the joint scene Miss Ulric sings in a talking-way, not impressing as a musical vocalist, but as a talker she's always impressive. Lenore Ulric should be built into an important talking picture name. She has all-of-the-requisites. Big.

## INDUSTRIAL LOBBIES

Chicago, Oct. 23.

Having started with a radio exhibit at the Chicago, B. & K. will continue to spot industrial exhibits in the theatres of the city. Norah, this week has an airplane show.



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**JOE BROWNING**

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meyer's "Marathon Frolic."  
Direction Abe Lastfogel, Harry  
Lenetska, William Morris Agency.  
R-K-O Direction, Morris & Feil.

## Pathe's N. Y. Studio Mgr.

Pathe, having decided to stick at least another year at Park avenue and 134th street, has brought Fred Lalley from Hollywood to manage the studio under the direction of John C. Flynn.

Lalley's first duty is to get entirely new sound equipment to replace the former studio equipment taken to France with Robert Kane and Steve Fitzgibbons, the former studio manager.

Resumption of production will start in November with about a dozen shorts remaining to be shot.

## Sequence in English Made to Synchronize With German Dialog

### NON-THEATRICAL FILM ON 35 MM. SPREADING

Non-theatrical production, opposed by producers as well as exhibitors before sound, is becoming a part of the picture industry. Its future is predicted to hold considerable additional revenue to film-dom's regular income.

Both electricians are manufacturing portable equipments and now independent manufacturers, including De Forest, are following suit.

While Fox is also the pioneer in this field, Western Electric has just licensed Paramount to go after institutional business outside of the legitimate picture theatre. Christie and an independent producer are the other two privileged to use the Western system in this field.

So far Western reports that about 400 of its portable reproducers are in operation and that it is turning others out of its factory at the rate of 125 each month.

The attention being paid non-theatrical production, which is shot on standard 35 mm film, has distracted from the 16 mm field which for a time threatened to be next in the industry's spot on side money makers.

#### Dreher at Studio

Hollywood, Oct. 29.

Carl Dreher, former chief engineer for Photophone in New York, takes charge of the sound department at Radio.

He succeeds Ralph Townsend who becomes supervisor of Photophone installations on the coast.

Hollywood, Oct. 29.

Directors, writers and technicians were given the low down on recording tricks, now being used by sound experts in the studios by C. W. Spain, recording engineer of Electrical Research Products, at a general meeting of the Academy of Motion Picture Arts and Sciences.

By stereopticon diagrams, Spain pointed out the methods being used in controlling and doubling sound and by a reel of sound from current pictures, showed the effects produced by doubling sound after the picture is made; by canning sound ahead and using while the picture is being made and the doubling of canned sound to synchronize with other sound being recorded at the time scenes are taken.

#### Dialog Shift

The outstanding example of doubling was a scene from "Lum-mox." First this was heard, as taken, in English. Then was shown, after dubbing actors had spoken in German, and had been so cut that the English lip movement and the German voice appeared to synchronize.

One sequence from M-G, with Lawrence Tibbets singing, and a silent "The Tell-Tale Heart," and impressionistic picture, were also shown.

#### Director Replaced

Hollywood, Oct. 29.

Alexander Korda has been replaced by John F. Dillon as director on FN's "Lady, the Ermine." Picture scheduled for Nov. 1 will be slightly delayed. Korda still remains under contract to the studio.

## Earned Any Mitzvahs Lately?



If you're a Jew you'll understand this question!

If you're a real Jew you'll answer this question!

Federation which supports 91 worthy charities wants you to help the helpless.

\$10.00 will get you 91—in Mitzvahs.

Give your better self a break. Do it now!


Send your check (make it more than \$10 if you can afford it) to  
**Walter E. Beer, Treasurer,**  
71 West 47th Street, New York

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A. P. Westman, for Ad  
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National Electrotape Co., for Cut  
This Paper, for Space

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Drama in miniature  
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Sure-fire material writ-  
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The essence of brilliant  
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such famous series  
as "The Potters" by  
J. P. McEvoy.

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Tried and proved stars  
from Vaudeville. High  
class, popular, sure-  
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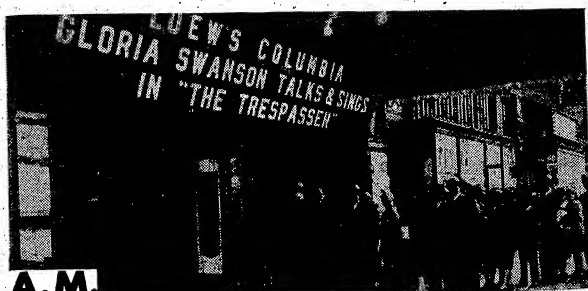
(Continued from page 25)

**Direction WM. MORRIS**

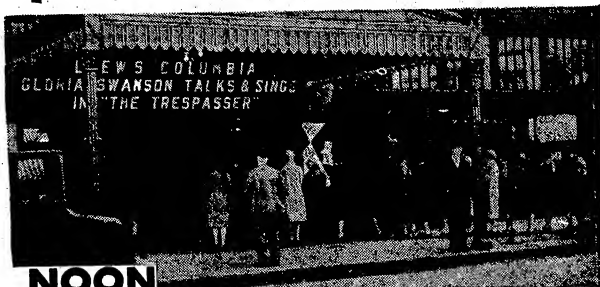
Here's the way they line up when you play

# GLORIA SWANSON

in her **ALL-TALKING** picture sensation



**A.M.**



**NOON**



**P.M.**

**"The Trespasser" is one of the biggest natural business getters that has been released in this era of All-Talking Pictures.**

The tremendous popularity of this marvelous actress—plus the over-

whelming curiosity to hear her voice, both speaking and singing—brings out the cash customers in droves wherever this picture opens.

**Buffalo, Indianapolis, Rochester, Omaha, Atlanta, Philadelphia, Cincinnati, Boston, Washington, San Francisco, Des Moines, Detroit—records prove this.**

New York City joins the list on November 1st where "The Trespasser" opens at the Rialto Theatre.

## UNITED ARTISTS

**Best by Public Demand**

A tremendous Silent Version available for Silent Houses

Presented by Joseph P. Kennedy

Directed by Edmund Goulding



# IT'S HERE!

the world's greatest  
talking mirthquake



MARS: "What's the excitement down there? Another earthquake?"

EARTH: "No, a mirthquake. It's a RIOT!"

MARS: "OH YEAH!"

EARTH: "OH YEAH!"



# OH YEAH!

with  
**ROBERT ARMSTRONG**  
and **JAMES GLEASON**  
From the Saturday Evening Post story  
"NO BRAKES" by A. W. Somerville.  
Adapted and directed by TAY GARNETT.



PHIL REISMAN: "Hello, Bill Showman! Reisman talking. Well, the big shot is here—all set!"

BILL SHOWMAN: "What do you mean, big shot?"

PHIL REISMAN: "I mean that knockout talker comedy."

BILL SHOWMAN: "OH YEAH?"

PHIL REISMAN: "That's it. Some title and some picture! And some cast! Bob Armstrong and Jimmie Gleason—you remember 'em in 'Is Zat So?' They've got that one skinned a mile in 'OH YEAH!'"

BILL SHOWMAN: "Is zat so?"

PHIL REISMAN: "OH YEAH! And Zasu Pitts is a scream in this. And Bob Armstrong sings a great number, 'Love Found Me,' written especially for him. I'm telling you, this picture is a MIRTH-QUAKE!"

BILL SHOWMAN: "OH YEAH! That's what you say, Phil, but—"

PHIL REISMAN: "That's what everybody says. M. P. News says it's the first real talking picture—a REAL BET! Tamar Lane in Film Mercury says it will score in any type of house. And here's what the other reviewers say—"

BILL SHOWMAN: "Wait a minute, Phil! That's all right about those fellows, but—"

PHIL REISMAN: "OH YEAH! Well, just listen to this wire from John B. Harris, of the Harris Amusement Co.: 'Closed last night Harris Theatre, Pittsburgh, OH YEAH! It's a RIOT! Congratulations. Excellent business. Audience reaction great. Critics rave—'"

BILL SHOWMAN: "Well, Harris knows his onions. I'll take his word. Come right over and I'll sign up."

PHIL REISMAN: "OH YEAH!"

BILL SHOWMAN: "OH YEAH!"

 **PATHE** 

ALL MUSIC — ALL SOUND — ALL DIALOGUE

## Injunction Given Theatre to Stop Sympathy Strike

Quincy, Ill., Oct. 29.

Injunction restraining stagehands and operators from walking out in sympathy with musicians was granted here to Great States Theatres by Judge Fred G. Wolfe in Circuit court.

The unions signed a contract Aug. 31, operative until 1931. Great States claimed there is a conspiracy afoot to tie up the four local Great States houses.

## Compulsory Previews

Chicago, Oct. 29.

Realizing value of diversified opinion on shorts, John Balaban has made it compulsory for 40 Publix executives and employees to attend previews on variety subjects. All members of publicity department are included. Showings three hours one night a week.

## Held for Bombing

Detroit, Oct. 29.

Roger Kennedy, said to be business manager of the Motion Picture Operators' Union, is being held by police for investigation in connection with the bombing of the Broadway Strand last week. The police believe the bombing was a result of labor trouble, since the house does not employ union help.

## Motion Picture and Talkies MANAGERS!

When in need of COLORED VAUDEVILLE ACTS, REVUES, PRESENTATIONS, SINGERS, DANCERS, ENTERTAINERS for Clubs and Cabarets, Musical Tab Shows, Chorus Girls, Musicians, etc., wire or write us for dependable and satisfactory service.

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Theatrical Agency, Inc.**  
169 West 133rd Street  
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## Beating Nite Football

Syracuse, Oct. 30.

Local Keith's manager pulled a fast one last Saturday when a night football game was put on here by two pro teams. Finding himself in a hole the manager put on an extra midnite show for the first time and squared that night's biz.

## BOB O'DONNELL GOES TO PUB-SAENGER CHAIN

New Orleans, Oct. 29.

Robert O'Donnell, recently affiliating with Publix, will reach New Orleans around Nov. 10 to assume charge of the Publix-Saenger chain under the supervision of E. V. Richards. Report is Richards selected O'Donnell.

O'Donnell when the theatre operator for the Interstate circuit of Texas often came into contact with Richards, who operated the opposition houses. Saenger's chain O'Donnell will preside over holds about 150 theatres, stretching from here to Florida and some camp shooting galleries amongst them.

O'Donnell is said to be under a five-year contract as a Publix exec with an annual salary graduation. William Guerringer, formerly closely connected with the Saenger office, is in California and no longer associated with it.

## M-G-M's L. A. Exch.

Los Angeles, Oct. 29.

Foundations finished on Metro-Goldwyn's \$150,000 exchange building on Cordova street, half a block off the Vermont avenue film row. Austin company of California constructing the building, two floors with machine, on site 120x70 ft. RCA and Movietone equipment will be built in with booths. MG figures on occupancy about Feb. 1.

## Fox After 24 Coasters

Los Angeles, Oct. 29.

Fox negotiating for the Golden State circuit of 24 neighborhood houses in the Bay District.

## Edwards Back to England

Hollywood, Oct. 29.

Harry Edwards, returning here with his wife, Evelyn Brent, from England, will double back to London, where he will produce a series of pictures for British Dominion Films.

## SPECIALS IN CHI MUST GO IN PROGRAM HOUSES

Chicago, Oct. 29.

Picture situation in the loop here plenty cramped, with specials piling up and with bookings in the run houses showed back many weeks.

Situation so tight with the three run houses that specials are being forced into the program theatres. Universal's "Broadway," originally carded for a run, has been forced by lack of theatres to open at the Oriental Nov. 8.

Bookings have been switched around, with changes still in the offing.

RKO has opened the Woods as a run house to take care of its special material, and will probably let the house serve as an outlet for the smaller producers. At present, the Cruise special, "Great Gabbo," which E. & K. were unable to use because of lack of space, is booked to follow "Rio Rita" at the RKO. Columbia's special, "Flight," now being road shown at the Studebaker here, will go into a grind house following.

Specials as yet unspotted are the M-G-M all-negro film, "Hallelujah" and Paramount's "Applause."

## R-K-O Club Starting

R-K-O has sanctioned the formation of its own club, which will be similar in structure and membership to the Paramount Pop Club, Universal Club and others.

All employees of R-K-O Corp. and subsidiaries are eligible to membership, with the only restrictions in the theatre end, where managers, assistant managers and treasurers will be only ones allowed to join.

A letter has been sent to all eligible employees to sound them out on the club, setting forth among purposes of club the creation of possibility that each employee may meet socially at affairs of club.

Meeting will be held as soon as answers received in sufficient number to indicate support wanted.

Organization committee includes R. B. Radtke, E. Waxberg, T. Lynch, F. P. Lilliecrapp and F. Z. Taylor.

## General Talking Heads

Gordon C. Rowley, in charge of RCA Phonophone in the Kansas City territory, has resigned to become district manager for General Talking Pictures, with headquarters at Cleveland.

His district embraces Ohio, Michigan, West Virginia, Kentucky and Western Pennsylvania.

Sub-station heads just appointed include G. C. Ramsey, with headquarters in Detroit and Sam E. Reichblum, stationed in Cincinnati. A new man will be appointed soon in Pittsburgh.

## "Name" Band Out

Los Angeles, Oct. 29.

Joseph Chernavsky and his band will leave the Million Dollar theatre this week, due to change of policy.

House will go to straight picture, with weekly change of bill, playing U first runs.

## SPENCE ON DRAMA

Hollywood, Oct. 29.

Ralph Spence has been engaged by U.A. to write the dialog for "Sea Tang," an undersea talker based on an original story by John W. Considine.

Harry Brand assigned to supervise the preparation of the screen treatment.

## Capitol's 3 Stagers

Three producers are now installed at the Capitol to turn out units for Loew de luxers, Chester Hale, Arthur Knorr and Harry Gourfain. The units play Parade in Bronx, Valencia, Jamaica, Kings, Brooklyn, and Loew's Journal Square, Jersey City, following the Broadway house.

## 3 Cities Union-Unsettled

In only three cities do union tangles with managers, customarily result of new contracts Labor Day or thereabouts, exist at the present time.

These cities are St. Louis, Cincinnati and Cleveland.

## L.I. STUDIO CROWDED UP BY BALABAN'S CROWD

Probably the most congested studio in the world is the Paramount Astoria plant with the advent of A. J. Balaban, bringing with him 50 executives and employees of the Publix stage unit production department. This deluge of executives comes on top of a scarcity of office space—already acute.

To take care of the crowd, many dressing rooms are being converted into offices and a process of doubling-up has been launched. A warehouse across the street is being cleared out to provide space for the Publix activities, particularly rehearsal halls.

Under the new alignment A. J. Balaban is general head of shorts and Publix units, Walter Wanger is in complete charge of features, with Monta Bell concentrating on directing and supervising without business responsibility.

James Cowan is general eastern manager and John Fingerling, executive studio manager.

## Using Paramount for Name

Olympia, New Haven, and Temple, Syracuse, are being renamed Paramount in line with Publix's policy of making such changes of title where possible.

No blanket order has been issued but all new theatres built by Publix are named Paramount, unless conflicting with older house bearing the name.

## O. E. Hall Killed

Dallas, Oct. 29.

O. E. Hall, 40, RKO salesman, was instantly killed here last week when a car he was driving jumped a bridge over the Trinity river.

C. H. Weaver, U. A. salesman, and Burt King, theatre man, were both injured.

Hall had been film selling in Texas almost since the origin of pictures.

## PUBLIX DEPARTS FROM N. W. (STEFFES) ASS'N

Minneapolis, Oct. 29.

Publix Theatres has withdrawn from the Northwest Theatre Owners' Association, costing the organization \$7,000 annually, the amount of dues Publix paid.

Action was taken after the circulation of reports that W. A. Steffes, president of the association, had made a statement that "Publix Theatres remained with the association only because they were afraid to remain out of it, what with new developments giving power to the body."

Steffes denies ever having made the statement which Publix construed as a challenge.

Independents are charging that Publix has had in mind withdrawal from the association ever since it took over the F. & R. Northwest chain of theatres and that its annual dues of \$7,000 has been budgeted into other channels.

## Calif. M.P.T.O. Fails to Hook Up with Allied

Los Angeles, Oct. 29.

In its first meeting since the evangelical visit of the Allied States boys the M. P. Theatre Owners of Southern California failed to take any action towards an allied tie-up.

Too few present on account of the heat, reason given (100 deg.). However 20 new members appeared for initiation to the M. P. T. O.

Col. H. A. Cole, the Texas Allied booster, made a talk on organization but couldn't stir up a stampede.

The Theatre Owners' board of directors has gone informally to the distributors asking why they couldn't eliminate score charges like RKO and Tiffany-Stahl. They know the score charge will be slipped in somewhere but they'd rather have it lumped than separate. Some reductions in score charges have followed, but none of the exchanges can see a total eclipse.

**JOE LaROSE**  
PRODUCTIONS  
FOX THEATRES

**GAUDSMITH BROS.**

With

**CHARLES NIGGEMEYER'S**

**"SHOWLAND"**

**PARAMOUNT, NEW YORK, THIS WEEK (Oct. 25)**

**PARAMOUNT, BROOKLYN, NEXT WEEK (Nov. 1)**

Direction **MAX TURNER—NAT KALCHEIM**

PAT

EVA

**MORAN and WESTON**

Featured in F. & M. "IDEA IN GREEN," Thanks to F. & M.

**NORMAN  
SELBY**

**Master of Ceremonies**

**Boulevard Theatre, Los Angeles**

Just Finished Two Feature Pictures for First National

**"LOOSE ANKLES" and "THE PAINTED ANGEL"**

Many Thanks to

**ABE LYMAN and EDWARD SMALL AGENCY**

Master  
of  
Ceremonies

**CHARLES IRWIN**

Eighth Week  
R-K-O Theatre  
Los Angeles, Cal.

## ORGANIST'S DEMAND BRINGS PUBLIX SHORTS

Dallas, Oct. 29. Unless Publix hires a local organist for the Melba, Old Mill or Acadia, Billy Muth, solo organist at the Palace for a year, will be forced out of a job by the Musicians' Union here.

It is a union rule to have one local organist in town before another is imported. Publix is preparing to substitute talking shorts for Muth's spot.

Muth is one of three Publix featured organists in Texas.

## Non-Union 1st-Run

Syracuse, Oct. 29. Empire, former flop stock house, re-opens Nov. 7 under Salina Theatre Corp. operation, as a first-run picture stand, and will be this city's first deluxe picture theatre operated non-union.

All second-runs here are non-union.

## Shopping for Rogers

Hollywood, Oct. 29. Fox is finding it difficult to get a suitable story for Will Rogers. Several have been written by various writers and discarded. Last to be given the go-by was a story based on his own life.

Latest being examined as possibility is "The Chicken Wagon Family." Ben Ames Williams, on a former Rogers' story, is now writing "The Casco Kid," for Warner Baxter.

## Ask O. K. on Kid-Player

Los Angeles, Oct. 29. Paramount filed a petition in Superior court asking that its contract with 7-year-old Mitzie Green, child actress, be approved.

F. U. Hubert goes to Columbia on the adaptation and dialog for "Mudger on the Roof." Hubert was formerly with M-G-M.

**COSTUMES  
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PRODUCTIONS  
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**BROOKS**  
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143 W. 40th ST. N. Y. C.

**FAMOUS  
MEGLIN KIDDIES**  
Featured by  
**FANCHON & MARCO**

## Value of Unexhibited Film Can't Be Tilted—Decision

The Appellate Division last week upheld a decision refusing to confirm an award of \$1,650 in favor of Paramount Famous Lasky Corp. against The Rankin Corp., owner of the Roger Sherman Theatre of New Haven, on ground that the defendant had refused to pay for the film "Varsity" which it ordered, but did not show.

The award was opposed on the ground that the arbitrators, who met in New Haven, were not sworn and that it was excessive because contract provided the film was to cost \$1,500.

Defendant showed that if the picture had been exhibited the plain-diff would have been entitled to 60% of the excess over gross proceeds of \$10,600, but pointed out that this could not be included in the award because it was not exhibited. Supreme court upheld the contentions.

## SOUND GOES WRONG

RKO's Troubles at Inauguration Performance in Philly

Philadelphia, Oct. 29. Eringer (RKO) gave a midnight performance Friday to inaugurate the run of "Rio Rita," gold tickets, plenty of plugging and emphasis on the novelty.

Everything would have been forte if the apparatus had not taken that occasion to go blooey. For almost an hour, the voices sounded like so much static. Result was a general demonstration and walk-out on the part of goodly percentage of audience. Only 66 actual refunds on tickets, but many others given tickets for other nights in exchange. Film was finally fixed and last fourth of picture went smoothly.

Meantime, story had gotten to papers that there was a riot at the Elvenger and district men dashed to 21st and Market.

Most of the dailies printed the story, some in connection with their reviews, some as news yarns. Performance by no means a sell-out anyway and RKO says it is through with midnight premieres in Philly.

## Indie Productions by New Exch. Combination

Chicago, Oct. 29. Irving Mandel, of Security here, and vice-president of the newly-formed co-operative organization of independent picture exchanges, reports that the name finally chosen for the company is Affiliated Exchanges, Inc.

The company has arranged for the production of 12 pictures, to be leased for national distribution, under the label of Affiliated Productions, Mandel says.

## COAST NOTES

Russell Mack to direct "All the King's Men," RKO. Bert Glennon adapting.

Alec B. Francis to "The Case of Sergeant Grischka," RKO.

John V. A. Weaver new writing contract at Fox. Karavelef, Al Norman, Stadler and Rose and the G sisters for Paul Whiteman's revue, "The King of Jazz" (U).

Louis Mann for oldtimers number in the M-G revue.

Sally Blystone lead to Ken Maynard, U.

Stage play of "All the King's Men" to be transferred to the screen by Radio.

"Hawk Island," stage play now running in New York, will be Richard Dix's next star picture for Fox.

Walter Brown Rogers to "Western Front," U.

Matt Taylor writing original for Laura LaPlante, U.

Gene Towne leaves FN writing staff to free lance.

Barbara Leonard and Wilbur Mack for shorts, WB.

George LeGuere in "Rough Liberty" (Fox).

Ivan Linow in "Song of the Flame" (FN).

Don Summers, 25 MacQuarrie girls in Eddie Dowling's "Blaze of Glory" (Society).

F. Harvey MacQuarrie for "Mexicali Rose" (Cob).

Cathleen Bessette, for "On Parade" (Par).

Flora Bramley, Claude Gillingwater, added "Green Stockings," FN.

Shep Camz, Inez Courtney and Rietie Hillard added "Song of the Flame," FN.

Lucille Williams, formerly shorts, Pathe, N. Y., for features, Pathe, here.

Andre Cheron and George Harris "On Parade" (Par).

A. H. Evans, Edward and Karl Brown will direct "Around the Corner," Columbia.

Dudley Early writing "Gentlemen's Agreement" for Joseph Schildkrant, U.

Owen Davis, Jr., to "All Quiet on the Western Front," U.

Buster and John West to appear in a series of Christie Comedies.

Lots Wilson, Bert Roach and Earle Wood in "Hold Your Horses," Christie Comedy.

Complete cast "Dangerous Business," Halperin; Douglas Fairbanks, Jr., Marie Prevost, Jeanette Loff, John St. Polis and Sam Bloom.

Carey Wilson to UA scenario development.

Bryant Washburn and Helen Jerome Eddy for "Niagara Falls," WB short.

John Adolph to direct WB shorts. Louis Pandora for "Lady in Ermine" (FN).

Henry Armatia in wop role with Vilma Banky in "Sun Kissed" (MG).

Victor Searstrom to direct.

Lynn Shore to direct one, maybe more, at Fox.

James Cruze to direct a college story at Paramount, casting towards end of next season.

Blanche Sweet and John Miljan for "Show Girl in Hollywood," FN.

Myrna Loy for "Lady in Ermine," FN.

Complete cast untitled night life story at MG: Tom Moore, Blanche Sweet, Sally Starr, Robert Agnew, John Miljan, Tenen Holtz, Nita Marian, Clinton Lyle, Lew Kelly, Tom London, Eugene Borden, Richard Travers and John Byron. Story by Phil Dunnington to be directed by Robert Ober and Albert Kelley.

Buster Keaton will sing in his next, "On the Seat," MG.

Robert Ames for juve lead, "Sun-kissed," MG.

Roland Young first engaged for DeMille's "Madam Satan," MG.

Billy Bevan doing a short with Mack Sennett.

Ben Alexander in "Western Front" (U).

Virginia Sale in "Show Girl" (FN).

Louis Natheaux in "Dangerous Business" (Halperin).

Henry Cording in "Lady in Ermine" (FN).

"College Days," M-G, follows "Marriage in Hollywood" in the Criterion for an extended run.

Robert Z. Leonard has been given a new term contract to direct for M-G.

## Wide Film Equipment Out of Fox's Gaity

Grandeur Pictures equipment in the Gaity, New York, has been removed. Even the new type of wide screen on which the official demonstration was projected a month ago has been taken away. Fox, it is learned, is now without a theatre in which he can show any of the five wide film features, some of which are already complete.

Many Foxites have given the impression that Grandeur was to remain in the Gaity.

The installation was removed almost immediately after the last showing of the new reel and Fox's "Movietone Reel" several weeks ago. The Gaity equipment was too small for use in the Roxy, otherwise, it is said, it would have been transferred to Fox's big house. The big screen on which some of the "Sunny Side Up" shots are magnified is of a different dimension, with the Grandeur screen depth is insufficient for magnoscope.

While Fox people are mute on Grandeur details, it is understood that the Gaity hand-model, the only workable replica of Fox's wide film system from drawings, is now in the hands of National Projector craftsmen who are getting imprints and casting dies preparatory to mass production.

## Fire in Denver House

Denver, Oct. 29.

Fire in the Queen Theatre Saturday night did \$20,000 damages to the organ, scenery and building. A show was in progress, but Manager Berkheimer stepped to the stage and asked the audience, mostly children, to pass out.

Fire started in the loft and burned for three hours. No one was injured except Berkheimer, slightly burned. The place will be closed about three weeks for repairs.

House was purchased recently by Fox and is located in South Denver.

## Booker Halperin in N. Y.

Chicago, Oct. 29.

Alex Halperin, picture bookier with B. & K., leaves for New York to join the Publix organization there. Saul Bragin, bookier with the Educational exchange here, moves to B. & K.

Publix in East St. Louis

St. Louis, Oct. 29.

Majestic, largest picture house in East St. Louis, has been taken on a 20-year lease by Publix. Effective Nov. 2.

Rental is \$70,000 annually. Fred Laher and Harry Redmon, who now operate, will continue to be identified.

Straight first-run policy remains.

M. C. Burton succeeded G. W. Jastram as office manager of United Artists' Milwaukee branch.

## Trailer of Celebs

RKO is working on a publicity coup designed to plug "Rio Rita" through Pathe News.

Stunt is similar to that used at beginning of RKO vaude season when "names" from various fields were shot coming into the Palace theatre apparently of their own accord to see the show, with film matter (250 feet) spliced into regular issue of Pathe News and released all over the country.

Friday is the day set for the making of "Rio Rita" trailer. A list of names from vaude, pictures and legit, has been compiled and will be photographed as they enter the Carroll.

The reel will go into all RKO houses next week as part of the regular news issue, but will be silent, with names of persons in titles.

Newton at Fox, Atlanta

Atlanta, Oct. 29.

R. T. ("Rocky") Newton has been chosen to open new Fox theatre here. Opening is set for Thanksgiving week.

Newton recently has been with Harold B. Franklin in Calif.

Publix-Fox, Detroit

Detroit, Oct. 29.

Publix booked in a Fox picture for the first time, since establishment of the Fox chain here when "Cook-Byed World" was taken into the Madison (Publix-Kunsky) for its second, downtown run after three weeks in the Fox theatre. Seen as important only in b. & value of the picture.

Kid Actor on Term

Hollywood, Oct. 29.

Jimmy Tolson, 14-year-old middle west boy who played his first part in a picture with Fannie Brice in "The Champ," has been retained by United Artists on a long term contract.

In Conference, Really

Hollywood, Oct. 29.

Mrs. Florence Strauss of Fox home office story department is here for three weeks to consult with studio officials on future stories.

**JACK  
HANLEY**  
in Fanchon & Marco's "Sweet Cookies" Idea

**RALPH SPENCE**  
DIALOGUE FOR M-G-M

Just Closed with "Murray Anderson's Almanac"  
**A PLEASURE!**  
**FRANC LASSITER** **WARREN BROS.**  
STILL SAILING ALONG  
Now Capitol Theatre, New York,  
Week Oct. 25  
Loew's Paradise, Kings, Valencia, Journal  
Sq., J. C., to Follow  
PICTURE HOUSE Direction WILLIAM MORRIS

HELEN ZENNER  
CATHERINE GRAHAM

IRMA JANE  
EL-RITA KOVER

ALMA DUBE  
MARGARET EASTERBERG

## "THE ACCORDION SIX"

Featured in F. & M. "ACCORDION" Idea

This Week Fox Theatre, San Francisco

FROM COAST  
TO COAST  
A Fox West Coast  
Theatres Unit

**FANCHON & MARCO IDEAS**





# IT'S IN! BROADWAY Scandals

**A B.O. SMASH  
SQUARE BETWEEN  
THE EYES AND  
EARS FOR A  
KNOCKOUT!**



**An Original  
Musical  
Comedy**

with  
**SALLY O'NEIL JACK  
EGAN**  
**CARMEL MYERS**  
and a dancing-singing  
chorus of 150 beauties

**A \$2 NATURAL**

**A CROSS-COUNTRY  
CLEAN-UP!**

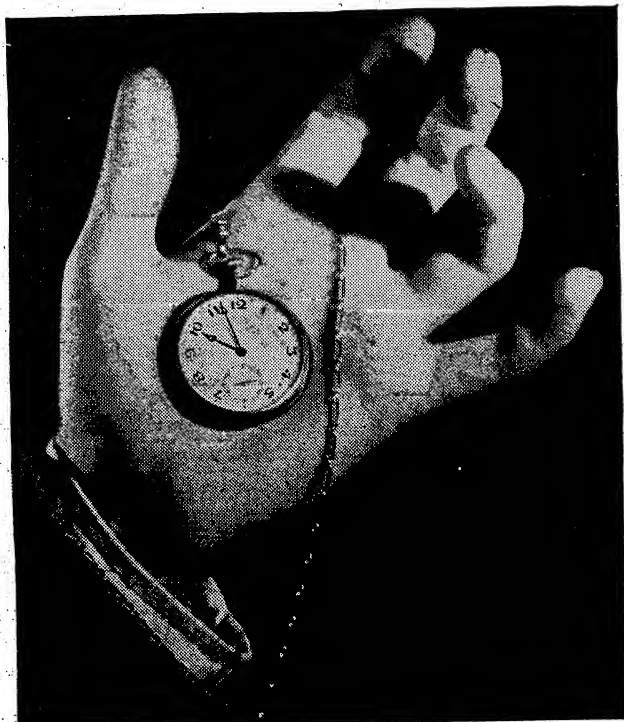
Directed by  
George Archambault

**A Greater  
Sensation  
backs up  
"FLIGHT"!**

and **BELLE  
BAKER!**  
is Next.

***Another Columbia Hit!***

# CLOCK THE LAUGHS!



**HERE'S SOMETHING TO CHEER ABOUT!**

*In an era of great entertainments,  
Metro-Goldwyn-Mayer has made the  
greatest natural audience hit of all!*

**MORE LAUGHS! MORE SONG HITS!  
MORE THRILLS THAN IN ANY TALKIE  
THUS FAR! TELL THE FOLKS NOW!**

## SO THIS IS COLLEGE

ELLIOTT NUGENT—ROBERT MONTGOMERY—CLIFF EDWARDS—SALLY STARR  
Screen Play by Al Boasberg and Delmar Daves—Dialogue by Joe Farnham and Al Boasberg. Directed by SAM WOOD.



# METRO-GOLDWYN-MAYER

**MORE BOX-OFFICE JOY! "MARIANNE" (Marion Davies) 2nd SMASH WEEK  
AT CAPITOL, N.Y. EXTENDED RUNS EVERYWHERE! M-G-M, THE HIT MAKER!**

# Land Without Women

(Continued from page 30)

His partner immediately break camp in an effort to reach the telegraph line, the severing of which is a signal for help. The telegraphist realizes that it must be Steve who is in need and does not give the order for sending out the rescue expedition. But a rainstorm comes up in time to save Steve's life and he is rescued when another telegraphist comes on duty.

When the doctor realizes that Steve is returning he commits suicide and the wife has to return to her now wealthy husband. The demoted telegraphist meets his death by running along a railway track shouting the wife's name until he is run over.

Needless to remark, this muddy plot has no centralization of interest. Nobody is interested in the nutty telegraphist or the sentimental plandering wife. Konrad Veldt turns in one of his usual pathological studies which are getting to be rather a bore but his dialog, however, would have been effective had they been a trifle louder. The best work is done by Clifford McLagler as the husband who scores the high point of the evening when he sings "The Girl I Left Behind Me." His deep, ringing tones show the possibilities of the Tobis Equipment. But, anyhow, the German talker is stunted. *Frank.*

# BARNUM WAS RIGHT

(ALL DIALOG)

Universal production and release. Directed by Del Lord. Story by Hutchison and Ford from the stage play by Phillips Bartholomew and John Maenn. Jerome Ash, photographer. Featuring Glenn Tryon, Myrna Loy and Gus Schlessinger. At Loew's New York, one day, Oct. 23. Running time, 55 minutes.

First they pick 'em up, then they knock 'em down. First they feature Glenn Tryon and Myrna Kennedy in one of their over a million-dollar cost published films, give them both a big time rep with a first run following, and then spot them in a flicker like this where they suffer along on their reps for awhile, to succumb to the poor material and situations.

"Barnum Was Right" is an unconvincing, ridiculous farce, although it may have been a pioneer in this type of plot when produced on the stage in 1923, now it is simply a re-hash of many more which have been released previously. It's the story of the poor boy lover, who can't marry the girl until he has a few thousand dollars, while her dad wants her to wed the multi-millionaire Englishman. Tryon supports the whole burden of lifting up the plot and does it in likable fashion. Without him it would be a sleep-maker. Men Keen and better than here, for all her role consists of is putting and playing 'up to the boy. Otis Harlan is the Englishman, and as usual speaks in an exaggerated English accent.

Deadwood and won't be able to hold up by itself except in the tiny timers. No reaction at all here except a few yawns.

# HURRICANE

(ALL DIALOG)

Columbia production and release. Directed by Ralph Ince, from story by Norman Springer. Western Electric recording. Featuring Hobart Bosworth, Johnny Mack Brown, Lela Hyams, John Rose and Tom O'Brien. At Tivoli, New York, Oct. 25-26, an all-time double feature. Running time, 80 minutes.

Blood and thunder all talking sea drama. Starts at a fast clip and holds suspense until half way, when the love interest is suddenly introduced and slows up the action. Story is laid 50 years ago so the sailing schooner, where the story is unfolded, will not seem obsolete. No difference in costumes necessary as sea dogs always appear to be clothed the same way.

No musical synchronization for atmospheric background. Just effects and dialog. Effects clear but talk not always clearly audible, especially when the commingling of the house and re-echo, making it entirely indistinguishable. This may have been the fault of the projector in not controlling the volume correctly for this sized house.

Love angle between the youngsters, and the reconciliation of the captain with his wife after 20 years, are submerged in the interest lying in the attempted mutiny of the villainous stranded captain and his sea-going henchmen.

Hobart Bosworth as Hurricane, who isn't a dare to dare the wrath of Neptune at any time, puts over a capable interpretation but looks pretty gray for the vital, tough captain. It calls for a great stretch of imagination to swallow the easy manner in which he manhandles and mauls the villainous official around, though he himself was eventually beaten. Johnny Mack Brown is the paragon of virtue. Nothing much for Brown to do, though, except look handsome and young.

All Lela Hyams adds here is her name. The feminine interest and the cupid touch runs hither and thither. Tom O'Brien entertaining as the red blooded mate who treats 'em all rough.

Should go nicely where a male audience is in the majority. Femmes won't go for it much. Strictly small time.

# ETERNAL PRAYER

(In Yiddish)

(ALL DIALOG, with Songs)

Produced by Max Cohen at the Metropolitan Studios, New York. Lucy Levine, Anna Appel, Mark Schvartz and Lazar Freed of Yiddish Art Theatre, "Shmelkes," boy cantor, in cast. Directed by Stanley Goldin. Music by Abe Greenbaum. Written by Dave Metzger. Disc recorded. At Clinton, New York, half of a double bill, for five days, Oct. 23-26. Running time, 58 minutes.

A ritual and liturgical four-reeler in all Yiddish dialog and singing limited in scope and box office appeal away from the Yiddish communities. For exhibs elsewhere won't bring a quarter.

One of the quickest "quickies," produced on a shoe string, with the producer, probably leery of his dough when he made it. Under the circumstances, Goldin, director, did about all that anyone could. Some of the scenes show skilful and detailed attention, though very badly dressed from atmospheric and scenic angles.

No story material here of any value. Just a thin skein of plot the majority and average American Jew will not understand and probably doesn't want to. Seemingly, it would have been much better to cut this film down to an average short, retaining only the singing parts and throwing away the rest. As is, idea is all jumbled up, opening with traditional candle blessing by two women, then fading to a synagogue where "Shmelkes," a 12-year-old boy cantor, has a solo spot. Boy highly touted and considered for vaudeville, but unless he can show more than what he does here, it's no use worrying over him. For straight liturgical chanting this boy measures up about on par with a good many others of his type and age.

Last couple of scenes are devoted to even more concentrated chanting and praying, winding up with the eternal prayer of the Jew, the "Kaddish" (memorial). Much too dreary, beatific and solemn for any but the orthodox.

# SCANDAL

(RUSSIAN MADE)

(Silent)

Works production, released over here through Amkino. Directed by Ivan I. Peregudin on scenario by Leonid Gurvich. Photographed by A. P. Stanki. Cast: Lena Filkova, Ivan Stalenn, S. Gubin, K. Yakovlev, A. Polovtseva, M. Yelkorsky, N. Lyoneva and B. Borodia. At Film Guild Cinema, New York, week Oct. 28. Running time, 70 minutes.

Primarily a propaganda issue from the Russian Soviet regime, showing topographical features, natural resources and economic life in present Russia first, then the screen story by way of hooking and holding the film together. Most ardent Bolshevik fan will not get excited over "Scandal."

For those over here who still think bearded Muscovites carry

bombs under their chins, this flicker, of course, doesn't mean a thing. Two principals, carrying the love interest, will never be awarded medals for effervescence of youth. If this couple (Lena Filkova and Ivan Stalenn) is Russia's idea of a Gilbert-Garbo, they'd better kept it a secret from the States.

Plot of the story is threadbare. It tends to reveal the conflict between age and youth in Russia today, illustrating the Soviet morality leeway. What the film actually serves to point out will never substitute this conducive argument of the Bolsheviks, probably through no fault of the producers after American censors got through with it.

Usual foreign aptitude for trick photography is not on view. Rather drab lighting all around, with several indistinct shots noticeable. It seems the film shows only what it is intended to convey, with the rest just trailing for an alibi. No outstanding contributions from the cast. Probably another Soviet idea, not to permit individuals to hog anything too much. After all, the film industry in Russia is like any other economical and industrial institution, with government rules applying to all alike.

"Scandal" is just plain propaganda, not box-office to exhibs over here.

Berman, Asst. to LeBaron

Hollywood, Oct. 23.

Pandro Berman, son of the late Harry Berman, former sales head of PBO, has been appointed assistant to William LeBaron at Radio.

Berman steps up from laboratory superintendent and film editor. LeBaron has had no assistant since Lou Sarecky was promoted to an associate producer.

# Nagel Academy's V-P

Hollywood, Oct. 23.

As per schedule, William C. DeMille was elected president of the Academy of Motion Picture Arts and Sciences, succeeding Douglas Fairbanks.

Hollywood was surprised by the election of Conrad Nagel as vice-president.

M. C. Levee and Frank E. Woods were re-elected treasurer and secretary, respectively.

# Outwitting Censors

Dallas, Oct. 23.

The city manager and the censor of Houston got together last week and decided that there was too much cussing in the "Cock-eyed World," playing Interstate's Majestic there, so they sent the chief of police to look over the situation. Chief told them that there was plenty of language that ought to be cut.

While they were debating, the management took advantage of the front page value of the ruckus and they got it, by telling the truth about it and at the same time announcing that uniformed cops would be placed at the doors to keep the curious from breaking in.

The house got by with it and city manager and censor had to admit they had been worked for a neat piece of showmanship. Result it not only helped the box office, but so firm if that public sentiment prevented any cutting of scenes.

# Two Unions at Odds

The I. A. T. S. E. and Electrical Workers Union, long at odds over various matters concerning both, are now involved in a dispute over the jurisdiction of sound equipment installation and maintenance.

With the Electrical Workers wanting to get an "in" on the theatrical end with possible ultimate ambitions of taking over recording work in studios, and I. A. unwilling to budge on certain features of installation the matter is to be taken to the American Federation of Labor, with a meeting in Washington scheduled for March 4, next.

The I. A. originally handled all work in connection with sound installation, but with the job becoming bigger than it could handle, turned it over to the electrical union, everything excepting towers and horns on stage, as well as portions of projector work and operation. First of the Warner installations and initial wiring in Atlantic City was done entirely by the stage hands' and operators union.

If the Electrical Workers eventually get all sound equipment installation work, it is believed they will attempt to organize in the studios and secure jurisdiction over sound recording, the heart of talker picture production.

That the I. A. will resist any move in this direction is admitted.

Gus Schlessinger, European rep for First National, arrived in New York from Berlin, Monday.

# NEW BEAUTY

for the

# SOUND SCREEN

# EASTMAN SONOCHROME embraces the widest

range of tinted positive films that has ever been

available for the screen. And—what is all-important

in this new age—the sixteen delicate Sonochrome

tints are so adjusted as not to interfere with the

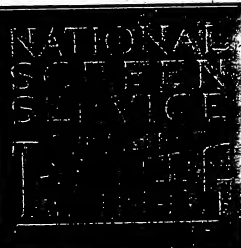
faithful reproduction of sound....Successors to the

tints of the silent era, these Eastman films bring new

color moods—new beauty—to the sound screen.

# EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK



**Carlena Diamond**  
Singing and Dancing  
Harpist  
Featured in F. & M.  
"TYPES" IDEA

**TRADO TWINS**  
Featured in  
Fanchon and Marco's  
"TYPES IDEA"

**BRADFIELD**  
Senator  
Theatre,  
Sacramento,  
Calif.



More Theatres Are Playing First National & Vitaphone Pictures Today Than Ever Before!

## First Nat'l in 4 of 5 Publix Houses

Boston.—All Publix houses, with the single exception of the Fenway, last week presented First National productions. This has been the first time in the history of Publix in Boston that this has happened. The one exception to the complete invasion of Publix by First National films is the Fenway, which played a non-over-

# HERE'S WHY

From  
MOTION  
PICTURE  
NEWS  
Oct. 26

## COLLEEN MOORE

SINGS AND DANCES IN

### "FOOTLIGHTS AND FOOLS"

With Technicolor scenes of big Broadway revue numbers. Spectacular and novel stage effects. "Greatest box-office star in silent pictures" twice as great when she sings and dances. Presented by John McCormick with Raymond Hackett, Frederic March. Scenario by Carey Wilson. A Wm. A. Seiter Prod. By Katherine Brush.

## "ISLE OF LOST SHIPS"

Smashed records in Frisco, Fresno. Turnaway business in Baltimore. S. R. O. in Oklahoma City, Omaha. Broke seven records in first ten showings. "A masterpiece." N.Y. Daily News. "Rollicking good picture." N.Y. Herald Tribune. "No body should pass it up." N.Y. Mirror. With Virginia Valli, Jason Robards, Noah Beery. Directed by Irvin Willat.

## LITTLE JOHNNY JONES

With Eddie Buzzell, the Personality Kid; Alice Day and great cast. Motion Picture News uses bold face type to say, "Spot this one in. A surprise. Splendid piece of entertainment fodder. Directed by Mervyn LeRoy from George M. Cohan's great stage comedy."

its  
**FIRST  
NATIONAL  
FIRST**  
now more  
than ever  
before





# "Sweetie"

*The Musical Comedy  
Joy Ride Hit!*

**NANCY CARROLL** singing "Sweeter than Sweet"—and looking "It." As the show girl who inherits a boys' college she shows why teachers pet.

**HELEN KANE** boop-boopa-dooping "He's So Unusual" and "I Think You'll Like It." Proving "Oh, How I Love Boys!" Singing and dancing the latest dance craze, "Prep Step." (See illustration on right.)

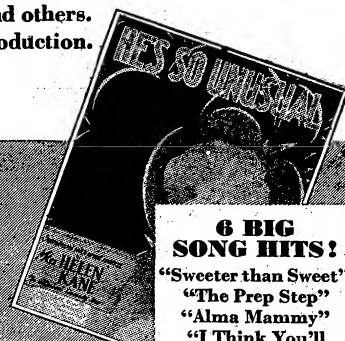
**JACK OAKIE** showing why he's filmdom's latest comedy craze. Singing "Alma Mammy." Cast also includes Stanley Smith, William Austin and others. Story by Geo. Marion, Jr. and Lloyd Corrigan. Frank Tuttle Production.



**NATIONAL TIE-UP**  
with all confectioners.



**EXPLOITATION GALORE**  
See the big press sheet.



**6 BIG SONG HITS:**  
"Sweeter than Sweet"  
"The Prep Step"  
"Alma Mammy"  
"I Think You'll Like It"  
"He's So Unusual"  
"Bear Down Pelham"

## PARAMOUNT'S SWEETHEART OF THE NEW SHOW WORLD!

# **To the Motion Picture Industry**

## **Your Santa Claus Is Coming**

**Wait Until You See What I Am  
Bringing You.**

**Just Think of It, a True Natural Color  
Moving Picture Process With Pic-  
tures Just as Bright and Clear as  
Your Present Black and White With  
No Extra Projection Light and No  
Additional Equipment on Your  
Projectors.**

**The Miracle Is Here — the Impossible  
Has Been Achieved.**

**GORDON BOSTOCK**  
**1560 BROADWAY, NEW YORK**



# Talker Now Australian Rage, but Vaudeville All Cold—Legit Oke

By ERIC H. GORRICK

Sydney, Sept. 29.

Talkers are still getting the big money here, although two legit shows stand a chance of developing fair sized hits.

Industrial trouble is responsible for slight tightening of purses as far as amusements are concerned.

Jane Selms, brought here for "Whoopie," has gone with W. T., in vaude for a season. Malsie Gay, with W. T.'s "This Year of Grace," left for London rather suddenly after a brief try in vaude following the failure of "Grace" out here.

E. J. Tait, head of Williamson-Tait here, is a little sore with the rewrite guys attached to Variety. The reason is because those wise lads persist in spelling his name all but the right way. A recent issue stated that "Harry Tate" so and so, and "W. Tate" of Williamson-Tait, and such and such. Pretty rough when Mr. Tait was christened Edward.

William Russell, former theatrical manager and lessee of the Opera House, Sydney, appeared before the registrar in bankruptcy last week. Russell stated his total liabilities amounted to \$70,000, and his assets, consisting of various theatrical attractions at the Opera House, Russell was at one time connected with W. T.

## Marlow-Rolls

The chief judge in equity in Sydney made an order on the petition of Empire Theatres, Ltd., for the compulsory winding up of Marlow-Rolls Theatres, Ltd.

Petition set out that the nominal capital of Marlow-Rolls Theatres, Ltd., was \$1,000,000; that the company had taken a lease of the Empire theatre by arrangement with Rufe Naylor, head of Empire Theatres, for five years at rental of \$1,000 per week. Ernest Rolls, producer, claimed debts due him from Marlow-Rolls Theatres, Ltd. (in liquidation), amounting to \$50,000 for services as producer and director and a further \$50,000 for alleged breach of agreement as managing director of the company for 18 months from February, 1929. The court appointed an official liquidator.

Raycopone, Australian apparatus, will be used in America's office, Sydney, instead of Censor's "Singing Fool" screening now in every state under U. T. RCA, after contracting for city theatres, will direct activities on neighborhood houses, go-silents N. G.

Neighborhood houses are finding silent policy unprofitable as many forty are being pulled in to endeavor to build up gross. Managers of silents have arrived at the conclusion folk will journey to other neighborhoods or to the city to see the talkers. Some managements have tried enlarging their orchestras instead of introducing sound, but results are unsatisfactory.

Raycopone, Australian talker apparatus, now offered to exhibitors on 10% on contract signing, 50% on completion with balance in 30 days following. Country exhibitors find these terms more suitable than a straight out buy.

The film industry from office boy to boss is fighting the proposed tax of 5% on gross receipts bitterly. In every theatre management are canvassing patrons to sign petitions requesting the Prime Minister to forego the tax on amusements. On the screen of every theatre in this country silent picture situation to patrons because the tax bill go through Parliament.

"Lombardi, Ltd." in Sydney, and "Show Boogie" and "Journey's End" in Melbourne all stage successes under the Williamson-Tait banner.

Legit—Her Majesty's "The Five O'Clock Girl" failed to get much of a run. W. T. week "Hold Everything" follows. W. T. week "Lombardi, Ltd." with Leo Carillo, tremendous hit. W. T.

Place-Dark—Lion Gordon in old-time farce, "It Pays to Advertise," for W. T. First done here years ago by Hale Hamilton (American). R. (American). Present show cannot hope for much of a run. After season closes houses will talker under the Williamson-Tait banner. This will be W. T.'s first bid to back the talker.

Opera House—Dark. Empire—Dark.

## Vaude

Vaude is absolutely dead right now.

The death occurred Sept. 25 of Tivoli Vaudeville, an old identity of 40 years' standing in Sydney.

Well known poor old Vaude had been ailing for some time and the end was expected.

Despite a heroic fight put up by Drs. Revue and Precesslashing, the devil talker germ prevailed and carried the old fellow peacefully away. Chief mourners included booking managers, ushers, musicians, stage crew, Joe Marks and Co., Reno

Bros., Page and Jewett, Kono San and members of the Tivoli "Follies of 1929." Public conspicuous by its absence at final services.

## Pictures

St. James, wired—"Singing Fool" finishes this week, replaced with "Desert Song." Tivoli picture did well during run but not as big as "Jazz Singer."

U. T. Prince Edward, wired—"Innocents of Paris" still very strong but, outlasting other long run films by many weeks. Greatest record for house. U. T. and Carrol.

Regent, wired—"Fox" "Movie-tone Follies" opened big last week, but picture not strong enough to get very long run. Hoyt's.

Haymarket, wired—"Alibi" getting good trade and likely to score some times. U. T.

Regent, wired—"Building Drummond" pulling very big; will stay several more weeks for U. T.

St. James, wired—"Little of daytime with night business away up and, holding steadily. Prices here trade high but not strong enough to get very long run. Hoyt's.

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# DEMAND FOR COLORED TALENT ON CONTINENT

Paris, Oct. 19.

Following their fortnight in Barcelona and Bordeaux, Louis Douglas and his Aframerican musical "Louisiana," plays Copenhagen Oct. 15. The ex-"Blackbirds" colored comedians, numbering 46 in all, have a pretentious itinerary laid out by Gino Arrighi, Billy Arnold's agency manager, taking in 10 days at the Kursaal in Calro, opening Dec. 23, 10 days in Alexandria, followed by Smyrna, Constantinople, Athens, back through Italy to Paris, where they will essay a spring and summer run.

Colored talent is greatly in demand on the Continent and the further away from Paris, where the vogue started, the greater the demand.

Company includes Marion Cook (Douglas' wife), Rose Poindeux, Mabel Merger, Strappy Jones, Al Wilkins and Mike Riley, Louise Warner, Bobby Vincent and Mona and Lola.

Latter girls are actually Porto Ricans, their real name being Cordoba Sisters and known in the States as Lolita and Angelita.

# U. S. PRODUCERS "BIG—VULGAR"

London, Oct. 19.

Oscar Asche in the "Star" revealed himself of what sounded like appoplectic bile against American theatrical producers, declaring them to be "nothing but great big vulgar bullies." He goes on to say:

"It is impossible to point to a single beautiful production they have brought to this country. They have never put anything on the stage in England to compare with my productions of 'Chu Chin Chow' or 'Kismet'."

One of the objections of Asche to American producers is that they stop at the best hotels and smoke big cigars. In his excitement Mr. Asche fails to explain why, after enjoying the biggest and most long-lived run of any play in London—something over five years—contingently, many English acts have made \$5,000,000, he was compelled, a few years later, to go through bankruptcy.

Was it because he did not stop at the best hotels and did not smoke big cigars?

# AM. ACTS GIVE ENGLISH "ORIGINAL MATERIAL"

London, Oct. 19.

American acts may not be popular with the English newspapers, who will slug them on the least provocation, but they are certainly welcomed by a lot of British acts. Since the influx of American acts in England, many English acts have taken on a new lease of life by borrowing some of the new ideas brought over by the imported talent.

Acts such as Will Mahoney, Three Sailors, Avon Comedy Four, Ross Wyse, Jr., Three Adams Sisters, Ben Blue and Hal Sherman have had their best hits lifted. As most of the Americans seldom play more than a few big towns besides London, on account of their high salary, the native pliffers have had it all their own way in small towns where they have been hailed as original.

The biggest steal is from Borrah Minevitch, whose act was lifted in its entirety by three distinct English parties. In most cases the imitations have been so crude they have been barely recognizable.

## Trapeze Fall

Paris, Oct. 19.

Fessi, member of the Rainat troupe of trapeze performers (10), at present at the Cirque Medrano, was seriously injured Thursday matinee when he fell from a great height, missing the net. He was picked up by two ribs fractured and rushed to a neighboring hospital. Condition not considered fatal.

Fessi had a similar accident some years ago in Spain and fully recovered.

London, Oct. 19.

At the conclusion of his act at the Palladium this week Billy Bennett announces to the audience he will do a version of "Oliver Twist" and will play all the characters. Then he proceeds to utilize the services of Nervo and Knox and Naughton and Gold. It borders very closely on Owen McGivern's stunt, "The Wager," in which Bennett appeared with McGivern on a number of occasions.

Jack Buchanan and Charles Cochran are remodeling the "Wake Up and Dream" revue for New York and several new scenes will replace some of the London ones. The American company plays Manchester Dec. 3 for two weeks before sailing.

London's newest and most up-to-date hotel has bathrooms between every other room, and its newest apartment hotel only has shower baths.

Gordon Bostock is here. A year ago he bought the British and American rights to an outdoor piece of mechanism known in Paris as "Head Over Heels." While away it was stolen by someone who is selling them with a slight alteration. Gordon is now going after the infringer.

A box and three stalls in the Albert Hall have just been sold for \$2,000. All the seats in this building are private property, and can only be resold by the actual owners. When the seats were put up for auction, the price only reached \$1,076, but were subsequently sold privately.

Nettelold's, last of the muffled old guard, are going talker with "Red Pearls."

Paramount has taken "The Broken Melody" (Welsh-Pearson), as a quota pic. "Melody" broken so completely it's mute.

Emile Buenos Belmont has gone to Berlin for a huddle with Eric Fommer.

The canned croakers of Elstree cue the merger finale as R. C. A. B. C. B. I. P. R. I. P. Translated that merger means Radio Corporation of America, British Broadcasting Corporation, British International Pictures and Rest in Peace—the grave-stone of Elstree.

Sam Liversy's two sons are in "Rose-Marie."

Virginia Vernon made the French translation of "Journey's End." James Carter goes to America in "The Middle Watch" has a navy pension after 25 years' service. His old skipper, Commander King-Hall, is author of the hit.

The cigar man who furnishes the "smokes" to Variety's London office came in the other day with a cabinet of Havana, being samples of those furnished to Clarence Hatry, just denied bail, charged with illegal stock manipulation. They are

# Chatter in Paris

Paris, Oct. 19.

Saint-Granier, who rates second to Chevalier, has, did a walkout on Volterra, who took it upon himself to order some 200 Saint-Granier dolls costing 90 francs each (\$3.60) as an added inducement to influence the comedian to be the central feature of a gala at Volterra's Le Perroquet nite club, situated on the first balcony of the Casino de Paris. Saint-Granier, like many another French star, didn't fancy being exploited as the come-on for a special night unless there was a strong charity or other element involved.

Frank O'Neill, Jr., son of the famous jockey and now horse trainer, Frank O'Neill, is doing juveniles in Hollywood now. O'Neill the elder has his famous stables at Malson. La Fite and his various villas at sundry resorts are Continental-famous.

One of the grandest plugs here is Roy Barton and Curt Smith in the basement of Harry's New York bar, where Tommy Lyman was for so many years. The boys complain that the American publishers won't send them the last minute professional copies, despite "this bar" is usually the first wild last stop of tourists landing or leaving Paris.

Morgan Tris sisters, Marguerite, France and Virginia, established here with their chamber music recitals, return to America for a six-month tour starting Nov. 5 in New York.

A nut has been personating Bob O'Brien, Jack Connolly's assistant, and ordering automobiles on approval, casting Montmartre

said to have cost \$185 per hundred. Hatry is understood to have spent \$50,000 a year on his cigars.

Whoever put on the two carpenters to hammer during the first, two reels of the pre-view of "White Cargo" sure started knocking early. Binnie Hale of "Mr. Cinders" tops all West End stars in the size of her weekly do-re-me.

Joan Maude, red haired girl in "New Susans" with Matheson Lang, is Nancy Price's daughter.

Changeable fabric covers for car tops to match the changeable frocks of the femmes is the latest color complex.

Fountain lights for Piccadilly Circus.

Adrian Boult will be B. B. C.'s musical director beginning Jan. 1.

Archibald Haddon, Stoll's press agent and former dramatic critic has the best newspaper morgue on the show biz London.

Arthur Wimperley never would have been a playwright if a newspaper he cartooned for hadn't folded.

Josephine Bradley, off for Munich, says 6-8 dancing will be hoofers' paradise this winter.

Jane Marry, who will play the lead in the French version of "Dittor Sweet" in January, has actually bought the rights.

Selfridge's, dept. store that plays publicity and exploitation from the Broadway angle, is the only shop in all London which hasn't its name outside. Result is that every passing bus-load finds somebody asking its name, and getting a chorus of "Selfridge's."

My Newcomb, American star, will not go to America to play "The Infinite Shoeblick" which she starred in here.

Dress designers now invite men to their mannequin parades, tapping chiefly playwrights and literary lions.

Insurance companies are balking on issuing policies to dames who tint their eye-lashes with aniline dyes.

Edgar Wallace is supposed to have written "The Calendar" in three days, rated the best of all his plays.

Dancing girls in some London night clubs get as low as \$3 a week as salary.

When a news hound calls Arthur Blumenthal and wants to know about Fox interest in Gaumont, Arthur develops such a bad cold he can't be understood.

Monty Banks and Emile de Ruille played off a golf game for a thousand bucks at Northwood. Monty's new wife followed him from hole to hole.

Menjou, wanting \$170,000, a film for himself alone, didn't get a tumble from any British producer. When offered half that, Adolphe ne parie pas langlais.

hours for Fox pictures, etc., with the gals and salesmen designated to call on the pseudo-O'Brien at the Fox Movietone office. The nut is a 19-year-old American from reports. Connolly has the gendarmes' side on the phoney.

June Roberts, who for two and one-half years did the Pearl Regay part in "Rose-Marie" here, offered a dance recital at the Salle Pleyel. Six supporting dancers and Monty H. Lyle's orchestra assisted.

Mme. Ganna Walska made the opening of her new Chateau de Galulis the occasion for a publicity whoopee. The Adolphe Menjous and a couple of dozens of maharajahs attended.

Beatrice Lillie (Lady Peel) and her young son, Robert Peel, vacationing here.

Grace Moore's final appearances at the Opera-Comique in "Louise" were on Oct. 13 and 23; final this season.

Emile Cooper, maestro of the Opera-Comique, now making American debut with Chl. Op.

Sax's Co. in Paris

Paris, Oct. 19.

C. M. Sax, who came over with his Paris-American Players recently, opens his season Nov. 22 at the Theatre Femina on the Champs-Elysees. "Road to Rome" will be the first of six productions, done on a subscription basis. It's the first subscription season ever undertaken by the American colony in Paris.

Company includes Jessie Ralph, Mackay Morris, Bradley Case, Rose Burdick, Conway Wingfield, Wright Kramer, Betty Bolce and Regine Stanfield.

# Low French Salaries

Paris, Oct. 19.

An idea of salaries in Paris is astounding. Many a musical comedy prima or ingenue gets from 100 to 200 francs a night (\$4 to \$5). Chorus collects about 25 francs nightly (\$1), although the trained English troupes oftentimes get more than the native principals. They like the Tiller type of formation dancers here and they pay well for them.

A smash musical if it grosses \$1,200 a night, that's a big success. Of this the government collects 33 1/2%, and there's royalties of about 12% usually, especially for the foreign rights to an American hit.

# Organization Attempts Fail While Indie Bookers Fight for Existence

Further conclave between the New York Independent vaude bookers and Variety Manager's Protective Association is temporarily, if not permanently, off with general consensus of opinion being there's not enough left to mean anything.

Last summer Pat Casey called the Indies together in the V. M. P. A. headquarters suggesting they all get together on a mutual benefit arrangement to obviate numerous abuses in the field. Casey stressed the importance of the Indies to protect themselves against non-paying gyps that had previously embroiled many in hot water. One of Casey's suggestions was to attempt to swing the outside independent house owners into the V. M. P. A., which would in itself be insurance for acts and bookers that both would get what's coming to them if the house operator defaulted.

Previous meeting ended in a broad burlesque, with the Indies very enthusiastic about swinging in their houses. Enthusiasm has since petered out, and it looks like the matter of organization among the Indies has died in the making. With few having anything to brag about left on their books, trend of operation has taken on the individual preservation attitude even more noticeably than before, and with no idea whatsoever of organization.

Y. M. P. A., however, has since refused to arbitrate claims arising against houses outside the organization. Acts generally are posted that they're taking a long shot gamble in playing any of the notorious bad boy spots and when so doing are on their own risk.

At time of the previous meeting Casey predicted that independent vaude would be washed up by November if something wasn't done to reorganize it. Conceded Casey missed by a few months.

Around 48 theatres in New York, Brooklyn, Long Island and adjacent territory playing, one night vaude stands booked out of New York Indie offices have abandoned their vaude completely with the recent Fox domination of many of these theatres under the new Metropolitan area designation.

Among indie bookers the hardest hit was Will Green who was forced to close his books completely and hook up with another vaude connection.

Young Green at one time was booking 37 of these houses.

## Two-Act Agents

Still about 75 peddling acts to what's left of independent vaude, calling themselves agents and without other visible means of support.

With about 25 houses left, and these playing an average of eight acts a week, looks like a good week when the outside boys can average placement of two or three acts.

## Midget Circus for Xmas

Jimmy O'Neal and Irving Fishman, Keith agents, together with Leo Singer (Singer's Midgets), have put out a circus show combining 150 midgets, a congress of fat people, elephants, ponies, etc.

They are now negotiating a deal with RKO for the New York Hippodrome around Xmas.

If the deal goes through the circus show will move in intact to the Hipp. with the house to be re-sealed to \$1 top.

## Phone Booth Safety

A spectator was telling about a recent brawl in one of the late night restaurants. When the combatants started to break bottles over each other's heads he decided to withdraw to the phone booth.

"Just to get farther away," he added, "I called long distance."

## MORRIS BOOKING ACTS INTO 2 PUBLX HOUSES

With Publix pulling two of its formerly Keith booked houses out of that office, Lawrence Golde of the William Morris office starts booking of both stands. They are the Scollay Square, Boston, and the Olympia, New Bedford, Mass.

Golde's first show went in at the Scollay Square last week, with the New Bedford house following this week.

Both houses are on a three-day policy with pictures, using five acts. Scollay Square is a full week, with the Olympia a split week.

## ALIMONY

Rio Bro. in Jam at Par When Wife Demands \$1,200

Alimony troubles of Edward Rotunno, one of the Rio Bros. at the Paramount this week, caused the act to be pulled off the show after the first performance opening day. Jam was ultimately straightened and the boys went back into the show later the same day.

Rotunno, it is claimed, was behind about \$1,200 in back alimony to his wife. Couple were divorced in Chicago about a year ago. Some time ago and also while at the Paramount Rotunno was jammed up over the alimony thing and at that time a surety company put up a bond of \$2,500 to cover him until he paid up. Rotunno failed to meet his payments since, with the insurance company deciding to turn him to the sheriff when they found he was at the Paramount.

After much confusion at the theatre, with a substitute act readied to go on in the Rio's spot, Atty. Julius Kendler squared matters temporarily with the surety concern, in the meantime trying to effect a settlement.

## Abe Friedman Back

Abe Friedman, vaude agent, was restored to the booking graces of the Loew offices last week.

Friedman had been away from the Loew floor for some time, but booking through other circuits.

## Soph at Green Mill

Chicago, Oct. 29. Thursday, Nov. 1, Sophie Tucker opens as the star draw at the Green Mill restaurant. The date is four weeks with Soph probably following it by a similar engagement at a Miami Club.

With Tex Guinan opening in a local nite club Monday, it will be first time the two draws will have opposed each other here although they once did the same thing in New York.

Al B. White is another entertainer reported due at the Mill.

## "Collegiate" Closing

"Collegiate" unit, on the road for R-K-O since May, closes Saturday at the State-Lake, Chicago.

Unit features 14 Bricktops, Runaway 4, Barry and Whittedge and Ada Brown.

## Sam Lyons Okayed

Sam Lyons of Lyons & Lyons agency is again active on the Loew booking floor after an absence of several months. At that time he was ruled off the Loew floor over differences with Marvin Schenck. It was later straightened out to the extent that the Lyons office was okayed outside of Sam. Latter and Schenck have signed a peace pact.



## RUTH LOCKWOOD

of LEAVITT and LOCKWOOD in "Hit-Bits of 1929"

With Ted Eddy and Band, the Seven Haven Girls, Babe Day and Gattison Jones and Elsie Elliott.

This week (Oct. 26), Calgary, Canada.

Costumes by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN

## PAR'S BACKSTAGE FREE FOOD STARTING FRIDAY

A. J. Balaban's innovation of providing the performers at the Paramount theatre on Broadway with free food during their stay at the house will be officially brought into play, it is said, Friday, Nov. 1.

The first crew to enjoy the benefit of the free eats will be Frank Cambria's unit, "Sky Harbor." It's a break for the actors and a break for Publix.

This unit has no line and is made up of nine principals only so that only that number of meals will have to be served. Only one meal will be served, probably after the first show.

According to present plans this will be done by private service with the food being brought to the dressing rooms. The actors will order from a menu card.

It is likely one of the Times Square hotels will supply the service.

## GAG WHISTLE

Agents and Actors Trilling at Salary Offers

A Keith manager has started a new gag vogue in the booking office. It is a whistle denoting surprise, as when told the price of good gin is now above \$3.

The manager, once a circus man, told some of the Keith boys that a circus he managed played to a lot of whistling customers. They came up to the ticket wagon, asked the prices and went away whistling.

Now the agents and actors are whistling every time the man behind the books offers them half of what they think the act should get.

## Ben Ehrlich Lands

Chicago, Oct. 29. Attorney Ben Ehrlich landed a fast and hard punch on a witness in Superior Court and the blow met with the approval of Judge Thomas J. Lynch, who was presiding.

The witness, Allen Gollinken, utilities executive and a husky polo player, lost his temper and lunged at Ehrlich, who represented Mrs. Gollinken in an alimony hearing. Gollinken missed, but Ehrlich connected.

## Cheri's Breakdown

Millie Cheri, co-featured with Larry Rich in Larry Rich and His Gang, vaude act, has been compelled to withdraw indefinitely as a result of a nervous breakdown suffered while the act was playing Minneapolis last week. Gladys Coleman replaced.

Millie Cheri has returned to New York.

## Hart's Coast Office

Hollywood, Oct. 29. Max Hart has opened a Hollywood office. William Gill in charge.

Joe De Grassie, formerly in the outside office of the Wm. Morris Agency, has been promoted to assistant to Harry Lenetska and Nat Kalchauer.

# Agents' Arbitration Board About to Disband—Few Cases and Ridicule

## 1c Gags

One cent per joke straight, or a few extras thrown in when the buyer takes a dollar's worth, is the bread and butter of a former comic out of work.

When acts fall off on gag buying, the comic peddles his jokes to some of the T.S. laymen.

Jokes are sold via mimeograph sheets.

## A COUPLE OF PAIS, CURTIS-MORRISON

Jack Curtis and Charlie Morrison, two of Keith's leading agents brought their feud into the open by granting each other permission to grab each others acts, if either is good enough to do it.

It's a private agreement between Curtis and Morrison who haven't agreed on anything else since they can remember.

"You're a great guy, pal," said Curtis to Morrison, as the deal was closed.

"You're a great guy, too, pal," answered Morrison.

Both signified their friendship and deep emotions by sweeping their index fingers deftly across the throat, simultaneously placing their tongues between their lips and exhaling.

Meanwhile the Keith agents' arbitration board is burning. Usual procedure when an agent takes an act from another is to apply to the agents' board for permission. The board lately hasn't been getting any of the Curtis or Morrison business. Each told the board about how he felt toward the other agent.

"No reason why Charlie shouldn't be entitled to any acts he can take away from me," explained Jack. "He's a great guy and if he can book them he's a miracle man."

"No reason why Jack shouldn't be entitled to any acts he can take away from me," countered Charlie. "He's a great guy and if he can book them he's two miracle men."

Both now dish out heavy personality to their good acts and figuring out how to stick each other with the bad ones.

Just pals.

## Around \$6,500 for Ash

Chicago, Oct. 29.

Tour of Paul Ash over the RKO circuit is practically set. Announced date of Nov. 2 for Ash at the Palace here is unlikely. RKO and MCA are still reported dickering about price. MCA is holding out for a 20-piece band, with RKO trying to cut down the number.

Ash will play an entire unit, going on after intermission and holding down the entire second half. Probable salary will be around \$6,500.

## Pan's Chi Bookings

Chicago, Oct. 29.

Pantages houses in Kansas City and Minneapolis now being booked by Nan Elliott.

The houses are playing a full week using five acts.

## Wohlman Blows Unit

Al Wohlman walked out on Charles Niggemeyer's Publix unit "Showland," now at the Paramount, during rehearsal Thursday.

Wohlman was displeased because his m. c.'ing was curtailed.

## Allen-Canfield Again

Eddie Allen and Doris Canfield have reunited.

Since their split some time ago, Miss Canfield had been working with Jerry White.

## 2 Girl Headliners

A last minute booking in the Keith offices yesterday (Tuesday) placed Carmel Myers and Helen Kane on the Palace, New York, bill for next week.

Keith agents' arbitration board, formed by the agents to settle disputes between acts, agents and the booking office, is about to disband for want of something to arbitrate.

Not only has there been a severe shortage of squawks lately, but when a case did come along for settlement, the board's decision was accepted like the sentence of a judge in an Irish Justice scene in a Mutual show. Litigants did comedy and laughed off the board's decisions.

Final burn for the board was the decision of two agents, who get a kick out of copping each others acts, to arbitrate their own differences by continuing to cop. Attempts of the board to step in proved futile.

Failure of agents to supply their board with sufficient power to enforce its rulings reflects on their demands to revive the board last season after it had been disbanded.

The booking office later suggested agents again form a board. They reorganized in June, with the board composed of N. B. Manwaring, C. B. Maddock, Les Stewart, Eddie Keller and Marty Forkins. Manwaring has been doing practically all the work, though it was Manwaring who stated prior to dissolution of the original board that the arbitration work consumed too much of his time and was ruining his agency business.

Number of complaints has decreased with the amount of playing time. Less houses, less acts and less squawks than in the past.

## TRYING TO SWITCH 150 ACTS IN HURRY

Keith's bookers are working until midnight nightly switching acts routed and booked in advance to clear the way for Radio Pictures' "Rio Rita," which will shove vaude out of the Keith vaudiums for one and two weeks in each stand.

In all approximately 150 acts are being rerouted into other theatres. With but 72 houses on its books, including some that can't pay salaries of many of the acts, Keith's is hardly in a position to take care of 150 switches on minute's notice. Several turns will have to play quick return dates.

## Laura Pollette Killed

Chicago, Oct. 29.

Laura Pollette was killed and Bertha Doyle seriously injured, in an auto accident near Lexington, Ill.

They were members of a New Orleans tab.

## Latest Shorts

Recent shorts at the Warner Flat-bush studio include: Robert Emmett Keane and Claire Whitney, George Fisher and Honey Hurst, Zelda Santley, Sidney Marlon, Watson Sisters, and James Barton.

## Glenn Hunter's New Act

Glenn Hunter is returning to vaudeville in a new act by Neville Fleeson. It is to be recitative, Hunter speaking the lyrics rather than singing the numbers. His first attempt at vocalizing was in "Spring Is Here" last season at the Alvin.

## Sonia's "Toy Shop"

Los Angeles, Oct. 29.

Fanchon & Marco are building a "Toy Shop" idea around Countess Sonia. It opens at Loew's State Thanksgiving Day.

## Boasberg Free-Lance

Hollywood, Oct. 29.

At Boasberg has another week with M-G. Then will free-lance.

1560 BROADWAY, NEW YORK

PARIS 35 CHAMPS ELYSEES

WILLIAM MORRIS CALL BOARD

Mr. HARRY FOSTER of London

Mr. HENRI LARTIGUE of Paris

Now in New York Booking European Season

# Sentiment Swings to Pantages

## After Conviction—Looks as if Manager Must Spend Year in Jail

Los Angeles, Oct. 29. Alexander Pantages will have to serve at least one year in the California state penitentiary unless his conviction for assaulting Eunice Pringle is reversed eventually. Pantages will appeal from the jury's decision of guilty with a recommendation for mercy after having been out for two days.

A term of from one to 50 years can be given for the crime for which Pantages, over 55, was condemned. He will come up Friday for sentence. If the recommendation for mercy is considered it will have to go before the Parole Board after the theatre manager shall have spent one year in jail. He is now held in custody awaiting sentence day. Pantages previously was at liberty under bail.

The judge presiding cannot change the one-to-50 years either by suspending sentence or paroling the prisoner. To be eligible for parole under California law, Pantages must serve one year. At that time the parole board will either let him out or fix the full length of his term.

Meanwhile Pantages' attorneys will file a petition for a new hearing. If successful in the preliminary moves they may get case into the State Supreme Court. This legal process would consume about six months. During it Pantages must remain in the County Jail. Only in the event of serious illness would he be freed on bail.

Since the prison verdict with its swift rap, local sentiment, previously favoring the girl, is now more charitably disposed toward the showman.

Mrs. Lois Pantages, wife of Alexander, the parents of three adult children, is under investigation for probation on her recent conviction of manslaughter. Mrs. Pantages said she killed a man on the street when she was driving it.

Pantages lately disposed of most of his vaudeville theatres to R-K-O, which is now operating them. It was expected the three or four Pan houses remaining would also be shortly sold and Alexander retire from the show business, where he has been a growing figure for 25 years. Pantages is reputed to be worth about \$8,000,000.

The Pantages children are highly esteemed on the coast. They were with their father and mother throughout the trials. Rodney is the Pantages' general manager, known east and west in vaudeville circles, and universally liked. Carmen Pantages is engaged to John W. Considine, general production manager for United Artists. They will be married during this winter. Lloyd is the other son.

**Resume.**

Los Angeles, Oct. 28. Although Alexander Pantages was indicted on two counts of felonious assault on Eunice Pringle, 17-year-old show girl, who claims she was attacked when going to him to book her act, the theatre man was charged with only one count when the case came to trial. This part of the original charge was on the grounds that he attacked a female under 18, the age of consent in this State. The other charge of attacking an unwilling female was dropped.

This on the part of District Attorney Buron Fitts was considered the first shrewd move in the State's case against the accused man, inasmuch as the only issue then to be before the jury was whether or not the girl was attacked, willingly or unwillingly. If either could be established, the guilt was equal.

The trial proved one of the most spectacular in Los Angeles courts. Notoriety given the case, the place that Pantages fills the community and the nature of the testimony all figured in the interest. Day by day the Superior Court, where the case was tried before Judge Charles Fricke, was stormed by spectators who fairly fought their way to seats in the courtroom. Anticipating this, court officials had built special barricades in the court lobbies to control the mob which for the most part was composed of women.

From the beginning bitterness marked the fight; on the one side by District Attorney Fitts and his assistant, Robert P. Stewart, and

Attorneys W. I. Gilbert, W. J. Ford and Jerry Gleaser, for the defense. Vitriolic clashes occurred throughout every day of the trial and on several occasions the Court was called upon to caution the belligerent attorneys.

**Pan's Routine**

Through the testimony of Miss Pringle and several witnesses, the Government contended that the girl was lured into a small room in the theatre on Pantages' pretense he wanted to dance with her the act he had promised to book; that he told her he wanted her for his sweetheart, as he did not care much for his wife; that he attempted to caress the girl and that when she resisted, he "acted like a crazy man," biting the girl on several places on her body, throwing her to the floor and then, when she fainted, attacked her.

The prosecution presented evidence to prove that when the girl recovered consciousness, and began to scream, he told her he would "fix it" if she would keep quiet; that she forced her way through the door and he tried to drag her back by a leg.

Other witnesses produced by the government testified to the latter part of the alleged affair, several stating that they saw the girl struggling to get away from Pantages.

The defense answered to all the allegations of the girl was to the effect the whole thing was a frame-up on the part of the girl and Nick Dusey, her vaudeville partner, who is in the nature of a blackmail scheme to get Pantages to book their act or pay them a large sum of money.

**Girl's Story**

Miss Pringle was on the stand the larger part of two days. She told in the minutest detail how the asserted attack took place, so far as to cause her to tell. To demonstrate her story better to the court she wore during her testimony the clothes worn that day, which were torn in places, according to the Government's case, by Pantages in his frenzy.

Stained undergarments, said to have been worn, were examined and physicians testified as to the nature of the stains, corroborating the girl's story. A policeman, who examined Miss Pringle shortly after the arrest of Pantages, testified to many bruises and teeth marks on the girl's body, mostly on her shoulders and breasts.

W. L. Gordon, tenant in the Pantages theatre building, told of hearing a girl's screams and rushing to the room to find Pantages on his knees, part of his body showing through disarranged clothes, hanging onto the girls legs, while she was screaming, "Help, help, he is raping me."

Gordon's evidence was corroborated in the main by Frederick Taylor Wise, screen writer, who described the struggle between the girl and the theatre man, stating that when Pantages tried to get away, the girl shouted: "That's the best, don't let him get away." Several others, who were attracted to the scene, testified in a like manner.

**Claimed a Frame**

Patrolman A. L. Courtney, who arrested Pantages, told of being attracted to the scene by screams. The girl told him of the alleged attack, he said, but Pantages told him the girl was trying to frame him. He stated the theatre man told him to keep quiet about it as he didn't want anything said.

William Jobelman, press agent for Pantages, changed the story he originally had said, but declared that the theatre man had requested him to give evidence that was not true. Jobelman said that he had seen the girl and his employer struggling in the doorway, but that he had not seen them enter the room.

Pantages wanted him to tell the district attorney, Jobelman stated, that he had seen the two come down to the stairs, and enter the room just a few minutes before he heard the screams. His testimony was given reluctantly.

Robert Malone, another employee of Pantages, testified he had been instructed by the accused to camouflage the room where the asserted assault took place to give it the appearance of a business office. Thille Russo, usherette, stated, Pantages had asked her to testify that only three minutes elapsed from the time Miss Pringle entered the room with Pantages until she heard the screams, but that in reality it was at least half an hour.

**Perjury**

The defense, to prove Pantages' earlier declaration that the case was a frame-up, attempted through witnesses to blacken Miss Pringle's character.

(Continued on page 52)



BOBBIE GRICE

A mistress of ceremonies with a punch. Now with the 14 Bricktots and bubbling with personality. She plays, she dances, she sings. The youngest major band leader in the world.

Now headlining RKO "Collegiate Unit."

This week (Oct. 26), State-Lake, Chicago.

Permanent address, 23 West North street, Indianapolis, Ind.

## 50-YEAR-OLD AGENT SINGS TORCH TUNE OVER WIFE

Cincinnati, Oct. 29. A divorce was granted here last week to Mildred Schroeder, 21, former model and now a show girl in a Broadway musical, from Jack Middleton, 50, formerly of vaude and in recent years a local booking agent.

They were wed in July, 1928. Middleton did much to promote his wife in many beauty contests hereabouts, most of which she won.

Then the wife happened to New York to advance on her own.

Middleton's real name is John DeLuis. In Rainbow Garden, suburban cafe, which he also conducts, Jack is now singing a torch tune of his own composition titled, "Broadway, You've Been Great to My Gal, But Cruel to Me." It is done with tear effects.

Mildred charged Jack with neglect. He did not contest the suit.

## Girl Act 'Find' Lost By R-K-O Over Salary

Another act lost by R-K-O through refusal to pay the salary desired is Helen Yorke and Virginia Johnson, at the Palace last week. Reviewers called the act a find.

Difference between salary requested and offered was \$75. When refused the girls went Public at a salary reported double the R-K-O offer.

They open with the "Anniversary Unit" tomorrow (Thursday) in New Haven.

## Under-Age Sentence

Pleading guilty to allowing her 14-year-old boy to appear in an act at the Palace theatre without a license, Mrs. Elizabeth Wonder, mother of Tommy Wonder, dancer, was given a suspended sentence in Special Sessions. Mrs. Wonder promised the Court to get a permit before permitting the boy to reappear in public.

## Tanguay Trying Mats

Los Angeles, Oct. 29. Eva Tanguay is dicker for the Figueroa Playhouse for a series of matinee dates.

Eva intends to bill herself as a concert artist and will do a series of character studies a la Ruth Draper.

## Mrs. Miller's Divorce

Helen Miller, wife of Eddie Miller, of the Avon Comedy Four, has gone to Chicago to institute divorce proceedings against her husband.

She is represented by Kendler & Goldstein, attorneys.

## Coutts' Sunday Show

John Coutts has taken over the Sunday vaude shows at the Shubert, Newark, N. J., putting his first bill next Sunday. Coutts is renting for the Sunday sessions and is offering 10-act bills.

Coutts had the Empire, Newark, last season.

# Advice of District Managers on Bookings Now Sought by Keith's

## One-Time Act

Getting so tough in vaude an act went to a circuit booker with a new proposition.

"We'll go into the Jazbo and at the last show we'll commit suicide any way you want it," said the layoffs. "Can be hanging, shooting, anything."

Booker thought for a moment.

"O. K., but I'll have to book you for a showing first at the Blotz downtown."

## GEORGE CHOO'S OFF VAUDE HEADACHES

George Choo, dialect and all, is through with the vaude producing business. He's cleaning up all standing matters and packing up to lam.

Choo, who has hit often enough in the musical field to balance the misses, hasn't been hitting at all in vaude. His unit and flash act productions have been giving him the sort of headaches aspirin will not soothe.

He's going to close his office, he states, and suspend all work until a likely musical book comes along. But vaude is out.

Coming from one of the important vaude producers, Choo's declaration sounds quite representative.

"You can say for me," said George Choo to a deaf and dumb mute who just then happened to be passing by, "that producing for vaude is the nahts."

## Free Insurance Replaces 'Country Store' Night Gag

With the country store gag shot, as well as most of the other special something-for-nothing methods of boosting biz, several New York houses are giving customers a \$1,500 accident insurance policy.

Theatres are paying \$1 apiece for the policies and distributing an average of 15 at each of the special nights. A bureau for the distribution of these policies has been opened in New York. Each policy is good for one year, with the beneficiary to receive \$1,500 through loss of life, limbs or sight.

Among the first of the neighborhood chains to tieup gag is Harris Theatres Circuit in Washington Heights section.

## Marvin Schenck in Films?

Marvin Schenck, head booker of Loew's in New York, is reported leaving to go with a picture company, probably United Artists, as an executive on the coast. Schenck accompanied his uncle, Joseph Schenck, on a trip west last week.

Young Schenck is expected back in New York shortly to resume with Loew's before leaving. Another uncle, Nick Schenck, is president of Loew's.

## It Can Happen

Los Angeles, Oct. 29. Joe Orantors of the Three Orantors perch act, fell from the perch during the Wednesday matinee at the State, Long Beach. He sustained a severely wrenched back. The act canceled, with the Freehands substituting.

## NEW F. & M. STANDS

Although the Gayety, Utica, was reopened as Fox house Oct. 26, booked with vaude by Jack Allen in the N. Y. offices, Fanchon & Marco Ideas are slated to go in there regularly, starting Nov. 12. Fox spent \$60,000 on the house.

Fanchon & Marco Ideas also go into the Fox Strand, Niagara Falls, starting Nov. 9, replacing split-week vaude.

Managers of the three R-K-O theatre divisions in the Met district will sit in with bookers on the act-routing and salary-setting meetings held nightly by Keith's booking staff, bringing the booking and operating departments of the circuit into closest communion thus far.

It follows the recently inaugurated plan of slotting out day weekly to the New York house managers to sit with the bookers of their theatres in the booking office, to advise on suitability of bookings and spotting of bills.

Divisional trio in the regular booking conferences will be Dave Beehler, Brooklyn; Harry Emde, Westchester, and Charles MacDonald, New York.

At these meetings, held nightly in George Godfrey's office, with all bookers attending, all acts' salaries are set and laying out of routes for those booked discussed.

To views of the bookers on acts and salaries will be added the managers' opinions, coming from Emde, MacDonald and Beehler, on the same matters. Question of exploitation possibilities, varying effectiveness of acts in different locations, types of shows wanted by one neighborhood against another, and all other matters pertaining to the booking of bills to suit individual theatres will, it is expected, be discussed by the managerial trio from their slatted desks.

Keith's admittance of the importance of managers' views on bookings follows lengthy disagreement between the booking and operating ends, and instances of bookers being found short on neighborhood knowledge. Assumption is managers, with few exceptions, know their own theatres and audiences' tastes more thoroughly than the bookers, with the latter confined to the booking office most of the time and visiting the theatres they book once or twice weekly at the most, and, sometimes, when the theatre is out of town, not at all.

Also conceding that managers have a better idea of what certain pictures will do in their houses. With pictures now amounting to more at the box office than vaude on an average, grading of stage bills to conform with the film's strength or weakness has become an important part of the vaude manager's job. Some of the low grosses in weeks topped by lightweight pictures have been due as much to bad stage booking as anything else, the bookers in many instances not strengthening the stage to balance.

## Rooney's Holdout Nets \$1,000 More at Palace

Pat Rooney's salary difference with the Keith office has been settled to mutual satisfaction, with Rooney accepting \$3,500 for his Palace, New York, date.

Money had been held up by Keith's almost two weeks. Rooney refusing to take the \$2,500 salary offered him for the Palace. Compromise was reached on \$3,500 with the Rooney act going back to work for Keith. Route will follow.

## Lake Placid Courtsey

Saratoga, N. Y., Oct. 29. Following the precedent set by Fox's Pontiac in extending the courtesy of the theatre to all of the show people resting here, E. G. Dobbs, manager of the Palace at Lake Placid, close by, has extended the same privilege.

Joe Leo, of Fox Metropolitan Theatres, operating the Pontiac, made the many members of the local show colony happy by personally forwarding them an individual pass. Mr. Dodds will admit any of the group upon identification.

## Sammy Lee Directing

Hollywood, Oct. 29. Sammy Lee, heretofore dance director, will be alone in directing M-C's "Manhattan Serenade."

It is to start next week with Brox Sisters, Milt Mayfair and Nina May in specialties. Music and lyrics by Howard Johnson, Lon Alter and Joe Trent.



# DE SYLVA, BROWN & A

From the WILLIAM FOX  
**SUNNY**

BY B.G. DESYLVA, LEW BROWN

IF I HAD A TALKING PICTURE OF YOU YOU'VE GOT  
PETALS ON

TURN ON THE HEAT

**LITTLE PAL**

BY B.G. DESYLVA, LEW BROWN AND RAY HENDERSON

(LITTLE BIRDS CAN DO IT)

**WHY CAN'T YOU**

BY B.G. DESYLVA, LEW BROWN AND RAY HENDERSON

**LITTLE BY LITTLE**

BY WALTER O'KEEFE AND BOBBY DOLAN

FROM THE METRO-GOLDWYN

**MARY**

**MARY**

WHEN I SEE

(I GET A LUMP)

**OO-LA-LA**

BY ROY TURK

THE SENSATIONAL  
**IF YOU BELIEVE**

By L. WOLFE GILBERT

MARVELOUS PROFESSIONAL MATERIAL

**DE SYLVA, BROWN**

745 SEVENTH AVE

ROBERT CRAWFORD

# HENDERSON, INC. SONGS

MOVIETONE PRODUCTION

## SIDE UP

DWYN AND RAY HENDERSON

ME PICKIN'  
O' DAISIES

(I'M A DREAMER)

AREN'T WE ALL

SUNNY SIDE UP

DWYN-MAYER PRODUCTION

ANNE

ANNE

MY SUGAR

(IN MY THROAT)

A--LA-LA

AND FRED E. AHLERT

RIGHT KIND OF MAN

BY L. WOLFE GILBERT AND ABEL BAER

DANCE AWAY THE NIGHT

BY HARLAN THOMPSON AND DAVE STAMPER

LOOK WHAT YOU'VE DONE TO ME

BY CONRAD, MITCHELL AND GOTTLER

IONAL BALLAD

LIEVED IN ME

BERT and ABEL BAER

AL NOW READY ON ALL THESE SONGS

N & HENDERSON, INC.

WFOOD, President.

NEW YORK CITY



## JOIN THE PARADE

When the blatant blare of the trumpets re-echo through the countryside, and when the roll of drums thunder to the tune of a popular strain, everyone knows a band is in town and all rush out to join the parade.

The drive for membership instituted by the newly-organized N. V. A. is not unsimilar in this respect.

The actors have heard the bugle call to arms and they are joining the parade—not by the tens, not by the hundreds, but veritably by the thousands.

The ranks, however, are not yet complete. Whole companies have to be filled, and it is from the large number of actors and actresses in the profession who have not yet joined the swelling ranks that we hope to fill these companies.

Parades are always interesting. But this parade of new members is doubly so because it not only helps the new member, but the stricken member of the profession as well.

The band still plays. The parade is on. Won't you join?

*Ernie Cantor*







# LIST OF NEW APPLICATIONS RECEIVED FOR MEMBERSHIP IN THE N. V. A.

Etta C. Harrigan  
Evelyn Alexander  
Nat Renard  
Roscella McIneen  
James P. Houston  
John Hasler Good  
E. Bronston  
Sydney Leslie Sheldon  
Madge McLaughlin  
Bessie Wheeler  
Harry H. Burns  
Stephen J. Mulroy  
Iradell Thomas  
William Lielaloha Jones  
Sadie Deleir  
Cathryn Benfield  
Sydney Faynes  
Eddie Lewis  
Tom Miller  
Carl Gardner  
Walt Roesner  
Geo. Ballman  
Mrs. Ruth Kukona  
Henry Kukona  
T. F. Reilly  
Fred K. Phillips  
Joseph Philip  
Dolly Raoul  
Helen Slavin  
Jack Rubin  
Gertrude Fisher  
Bob Schutta  
Marie Turner  
Townsend Turner  
Eddie Mann  
Serrita Lorraine  
Helen Young  
Natalie Pegnignot  
Mrs. Helen F. Pisano  
Sophie Sanma  
Verna Jordan  
Phil Osborn  
Jimmy Clark  
Willard Dashiell  
Mabel Griffith  
Margaret R. Phillips  
Joseph Rodgers  
Col. Casper  
Ruth Leon  
Rob Millikin  
Albert Revel  
Lew Alexander  
Joe Ross

Greta Lewis  
Fred Craig, Jr.  
Charles A. Burrows  
Bernard Nathano  
MaBelle D. Hooker  
Charles Hooker  
Dick Gordon  
Lee Beggs  
Dulcie Dale  
Paul Martell  
Harriet Aalbu  
Fern Aalbu  
Adelita Tatali  
Mary Terrey  
Sam Anger  
Billy Swift  
Jack Lynch  
Lillian West  
John Quigg  
Jefferson Hall  
Huntly Weston  
Mary Mitkus  
Konstant Mitkus  
Nelle Morrison  
Viola B. King  
Miss Bench Bentum  
Lydia Blythe  
Alice M. Mayo  
Harry Bentum  
Wm. K. Thomas  
Lea Kola  
Teresa Nakahiki  
Frank Ferera  
Trudi Downey  
Fuzzy Knight  
Jack Davis  
Pitay F. Rutledge  
Paul Cohn  
Mae Robinson  
Robt. K. Matsui  
Betty Brothers  
Albert Bushee  
Arthur Shaw  
Joseph A. Golden  
William Joseph  
Bebe Allen  
J. O. Donovan  
Artie Lewis  
Billy Lewis  
May Ellmore  
Ward Gray  
Dave Kramer  
Jean Woods  
Jack Sherr  
Freddie Faure  
Joe Gallagher

Sugar Saldenberg  
Fred Craig, Jr.  
Myles Bell  
Betty Ward  
Helen Ward  
Pete Visser  
A. John Mazze  
Daring Cromwell  
Dean Caryl  
Marie DuVal  
James J. French  
Joe Whitfield  
Edwin Wilson  
William Kelter  
Josephine M. Hughes  
Dick Deltan  
George Arken  
Inez Wood  
Matty King  
Tom Cowan  
Ira Schuster  
George Tizzard  
Martin Laurelio  
Soo Yong  
Carl Fantzer  
Harry Freeman  
Mrs. Ben Smith  
Chas. K. Ellis  
Dorothy Sheldon  
Miss Helene Ward  
Charles Troy  
Roberta L. Greene  
George P. Wilson  
Alice M. Bolster  
Arthur Ritchie  
Harry Alt  
Jack Harris  
Jules Faber  
Sylvia A. Bentley  
Al Norman  
Muriel L. Adamini  
Jack Driscoll  
Jack Tower  
Agnes Prendergast  
Jimmy Tanner  
Hattie Beall  
Helen Antalek  
Arnold DeBiere  
Kay Merwin  
Harry Ferguson  
Al LaRue  
Bonnie Hines  
Helen Carrell  
Capt. Wm. Fisher  
Jack Boyle

Billie Fay  
Joseph McDovitt  
Harry Francis  
Robt. "King" Oliva  
Peter "King" Oliva  
Tock Murdock  
Natalie Harrison  
Waldo Roberts  
Howard A. Knowles  
Tom Harper  
Lucille Usher  
Norma Percy  
Louis Warger, Jr.  
C. Maclean Savage  
Capt. Irving O'Hay  
John J. Sheppard  
George Humbert  
Hereward Carrington  
Harry M. Cowley  
Peter Makopa  
Joseph Malie  
Johnny Alpa  
Billy West  
Geo. H. Mossman  
Pearl Frances Kay  
Thos. Potter Dunne  
Will Douglas  
Enrik Andrews  
Edward Garr  
Al Wisner  
Fred Keating  
Florence Bernard  
Bill Edison  
Grace Harvard  
Tom Pinder  
Terry Graham  
Sam Margules  
Thomas S. Arnold  
Walter Pettley  
C. J. Pettley  
Mina Pettley  
Miss Pauline Gaskins  
Will Aubrey  
Irene Menard  
Carol of Carol and Irene  
Al Silver  
Mary Adie  
Charles Hopkins, Jr.  
Julie E. Gleason  
LaVeda Alex  
Burton Lester  
Harry Lester  
Helen Anderson  
Mabel Earell Wilson  
Joseph Scanlan  
Jose Rays  
Edythe L. Bennett

Flo Conroy  
Louis E. Miller  
Robert Ross Yates  
Jeannette Marion  
Maudie Mallia  
Henry Mallia  
Nat Sack  
Wm. Wadsworth  
Sam King  
Mae Dale  
Marie Mang  
Jimmy Moore  
Jack Landauer  
Morton Karlner  
Peggy Walker  
Lasses White  
Ed Haverly  
Henrietta Pastor  
Ethel Stokes  
Dave Burns  
Princess Yvonne  
Joe Rose  
Mustapha Hantool  
Marie Shea  
Jack Fago  
Louis LaBey  
Irving Berman  
Geo. Nat Burns  
Bobbie Olmer  
Marion Taylor  
Danzl Goodell  
John Herman  
(Bobby)  
Robert Gilbert  
Edythe Conroy  
Helen Tejan  
Louis Albani  
Edmund Dalby  
Dan Pupuka  
Mrs. Stephen Lukua Mathews  
Juliette Ankersmith  
Florence Clark  
Irving French  
Chas. Schunk  
Grace P. Trebor  
Fred Gare  
Mabelle Reed  
Andre Reverdy  
Abelam Riffe  
Doranelia  
Dave Leel  
Lester L. Erlich  
Marie Wallace Erlich  
Frances Kelle  
A. Lani Kuhns  
Edythe N. Kuhns  
Myrtle Hobard

Samuel K. Macy  
Harry Burke  
Pat Wolfe  
Frank Gailer  
Toots Randall  
Mohamed Ben Ambark  
Melita Seror  
Charles DeCamo  
Albert Baron  
Agnes McCann  
Daniel Hurwyn  
Marty Collins  
Harry Peterson  
Mrs. Artie Lewis  
Mrs. Billy Lewis  
Elinor Walker  
Peter A. Bouton  
Floyd A. Hallley  
Patricia McCann  
Andy McCann  
Belle McCann  
Sally McCann  
Nat Nazarro  
Dad Pettis  
Toby Tobias  
Dave Goldfarb  
Max Chelkes  
Marie Alvarez  
Mario Composano  
Geo. Keokokalole  
Bert Lawrence  
Milton Roberts  
Jack Bogart  
Sam Wilson  
Ellis I. Rowlands  
Jimmie Cunner  
Peggy Wert  
George Schuller  
Ione Reed  
Kenny Nichols  
Solly Fields  
Pinus Left  
Flora Starr Triest  
Miss Ginger Kennedy  
Simon D. J. Collins  
Leighton Sharpe  
Lillian Watson  
Dora Belling  
Martin McCormack  
Jolly Oille  
Mathew Brazel  
Harry Gordon  
Walter J. Diggs  
Wally Hunt  
Charlotte Kent  
Bobby Randall  
Adelaide Lorraine

NATIONAL VARIETY ARTISTS, Inc.  
229 West 46th Street  
New York City

## APPLICATION FOR MEMBERSHIP

### Essentials for Membership:

1. The Applicant must have been engaged as an Artist during the past nine months.
2. Must be in Normal Physical Condition.
3. Should have at least Two Years' Experience as an Artist.
4. The Applicant's chief means of livelihood must be derived from his talents as an Artist.
5. All applicants who are accepted for membership in this organization agree to abide by the Constitution, By-Laws, Benefits and Rules as at present, or as amended.

PLEASE SEND REGULAR APPLICATION BLANK TO

Name .....

Address .....

(THIS ADVERTISEMENT DONATED TO THE  
NATIONAL VARIETY ARTISTS)

(FPM Inc and regular application form will be forwarded to address you desire)

NOT THE THEME SONG OF A PICTURE —  
BUT THE THEME SONG OF A NATION!

BIGGEST REQUEST  
SONG HIT  
OF THE YEAR!

# AIN'T MISBEHAVIN'

FROM THE SENSATIONAL ALL-COLORED MUSICAL SUCCESS  
CONNIE'S "HOT CHOCOLATES"  
NOW IN ITS 26th WEEK AT THE HUDSON THEATRE, N.Y.

ALSO FROM CONNIE'S  
"HOT CHOCOLATES"

BLACK AND BLUE  
RHYTHM MAN  
SWEET SAVANNAH SUE  
CAN'T WE GET TOGETHER  
SAY IT WITH YOUR FEET

FOR THE DANCE  
HALLS  
RELEASED BY  
MILLS-MUSIC  
COMPANIES

ANOTHER HIT ON THE RISE! THE CONSENSUS OF OPINION OF THOSE WHO HAVE  
HEARD THIS BEAUTIFUL WALTZ BALLAD IS THAT IT WILL BE THE COUNTRY'S NEXT DANCE FAVORITE.

## MISSOURI MOON

By MITCHELL PARISH & HENRY LODGE

THE MOST POWERFUL BALLAD IN YEARS. A GREAT LYRIC AND MELODY, BY THE WRITERS OF "AMONG MY SOUVENIRS"

## mistakes

SENSATIONAL RECITATION BY MITCHELL PARISH NOW READY

JUST ARRIVED FROM ENGLAND! — YOU'LL LOVE TO SING IT — YOU'LL LOVE TO PLAY IT — YOU'LL LOVE TO DANCE TO THE NEW FOX-TROT

## MY LITTLE HONEY AND ME

By NORMAN P. HACKFORTH

**MILLS MUSIC INC.** MILLS BLDG. 148-150 W. 46th ST. N.Y.C.  
JACK MILLS, PRESIDENT IRVING MILLS, VICE-PRESIDENT

## Loew's Following Keith in Banning Units—Specialty Repetition Angle

Loew's will discontinue playing unit acts in all its theatres, making a rare exception only when a good one comes along. At the present rate of quality in production, the exceptions will be few or none at all.

Anti-unit declaration by Loew's follows Keith's and leaves the vaude unit show unwanted on the two principal vaude circuits.

It means slim chances for producers of the units, many of them flash acts stretched out by repetition, and the glorified specialty people repeating in them.

According to Loew's, as with Keith's, vaude audiences have begun to signify a dislike for units, preferring individual vaude acts, that do their stuff and go off, to production numbers and specialty acts that return three or four times with slightly revised routines in each performance.

Units now on the Loew books will be played as far as bookings extend, then dropped. All new offers are being turned down, with the booking office in some instances asking for cancellations of present bookings if possible.

### McDermott's Unit

Louis McDermott, brought on by Publix from Chicago, will produce his first unit Dec. 5. Will be titled "Up On Deck." McDermott formerly was at the B&K Oriental in Chi.

### CAN'T LEARN

Chicago, Oct. 29. Further progress reported in the western RKO office gentility campaign. With smoking already banned, agents now must remove the chapeau on entering. Variety reporters still expected.

### Theatres Proposed

East Chicago, Ind.—\$150,000. Owners, Sordak Bros. Architects, Newhouse and Bernham. Site and policy not given.  
Long Beach, N. J.—Owner, William Jones. Architects, Myers, Bishop & Shanley. Site and policy not given.  
Milwaukee.—\$600,000. Also stores, office and apta. Owner, Henry Padway. Architect not selected. Site and policy not given.  
Plainfield, N. J.—(Plainfield, remodel- ing); \$200,000. Owner, Walter Rodea. Theatres, N. Y. C. Architect, Thomas W. Lamb.

### BIRTHS

Mr. and Mrs. Benny Rubin, Oct. 22, in Hollywood, Cal., daughter. Father is under contract to M-G. Mother is Mary O'Brien (pro.).  
Mr. and Mrs. James Neill, Jr., in Sloan's Hospital, New York, Oct. 23, daughter. Father is with Fritz Leiber's repertoire company. Mother is former Muriel Painter.

### RKO'S FILM BOOKING

Working in With Vaude Dept of Keith's

RKO has reorganized its film booking department headed by Jules Levy, installing a new personnel and creating various adjuncts.

Sam Lefkowitz is in charge of national bookings, supervising the mechanical end of films and working in conjunction with all vaude bookers. Fred Meyers will take care of straight picture houses in New York and up-state territory. Jack Melzer is heading a separate department, booking all short subjects, while John O'Connor has been made assistant to Levy.

Another subsidiary department is taken care of by Louise Gribbon, in charge of statistical work.

### MARRIAGES

Forrest C. Haring (general manager, Brady & Wiman), to Mrs. Lee Crockett, Oct. 26, in New York.

Martie Gallimore to Dean Newton, Oct. 19, in Chicago. Both of the Star and Garter (burlesque), Chicago.

Edith Mason, opera, to Dr. Maurice A. Bernstein, surgeon, in Chicago Oct. 6.

Junemary Dundonald, legit, to Alfred Ortlies, (non-pro) Oct. 25 in New York.

Robert Sharp to Elizabeth Barclay, non-pro, in San Jose, Cal., Oct. 19. Groom is manager Fox Mission theatre, San Jose.

Arthur E. Frask to Helen Graf, 19 (non-pro), in Chicago, Oct. 22. Frask is orchestra leader at Belmont theatre.

## Factory Layoffs Call for Vaude Dumping in Butterfield Mich. Houses

### Detroit's Full Week

Detroit, Oct. 29. Lew Kane, with Seymour Simons, has taken over the Oriental here. It opens Nov. 1, playing five acts and a film for a full week.

### Morris Silvers in N. Y.

Chicago, Oct. 29. Dinner and trunk given Morris Silvers by the B. & K. production boys.

Silvers going to New York to resume his position with A. J. Balaban.

Under Keith managerial change, Harry Mitchell goes from New Rochelle to the Riverside, New York, replacing Louis Arado, and Solly Schwartz to the Orpheum, supplanting Frank Murray.

### JUDGMENTS

Irving Cooper, Inc.; McL. Van Ingen; \$558.

Nepperhan Amus. Co., Inc., and Chrisedge Theatres, Inc.; H. A. B. Theatre Corp.; \$10,478.

Sigourney Thayer; M. I. Boris; \$146.

Avalon Amus. Enterprises, Inc.; Savoy Printing and Pub. Co.; \$569.

William P. Farnsworth; James L. Kernan Co.; \$10,598.15.

Spray Amuse. Corp.; Metro-Goldwyn-Mayer Dis. Corp.; \$895.

Verschleiser's B'way Army, Inc.; J. Hyman; \$2,385.57.

Butterfield time in Michigan, booked through Chicago Keith's by Doyle Woolfolk, is contemplating dropping vaude entirely to use straight pictures only for the entire month of December.

Butterfield houses playing vaude at present at Ann Arbor, Jackson, Kalamazoo, Lansing and Pontiac, all splits.

Unfavorable conditions throughout the state around Christmas time, accompanied by yearly decline in theatre attending, may be worse this year than ever before, if advance indications are correct. Work in automobile plants, chief occupation in most of the Butterfield towns, is at minimum at holiday time.

Circuit plays about 30 acts weekly.

### NEW ACTS

Force and Doreen, two act; formerly Force and Andre.

Louise Sterling, former single, and Bobby Heath, songwriter, have formed a new combo and have been set for several weeks on RKO.

Percy Oakes is producing a dramatic skit featuring Sessue Hayakawa for R-K-O.

Earl Bronson and Irene Renee, team, in new act with five people.

Tommy Dowd, new stage producer at Keith's Hippodrome, New York, is singularly back in the house where he started as a super in legit 20 years ago.

# FOUR DIAMONDS KEITH'S PALACE, NEW YORK THIS WEEK (OCT 26.)

BOOKED FOR 3 YEARS WITH R-K-O

AVAILABLE FOR TALKING PICTURES

Direction CHARLES E. MORRISON AGENCY



FERNAND

ALYA

## LEBLANC AND DUCHARME

dancers...triumphant...beauty...daring  
radiant youth...vitality and vision...

Having concluded an extraordinary engagement of three years over R-K-O and Affiliated Circuits as the featured act of Anatole Friedland's Club Anatole Revue

ARE NOW TOURING EUROPE WITH TREMENDOUS SUCCESS

Direction HALPIN O'REILLY GILBERT, 309 W. 99th St., New York City Cable Address: Halgilbert

Thanks to MISS JENIE JACOBS for Arranging Our European Bookings

# YORK and KING



A BUNCH OF REAL  
**SONG HITS**

**THE PUBLIC WANTS PICTURE**  
HERE'S A LIST OF REAL SONG HITS FROM  
WE HAVE SONGS TO FIT ANY SITUATION FOR  
FOR RADIO AND WE WILL GLADLY SUPPLY PRO-

# SWEETIE

A PARAMOUNT PICTURE  
STARRING NANCY CARROLL  
HELEN KANE, & JACK OAKIE  
FEATURING THE FOLLOW-  
ING SONGS BY GEORGE  
MARION JR. AND  
RICHARD A. WHITING:

**MY SWEETER THAN SWEET**  
**I THINK YOU'LL LIKE IT**  
**ALMA MAMMY**  
**PREP STEP**

# LOVE PARADE

PARAMOUNT'S FIRST SCREEN  
OPERAETTA FEATURING MAURICE  
CHEVALIER AND JEANETTE  
MACDONALD.  
SCORE BY  
VICTOR SCHERTZINGER AND  
CLIFFORD GREY

**DREAM LOVER**  
**LOVE PARADE**  
**NOBODY'S USING IT NOW**  
**LET'S BE COMMON**

# WHY BRING THAT UP

WITH  
"MORAN" &  
MACK  
MUSIC BY  
ROBIN-  
WHITING &  
COSLOW  
FEATURING:

**DO I KNOW WHAT I'M DOING WHILE I'M IN LOVE**  
**SHOO, SHOO, BOOGIE BOO**

**FAMOUS MUSIC CORP.**  
HARMS INC. SOLE SELLING AGENT 62 W. 45<sup>TH</sup> ST. N.Y.C.

FAMOUS  
HITS

FEATURED IN SENSATIONAL

# FILM HITS

**SONGS ABOVE EVERYTHING**  
BIG FILM SENSATIONS SHORTLY TO BE RELEASED.  
ANY PERFORMER, NONE OF THEM ARE RESTRICTED  
FESSIONAL MATERIAL ON REQUEST

## PARIS

A FIRST NATIONAL PICTURE  
STARRING THE INTER-  
NATIONAL FAVORITES,  
IRENE BORDONI AND JACK  
BUCHANAN. MUSIC BY AL  
BRYAN & EDDIE WARD.  
SONGS ARE:

**MISS WONDERFUL**  
**SOMEBODY MIGHTY LIKE YOU -**  
**MY LOVER**

## TANNED LEGS

BY CLARE  
AND LEVANT  
A RADIO  
PICTURE  
MUSICAL COMEDY  
FEATURING:

**WITH ME WITH YOU**  
**YOU'RE RESPONSIBLE**  
**TANNED LEGS**

## VAGABOND LOVER

RUDY VALEE'S  
PICTURE HAS JUST  
BEEN COMPLETED  
MATERIAL IS BEING  
RUSHED THROUGH  
FOR THE BIG HIT  
SONG OF THIS PICTURE

**A LITTLE KISS EACH MORNING, A LITTLE KISS AT NIGHT**

By HARRY WOODS

FEATURED IN THE SAME PICTURE ARE:

**I'LL BE REMINDED OF YOU**  
**I LOVE YOU, BELIEVE ME I LOVE YOU**  
(DREAM OF MY HEART)

**IF YOU WERE THE ONLY GIRL IN THE WORLD**

## JAZZ HEAVEN

A RADIO  
PICTURE  
FEATURING  
ONE SONG  
THROUGHOUT:

**SOMEONE**

By CLARE AND LEVANT

**HARMS, Inc.**

62 W. 45<sup>TH</sup> ST. NEW YORK CITY.

**HARMS  
HITS**

## Sentiment Swings to Pantages

(Continued from page 43)

reputation; to prove that Dunaev and she had planted the whole affair. This led to the arrest of one witness for perjury and the arrest of a private detective for alleged intimidation of witnesses.

The witness arrested for perjury was Garland Biffle, book salesman, who testified that he saw Miss Pringle and her act partner in the lobby of the theatre building before the time of the alleged assault, that the man told the girl on leaving him, "not to get cold feet," and that she answered, "If he doesn't come through this time he'll be sorry." This testimony was corroborated by

Biffle's wife. Immediately on leaving the court Biffle was arrested. Later he was indicted and is being held for perjury.

In rebuttal, five witnesses claim to have seen Dunaev at a spot far removed from the theatre. Riding at the time Biffle declared he heard the conversation between Dunaev and Miss Pringle.

The other arrest growing out of the trial was of Harold H. Dolley, former prohibition officer, who is held for trial charged with offering money to Ivan Sampsonoff, a witness, "to go light on Pantages."

Another defense witness to prove

a boomerang to Pantages was John Sheridan, former actor and San Diego resort owner, who, under examination, stated that Pantages had told him that he would have no further financial worries if he would testify that Miss Pringle was the girl he met on an all-night party at Tia Juana. Witness stated that Eunice Pringle was not the girl in question but that the girl of the party was another by the same last name. Under further cross examination Sheridan stated that he had received \$221 for expenses from Pantages but not the additional \$300 which the accused promised him.

### Grocer Sees and Hears

In an attempt to repudiate testimony that the girl had an unblemished character, a grocer near Miss Pringle's home testified that he had seen Dunaev at the girl's home 50 to 75 times, and that his wife had told him that a person in the neighborhood had heard from someone else that Eunice Pringle had once broken up a happy home.

Jake Rosenstein, press agent who had spent nights around Pantages' office where he was writing a story of the theatre man's life, told the court that he had seen the Pringle girl in the accused man's office on several nights, the earliest at 11:15 p.m. and as late as midnight.

Pantages took the stand in his own defense and denied all of the allegations, maintaining that the whole affair was framed. From questions and answers, his story was brief. He declared that the girl came into his office; being warm, the girl took off her coat. He had his off when he entered.

"I asked her what she wanted," he testified. "She said, 'You know what I want; then reached over and pulled out my tie. I immediately raised up in my seat, she still holding me by my tie. She slammed the door closed; pulled up my shirt and disarranged my clothes. I resisted her, finally opened the door and pushed her out of the room. Then she began to scream. That was all there was to it.'"

He denied all of the girl's story and also the story told previously by employees that he had rearranged his room to look more like an office.

Miss Pringle, recalled, denied the testimony of several witnesses that she had been in the room before on several instances at night. Also she denied all that Pantages had testified to as to her attacking him and disarranging his clothes.

In his arguments for a penitentiary sentence, Assistant District Attorney Robert P. Stewart said that the very thing that made Eunice Pringle attractive had been stripped from her "by the lust of this man who has no bridle on his passions."

### Fanning Pan

"It was a sad day for that Little Red Riding Hood when she went into that room to come forth de-

flowered by the wolf's fangs." He compared Pantages to a spider entangling Miss Pringle into "that catacomb of shame."

Attorney W. J. Ford, arguing before the jury for the theatre man, said: "What Eunice Pringle described to you here was an attack that fits the picture of an event that previously took place in her life, but not as perpetrated or could have been perpetrated by Alexander Pantages."

Attorney Gilbert, also pleading for the accused, pointed out that, as Pantages had never before spoken or acted out of the way to the girl on previous meetings, it was beyond logic that he would do that charged to him on this particular day.

District Attorney Ellis in his closing argument charged the defense with trying to throw up a smoke screen to hide the fact that Pantages, "this very man who sits here with a smug on his lips, broke the body and soul of this girl."

He exoriated Pantages for bringing perjured witnesses to his defense and described the defense of the theatre man's attorneys as being a "defense of desperation." He destroyed the whole defense case bit by bit and linked the State's case into a compact unit.

He closed his argument with a ringing demand for "no compromise," saying, "Don't make a mockery of justice—send him to the State penitentiary, where he belongs."

Judge Fricke's charge to the jury,

## Pan's N. Y. Office Undecided

Two independent agencies are reported dickering for the remains of the Pantages Circuit booked out of the east, the Adams Bros. Newark theatre, Newark, and the Famous-Canadian houses in Hamilton and Toronto.

Whether either will get any or all of them seems to be dependent on what Eddie Milne, Jr., Pantages' eastern booking head for many years, will do on his expected return to New York in two weeks.

Adams' have talked to the Sun office and Arthur Fisher, latter also booked. They want to wait until Milne returns, feeling they owe it to him to stick along if he remains in the booking business.

Don Prince, left in charge of the Pan office east, has no word as to when Milne intends returning.

covering points of law, was very brief.

As the case went to the jury the judge ordered Pantages placed under heavy guard of sheriffs and he was allowed to go home to await the return of the verdict. During the trial he had been at liberty under \$50,000 bail.

## KEITH'S PALACE, NEW YORK

This Week (Oct. 26)

# PONCE SISTERS

Ethel and Dorothea

POPULAR  
**RADIO**  
FAVORITES

VOCAL HARMONIES

## Maryland Collegians

From the 1929 CLASS OF JAZZOLLOGY

WITH

KIT KRAMER as "The Sweetheart of Sigma Chi"

CHARLIE GOULD, Cheer Leader

EDDIE BALTZ, Mgr.

Booked Solid, RKO Till June

Thank to MAX TISHMAN (Jas. Plunkett Office)

NOW, Mainstreet, Kansas City; NEXT, State-Lake, Chicago

## ESTHER PRESSMAN

Featured THIS WEEK R-K-O THEATRE, LOS ANGELES

THE ULTIMATE ACHIEVEMENT IN AERIAL ADAGIO

## EARLE WALLACE ADAGIO FIVE

Week  
Nov. 2

**R. K. O. ORPHEUM**

Los Angeles  
California

Produced by Earle Wallace, the American Ballet Master  
Personal Management, HARRY WEBER

Return to Vaudeville

KEITH'S PALACE, NEW YORK, This Week (Oct. 26)

# LEATRICE JOY

The Famous Screen Star

In Person with MILDRED BROWN at the Piano

FRANK

EDDIE

# HURST and VOGT

WEEK, OCT. 26—KEITH-ALBEE, ROCHESTER

Featured in Geo Choo's "ODDS AND ENDS"

WEEK, NOV. 2—KEITH-ALBEE, YOUNGSTOWN



# Keith's Experimenting on Intact Bills, Rotating, for General Policy

Unutilized bills of five and six acts, traveling intact as road shows, with each bill along regular vaude lines and the acts appearing individually, will be experimented with by Keith's shortly, as a possible vaude policy for the circuit. The first unit bill along these lines will open at a Keith theatre in New York within two weeks and travel intact if approved. How that will fit in with the necessary grading of vaude bills according to the picture a theatre has booked for the same date, will be worked out by the booking and operating heads, it is expected.

The chief aim with unit bills is to afford better playing and spotting, with each show to be spotted right after a week or two of playing and all rough points smoothed out.

The intact vaude bill proposed by Keith's bears no relation to the independent or office-produced units of the past, most of them with stage bands and scenery, with all members appearing more than once in each performance. These have resembled musical revues, cut down to vaude time and lately have been dropping hard. Keith's and Loew's both have decided to reject this type of act, preferring to play the old style vaude show again, in accordance with preference recently shown by audiences. The Keith idea is modeled after the interstate's rotating vaude shows booked by Charlie Freeman.

Keith's production department will work with the bookers on the new units to stage numbers, suggesting lighting and scenic effects for enhancement of the acts, also oversee mountings and dressing and correct bad taste in presentment.

No standard cost for the bills has been set. Total salary list will be dependent as it now is on the presence of a name act drawing a large salary for its name. Some of the better playing and more entertaining bills, minus a name, may score better than more expensive but less effective name bills, it is expected.

## Incorporations

### NEW YORK

Bonus Point Community Center, theatres, pictures; Lloyd C. Dahmen, David L. Brunstrom, Mildred J. Holmberg.  
 Players Recreation Centre, Manhattan, amusement; J. Sidney Bernstein, Carlton Z. Solomon, Nelson Kantor.  
 Len-Artz Enterprises, Manhattan, plays, pictures; Anne Welbach, Rose Wechsler, Harry J. Gluckin.  
 Exchange Ford Theatre, New York, theatres, pictures; M. Pratt, Jr., J. A. Agolia, Walter J. Keeley.  
 Players Holding Corp., New Hartford, theatres, plays; Warrick J. Kernan, R. E. Crouse, Helene Gordon.  
 EAB Producing Co., Manhattan, theatres, pictures; Max L. Rothenberg, Leonard Black, Joseph L. Fels.  
 Hopwood Plays, theatres, pictures; John H. Floyd, Jacob J. Schwebel, A. S. Levy.  
 Falcon Amusement Co., Brooklyn, pictures, plays; Joseph L. Hochberg, Harry Greenberg, Samuel Brenner.  
 Detroit Productions, New York, amusements; Fina Braun, Beatrice Merwin, Lillian Cerny.  
 Visions Productions, Manhattan, theatres, pictures; Walter Vincent, Charles H. Studin, Harry M. Goetz.  
 Southampton Operating Co., Southampton, pictures; Rae K. Davidow, William B. Slin, Louis Hoddin.  
 Film Drama League, Manhattan, theatres, productions; John J. Rooney, Julia Dealy, Elizabeth Dealy.  
 Foreign Film Exchange, Manhattan, pictures; Herman Wunderlich, Estelle Goldberg, Sol Buttenkant.  
 International Revue, Manhattan, pictures; Lewis Leslie, Julius Kandler, Frank J. Friedman.  
 Coxsack Theatre, Coxsack, theatres, pictures, plays; Percy F. Quigley, Edna M. Quigley, Julia M. Dolan.  
 Imperial Film Exchange, Manhattan, theatres, pictures; Louis Schwartz, Frank Wyckoff, Harry Ebert.  
 Theatre Acoustics, Manhattan, pictures; Joseph Partridge, A. I. Siegel, Ray C. Owens.  
 Manhattan Theatre, Inc., Manhattan, theatres, pictures; Benjamin Rich, Philip Bernstein, Abel A. Vigard.  
 Abe Lyman Enterprises, theatres, pictures; Abe Lyman, Robert Goldstein, Henry J. Gluckin.  
 Spier & Coslow, Manhattan, music; Bernard L. Miller, Morton Miller, Henry Raphael.  
 War Withers, Manhattan, theatres, pictures; Myron S. Falk, William Jordan, C. D. Morris.  
 Monogram Pictures, Manhattan, pictures; J. Aukburg, Sophie Siegel, Norman Frankel.  
 Cumberland Enterprises, pictures, plays; Max Jarriach, Max Gutterm, Fredrick J. Jarriach.  
 Cumberland Enterprises, Kings, theatres, pictures; Emma Wisla, Edith E. Wisla, Ruth Freilich.  
 Savoy Ballrooms, Manhattan, theatres,

## Unjust Sentence Off

The New York Appellate Division has reversed the sentence of 60 days in jail given an usher of Proctor's 58th Street theatre for refusing to seat a U. S. sailor in uniform in the orchestra of that house.

Maurice Goodman, former general counsel for R-K-O, had charge of the case before he resigned, and argued the appeal before the higher court.

In Special Sessions where the usher was tried following a complaint in police court, the 60-day sentence was passed. Pending a certificate of reasonable doubt, the boy had to serve five days.

The usher believed the sailor to be intoxicated and tried to lead him into a balcony seat. An arrest followed on the charge of discrimination against a service man in uniform.

pictures, plays and dances; B. R. Lillien, Lillian Irving, Aaron Weiss.

### Change of Name

From Warner Equity Theatres, Inc., New York, to Warner Equity Theatre Holding Corp.  
 From Low-Vaude Orchestras, Inc., New York, to Low-Vaude Theatrical Enterprises.

### Dissolutions

Market Theatre Co., Buffalo.  
 American Newsweek Exchange, New York.  
 F. F. Proctor Leland Albany Properties Co., Manhattan; F. F. Proctor, Fiftieth Street Properties Co., Manhattan; F. F. Proctor Tivy Properties Co., Manhattan; F. F. Proctor Tivy Theatres Co., Manhattan; F. F. Proctor Schenectady Theatre Co., Manhattan; F. F. Proctor Rochester Theatre Co., Manhattan; F. F. Proctor Mt. Vernon Realty Co., Mt. Vernon; F. F. Proctor 115th Street Properties Co., Manhattan; F. F. Proctor Albany Theatre Co., Manhattan; F. F. Proctor Grand Albany Properties Co., Manhattan.  
 Tivoli Players, Buffalo.

### Change of Capital

Columbia Broadcasting System, Inc., New York, 100,000 shares no par value increased to 150,000 shares no par value.

### Pennsylvania

Pittsburgh Grand Opera, \$15,000, \$5,000 paid in and 600 preferred and 600 common shares; A. L. Caplin, Frank Vittor and A. R. Demko, Pittsburgh.  
 Associated Theatres, Inc. (Bellevue), \$5,000, theatres; Joseph Stadfeld, R. Stadfeld and Harold R. Stadfeld, Pittsburgh.

# 7 Indie Vaude Houses Left in All Of Metropolitan Section for Acts

## ILL AND INJURED

Bob Jones, director and actor with Gazzolo Players at the Kedzie, Chicago, collapsed Oct. 20. Confined indefinitely at the Garfield Park Hospital.

Katherine Johnson, recovered from injuries received at the Walnut, Louisville, when overcome by gas and she fell to the stage.

Robert Horan, WHAS announcer, recovering in Louisville of injuries received in auto accident.

Martin B. Campbell, WHAS program director, recovering from appendicitis operation.

Mrs. Fred Schafer, wife of the publicity director of United Artists, was seriously injured in an automobile accident near Westport, Conn., Oct. 24. She is in the Norwalk hospital with a broken leg and body and head injuries. Mrs. Schafer was driving when her car was struck by a truck in a smoke screen made by burning leaves.

Edward Conner, Toronto producer, suffered paralytic stroke last week in Syracuse while there to rehearse "Argonne Follies."

La Villa Maye forced to withdraw from (Mutual "Puss-Puss") in Providence last week to undergo operation for appendicitis. May resume stage duties in two weeks.

Wan, Fasspart in Berlin (Germany) has been confined to his home for several weeks through gallstones. An operation may be decided upon. Meanwhile associates are conducting his agency in that city.

Claire Luce, out of "Scarlet Pages" because of a breakdown; convalescing in St. Luke's hospital, New York.

Billy Axman, prop. mgr. with Robbins Music, ill at home.

Esther Hill, entertainer at the Club Royale, Chicago, injured when a metal signal fell on her head while she was walking in the street under elevated track, is in St. Luke's Hospital. Her condition is reported serious.

The New York independent vaude booking field is shot as never before.

Among the shreds are but seven indie-booked theatres in the entire Metropolitan area, playing vaude more than one day a week, and two are in distant suburbs—Freeport, L. I., and Port Richmond, S. I.

The situation in New York is the situation in just one section. It appears to indicate a similar condition all over the country.

The story of the fall of independent vaude, until it has been reduced to seven lean stands in what is still the vaude center of the world, is also the story of the decline of the better type of vaude dealt in by Keith's, a circuit that when wrongfully managed, dragged not only itself down, but all of vaude with it.

The seven New York survivors, most just hanging on to vaude and vaude just hanging on to them, are the Dyker, Brooklyn, and Willis, Bronx; Grand Opera House, New York, and Tivoli, Brooklyn; Freeport, L. I., and Port Richmond, all splits, and the five-day Superior, straight films Mondays and Tuesdays.

Fox's small time vaude department, booked apart from the regular Fox time, has more playing dates at present than all of the indie booking offices combined, with eight split-week stands in New York and nearby. Two others play vaude Friday and Saturday only, while the rest are Sunday one-dayers.

## Heartaches

The Saturday or Sunday one-day houses represent the greater portion of all indie time remaining in the east. There are only one Saturday and one Sunday to each week with two days weekly the maximum, work available to hundreds of vaudevillians on this indie booking mostly undesirable.

# CONCERNING

## BLOSSOM AND BENNY

### THE LONDON STAGE, OCT. 10

"I had no need to be over-anxious about BLOSSOM SEELEY, for she and her partner, BENNY FIELDS, offer an alluring stage picture and a method of delivery that will make their visit memorable. Blossom was all het up about her reception and just had to tell the folks how wonderful they were. Blossom stood surrounded by blossoms and told us how she had dreamed for years of coming to England, and here she was actually in England and her heart was nearly bursting with joy to find we were so human, and thanked us for the welcome she had received, and that perhaps Benny would say a few words. Benny finished by saying actors do not eat, but rely for their sustenance on the applause of their audience; that he most sincerely thanked us for the lunch. However it was all very jolly and Blossom and Benny can cable to the folks back home that England received them very warmly, which was no more than they honestly deserved, for so far as I am concerned, Blossom and Benny can sing me their sizzling duets till unconscious."

OPENING KEITH'S PALACE, NEW YORK, NOV. 16

RETURNING TO LONDON NEXT SUMMER

# 'LITTLE RASCAL

FOX-TROT  
SONG

ONLY FIVE'

RYTHM &  
MELODY

A KEEN ..  
RECITATION

A GREAT  
CROON NO

TRIO & ..  
QUARTETTE  
ARRANGE-  
MENTS ..

DANCE &  
VOCAL  
ORCHES-  
TRATIONS



PROFESSIONAL COPIES READY  
ORCHESTRATIONS *by* ARCHIE McCANN

## Little Rascal, Only Five

Moderato

PERC F. WOODFORD

Some paths are strewn with ros-es And nev-er thorns,  
To some the dawn means noth-ing Save cloud-y moons: But there are plac-es where the  
sun has to shine That's in the homes that have a ras-cal like mine:  
**CHORUS:**  
Lit-tle Ras-cal, you're so wise! On-ly five: Mis-chief shin-ing in your eyes! On-ly five:  
Such a so-guish smile and such eyes of blue! How God knew my needs when He sent me you!  
It's so hard to make you mad, Yet I grin: At the trou-ble you can find To get in:  
Just such a ras-cal as your Dad-dy when He was on-ly five. five.

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## News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

### LONDON

Patience Rignold broke several ribs in an onslaught by an auto while in Southampton with the Macdonn Players.

England is evidently still way behind America in the matter of dentistry. A doctor committed suicide this week because he couldn't find a set of teeth to fit him.

An attempt is being made to change the dress uniform for waiters—yes, to distinguish them from the guests—some suggesting different waistcoats, others voted for mess jackets.

### NEW YORK

First dinner with all speakers on sound film was staged at the Roosevelt hotel last week as a publicity gag by Photophone.

Suit for \$100,000 damages by Georgetta Urrutia, Spanish dancer, against the Troy Music Hall and Troy Savings Bank for burns received in a fire during a performance last December, was dismissed in court when the girl failed to appear. Mother said she was out buying a comb and saw to show the judge. Suit may be reinstated within 90 days.

Charging that soon after marriage his wife sought company of other men, Osborne Oliphant, musician, filed suit against Adelaide Oliphant, former dancer. Husband with the Rudy Vallee orchestra when married.

Attorneys for Mae Murray filed suit for \$250,000 damages against Fox Theatre Corp., Peter Clark, Inc. and Flatbush Ave. and Nevins St. Corp., alleging her dancing ability was impaired when she misstepped in an elevator in the Fox Brooklyn

and broke a bone in her left foot. Miss Murray is in California.

Tidney Lindholm, described by a tab as "songbird, waitress, show-girl and manicurist," was awarded \$2,500 in her \$50,000 breach of promise suit against Arthur S. Berry, former radio announcer.

RCA has acquired a building site on the southwest corner of Lexington ave and 51st street.

William Fox's daughter, Mrs. Mona F. Tauszig of Woodmere, received an interlocutory decree of divorce from her husband, Douglas N. Tauszig at Mineola, L. I. Married in 1923 and have one son.

Decree provides for no alimony. Judge Fawcett will decide upon the custody of the child following a hearing in Brooklyn Nov. 12.

George Halloway, former dancing partner of Valeska, socked the girl's new nash, Tom Howard, right in the eye on general principles.

Suffering nervous breakdown, Clara Luce has left "Scarlet Pages" and is in St. Luke's hospital. Shortly before Miss Luce, once a dancer only, gave a concert at Town Hall.

Marcia Eastland, night club hostess who wanted \$100,000 for a 1927 New Year's party spanking, received from Harry K. Thaw, was awarded \$75,000 by a jury in Supreme Court. Thaw will appeal. The verdict's size was a surprise.

Ethel Jackson, original title player in "Merry Widow" 15 years ago, was refused by Supreme Court Justice Lewis L. Fawcett in her application to force her husband, George McLeod Baynes, to pay her \$50 per week alimony for the rest of her life. At the time she divorced the Kingogram Co. president she agreed to a cash settlement of \$5,000 and \$50 per week for four years, now expired.

### LOS ANGELES

Petitions for recall of Superior Judge Hardy, who tried the Lois Pantages manslaughter case, will be circulated by the Developers Association, the John A. Quinn organization seeking removal of the Chief of Police.

Mae Madison, dancer, broke a leg rehearsing benefit dance.

Ramon Novarro recovering from tonsillitis operation at Good Samaritan Hospital.

Joey Harmon, twelve-year-old hitch-hiker from Tipton, Okla., under contract to Hal Roach, Charlie Chase spotted the kid doing a tap dance in a Hollywood store and took him to the studio.

Abraham Shapiro will be Hollywood Blvd's first pawn broker. Previous to this time "uncles" were not permitted by law to operate on filmdom's main stem. Law amended.

C. C. Pyle, oft-sued promoter, is being sued for \$750 by his former press agent, Freeman Gunn.

Writers' club opened the season with four one-act plays. Nance O'Neill, James and Lucille Gleason, Matt Moore, Will Walling, Hal Crane, Mrs. Rupert Hughes and Martha Mattox appeared.

Mary Philbin and Paul Kohner, latter U production manager, have broken their engagement of two years' standing.

Leander De Cordova, picture director, inherits the estate of his

brother who died in the east. Formally valued at over \$10,000.

Marvin P. Michal, Walter W. Price and Lawrence McMullen sentenced to from five years to life in San Quentin when they pleaded guilty to robbery, first degree, before Superior Judge McComb in connection with the hold-up of the Chinese theatre July 15.

Will Rogers, Jr., reported to the police that his Ford had been stolen.

Violet Dion O'Neill won a divorce from her husband, Mickey O'Neill, film actor, on the ground of desertion.

Mickey O'Neill, playing in "Moon Madness" at the Figueroa playhouse, protests that he is not the person

of the same name connected with the Pantages case.

Blanch Mehaffey announced she will not marry Arnold Staunton. Couple were reported engaged.

Dr. Friedrich Kohner, of Vienna, brother of Paul Kohner, U exec, is here studying motion picture production for a book he is authoring.

Charles Kennison, radio announcer at station KGCJ, was arrested for taking a \$1 check from the station's mail.

### CHICAGO

Playing stock for \$50 a week in Arizona, Viola Gensbiger discovered a rich uncle when Henry Von Hutzman died in Chicago, leaving her

\$5,000, a yacht and car. She had never seen her uncle.

Hairdressers hired the Eighth Street theatre to show off latest modes in bangs and curls. Display was called "Revue de Coiffure."

Bal Tabarin has installed Chicago's first clavilux.

Charles Mathes, blind pianist, found favor with critics on his recital at Kimball Hall.

Joan La Coste, champion girl auto racer, was found guilty of attempted robbery in Judge Joseph David's court. Parole was recommended by the jury. Her arrest followed an attempt to hold up a woman guest in the exclusive Chicago Beach Hotel with a pistol-shaped cigaret case.

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Hansa Theatre, Hamburg  
Deutsches Theatre, Munich

### PARIS

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Mogador Theatre  
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### BARGAINS

Surplus theatrical material, suitable for stock house and acts. All in good condition. Drops and eyes, \$18, \$15 and \$25. Wardrobe, ground cloths, portable switchboard, cost \$2,200, sacrifice for \$600. Delco motor lighting outfit suitable for carnival. Yankee Amusement Co., 1210 S. Michigan Ave., Chicago, Ill.

### TUNE IN ON WEAF

Friday, Nov. 1, 8 and 10:15 P. M., and hear the best imitations of BIRDS, DOGS, CHICKENS, Etc. DONALD BAIN  
20 Lenox Ave., E. Orange, N. J.  
Phone: Numa 9995

### SOMETHING NEW FOR FIRE PREVENTION

Meca Fireproofing Powder absolutely fireproofs any material without discoloration. One pound makes one gallon. Send one pound with formula for mixing, \$1.50; 5 pounds, \$7.50; 25 pounds, \$35. Yankee Amusement Co., 1210 S. Michigan Ave., Chicago, Ill.

### CONLIN and GLASS

With HANK MILO  
This Week  
Palace-Orpheum, Milwaukee  
Week Oct. 26, St. Louis, St. Louis, Mo.

## HELLO, WORLD

I was born Saturday, October 26. I weigh ten pounds. My Mother (formerly Iris Grey of Paramount) and I are doing fine

### FRANK LYNCH, JR.

Resting at St. Francis Hospital, Wichita, Kan.

### SPEAKING

My Aunts and Daddy (Keller Sisters and Lynch) are rehearsing to open in Publix Unit Nov. 7. Expect to join them Xmas week to take five bows a day.

P. S. (to Arthur Johnston)—Hereafter please include me in all the arrangements.—F. L., Jr.



## Inside Stuff—Vaudeville

A scheduled time sheet of all New York Keith houses has been put up in the Keith booking office as a means of saving time for bookers and agents when going out to see acts. Heretofore the practice has been to call up on the phone for such information, which at times has been found un dependable.

Publix stage producers will in the future go out and catch acts as well as the bookers in the production department. Idea is to give the producers a chance to select their own material in building units. Instead of building acts around shows it is planned now to reverse the practice and see what results can be obtained.

Providence is still a good vaude town, two ways. All acts playing the Rhode Island hamlet must use stockings, bare legs being tabooed every day in the week. In Massachusetts, it is only Sunday on which the nether limbs must be covered.

Wanda Hawley at one time was the owner of the much discussed "Prince of Hollywood" written by Nick Dunne and used by Eunice Pringle in her efforts to get booking from Alexander Pantages. Miss Hawley showed the act to Orpheum bookers on the coast and was turned down. She later gave the act back to Dunne who subsequently sold it to Miss Pringle.

Sell-out of the rooms at the N. V. A. has been consistent of late, attributed to the increased membership and interest since the induction of Eddie Cantor into the presidency.

## Marcus Loew BOOKING AGENCY

General Executive Offices

**LOEW BUILDING ANNEX**

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**MARVIN H. SCHENCK**

BOOKING MANAGER  
CHICAGO OFFICE  
600 WOODS THEATRE BLD'G  
**JOHNNY JONES**  
IN CHARGE

## GILBERT BROS.

Aristocrats of Aerial Equilibrists  
BOOKED R-K-O

## LONDON'S NITE LIFE

(Continued from page 3)

places find themselves up against the changing type of plain clothes police. They are no longer sleuths disguised as bums, but men who are at home in any society. They can't be told from lawyers, bankers, soldiers or doctors.

Wild rumors frequently stir John to the effect that club members, waiters, even professional girl dancing partners are in the pay of Lord Byng and Scotland Yard. There is little foundation for these stories, although doubtless the squealer is found occasionally.

In the old days the officers were as well known as popular actors and their movements appeared to be an open secret. The wife of one was known as a danger signal. Half her days and nights were spent in dives and minor clubs. As soon as she stopped frequenting one for a day or two that was a tip-off.

One place called a sports club and supposed to be the headquarters of the Italian Sailors, Soldiers and Minersweeper Association was to be raided at 10 o'clock in the morning and the management knew of it the day before. The police drove up in a furniture van to find one or two old gentlemen drinking their morning coffee and reading newspapers. There was no sign of a drink, card or a tape machine. Ten minutes after the raiders left, business as usual.

A few still operating are Inkys, a quaint little dive; the Melton, a place off Regent street where the attendants and band are in hunting pink and where there is a good cabaret; and the Trident, near the Palladium, perhaps the most Bohemian of all night haunts in the West End. It is a popular resort for medical students and an occasional flight brightens up the orthodox cabaret with its stereotyped dancing teams and singers.

### One Night Act

Nuncky's in Regent street, appears to have made good and puts on excellent shows with a complete disregard of nationality. There are others. One of the old ones has had a variety of boob-shockers, the

most noteworthy being when it staged an absolutely nude Euzelian dancing act. The members themselves saw that the act only lasted one night.

You hear of a new club being formed every other day and one of the latest schemes is for an establishment showing suppressed plays and films. Some of the prospective members are talking so openly about the dirt they expect to see that the club will probably find its doors closed as soon as opened.

### The Better Clubs

The old established clubs carry on with Murray's as the leader. This place, within a few yards of a police barracks, has an untarnished record of 21 years. Another popular establishment is the Cosmo, under the management of Jesse Jacobsen, once a member of the music-hall turn Hedges Brothers and Jacobsen. Cosmo is a genuine club and its large membership is mainly recruited from the vaude and legit stages.

Ciro's, the aristocrat, continues its quiet career but has no great love for publicity. The Riviera, overlooking the Thames, and once a popular haunt for the younger members of the Royal family, is now known as the Chateau de Madrid.

The Kit-Cat, the headquarters of Americans here, continues to make much of American bands and acts. It is a matter of honor to turn up at Kit-Cat openings and claim every newcomer as a "wow."

A night or two after the opening casual inquiries indicate a flop. The big cabaret show has vanished from hotel floors. Metropole, once famous for its elaborate "Midnight Follies," has cut out the show altogether these two or three years past and the Piccadilly now only puts on one or two high-class acts.

The grill room of Princes' has become a Russian restaurant. Queens alone has remained faithful through heat and cold, good business and bad. Madame Coletta's dancing troupe is permanent and is regularly augmented by acts of some sort or other.

The attempt to establish what might be called the People's Cabaret failed after a few months. The idea was to run concert parties on cabaret lines, beer and sausages taking

the place of champagne and caviare. It did all right while the novelty lasted, but a lack of showmanship and a sameness in the entertainment killed it.

Cabaret-revue is becoming increasingly popular, probably owing to the success of C. B. Cochran's shows at the Trocadero. The present one, "Down with Dora," has already run for months and will not be replaced until next spring. Under the same roof is the Trocadero which employs the pick of the vaudeville acts weekly.

Charlot has cabaret-revues at both the Splendida and the Grosvenor House. These shows have permanent dancing troupes and chorus but are augmented weekly by well known acts and artists.

Can arrange 10 or more good weeks in the Middle West for desirable acts.

Small jumps

**R-K-O (Western)**

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State Lake Theatre Bldg.

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STATE, NEW YORK, THIS WEEK (OCT. 28)

Second season of a delightful Loew Tour, commending the courteous treatment in their beautiful theatres

A COMEDY RIOT

**LILLIAN FITZGERALD**

Assisted by **SKIPPY BLYE** The English Pantomimist

After playing opposite the foremost Stars of Musical Comedy, would you believe that this

Famous Interpreter of Comedy Roles, Both Satirical and Broad

HAS NEVER APPEARED IN PICTURES? HAS NEVER PLAYED IN EUROPE?







Satisfactory results were re-  
gaining, Square. At the same time  
were issued against Western El-  
tric's British company.



songs that got fair returns. Stanley and Ginger next, with gal playing dumb to Stanley's crossfire to good results.

Gene Carr, with her mother and father, closed with a tap dance and singing that wowed 'em, the parents stopping the show with their lightning-like old-fashioned stalling. Carrs, pere and mere, at the Stanley few months ago as "parents" of Anthony and Louise Carr, now touring in Publick unit, but old man swears up and down that Gene's really and truly his real daughter.

Picture "Is Everybody Happy?" and n. s. except when Ted Lewis is out front of his band. Big good.

Cohen.

## STANLEY, J. C.

Jersey City, Oct. 28.

Over here it's now necessary for theatres to put on special stuff besides what's given on stage and screen, with this week and next as an added attraction an exhibit of "toy tropical fish" from the Hudson County Aquarium Society. This ties up from the sea angle with current picture, "Isle of Lost Ships."

Besides various exploitation stunts of similar nature, Stanley makes bid for club, card and other organizations for theatre parties. It is opening the mezzanine to such parties for card playing, ticket to the show, which may be seen first or after games, for the use of the de luxers and needs as many stunts space.

This Stanley is one of the Warner as possible to all 4,876 seats, now that Loew's Jersey, open a month, has added to the opposition. Other theatres it is jealous of are State, just a block away, playing Katha Goodville with first-run pictures, and a small picture grind, Orpheum, a block in the other direction.

With very little transient trade downtown in Journal Square, business section of Jersey City, Stanley and others depend to a large extent on buses and private cars. Stanley has a parking station taking care of 300 cars. Price is 25c to anyone, but if attending theatre, rebate on buying ticket at box office is 10c.

Theatre is located on Hudson Boulevard, main stem and traffic artery in this part of Hudson County. It is close to the station and point where most all surface car lines converge.

According to report of police and others, the Journal Square neighborhood is building up, with more shops in the section and as a result more people of evenings.

Business Monday night three-quarters. This not considered bad for Monday, with picture, "Isle of Lost Ships" not an outstanding one. Opposition flickers "Four Devils" (Loew's) and "Dance of Life" (State).

Stock market flop, too, remember? Even in Jersey!

Getting Publick stage units direct from Paramount, Brooklyn, or fifth week on tour. Called Warner-Publick revues and have the benefit of Charlie Melson as m. c. with his stage band. Melson was long a favorite at the Brantford, Newark, and has been here four months. He is a favorite with the women and drawing some from his old territory, Newark.

Unit current, "Song Shop," with same cast as when caught at Paramount on Broadway. "Faust" scene is without stage trap door finish as on Broadway, with Faust and Mephistopheles descending into "licking flames."

Units are changed a little here now and then, but Publick looks upon any changes with disfavor, unless limitations make it necessary.

Melson's number this week is "Through," with his band number "American Tune," medley of Gershwin melodies. Latter set number on unit.

Preceding unit is organ number, with Hy C. Gels in an original novelty of his own, "A Halloween Hay Ride," unique if not unusually punchy. Unit is covered over with hay and Gels with farmer duds and straw in his mouth. He is known here as the "Biffel Tower organist," being 6 foot 7 1/2.

Stanley plays Fox Movietone News and silent Pathe reel, opening with silent shots, sandwiching sound clips, and closing with mute stuff.

"Isle of Lost Ships," all talker, playing day-and-date with Strands, New York and Brooklyn. Stanley usually gets pictures same week with these houses and plays Warner, F. N. and Paramount, using specials of Par only as a general rule.

Short "Cohen on the Telephone," not so hot.

Pit orchestra is stage band doubling between both sides of footlights, Leon Van Gelder conducting below. This week "Nautical Fantasy" tying up with current feature and o. k.

Weekly change, week starting Friday, with admission 75c, 50c orchestra during week and 10c, 50c bottom floor Saturdays, Sundays and holidays.

Show's running time this week, 10 minutes.

## CAPITOL

(Unit—"Cafe de Paree")

New York, Oct. 25.

Unit being better than usual here and the picture, "Marianne" (held over), fair entertainment in spite of itself, the show as a whole stands up satisfactorily. With the feature Miss Davies' first talker, it was worth holding over aside from defects it has as a production entity.

First night of second week, with house filled, offers proof, even though any estimate the last few days of week on theatre business cannot be fair one, in view of the difference the sudden Wall Street crash caused. Some showmen claim box offices are off around 25%.

Overture, "French Echoes," conducted with a lot of flourish by Yascha Bunchuk, gets an unusual play through encores, something of a departure at this class de luxer. Effective lighting during pit organization's bit enhances the showmanship values that customarily go into this end of programs at house.

New unit is above average by several degrees, and longer than Capitol ordinarily has. Produced by Arthur W. Knorr, vet. presentation builder, it combines class and taste with flash.

Emile Boreo, who has played here before and not as good as he is this time, featured. Longer routine than usual, including, besides a number of novel French song specialties, his famous Wooden Soldier dance from "Chauve-Souris," which made him originally famous on this side. Another is Russian's impression of Maurice Chevalier in hit songs from Frenchman's talker, "Innocents of Paris," with one of them built into a production number and done three different ways. Twice would have been plenty.

Duffin and Draper, comedy adagio acrobatic dancers, prove another hit in as effective a routine as ever done. Girl works as a doll, her partner as Harlequin, the latter all but tying the girl up in knots during routine.

Lassiter Brothers, long in picture houses, also do a sort of acrobatic routine, with comedy figuring strongly, and Jack Hanlen specialties with a dance of splits, high kicks, etc. He is an agile performer on his feet and makes the most of the few minutes on. Novelty in connection with Lassiter act is use of two spots.

One of the most interesting numbers in stage show is an Apache novelty by 12 Chester Hale Girls, using dummies as partners. At opening of show the Hale contingent goes male in a production number, with Walt Roesser, m. c., taking important part in song and dance stuff.

Roesser has improved considerably since first shot at Capitol. Trio in his stage-aggregation doubles for vocal bits.

Set of "Cafe de Paree" is a night club in the French manner, which must mean certain degree of gaiety and smattering of modernistic.

Collected newsreel clips from M-G-M-International, Metro-Movietone and Fox Movietone, besides usual trailer, makes up show. News on an average, with shot (Fox Movietone) of plane flying over lower Manhattan, laying smoke screen in Hudson, one of the best, photographically and otherwise, ever made in sound or silent.

## PARAMOUNT

("Showland"—Unit)

New York, Oct. 25.

This week's feature, "Sweetie," puts three good names on the marquee: Jack Oakie, Nancy Carroll and Helen Kane. The latter was bounced into prominence some time ago as an act on the Paramount's stage. Standout business early Friday afternoon.

Stage show, produced by C. A. Niggemeyer, is just a flash in the bucket. One turn, Rio Bros., managed to work a reception out of an audience made indifferent by dragging procedure and 95 minutes of feature picture. The Bros. are eccentric dancers with a talent for pantomime comedy that funny clothes alone can't create. Leg work also is good, setting the boys as a distinctive act.

Show starts in "one," with six of the ballet in boys' clothes standing before a billboard advertising opening of "Showland," then asking the other six girls to attend the opening with them through medium of a song and dance routine. Antiquated routine used.

Helen Kennedy, singing comedienne, next accosts Charles Davis, m. c., asking for a spot in the show.

Shift to full, with back drop depicting bare stage. Davis is rehearsing the chorines and laughs are attempted with a dumb end girl. Enter Miss Kennedy, singing high and low as Davis orders a rear drop lifted and lowered. A girl in costume enters and Davis orders her to remove various parts of it, with Miss Kennedy still believing the orders are being directed to her. Climax when she's about to remove the dress. Not an original bit and didn't take.

Others enter for more of the rehearsal gag. In "one" again, Gaudsmith Bros., comedy balancers with a lazy pooch dragging himself to

(Continued on page 68)

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## THIS WEEK (Oct. 28)

Pictures include in classification picture policy, with vaudeville or presentation as adjunct.

Brannford (26)	1st half
"Sweetest" U	1st half
Ed Lowry	Worth & Jerome
Seed & Austin	Mart & White
"Sweetie" U	Raymond & Cally
N. O'LEANS, LA.	1st half
"Sweetest" U	1st half (6-8)
"Seashore Pollies" U	Stuckey's Circus
Ed & Morton Beck	Le Van & Boles
"Sweetest" U	1st half
Propper & Mart	Raymond & Cally
Gould Girls & Boys	"Pine & His Trips" U
1st half	(One to all)
Paramount (2)	1st half (2-5)
"Rah Rah Law" U	Chase & Lil Grand
Art	1st half
Helen Lewis Co	Get Blackstone
Eoursame	(Two to all)
Richard Vernon	1st half (6-8)
Low Beck	Weber & Ray
1st half	Billy Hallen
PHILADELPHIA	Blackstone
Earle (26)	(Two to all)
1st half	State (2)
1st half	N. T. & C. R.

**NEW CROSS**  
Empire  
All Flt  
**STRATFORD**  
Empire  
B'ttne & J'anstne  
Mona Grey  
Tom Fagan  
Larry Kemble  
Dalton Sis  
McLaughlin Sis  
Clay Keyes  
Norman Carroll

**LEEDS**  
Empire  
Paris Life  
Kings  
Funny Face  
**LIVERPOOL**  
Empire  
Virginie  
**MANCHESTER**  
Palace  
The New Moon  
**NEWCASTLE**  
Palace  
Here Comes Bride  
**NEWPORT**  
Empire  
Clovers in Clover  
**NORWICH**  
Empire  
The Yellow Mask  
Her Past  
**PORTSMOUTH**  
Theatrical  
Typhoon  
**SHEFFIELD**  
Empire  
Rose-Marie  
**ST. LAMINGTON**  
Empire  
Students  
**SOUTHEAST**  
Kings  
The Gentleman K  
**SWANSEA**  
Empire  
The Great Whirl

**LYONS**  
PARADISE  
Josephine Davis  
R. Lamb  
Barnett & Clark  
Gluckstadt  
**DETROIT**  
Flasher (56)  
"F" Fanchon  
Al Donahue  
Bobby Gilbert  
Jack & Vere  
4 Andres  
"Gloria" & June  
"Gilt" F'm (26)  
Michigan (70)  
"Gloria" & June  
Del Delbridge  
Lang & Wiley  
"Gloria" & June  
& Rolling Stones  
"Gloria" & June  
Dorothy Berke (Gilt)  
"Young New Moon"  
"Gloria" & June  
Metropolitan (4)  
"Gloria" & June  
U Novello Bros  
Willard Hall  
Chicago  
Hector & Pals  
Al Rached  
**LOS ANGELES**  
Boulevard (31)  
Nathan Selby  
Fred Bernard  
"Gloria" & June

Babe Morris	"Egyptian" (31)
Luella Feairig	"The Girl" (31)
Billy Meyers	Sammi
Johnnie Burke	Mildred Watts
Alfred S. Brown	Frank Starr
Gustave Goodwin	Henry Packard
Morton Berghall	Jack & 2 Qu
Edna May	Mae, Irving
"Dance of Life"	John Hardcastle
Don Kewan	Edna, Irving
Kinzo	"The Love Doc"
South & West	Loew's State (6)
2d half (31-2)	Loell
Adelaide	Eddie in Green
Cook's Ad	Eddie Lambert
Alfred S. Brown	Johnnie Burke
Jack Hanley	Franklin Reo
W. J. Watts	W. J. Watts
El Cleave	Sunkist Beauty
"Over the Top" U	"The 13th Chair"
Lou Kloss	
Johnny Burke	
Tiffany	
Bernie Bros	
Don Kewan	
"Dance of Life"	
Edna May	

[illegible]

"Artists who are interested in securing bookings with the Loew or Fox Circuit of Theatres are requested to write our Mr. Sam Lyons."

Lobo	1st half (2-5).
"Love Live & Ligh"	Young China
<b>PITTSBURGH</b> (38)	Ulla (One to fill)
"Greetings" (38)	Johnny Berkes Cor
Jay Mills	Ruth Mary Cor
"Jazz & Jive" (38)	(One to fill)
John "Jive" Woolm*	2d half (6-5)
Reyn Penn (28)	4 Kates (6-5)
"Jazz" (38) *W	Bison City (2)
Bob La Salle	Headlin for
Paul Kirkland	(One to fill)
Barb	2d half (6-5)
Tiffany 2	1st half (2-5)
Red Evans Girls	Bison City (2)
"Baby Night Kid"	Paul Mall
Quarley & Kelly	Jane & Kath Le
Marie Cor (28)	(One to fill)
Joe Lorraine	1st half (6-5)
"Sweetie"	Young China
<b>PRINCEDENCE</b>	Howard & Now
Faye (28)	Johnny Barry C
Stella Mayhew	Metropolitan (2)
Edna (28)	City of (2)
Balbanow 5	Frank Conville
"Tonight at the	Edna (28)
Edna (28)	Burke & Durkin
Duffy & Edwards	Carl Fred Cor
"Circus Cabaret"	1st half (2-5)
Walzer & Dyer	Red & Mad
Paul & Ayres	Zelda Stanton
Edna (28)	Billy Hallen
Edna (28)	Edna (28)
Edna (28)	(One to fill)
<b>WASHINGTON</b>	2d half (6-5)
"Bowl" (28)	Jay Libonatti
J I Fisher	Carl B & M W
Cosola & Ford	(One to fill)
Edna (28)	Stolen Steps
"O'Malley"	(One to fill)
2d Quadruplets	Stolen Steps
Edna (28)	(One to fill)
Call Warblers	Stolen Steps
Stephen Moroni	(One to fill)
Edna (28)	(One to fill)
Edna (28)	(One to fill)
Sunderly Beams	(One to fill)
Edna (28)	(One to fill)
Edna (28)	(One to fill)
"Big Time"	(One to fill)
"Turn Gate" Idea	(One to fill)
J I Fisher	(One to fill)
Edna (28)	(One to fill)
Marvel	(One to fill)
Edna (28)	(One to fill)
Walton & Lenore	(One to fill)
Sunkat Beauties	(One to fill)
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**JACK L. LIP**  
**TAILOR, 908 Walm**

"Flight"  
Palace (2)  
"Sh'ghai Jest's" U  
Al Evans  
"So This Is Col'ge"

3" U	Leon	1st half (2-
	Earl La Vere	Voice of RKO
Male	Mary & Bobby	Summers & H
	Olive May	Krcmolino &
	Walter Powell	(Two to fill)
	F Evans Ensemble	2d half (6-
	"Return S Holmes"	Dare & Alvin
		Varsity 4

<b>Loew</b>	(2d half (3c) F-T Lighter R. (Others to fl)
<b>CITY</b>	<b>Coliseum</b>
(2) Nelson & Knight	1st half (2c)
its Jack Jans Co	G Smith & B.
Paul Mall	Daros
J Pastine Rev	Walter Huston
Fairmount	Nancy Decker
1st half (2-5)	Billy & El L
La France & Reed	2d half (6c)
Nelson & Knight	Moss & Font
Bob Nelson Co	Derickson &
Stolen Steps	Harrison &
(On to Gil)	Morris & Drye
2d half (6-8)	Walter Hunt
Max & His Gang	2d half (3c)
Primrose Four	6 Lucky Boys

Two to fill)  
**AKRON**  
 Loew's (2)  
 Danubus  
 Doyle & Donnelly  
 laude & Marion  
 olly Kay  
 ajamaland  
**ATLANTA**  
 Grand (2)  
 Silvers  
 Earle & Lazarin  
 Kohn  
 Francis & Wally  
 now, C & Ingram  
**RAY RIDGE**  
 Loew's  
 1st half (2-5)  
 Paul Nolan Co  
 Weber & Ray  
 ol Gould Co  
 Sanjoland  
 One to fill)  
 2d half (6-8)  
 The Ralstons  
 Rayn'd & Caverly  
 m Fads & Fancies

Paul Kodak & Sls  
Grace Edler Co  
3 S Fredericks Co  
Ryan & Lee  
Tiny Town Rev  
**CANTON**  
Loew's (2)  
Thelma Arline Co  
Gifford & Gresham  
Up In the Air  
(Two to fill)  
**COBONA, L. I.**  
Plaza  
1st half (2-5)  
Monroe Bros  
Don J Gonzales C  
Eddie Parks Co  
Le Van & Boles  
Bes & R Goman R  
2d half (6-8)  
Ridiculous Recco  
Edith Bohlman  
Seymour & Howd  
Esmond & Grant  
Paul Yocan Co  
NEW CASTLE

3 Melvin Bros  
 Lauren & La Dar  
 Ship Ahoy  
 Okla. Bob Albrigh  
 Tracey & Hay  
**HOUSTON.**  
 State, (2)  
 Mulroy McN & R  
 Morrell & Beckw  
 Gale & Carson R  
 Willson Bros  
 Davey Lee  
**MEMPHIS, TEN**  
 State, (3)

**MONTREAL**  
Loew's (2)  
Gibson & Price  
Hewitt & Hall  
Coogan & Casey  
Jack Willson Co  
Homeward Bound  
**NEWARK**  
State (2)  
Larimer & Hudson  
4 Harmony Kings  
Harry Holman Co  
Jack North  
Americus & N Co  
**NEW ORLEANS**  
State (2)  
Grace & M. Ellis  
All Girl Show  
(Three to all)  
**NORFOLK, VA**  
State (2)  
Milton Berle U  
(2000 Bu)

Duponts  
Barr & Davis  
Kerr & Weston  
Ann Codee Inc  
Big Parade in P  
TORONTO  
Loew's (2)  
Eddy Du  
Cliff & Reiss  
Hamilton Sls &  
Sls  
Lane-Tlsen Co  
WOODHAVEN, I  
Willard  
1st half (2-  
A & G Falls  
Jimmy Johnson  
Kirby & Du Ve  
Benny Barton C  
(One to fill)  
2d half (6-8  
Rublee Sls  
Jack Housh C  
Johnny Berkes  
Hughie Clark

1st half (2-  
Paula & Al B  
Jack Housh C  
Blson City 4  
Lillian Filtzge  
Dream Street  
2d half (6-8  
Chelm St Orr  
Maley & Howk  
Suly & Hough  
Edgar Bergen  
B & R Goman

St. St., Phila.

## Keith's

Leatrice Joy  
Cavallera  
81st Street  
1st half (2)  
3 White Flashes  
Wanzer & Pa  
U S Indian  
(Two to fill)

(Three to fill)  
2d half (3)  
Red Donahue  
Doug Stanbur  
O'Donnell &  
Sol Gould &  
Devil's Circus  
86th St  
1st half (1)  
Arthur Pett  
Bob Hope C  
Leatrice Joy  
(Two to fill)  
2d half (1)  
Doros  
Kramer & I  
Baclonova  
(Two to fill)

Fred Stritt  
 Webb Stritt  
 58th St.  
 1st half (2-5)  
 Gordon Warner & M.  
 1st half (2-5)  
 Sacoona  
 Two to all  
 3 Smith & Buddies  
 2  
 Leatrice Joy  
 Weston & Lyons  
 1st half (2-5)  
 2nd half (3-1)  
 Ledova & Co  
 1st half (2-5)  
 Viola Dora Co  
 1st half (2-5)  
 Fordham  
 1st half (2-5)  
 2nd half (3-1)  
 Living Wells  
 (Three to all)  
 1st half (2-5)  
 2nd half (3-1)

(Two to fill)  
2d half (30-1)  
Bily & Elia New!  
Diller Dyer  
Glenn Hunt  
Coleeane Family  
(One)  
Franklin  
1st half (2-5)  
Santos & Lee  
O'Neil  
Derrickson & B-w  
(Two to fill)  
2d half (30-1)  
Lathrop Bros  
Nathanael  
Lewis & Rogers  
(Two to fill)  
2d half (30-1)  
Dalton & Craig  
Ed & Carl  
Harry Cooper Co  
Paxton  
Kuth Lord  
Al Van & Orch

Kramer & Boyd  
Bacolorova  
3d half (30-1)  
Canshous  
Madison  
1st half (2-5)  
Manicor & A. S!  
Tramano Co  
Nathal  
Loring Irving  
(One to fill)  
2d half (30-1)  
3d half (30-1)  
Bily & El New!  
Wills & El New  
(Three to fill)  
2d half (30-1)  
3d half (30-1)  
Harry Foster's  
Franklin Arden  
T. W. T.  
Williams & D  
Prospect  
1st half (2-5)  
Jarlow

**JACK POWELL**  
at the  
**PALACE, N. Y.**  
**THIS WEEK**  
Dir.:  
**LEDDY & SMITH**

1st half (2-5)  
 Victor  
 Emerson & Glenn  
 Williams & Del'ny  
 (Two to fill)  
 2nd half (5-8)  
 Rogers & Wynne  
 Smith & Sawyer  
 Healy  
 Ricciolo Bros  
 (One to fill)  
 2d half (30-1)  
 Cullen  
 Giff  
 Cliff Nazaro  
 Fielder  
 Harriet Co  
 Norton & Haley  
 Lee  
 Hippodrome  
 (2)  
 Art Landing Orch  
 RKO  
 Variety Four  
 (2)  
 1st half (3-5)  
 Lathrop Bros  
 Paxton  
 Sid Marion  
 Gene Stanley  
 (One to fill)  
 2nd half (6-8)  
 Gordon & G  
 Herman & M  
 LeVan Pnam  
 3rd Arts Rev  
 (2)  
 Bental & Gou  
 Owen McGavin  
 Wm W. Joe M  
 Ted Wagner  
 (One to fill)  
 CONEY ISLE  
 Tilyou  
 1st half (3-5)  
 Lathrop Bros  
 Paxton  
 Sid Marion  
 Gene Stanley  
 (One to fill)  
 2nd half (6-8)  
 Gordon & G  
 Herman & M  
 LeVan Pnam  
 3rd Arts Rev  
 (2)  
 Bental & Gou  
 Owen McGavin  
 Wm W. Joe M  
 Ted Wagner  
 (One to fill)

Fred Byfverberg  
(Three to fill)  
Jefferson  
1st half (2-5)  
Variety 4  
Lewis & Rogers  
Jefferson  
(Two to fill)  
2d half (6-8)  
Kearney & O'Connor  
O'Connor & Murphy  
Healy & Hales  
Healy & Cross  
(One to fill)  
2d half (30-1)  
Seror Bros & Sis  
Three McCann Sis  
O'Connor & Murphy  
A Mick'y Cochré ne  
Dell O'Dell  
Nelson & Davis  
R & C "Dance Step"  
125th St.  
1st half (2-5)

Ernest Hliatt  
(Two to fill)  
Hliatt  
Sparkletons of Jack Newmann  
Chas O'Connor  
Evan Nohr  
Healy & Cross  
Merritt & Sis  
FAR SOKK  
Hliatt  
Dare & Alvin  
The Daros  
Dell O'Dell  
Norton H & H  
Healy & Cross  
Sparkletons of  
Ebony Seane  
Ted Marcel  
Nancy Decard  
Evan Nohr  
Al Van Orscho  
AKKRO

2d half (6-8)	Nick Lucas
Local Girls	Runaway 4
(Others to fill)	(One, to fill)
2d half (30-1)	(26)
Local Girls	Marcus Rev
N Floris & DuBall	Lane & Hart
Tar-Ron	Edison & S
Beckman & Shafe	(Two to fill)
Edwards & Sanfici	ALB
Balance (2)	Proctor
M'rice Colloano Co	Serov Rev
Hitty King	O'Neill &
Natzy Kernille Co	Owen, McG

4 Ussems	Honey Girl
Ponce Sla	(Others to
4 Diamonds	BINGHA
Bill Robinson	Sketh
Joe Fejer Orch	1st half
Riverside (2)	Baby Bobb

John Steel  
(Two to fill)  
(26)  
4 Ortons  
Gordon & King  
The Crystals  
(One to fill)  
2d half  
Marty & N  
Seymour T

Morton Downey	2d half
Moss & Frye	Eno Tr
Royal	Bobby O'N
1st half (2-5)	Gertrude I
Barrett & Bailey	Eddie Par
Henry Lewis Jr	Les Gellis
Smith & Sawyer	Helen Hor
Radio Robbins	ROST

(Y)	Paul Decker Co	Rita Gould
(Y) Pal	Norton & Haley	Schlachter
Co	Thy Town Revue	(One to fill)
	2d half (30-1)	(2)
	Ted & K Andrews	Vic Hays
	McGlad & P	Doris Hays
	Jack Bray Co	Wilson &
	Nancy Decker	Walton Da
	Rose & Thorn	Indian Ba
	Glad Rags	BUFF
	<b>BROOKLYN</b>	<b>Hippodrome</b>
	Albee (2)	Waring's
	Geo K Arthur	Dorothy
	Julius Tannen	(Three to
	Alb'tina Rasch Bal	(2)
	(Two to fill)	Adler &
	(26)	Fritz &
		Rose Per

Grand (3)	Cansfield & White
Marlin (2)	W. J. Hollister
Helen J. & Charlie	Bert Hanlon
Harry Holmes	Willie Math
Edna (2)	Edna & HIGGLES
(One to nil)	Ormanus (4)
(20)	Waldace Adams (4)
Leavitt & Lockwood	Edna Cummings
2 Daves	Dave & Darnell
Niles & Lawley	Elmer & Paulson
(Nil)	Harley & Radloff
CHICAGO	Clifford & Marion
Palace (3)	Edna Harris
Weaver Bros (3)	3 Orantors
Home Folks	(28)
Svoboda (2)	Golf Fields
Rice & Harrison	Ruddell & Donegan
Coro Greene	Will & G Aborn
Charlie King	Edna & Murtel
Dave Appollon Co	Bert Murphy
Edna & Murtel	Edna Torrence Co
Map Hazzard	Edna & POLIS
Florrie La Vere Co	Hennepin (2)
Wm. Manning	Dave Appollon
Gilbert Bros	Will & G Aborn
State Lake (N)	Gibert Bros (3)
	(26)

(One to 11)  
(26)  
Collegiate Unit  
Ada Brown  
Denny Small  
C. Magill  
Foster P. & Co.  
La Salle & Mack

108th St. (2)	Kelvin's
Marcus Unit	1st half (2-5)
(Others to fill)	Honey Girl Min
(26)	(Others to fill)
Frankie Heath	2d half (6-8)
Gaila Rini & Sis	5 Kellogg Boys
Toby Wilson Co	Monica & A Skell
Kay & Harrison	Lew Cameron Co
Broken Toys	Voice of the RKC
Palace (2)	2d half (30-1)
Chas Murray	Reed & Duthers
Fritz & J Hubert	Peplito
Mr & Mrs Ray Lita	Al Trahan Co

	Nick Lucas	Peippo
	Kelso	Stritt & Webb Jr
	(Three all)	(To all)
	<b>COLUMBUS</b>	(Lewis & Stoval)
	Palace (2)	Sid Marlon Co
	Rome Roman	John Johnson
LAU	Bernice R. Bow	(Two to all)
B	Barry & Whitledge	<b>NEW ROCHELLE</b>
	Henry Santroy Co	Kelth's
	(One to all)	1st half (3-5)
Co	(58)	6 Lucky Boys
da	Kitchen Pirates	9 McCann Sis
	Kelly & Jackson	Eddie Leonard Co
	Harold & Jackson	1st half (3-5)
	Harry Howard & Church	2nd half (6-8)
	Gei Dornmord & F	Count Berniveille
	<b>DENVER</b>	(Others to all)
	Ornum (2)	2nd half (30-1)
	Paula Paquita & C	Ed & Jen Ronen
	Claudia Coleman	Fog Bates
	Ed Allen Co	Edna & Richard Co
	<b>FLATHEAD</b>	Go Helen Ford Co

(L)	Farnell & Florence	Rose's Midgets
Co	Joe Mendt	Russian Circ
2	John Adams	Russians & Daki
D	(One to fill)	Ewing Eaton
Co	ETMIRA	(One to fill)
2	(52)	
man	1st half (3-5)	Joseph & Radcliff
FLA	Detorelli & Gl'edo	Davis & Darnell
2	Chabot & Tertoni	Chevalier Bros
FLA	Internat'l Rhythms	F. Denen & Co
2	(One fill)	OMARA
030	2d half (5-8)	Keth's (2)
la	The Crystal	Slamango & Flore
	Jack Bobby Buster	Farnell & Florence
	Jack Javler	Joe Mendt
	O'Connor Family	Max May
	(One to fill)	(52)
	2d half (30-1)	Gits Rich (2)
	Reno	Wm Ebb
	Barck & Sawn	Curtly Burns
	Henry J. Kelly	Joe Mendt
	Marlon Wilkens Co	Joe Mendt
	(One to fill)	Joe Mendt
		Joe Mendt

Leon Navarra	3 Vlm. Boys
Franklyn Ardell	Dainty Marie
Kramer & Boyle	Medley & Dupree
(Two to fill)	Campus Colleg
2d half (8-8)	(28)
Harry Foster Welch	Vivian & Walter
Walter Huston	Louis London
Block & Sully	Thank You Doc
Janette Hackett	Hudson Wonder
(One to fill)	Jack Kneebone
2d half (30-1)	<b>FISHBURG</b>
Daros & Yarnett	Harris (2)
	Blanche & Bill

**HOWARD SLOAT**  
BONDS FOR INVESTMENT  
A. B. Leach & Co., Inc., 57 William St., N.

Golden's L Jewels <b>ITHACA</b> Keith's 2d half (6-8)	Sheridan Square Little Piplax Rhythm & Tap (Two to fill)
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Wilson & Dobson  
Walter Dore V  
Claire Windsor  
(One to fill)  
(26)  
Cherrille Blossom  
Dave Vine  
Pat Roaney R

LO	(Three to Half)	Manetti Lewis
LO	2d Half (6-8)	Manning King
LO	3 Alex	Piccinato Tr
LO	McConn. Sis	Robert Mac
LO	Junior Durkin Co	Olaf Landick
LO	Sandy Shaw	<b>ROCHESTER</b>
LO	(One to Half)	5 Palace
LO	2d Half (30-40)	Bill Robinson
LO	2 Martelli	6 Galenos
LO	Rogers & Wynne	Teck Murdoch
LO	Chas. Ferguson	Chesleigh &
LO	(Two to Half)	Edison (20)
LO	<b>KANSAS CITY</b>	Odde (20)
LO	Malstreet (2)	Chas. & Ends
LO	Dawson & Lyons	5th & Erie
LO	Wm Elbas Co	<b>SAN DIEGO</b>
LO	White & Manning	Keith's (8)
LO	Corinne Tilton	Murand & G





## EGGS LAID BY 4 MUTUAL HOUSES HINT CLOSINGS

Efforts to put Mutual burlesque on a paying basis in the Stefnway, Astoria, L. I., so far have failed. Considered only a question of time on closing.

Mutual has also found the going rocky in St. Paul, Bridgeport and Fort Wayne.

Continued losses in St. Paul are believed certain to eliminate the Mutuals there.

## Chi Stock Team Trying For Eastern Rotary Chain

Mansbach and Froelich, Chicago stock burlesque operators who assume tenancy of the City, New York, Nov. 24 with grind stock policy, are figured to give the Minskys, who previously had the stock situation in New York tied up, a tough tussle.

The Chicago operators, who have had signal success with stock at the State-Congress, Chicago, and other western spots, are angling for another New York house and two in Brooklyn which when clinched will form the nucleus of a rotary stock circuit they are planning for New York, Brooklyn and New Jersey.

Mansbach and Froelich are reported in at the City, former Fox vaude house, on a 10-year lease at \$70,000 annual rental. House is undergoing renovation prior to opening and will have a company of 50, comprising 12 principals and 38 choristers. Dan Dody has been signed as producer and the company is now being assembled by Ike Webber.

## "Everything Goes" for Toledo—Churches Sore

Toledo, Oct. 29.

Orders from Mutual headquarters to let everything go on Mutual shows in the Empire hereafter. Manager Harry Winters had been cleaning 'em up for family patronage.

Anything goes now at Sunday openings, with church people threatening trouble. Toledo Blade has ruled Empire out of weekly art layout, and other papers may do so.

## American's Stock

The American, New York, formerly Loew's, goes stock burlesque Nov. 9, with Joe Hurlig, formerly identified with Hurlig and Seamon's Harlem, installing the company.

Hurlig and those behind him financially in the stock venture are going in on a notice clause lease, with notice to be given when the Bethlehem Engineering Co. is ready to demolish for a modern office building, which may not be for another year at least.

Hurlig will install the stock on a three-day grind basis with pictures.

Mutual circuit had recently angled for a long-term lease of the American as a supplanter spot when the Columbia, its current uptown house, goes pictures under RKO control. Negotiations fell through several weeks ago.

## Burlesque Changes

Hazel Smith, Rose Murphy, Janet Barnes, Walcott (stock), Jeanette Anna Smith, Sam Rice, Jr., "Moulin Rouge" (Mutual).

Minnie Trevor, out; Jackie Gilbert, in; Mae West, out; Zella Stevens, "Crackerjacks" (Mutual).

Joe Daly replaced Larry Clark, juvenile, with "Puss-Puss" (Mutual).

Flo Haley added song with Ed Daley's Mutual "Rare Facts."

## WATSON BACK

George Broadhurst, who went in as pinch-hitter for "Sliding" Billy Watson during the latter's indisposition, left the show last Wednesday in Brooklyn with Watson returning.

Watson had been out because of throat trouble and was figured to remain out if he and the circuit could come to terms with Broadhurst on salary and billing. Watson has chopped his assignment to but a few scenes in first stanza instead of going through the show as formerly.

## BIG REVUE

(MUTUAL)

Mr. Herk, you could stick in California and know that the Mutual wheel is safe if you had a few more showmen like him.

Henry's got a good show at the Columbia this week.

Dixon is a showman. A holdover from Columbia wheel and isn't trying to fool anybody even if he lets the wife, Countess, ghost it as producer. The average guest is not on but those who know, know "The Big Revue" was Henry's title when burlesque was burlesque, and with the current layout he's trying to keep it so.

Dixon has lined up a good opera, perhaps not smutty enough to count on some spots of Mutual, yet a good show without the dirt. He's trying to give the hits more credit in a production just like they used to go for before Rose Bailey rewrote burlesque.

Dixon has gone heavy for production, but the sale have gone for the Mutual semi-strips but handle perfectly and don't take away from the value of the show.

Comedy better than usual. Bits familiar but manipulated differently. What should make this one a winner all around. Fred Reeb, doing eccentric Dutch, and Phil Hart, red nose eccentric, are the giggle cracks. The average guest is not on but those who know, know "The Big Revue" was Henry's title when burlesque was burlesque, and with the current layout he's trying to keep it so.

Miss Devine is a likeable prima with plenty of personality, who engineers the performance through. Mansbach and Froelich are reported in at the City, former Fox vaude house, on a 10-year lease at \$70,000 annual rental. House is undergoing renovation prior to opening and will have a company of 50, comprising 12 principals and 38 choristers. Dan Dody has been signed as producer and the company is now being assembled by Ike Webber.

Discounting the house brigade at the Columbia, this show is one of the few that don't need the house back up. House gals click but don't dovetail with the show in the least.

Miss Devine encoaxes herself as Mistress of Ceremonies for the prelude introductory of principals. After that it's everybody for themselves and the make it. The boudoir bit with Miss Devine and Reeb is reminiscent bit handled for laughs, while Lillian Dixon, an iteome brunet, crashes and coos for honors in never-ending series of color. The teasing stuff and showing her contemporaries how to do it right.

Plenty of laughs and fast dancing numbers, with chorus better trained than any other troupe. Ideas packed in numbers and stage groupings to give it the semblance of musical comedy rather than moronic opera, which has been the fate of most Mutuals have been shooting at this season. In fact, a couple of bits from a former "Scandals" were the laugh wows of the show. A runway song about "A. M. Misbehavin'" from "Hot Chocolates."

"Big Revue" is snappy but nothing raw and a good idea of what burlesque use to be. Whether it makes the grade in the mining towns where they want the dirt is another thing, but for the regular houses okay from all slants. Edna.

## BRONX O. H.

(Stock Burlesque)

Bronx, N. Y. C., Oct. 28. Sam B. Filashnick, who was eased out of the management of the new 125th street burlesque stock a few weeks ago, returned to the Bronx Opera House, former subway circuit house, and dark all season, Friday night, with burlesque stock. In the new management, the venue is Alphonso Ricciardi, wealthy local restaurateur.

Because the Bronx is, next to Boston, the most straight-laced county in the country, and has never encouraged burlesque, Filashnick labels his shows "musical extravaganza." But burlesque it is, with just a hint of musical revue, and Filashnick admits it. Filashnick has Charlie Baker, Hec comic, as producer also; Margie Pennett, prima donna; Morris Perry, second comic; Dick Richards and Neil Leible, straight; "Donna" Davis, Claude Allen, Jack Ewing, "Mae Janese" added. Crane, Allen is a rube comic, and Crane officiates as master of ceremonies and general utility.

Opening night Crane did a master of ceremonies a la Will Morrissey, getting into the aisle, from which spot to do the introduction. His humor was so returned to the stage even before he could introduce the male members of the contingent.

Stage and audience and done by Baker for years at various spots around the city, mostly on the East Side, where the comic is a favorite. But they got across to good effect, Baker was a water heater worker. Morris Perry also scored.

Margie Pennett, who has been in burlesque stock on 125th street for some time, is the Italian element, the Italian community in this borough now reaching up to the Opera House. With her style, following and nationality, she

## Groom From Lake Erie And Mutual Wheel Bride

Newport, Oct. 29.

Miss Lizzie Kinks, the Mutual Burlesque Wheel, second daughter of Mr. and Mrs. Mygrast Kinks, who made her debut last February at the exclusive Columbus Circle Country Club, was married yesterday afternoon to Arthur V. Mittenbowl of the Lake Erie Mittenbowl.

Society was agog at this spotans affair.

If the perfect bride is the true dishwasher blonde, then Newport need no longer ponder why Lizzie was so indubitably entrancing in her nuptial robes of stoniest lace with a kilted girdle of dazzling leasus.

Even though the charming Lizzie (who) go altarward in the indifferent month of October, she omitted not a single orange blossom on inch of tulle, when she espoused young Mittenbowl. One's only regret was that the guests were not more carefully photographed.

For his solemn moment Lizzie garbed herself in egg-plant satin of ankle-length with a train of rakals that in yardage conformed splendidly with the late crustacean modes.

The bride's two matrons of honor were Mrs. Lem Borkens, the former Pearl Witkand, and Emily Slavens Stupetworth, sister of the groom. They wore gowns all in crystal chiffon with orchid trimming and hats of pinfill in autumn brown.

Incidentally Lizzie is the second daughter of Mrs. Mygrast Kinks to wed a son of the Arthur V. Mittenbowl of Lake Erie. And in the event anyone is misinformed on the significance of the Mittenbowl in the history of Lake Erie, the family rituals bear out their legat importance. But like all the older and better tribes in this basket zone, the Mittenbowl have become more and more so.

Lizzie, unlike her elder sister, Frabette, has become so pliant to the lighter amusements of life that she makes her home, during off seasons of the Mutual, on an Oklahoma ranch to be near the coyotes, to which she is intensely partial. But whenever one espies this young damsel (Columbus 0012) her raiment and hats, and especially her one must countenance her libel.

The Mittenbowl will reside at the Stanley, until plans are complete for their honeymoon in Utah.

## 2D BRONX STOCK

Joe Hurlig and Irving Selig will install a burlesque stock at the Tremont theatre, Sydney Cohen's house formerly playing pictures and dramatic stock. It reopens Nov. 9. Selig is a burlesque comedian and will head the troupe.

Tremont's burlesque stock will be the second in the Bronx, Sam B. Filashnick having started last week at the Bronx Opera House.

## H. O. PRINCIPALS

Last week when "Whoopie Girls" (Mutual) was laying off in Gary, Ind., after playing the Gary house the week before, Charles (Klutz) Country, comic, and Matty Ellison, straight, were put in "Radium Queens" as an added feature.

"Whoopie Girls" had tied the house record.

should prove Filashnick's biggest draw.

Departures from burlesque was a "Fast Steppers" bridge of eight, in the main of musical variety, with Marie Daly's name affixed. Surprisingly good, the girls all doing toe dancing in addition to some difficult business. The burlesque crowd didn't know how to take them at first, but decided to give them applause.

A playlet called "The Leash" one of those heart-rending sort things. This type of audience likes its drama heavy, and the playlet proved a woe.

Desire announcements of Filashnick that his shows would be scrupulously clean, Perry and Baker each pulled a gag at different times that would not only get across without it. Another thing they won't stand for in the Bronx is Miss Pennett's wrestling tactics with those in the front row and her provocative use of males in the audience. District Attorney McGeehan closed up a burlesque stock at the Metropolis theatre here after the crowd shot for only 10 minutes.

Opening night attendance at the Opera House poor, hardly a quarter of the house occupied. No paper or newspaper advertising responsible.

## Wall Street Lays an Egg

(Continued from page 1)

on the coast are said to be in a tight hole. One holding thousands of shares of a blue ribbon security, which dropped over 40 points, is reported having a paper loss of \$4,000,000. Another was hit for \$1,000,000. That occurred Monday after many thought themselves safe after Thursday's panic.

Yet in the midst of the dizzy panic humorous incidents crept in.

Two show fellows hanging out for a year or more without work, stood in front of a theatrical club at supper time. They watched fellows arriving, scanning the market lists with long faces and they laughed. Said one: "Well, it's been a long time, but at last we're all even."

A character around a Times Square brokerage office talks with a dialect. Starting with \$7,000 he traded in and out for the last three years and ran his pile into a million. He was wiped out Thursday. Friends tried to console him, the man chattering to himself, half loony.

A vaudeville producer, elderly, was found weeping like a child by his son who returned to his office at seven and ran his pile into a million. He was wiped out Thursday. Friends tried to console him, the man chattering to himself, half loony.

## Dames Hit

Any number of girls will probably have to give up expensive apartments and revise their manner of living. Customers' men, harassed by despondent traders, got a few smiles on phone calls from the girls such as: "Is it true my daddy, or ah I mean, has Mr. Soandso really been wiped out?" Some girls planned switching affections even on that terrible Thursday, as indicated by phone calls to the "reserve list."

The worst what happened on Thursday and the further drop of all issues of stock into unthinkable depths early this week, when Wall Street went pandemonium, probably never will be told. At noon of Thursday it is said that brokerage concerns and bankers did not know how they stood.

As an example, Baldwin Locomotive, a stock that sold at \$285 a share, was recently split up four for one, the new price being around \$66. It went down to \$15.

It was the bitterest blue Monday and the blackest Tuesday ever known to New York. Trading Tuesday totaled 1,000,000 shares, officially the biggest day in history. Stocks like Electric Bond and Share closed at \$80. A week previous it was stable at \$190.

Monday when the market was tottering and then declined with a worse crash than last week, Wall street was in a state of demoralization. The number of shares traded in exceeded 9,000,000, the third greatest total in a single day on record.

That famous, promised Hoover bull market was converted into a devastating bear rush.

Officially there were 12,900,000 shares of stock traded in on Thursday. But there were at least 5,000,000 of stop loss orders executed and not on the ticker, which would mean close to 19,000,000 shares. Experienced brokers say the total would reach 35,000,000 shares, great blocks of stock being traded in on odd lots and stop loss orders not recorded.

## Excitement

Amid scenes of wildest excitement the financial district was jammed with people, many victims of the crash. About 500 policemen cordoned the Stock Exchange and as many more were around the Morgan offices. The latter was credited with halting the devastating decline by ordering 25,000 shares of U. S. Steel at \$205 at the moment that stock was quoted at 194 at the trading post.

The ticker ran until after 7 Thursday evening, over four hours after the market closed. Split share trades started appearing at five minutes to seven.

At noon Thursday the Picture Club in the Bond building was almost deserted at luncheon. Usually at that hour the club is crowded. Members were either in stock offices or at the phone watching calls for more margin money. At dinner time the phone calls for help from the coast sent several members

scurrying out to dig up fresh money for western friends.

Unverified were persistent reports of suicides by people wiped out. Estimates were from 15 to 21 such demises, supposed to be suppressed from the papers for reasons of anti-panic policy.

## Theatres Affected

Broadway's legit theatres were immediately affected, people being in no mood for high price amusement. The effect on Christmas shopping also will be felt, not only by the jewelry establishments and the fur shops, but the others as well. Men and women in all stations of life were caught and squeezed dry of ready cash.

The cancellation of orders for luxuries is beyond estimate. One prominent Fifth avenue jeweler is said to have received 260 cancellations on holiday orders last week alone. Most of the orders were for elaborate gem designs. Last Friday it was recorded that one steamship ticket office alone received 18 cancellations for world cruise passages.

## Poilers

Two weeks before the crash several show people bought blocks of Radio-Keith-Orpheum in 5,000 shares each, paying from \$34 to \$38 a share. This was in a pool expecting R-K-O to reach \$50, at least. It will show a statement of \$1,200,000 net for the 3d quarter. The stock dived to 19. It sold at 26 the next day, but slipped back to 20 on Monday. Many agents in the Keith office were buying on the report of the pool.

What happened around the Keith office was true of Paramount. Any number of employees and friends bought shares on margin in the expectation of the Warner merger and the knowledge of Par's heavily increased earnings. The drop in that stock Monday was paralyzing.

Responsibility for the unprecedented market collapse is variously ascribed. The Federal Reserve Bank is blamed in some quarters. Then there is the reputed power of Roger Babson, specialist in financial information and advice. Babson is said to have 50,000 clients around the country. Early in September, he predicted a sharp decline at this time, saying the drop would average over 60 points. The decline was 81 points. It is believed the Babson clients and their friends, acting on his advice, piled up the selling orders and accumulated many of the sterling stocks.

At one time yesterday in a leading Times Square brokerage house with a rich show biz clientele there was not a single white "buy slip" on the desks of any of the half dozen assistant customers' men up to 2.30. There had been there hadn't been a single occasion all day. All hands, however, carried a pad of pink "sell slips" every time he answered a telephone call.

The Astor lobby was an odd sight yesterday afternoon. Scores of showmen and players who were fixtures in the board room at the close of the day to use the lobby at 10 minutes to 2. They had been washed up two hours before and had no further interest either in ticker prices 90 minutes late or the frequent calling of floor quotations which came by broad tape ticker or on the bond ticker every five or ten minutes.

## T. & D. STOCK

Kansas City, Oct. 29.

Vic Travers and David King, operating stock burlesque at the National, Detroit, have taken over the Empress here. They open with stock burlesque about Thanksgiving Day. Empress, former burlesque stand, has been dark for some time.

## Answers to Queries

Exit—"Groanin' Low" would be great theme song title for low wave station.

Surefire—B wins the bet. NBC stands for National Biscuit Co. Beauty—WRNY might stand for We Rock New York.

Anxious Seat—Columbia, long styled the gem of the air, is now the gem of the safety razors. There is talk of turning WRNY into a training school for announcers.

Empire, Newark, is running three shows Sunday, an entirely new idea for burlesque there.



# MIDNIGHT ON BROADWAY

## 9 A. M. Shows in Sq. Catch Salesmen, Stenogs and Idlers

Stalling salesmen or those out of work and plain idlers comprise mainly the audiences the two picture houses giving the early morning shows, Loew's New York and the Rialto, both in Times Square and opening about 9.

First program is 98% stag audience in either house. Rialto charging 35c at that time, is the hangout for salesmen.

Men and boys out of jobs and believing that if they haven't one by 9 it's no use that day, get rid of their "spending dough" by dropping in.

The few girls in the audience at 9 are usually stenogs and typists trying to locate. The 1900 seats in the house are nearly always full at the hour of the morning. The largest morning crowds the Rialto's manager recalls were during the first two weeks of "We're in the Navy Now."

### At the New York

The morning audience at the New York is one of the shabbiest and variegated of any Broadway flicker house. Line starts outside the booth 30 minutes before it opens. Mob here is mainly the poorer type of male job hunting or the plain outers with a few cents to spare as a time killer.

At the New York the gallery is almost completely full while the orchestra is nearly empty. The second balcony at 15c is packed, first balcony, 20c also holds a good crowd, and the orchestra, 25c just a few.

Everybody reads a paper, some during the projection of the feature, with the help wanted ads as at the Rialto, leading in interest. If the weather is unpleasant outside many sit around until the weather improves.

Opening an hour and half to two hours before the other Broadway grinds brings in added profits. Though it is doubtful whether there would be enough of an audience to go around if the other houses adopted the same morning policy.

## DENTON DOGS KILLED BY KENNEL'S OWNER

Mrs. Stella Ehrlich, president and founder of the Horse Aid Society of New York, and residing at the Ansonia hotel, was summoned to West Side court before Magistrate Louis Brodsky on the charge of withholding six valuable dogs. After hearing the evidence the court dismissed the summons.

Mrs. Ehrlich has an animal farm at Milwood, N. Y. Mrs. Helen Holcombe Denton, widow of the noted scientist and naturalist, Edward S. Denton, who died about seven years ago, alleged Mrs. Ehrlich was given six dogs valued at \$500 to care for.

Mrs. Denton, unable to learn what became of the canines, summoned Mrs. Ehrlich, stating she had sought information from Mrs. Ehrlich at the latter's hotel, but the door was shut on her.

Mrs. Ehrlich told the court she sent Mrs. Denton a letter she could no longer care for the dogs, as her kennels were crowded. "When I received no reply, your honor, the dogs were 'put to sleep,'" stated Mrs. Ehrlich.

Mrs. Denton, accompanied by her daughter, a Y. M. C. A. worker, almost collapsed when she heard the sad news. Mrs. Denton declared she never received the letter.

The court stated it was powerless, and the summons was dismissed. Mrs. Denton had to be assisted out of court by her daughter. Her sobs were plainly audible to every one in court.

## Quiz Minn. Cop on Charge He Has Interest in Dive

The grand jury is investigating charges that a police department official is financially interested in a house of ill fame.

It also is investigating allegations of the payment of protection money to police department officials. Mayor W. F. Kunze has been called before the body. In a statement following his appearance, he declared Minneapolis to be one of the cleanest cities in the United States.

## CALLED 'KIKE'—BEATEN, SEGAL CHARGES MOORE

Magistrate Goodman in Washington Heights Court will probably arrive at a decision this week in the case of William (Billy) Moore, son of James (Dinty) Moore, restaurateur, who is charged with savagely assaulting David Segal, wealthy clothier, of 54 Riverside drive in Moore's 46th street restaurant on the night of Sept. 14. Moore has been out on bail of \$2,500.

Segal with both his optics discolored, several teeth missing and his lips badly cut, was punched by Billy Moore, he asserts, in the restaurant when he objected to paying for bread and butter.

Following the assault, Segal was taken to his home in a taxicab. He was confined to his bed for several days under the care of a physician. When able to get about, he went to the West 47th street station and made a formal complaint to detective John Gilman. The latter arrested Moore.

Segal was the host to several out of town business friends. They went to Moore's to dine. Segal paid the bill, but complained about the extra charge for the butter and bread. He gave the waiter \$1 tip.

### "A Bouncer"

"Mr. Moore came over to me, your Honor, and said, 'You think you are a wise guy. I think you are nothing but a cheap kike, and with that he struck me. I fell to the sidewalk and actors in front of the N. Y. A. Clubhouse came to my assistance."

"My two friends fearing that they might meet with the same results helped me rather than take the issue up physically with Moore, who weighs about 200 pounds," said the clothier.

Thus far there has been a partial hearing in West Side Court. Moore has not taken the stand except to deny the charges entirely. Segal told the court he at first thought that Moore was the "bouncer" and not the proprietor's son.

## Chorus Man Fined

Louis Delgard, 22, chorus man, who declared he was about to join the show "Heads Up" and has been with choruses, was found guilty on the charge of disorderly conduct in West Side Court by Magistrate Louis Brodsky and fined \$5. He was also placed on a year's probation. Delgard lives at 40 West 89th street.

Delgard was arrested a year ago for a similar offense by Elwin Cooney of Police Headquarters. Cooney arrested Delgard on this complaint as he was leaving a drugstore in Times Square.

The chorus man, Cooney alleged, has been phoning phone operators. He posed as "Jack Pierce" wealthy hosiery man from Seattle. He promised the operators plenty of hosiery if they would meet him. His conversation was somewhat profane and his arrest resulted.

## GOES ON AND ON; NO TIME LIMIT

A Different Street in a Different Town — Starts When Every Other Place Leaves Off—Restaurants, Dance Places, Nite Clubs, Speaks—and Dawn!

## FREE LUNCH ALL NITE

Broadway is the only street without a midnight.

The Main Stemmer has his grapefruit, toast and eggs between 12 and 1 p. m. Luncheon between 5 and 7. Thus he must have dinner around what to the rest of the world is midnight.

An invasion of any of the restaurants punctuating the Rialto is evidence.

The fame of Broadway rests on the mere fact that almost anything true of any other spot on earth is untrue when fitted to the Big Alley scheme; it is at its peak of play during the hours the rest of the world chooses to sleep. Despite its seeming obtuse nature it is not a lazy street, but hard-working, money-making, original and as brilliant as its celebrated Mazda brightness.

It burns the proverbial midnight oil for the rest of the world! Plenty of Abe Lincoln in the Main Stem! And Jesse James!

Broadway has farmers' hours—16 a day. It's up at noon and to bed at dawn. It's crops are the product of genius. Night is the harvesting time.

### When It's "Midnight"

You might call it "midnight" on the Stem, when the mob begins to wisecrack and Main Street starts to snore.

But it isn't midnight when the switch is turned off on the amber-bulbed Maxwell House coffee sign, and the dazzling blue incandescents have grown cold on the Chesterfield girl, tired of lighting her man's cigaret atop the Strand theatre building.

But it is "midnight" when the fleets of cabs have emptied the theatres and thin down to enough to disgorge the teeming night clubs, sizzling speakeasies and gay restaurants. You might call it "midnight" when the dance halls break up and the lappers run the gauntlet of curbstone Valleys.

Or when the thoroughfare damp with the oil of limousines, cabs and roadsters, rumbles with the weight of heavy-toned trucks, bakery wagons and the milk man.

But it isn't midnight because the posters and lithographs outside the picture cathedrals say "Midnight Performance 11:45 P. M." and the megaphoned admirals shout "You may still see the feature picture at the midnight show."

### The Queers

Maybe you'd call it midnight when the a. m. queer sights emerge—the ever changing grotesqueries in the guise of punks, chisellers, wise guys and queers of all assortment and racket.

Maybe some day when the racketeers have decided to go to work and they hit the hay at 10 p. m. you can call midnight midnight on Broadway. But that day will come only when the sun has melted Manhattan's granite foundation.

Midnight on Broadway continues until every light that sheds its colored legend on the Canyon has gone dark. Broadway's time is governed by the elements.

The midnight of the clock makers still finds the traffic jam on Times Square and swarms of entertainment-seeking thousands rushing up and down the double-tracked district that makes one thoroughfare of 7th avenue and Broadway—but it is not so gigantic a procession as paraded in the earlier evening hours.

At the conventional hour the junction of 42d street and Broadway—all four corners—still echoes

## Mabel Maddox's Bum Eye Leads to More Worry

Cleveland, Oct. 29. "Au revoir," said a New York business man, lamming Mabel Maddox, night club entertainer, in the eye.

That was just the start of Miss Maddox's troubles. They culminated with her arrest here on a charge of defrauding a local hotel out of \$35. The night club entertainer, claiming an eight-week contract, awaits her in Chicago, didn't want to hit the Windy City until her orb had healed.

A typical Cleveland poker game, formed to while away her convalescence, flunked her of \$60, she said. Arrest for non-payment of the hotel bill was the sequence.

## Bos' Pilgrimage On

Knoxville, Tenn., Oct. 23.

The city jail, which furnishes free bed to transient being overcome with business, city manager proposes starting a "flop house" to meet the need.

Of few parks and no park benches.

the "good-byes" of the girls and boys who visit Broadway in tourist fashion although natives to the town; the rasping shrill confusion of the traffic cops' whistles still confuses the pedestrians—but not for long.

All around the queers and chisellers have congregated. Among them are four or five sailors and maybe a couple of soldiers in uniform. It is their usual hour of meeting. It is one of the strangest sights seen anywhere the way these chisellers stalk their prey.

Few lights glimmer west of Broadway on 42d street. The theatre marquees have ceased to radiate, and looking eastward the faint, shadowy form of the 6th avenue "L" can be recognized, as restaurant signs still glint in electric, while the peculiar red of a dance hall bulb herald pierces the street.

### New Chinatown

Everywhere chop suey signs. As the Paramount clock grows dark and the huge signs over the special run picture houses on Broadway are switched off the Main Stem begins to take on the appearance of a new Chinatown district.

It is now one o'clock.

### Free Lunches

It's not easy to enter anywhere, but on 44th street it's much easier. Lunch counter more liberal. Sausage, cheese and crackers and even pickles. This is outdoors, by the way, on 47th street. Here everything edible and even steamed clams. Other speakeas but not like this on the giveaway.

In one place a sign read:

"For the benefit of our patrons, we analyze all our liquors weekly." West of Broadway, on 8th avenue and even further west on the side streets, are innumerable foreign restaurants where wines and liquors can be had almost any time of day.

Then the all-night restaurants where different classes gather. They go on and on, day and night, never closing; though the regulation nite club must be dark by 3.

### Waking Up

And in the later hours of the morn as dawn is nearly due, the hawking taxis driving couples home, without the noisy drunks so noticeable in the past when night clubs called it a day at eight in the morning.

While the late wayfarers, sober or soured, can always find another place by looking for taxi cabs first. Where there are taxis there is liquor. You can see the line up of the nite hawk drivers or the side streets—waiting for the speaks to disgorge their parties.

Somewhat the taxi drivers know where the speaks are and when they are open, even if the cops and the padlock agents can't find them.

Then it's dawn and daylight. To some it's as big a sight watching Broadway as wake up as it is to see it going to bed, and more Broadway can always be depended upon to wake up sober.

## JESSEL, DINNER CATCHES WITS AND LAUGHS

Sunday at the Commodore the Jewish Theatrical Guild tendered its annual dinner with George Jessel, second vice-president of the guild, the prize guest. It was as enjoyable as any the guild has held.

Two years ago at the guild's dinner to Eddie Cantor, Jessel shone as toastmaster. Sunday it was Cantor who was the laugh-promoter extraordinary. Cantor started the giggles by saying: "If the stock market goes any lower I know thousands of married men who are going to leave their sweethearts and go back to their wives. As for myself, I am not worried, my broker is going to carry me; he and three other pall-bearers."

Rabbi Nathan Krass, among the speakers, jocularly remarked: "It is rather unfair to pit a preacher against comedians. They rehearse their jokes. I am minded to say kaddish over some of them, they are so ancient."

Cantor arose to counter the rabbi's remarks: "Our jokes can't be so old. Jessel and I are young fellows. And if Rabbi Krass wants to say kaddish, he can say it over Goldman-Sachs (a stock). The gale of laughter was long and loud.

Mayor Jimmie Walker arrived at 11 o'clock, coming from another function. Before he arose to talk there was cross-fire dialogue between Cantor and Harry Cooper from the floor.

The mayor repeated the early history of the guild and his close association with it.

Jessel said: "Ladies, gentlemen and his honor, the permanent mayor of New York. I started with \$135, but am happy to say I now owe Cantor \$83,000. I want to ask Eddie, what's going on with that Manufacturers' Trust (favorite investment of Cantor's), which brought laughter."

### Another Merger

"The latest merger will be the City Athletic Club and the New York A. C. They are going to give three Yiddens for one Gentile." He kidded Police Commissioner Whelan, who was present. Jessel complimented William Fox, nearby, upon his recovery and added: "If I was working for Zukor, I wouldn't want him to be sick either."

Another speaker was Father Martin E. Fahy. Others introduced by Cantor were William Morris, "the Santa Claus of Saranac"; Ben Hecht, "the witliest, gayest Jewish gentleman who tomorrow will be long"; U. S. Attorney Tuttle, A. J. Balaban and Sam Katz.

### Mike Hogs

The radio reception of the speeches and the show afterward was all but spoiled by mike hogs at the control box behind the dais. One professional is charged with making himself such a pest that any number of listeners-in shut off their radios.

When the show went on there were several wails, but the manner in which the time was filled in brought sharp criticism from those at home. The charge of too much commercialism via long string of people introduced at the control microphone was also made. There is no doubt that many voices were heard over the air that the assemblage at the dinner did not hear. That is the difference in the quality of the actual entertainment at *cago*, Commodore and that which *Donny* *by Claudia* *warded the*

## Fay Davis I

Fay Davis, 22, mod' of Shubert 70th street, died in pike to be re-as a result of polr. At that time swallowed Sept. 6, la Dunning lived ment. The girl, a York hotel and was found lying dead worles enough, her apartment. they met and Spink with suicida, are you doing?" "Oh, unable to little play in New York." name?" "Broadway."

## Uncommon Chatter

By Ruth Morris

### Jessel Dinner

This and that at the Jessel dinner. . . Crowded attendance for the first big theatrical function of the year. Impressive dais, with a Public head sitting next to a Fox executive—proving that rival magnates laugh at each other's jokes when they meet at dinner. . . Eddie Cantor in rare form, keeping the diners in hoots with rapid-fire comedy. . . George Jessel nervously chewing up all the guest cigars. . . William Morris (who accuses this department of omitting his name in stories) looking perfectly beeyootiful in an old Tuxedo. . . Mrs. Eddie Cantor in a simply draped black velvet, with white flowers trimming the décolletage. Marjorie Cantor in peach-colored crepe and her first orchids, appearing to enjoy her father's humor. She probably prepared his speeches. . . All the dresses trailing the ground. . . Sophie Tucker stunning in ivory colored satin. Accompanying her was the new off-white American broadtail, with cape-collar bordered in deep sable. White moiré lining trimmed with a monogram stitched in 14-carat gold thread and reading "SLT." The "L" given prominent billing. . . Mrs. Milton Ager (Variety's Hollywood Chatterbox) in green crepe and no by-line. . . Molly Picon, singing her delightful Rumschinsky numbers. . . Yvette Rugel in printed chiffon and grand voice. . . Mrs. Jimmy Walker wearing egg-shell chiffon and an unusual scarf headress. . . Mrs. Marcus Loew and Mrs. William Fox both in dark, tasteful chiffons. . . Mrs. A. V. Ebban smart in black satin. . . George Jessel's own "Mammy" in green sequins, leading the rush for autographs. . . The Sisters G. (on their way from Germany to Hollywood to appear in Paul Whiteman's picture), cunning in sea-green tulle and Biarritz sunbonnet, their severe, lacquered bobs strikingly attractive. . . Ella Retford, English vaudeville favorite, in white satin, with printed velvet wrap, fox-trimmed.

### Bubbling Joy

Rarely picture stars, appearing in vaudeville, do more than wear showy clothes and say a few shy words. Letatrice Joy is at the Palace this week doing an entire act on her own very successfully as far as audience reaction goes. . . Her manner is over-gracious, but we're getting used to that in picture stars. Her frocks are nice—a green organza with horse-hair hat as accompaniment (coming from moving pictures, that was a certainty) a form-fitting white evening gown and a plain serge coat for a French character number. The latter, said about that the better, but in all justice, Saturday's audience simply doted on it.

The Ponce Sisters are an agreeable harmony duo with soft voices, good looks and quiet manners. They are dressed in black velvet frocks with lengthened skirts of tulle and flower trims—perfectly alright, but not nearly as chic as their own smart style deserves. They ought to blow one week's salary on two knockout gowns.

Thelma White (with Eddie Pardo) wears a cheap looking dance abbreviation in black, with a dash over a flesh foundation and later appears in a sweet evening dress of blue taffeta with skirt of bunchy white tulle. Should substitute blue slippers with white tulle bows for the black ones worn with this. Matching slippers can do a lot for a dress.

The long suit of the Queen with the 4 Diamonds seems to be dancing shorts. They're regulation style, not nearly as good as her work.

There are four girls in Joe Fajer's "Society Gamblers," two statuesque singers and two excellent dancers. They all wear provided costumes with as good grace as possible, and do very well by their particular specialties.

### Backstage Stage Show

The present picture craze for back-stage stories has worked its way into Paramount's current presentation, "Showland," which provides a glimpse behind the scenes at rehearsal time. Idea is worked amusingly with clever, and especially the last being stage-dotted to the flies with bass drums of graduating sizes. The drums get everything but a good beating at finale time, one opening to reveal a historical tableau, and the others

becoming illuminated in the best picture house manner.

Helen Kennedy, an eccentric songstress, handles familiar bits of comedy and wears frocks of the flapper type, and Flora Vestoss slicks out neat tups in dancing shorts. Her costumes are cunning things made more attractive by accompanying long sheer hose.

The Dorothy Berke troupe appears in three sets of costumes, regulation rehearsal rigs in red and white, floating waltz dresses, and gladiator versions for the drum hoop. The last two groups could have been grand if so much hadn't been done to them.

### Darling Jack Oakie

"Sweetie" is a descriptive title for this week's feature at the Paramount. It has a sappy and silly little story, made entertaining by a musical comedy flavor and grand personification. You may not remember a thing about it after you've left the theatre—except that Jack Oakie is a darling and that you've had an awfully good time.

Helen Kane and Oakie run away with the picture, the former registering her be-roped-de-ops with a bang. No attempt was made in attempting to hide Miss Kane's overweight, which seems a shame. A clever designer could improve her appearance tremendously. Nancy Carroll is pretty and appealing as the chorine who falls heirless to a boys' prep school. One of the grandest parts of the picture is its re-vamping, under theatrical influence, of the school. Alma Mater into a blackface "Alma Mammy."

### Typical Vaude Musical

As far as one opinion is concerned, it was a sad day when vaudeville shows adopted the bi-journe musical type of entertainment and did away with the proper progression of acts up to and away from a headliner. Opening with a big musical flash is like serving the meat course before the hors d'oeuvre—and the result is tabloid indigestion. They're all built on the same pattern, these musical acts. There is the girl comedienne, who might seem funny for 15 minutes, but wears out his welcome in a succession of similar knockouts and attempts at versatility. There is the stage band, sometimes good, and sometimes not—but good or not it's always there with its silver throated tenor or its boyish baritone. If the audience is fortunate, the band is comprised of men and not feminine blue-blowers. There is the brass-voiced comedienne. If she sings, she does be-roped-de-ops or tells about her neighborhood "down by de gas works." As bows follow applause, a waltz clog follows the latter. If she merely talks, she cues in with well-known answers that the entire audience would utter in unison.

There is the young lady who does everything but break a leg in acrobatic dance shorts trimmed with sequins—or the tap dancer in brief velvet overalls—or the sister team that sings in thirds and ostrich tenters.

If the presentation goes wistful, it is usually with a couple sitting on a bench beneath a painted cherry tree, singing soft phrases at each other while the curtains part at up-stage center to reveal the scenes of childhood or the spirit of '76.

A line-up of precision dancers is never omitted. It can be counted on to appear "in one" while full stage is being draped in silver or gold, or perhaps both, for the big finale.

This is a composite picture of the average vaudeville musical. It happens to be appearing at the 86th St. in a wonder time of "Fred Lightner's Frolics." Even its name sounds reminiscent.

### In the Shops

Stewart's new front, jutting impressively in the modern manner up 12 stories on 66th St. Interior showy and overdone—walls tinted too deeply, trimmings too elaborate, causing some to call it "The Paramount Theatre of the Shops." Prices, however, have not moved upward with the location. Among its numerous "Little Shops" is one dedicated to larger headpieces, which is a sensible idea in this day of changing coiffures. Fitting rooms all arranged with a thought to daylight.

Lanvin's black crepe with beaded neck sleeves at Stern's. . . Altman's showing attractive frocks in knitted tweed jersey, some pleated from

hip molding and others two-piece with circular skirts, the latter much newer. . . Lord & Taylor showing black broadcloth hats—very smart, but difficult to wear if one's coloring is not definite. . . Cartier's new gift display, featuring the "Jewel of the Month." . . The longer evening wraps, built to flare over trains, also of black broadcloth. . . Also Reboux's new pressed solid hat, with scalloped crown lengthening into a flared brim. . . Long evening gloves definitely "in," with fine white suede favored for evening. Short black ones also used with sedate black gowns. . . Norman Hartnell models at Best's, including "Grandma's Garnets," "Pink and Silver" and "Ghost," a transparent wreath of a dress. . . Grand sports sweaters at Macy's, some plain with turtle necks (than which there is nothing swifter), others in giddy plaids and stripes. . . Rhinestone jewelry big at Altman's, necklaces selling from \$15 to \$500. . . White lace flairs. . . Petite women may be easily fitted at Sax's small size department. This shop also showing foreign-made corsetettes with the new line. Selling at \$150, and interesting to note that the entire first shipment was sold out in four days.

### Russia's Bad Boy

"Rasputin" is the latest addition to the large collection of films on Russia's bad boy. The present by Gregor Chmara is rather than ever, and makes one wonder even more at the reputation he amassed as a ladies' man. Two important women's parts are taken by Suzanne Delmas and Mary Kila, who go in for the usual sentimental eye-rolling and chest-beating. The inclusion of news reel shots (with glimpses of Czar Nicholas and Kerensky) help to make the film more vivid.

### Miss Joy's Smart Gowns

Letatrice Joy wears several smart gowns in "The Most Immoral Lady." One is in dark chiffon with transparent bodice over a low-cut crepe foundation and another has a beaded V insertion built up to a high neck line, and a skirt of sparkling fringe. A hit worn is clever in its manipulation of a tiny, draped bin into a bow effect in front.

### More for Talker

Morris Cove has his seven smart gowns in "The Most Immoral Lady." One is in dark chiffon with transparent bodice over a low-cut crepe foundation and another has a beaded V insertion built up to a high neck line, and a skirt of sparkling fringe.

## PARAMOUNT

(Continued from Page 61)

assist in all the stuff, couldn't get usual results out of their spotting.

Full stage finale had the stage hung with drum heads backed by colored lights. Band appeared on stage for first time in the unit, and went through a brassy but very well handled medley of pops. Davis took one solid hit.

Late pickup of pace started here. Following the Rios, Sallie Vestoss tap danced and paraded with baton, leading the ballet in a drum major routine. Miss Vestoss is a blonde, with swell figure and some tap ability.

Military music and parade gave the unit its first big flash, just at the finish.

Paramount Sound News completed.

## CHICAGO

Chicago, Oct. 25.

After two weeks here Publicix units changed back to the Oriental, leaving the ace house of town to devise its own program, "Gypsy Life." Show this week on one set, outdoors, and a knockout for planning, color and effect; rating applause from an audience jammed in to see the "pink" boy has an estimated following among the women in town.

Ben Dova, comedy dancer and contortionist, came on without a rehearsal and got across big, especially with his lumpy drunk bit. Another comedy dancing bit offered by Paul Olsen, getting a couple of laughs with a dog act.

Regulation gypsy dance, by Janiva Kurri, just for atmosphere's sake. The pipes department carried well with Archannon, tenor, and Ruth Fischer, soprano. Boucan ballet works hard and earnestly.

Crowd was packed up against the stairs at close of the first show. "Modern M-G-M," in after being held up by the censors almost three months.

Loop.

## Women in Paris

Paris, Oct. 19.

The invitation opening of "Halle-lulah" ("Hit the Deck") at the Mogador was as interesting as most any important Broadway premiere. Openings are somewhat like pre-views and are loftily called "repetition generale."

The ingenue was very sweet and cute and quite unusual for a French girl. She seemed American until her poor chorus of "Sometimes I'm Happy" in English. Dresses were, grishly ruffled, usually with large collars. One becoming dress was made of white, two-inch, pink-edged, ruffled net, with tight bodice, full skirt and large beaute collar. The chorus girls' dresses were simple and cheap, looking like nothing very much, but the showgirls were better with a number of smart gowns. A Nile-green satin creation was a two-tiered novelty, short front, long skirt and circular back. High neck line in front and no back save for a five-inch streamer attached from the front and flowing across the shoulders. It was loosely knotted in the back.

Another turquoise blue taffeta had no back at all, and what a calamity if that narrow taffeta band around the neck snapped! The only trimming comprised rhinestone stars splashed all over the dress. The strap to match was a billowy, full-length mode, with an enormous collar of self material made of folds and folds and yards and yards of taffeta.

A number of beautiful models were seen in the lobby during intermission, which was fully a half hour, and certainly doesn't mind it a bit, considering the bar service.

A delightful thing about the theatres here, even the very smallest picture houses, are the bars, where for the large sum of three to seven francs you can have your choice of the sweetest cocktails and it isn't speakeasy stuff either.

A black taffeta, deserving of mention, had a long cape collar to the index.

## RKO WOODS

(NEW)

Chicago, Oct. 25.

Aladdin worked with 100 carpenters, decorators and electricians to transform this 1,200-seat house from a dreary left stand to one of the most costly and attractive in the city. Opened with "Rio Rita" in invitational premiere which packed the house with local celebrities night before popular opening.

Index of tickets that remained after people of show business and others of importance had been deadheaded, were disposed of at \$5.50. Premiere was the best yet in Chicago.

Six days earlier the Woods passed out as a legit house. Workmen stripped it to the bone within 36 hours and had it completely redecorated an hour before the premiere. House is finished in rose motif. Front gleamed after 10 years of grime had been washed off.

RKO sub-leased the Woods from the Shuberts for one year at rental of \$185,000, with option for four more years. House, at Dearborn Randolph, is owned by Aaron J. Jones, Sr.

Loop.

## FOX

("Bows and Beaus"—Unit)

Brooklyn, Oct. 28.

Chilly weather had a warming effect on the b. o. at this Fox house and the late Monday night show held close to the heat of the top of a capacity supper show. Nicely blended bill had "They Had to See Paris" (Fox) linked up with "Fanny and Marco" ("Bows and Beaus" unit). The feature, starring Will Rogers, more than made up in comedy what was lacking along that line in the stage show. The natives seemed to be having a great time for 75c.

Coscia and Verdi mix up their musical turn with pantomimic clowning, one playing the violin and the other the cello. Boys take turns at doing comedy during the playing of classical numbers. They hold down an early seven minutes in the proceedings for fine applause results.

The unit, neatly mounted and expertly staged, has 14 dancing girls offering some novel routines, mainly comedies. There is a mixed double quartet holds up the vocal end of the show, especially in a "Study in Pink," vocal number done before a scrim curtain with the couples being silhouetted against the drop in highly effective style.

hips, of black net, embroidered with small clusters of different colored flowers. The long full skirt had a four-inch border of the same trimming. A crimson velvet wrap with a collar of sable enhanced this creation.

Another peachy, coral satin gown, worn by a typically well-dressed Parisienne, was molded (even sculptured) to the form as very tightly that one wonders how she could possibly sit down in safety. The only trimming was an enormous silver-cloth bow, with its knot in the V-point of the extremely low back. Looops tacked on each side of the décolleté.

### "Seglusion"

A picture! Wow! As the title implies, made in Czechoslovakia, is just too hot for the U. S. A. Plenty of dirt and gotten to at once with apparently no loss of time. Some of the shots were seemingly just too much for one young girl of the audience, who pulled a real faint and had to be carried out by her boy friend. This is a real hot-ty-toty screener.

Olaf Fjord, juvenile, is quite handsome and with a little handling would make a good lead for American pictures. Don't like the way he makes up his eyes.

Kina, leading lady and the victim of "Seglusion," must have a weakness for perfume. Fjord gives her a bottle of a scent labeled "Erotikon" (the original Czech title) and she falls. Otherwise all right, looking well in clothes that were surprisingly good looking.

A leopard coat was very snappy as was a smart black velvet suit worn with an enormous white fox and a black and white felt hat.

Girls, if you want him to give in just try some of that intoxicating, come-hither parfum, La Femme de Paris. It's tres irresistible!

Bright red enameled finger nails are the current Continental vogue evidently. One woman carried the color scheme to an extreme by flashing bright green enameled nails to match her green ensemble. However, that's just a freak just like the nuts back home.

### French Customs

Can it be a new custom or perhaps it's a very old European style to wear wrist watches with evening clothes. At one first-class night club, five out of eleven smartly gowned women wore watches.

Another French custom seems to be the wearing, by women in particular and the men occasionally, of rings of all descriptions, on the index finger. It certainly doesn't improve the appearance of the hands.

Still another old French custom is being inexcusably rude. Be it a man or a woman, if he or she is attracted by something you are wearing or doing, they stare, glare, pointedly use their monocles or lorgnettes, walk around you or alongside of you in blocks until their curiosity is appeased. It is a common occurrence in restaurants, theatres, cafes or stores for people to look you up and down for 10 minutes at a time. They use no tact, as in America, where one may, with studious carelessness, obtain a good picture of what one wants to see. Never are they embarrassed by "dirty looks." Rather disconcerting at first.

The new fob watches, worn usually on the shoulder or pocket of a sports outfit, are knockouts. In varying colors, of green, red and black enamel with designs in imitation of real diamonds, and quite truth to tell, one can hardly tell the spurious from the genuine. Above all, very practical.

One novelty design was heart-shaped in diamonds on a square, onyx watch. Three dainty initials, also in diamonds, relieved the black attaching ribbon.

### FREAK LOSS

Mrs. Eddie Milne, Jr., wife of the eastern representative of the Pan-American interests, is out one expensive purse and contents, including traveling expenses to the west coast and all jewelry she carried.

Mrs. Milne placed her purse next to a porthole on a plane trip to Hollywood. Plane ran into a storm in the middle west and had to come down near St. Louis Thursday on the trip out. Mrs. Milne had to win New York for enough money to continue the journey.

# Clothes and Clothes

By Mollie Gray

## Riverside's Run-Through

The Riverside innovation of omitting intermission gave this feminine approval with good measure for not only personal, but business reasons. In the first place it eliminates all the extra climbing in and out, with hat or purse being carried away in the grand push, and in the second place the show is carried through without a break in attention. And it closes earlier.

Bill this week is without a weak link from the Four Ortons right through to "Dance, Fantasies," which as dance fantasies go is very good.

Some people missed the more ceremonial language the Honorable Mr. Wu has been wont to use in his always fine productions, but his Chinese Show Boat should have clear sailing and fair skies anywhere.

His troupes includes eight chorus girls whose looks really warrant their giving some attention to softening their unharmonious voices. Girls' band did well. Costumes are of the gorgeously embroidered usual, the one change being in the Florida number, when what looked like old-fashioned lace curtains served. A few smiles and the soothing presence of the so suave Mr. Wu as the Ideal M. C. (Master Chinaman) introducing the numbers make Chinese Show Boat a lucky skill.

Alexander-Santos and De Fray in their "Dance Fantasies" are distinguished by the man's toe work. He's a heavyweight and it must have taken some strong urge to make him get up on his toes. The girl just submits and that covers her, with very little else. A sister team danced in what all sister teams dance in, ruffled skirts at one time and velvet trunks another. Only once did the girl in the trio dress the moment, and that was a very lovely white feather train, fan and headress, all tipped with green.

Riverside is so smothered in Chinese atmosphere from the green, yellow and white striped lobby with its incense to the Chinese ushers, anybody selling joss sticks outside would have done business.

## Operatic Roxy

The Roxy is operatic this week but will probably feel better when the weather changes. "Faust" in eight scenes. No wonder Marguerite was so bitterly tempted, with the combined voices of Harold Van Duzee and Sigurd Nilssen as Faust and Mephistopheles, respectively, wasn't in the same class with theirs and was naturally flattered. The "Jewel Song" was sung in a stage box without so much as a rhinestone to encourage any ecstasy on the part of Dorothy Githens. And the "Soldiers' Chorus," lined up before the velvet in those playing-card costumes, lacked volume as well as other things—noise at least drowned out some criticism. Beautiful ballet, though it lasted so long Faust and his soul bargain were forgotten. Patricia Bowman in a mist of white maline with very short skirt and sleeves tied into puffs at intervals; others white, of course, but more of it. "Faust" is a worthy effort, but somewhat dry. "Hallowe'en" a cute number by the Roxyettes in black and gold costumes, achieving comic effects with an extra face and the very full ruffle around the wrists. A crescent moon held an old witch all ready to go to work with her broom.

## Edison and Lloyd

Harold Lloyd is two-timing the public, no doubt about it. They'll have to see "Welcome Danger" at least twice to get it all and any visits after that will be to get it all over again. A scream constantly for two hours. The whole country is celebrating Edison's invention of the electric light but there's certainly a celebration coming to Harold's staff for inventing so many new gags, compared to which the invention of electric light is just luck. His voice is himself and it's a pleasure. Miss Kent is the ideal leading lady for him and she has improved a lot both in voice and appearance. The too-rare close-up calls for others. Frocks simple naturally, a dark velvet suit looking well on her but then so did those wretched "Welcome Danger" ones that people will run into willingly, and

more than once if those exciting ear-to-ear grins mean anything. That Dave Fleischer song cartoon of "Put on your old gray bonnet" is an unusually good one, even to getting a real hand at the finish.

## Another Capitol Display

"Cafe de Paris" at the Capitol is well mounted but has nothing to sustain interest. Emile Borel is always good, his old material better than the new. So many Capitol shows these days get only tempered praise, a regret to old Capitol fans. Chester Hale, appeared as well dressed young men and later as "Parisienne," burlesquing the "My Man" epidemic, and finally in a shade of pink. Still others in gold ruffles with headresses designed after a nightmare. Upstage, after the proper number of curtains had opened, stood the chosen few on display; no attempt at disguising it as art.

## Obvious Nobleness

Shades of "Show Boat." Joseph Schildkraut liked those costumes and the customers liked him so well "The Mississippi Gambler" just had to happen. But there is drama and a splendid ending that save the trip. Joan Bennett's father is swindled out of some money entrusted to him and Joan agrees to play poker, claiming to be a better player than her father, with Sir Joseph who, of course, loves her, for the usual stakes. And wanting her to win, he threw down his hand, but failed to mix his cards with the others, and, of course, she discovered that fact. Still he had been a villain and who can blame him for wanting the girl to know how noble he had become? Carmelita Geraghty, about to be placed in the discard, spilled her wine, but Joan sent him her heart in a locket, though without the neck to hang it on. "The Mississippi Gambler" was left on the dock, but he still has those frilled shirts and black cravats and that skull-headed cane.

Pathe Audio Revue should be more careful in casting its individual selections; that "Babies" for instance.

## "Marienne" Worth Knowing

"Marienne" is a distinctly likable little French girl as Marian Davies sings and dances and fights her. Quite a relief, too, from the general film type who never seemed to have any virtue at all. "Marienne" played with all the boys, but was true to her promise even when her soldier returned to her mind. Virtue being her reward, he retired to a rooming house, so she could come here where her heart was, to Lawrence Gray who has returned to the screen just when he was needed to give it a real doughboy instead of the usual impossible tailor's dummy. Miss Davies, whether Frenching in or breaking into English, gathers sympathy all the way through until everybody was just as glad as Lawrence Gray to meet her when she arrived over here. Her impersonations very good, though she did look like a toy soldier in the uniform of a French officer. "Marienne" is a little lady worth knowing.

## General Freezeout

If "Frozen Justice" had used the enlarged screen for those ice-crushing shots it might have achieved a real spectacle. But it is so easily taken people need something extra to convince them they are witnessing a tragedy, but they didn't get it here. A good idea—that crevice that just opened to swallow the villain and let the heroine escape, but it was underdone. Maybe not enough cooks. Without Lenore Ulric Frozen Justice would have been left at the pole. With her it reached what might have been the arctic circle—judging by the reception the Roxy audience gave it. And she has to sing one of the 9,000 versions of the "My Man" rash that has broken out all over the screen and stage. Too bad—she's such a tough nut for songs. "Tah" (her ancestors were probably the Candle family) was half Eskimo and

half white, which left her on the Mason-Dixon line, an awkward spot. Though married to Robert Frazer, who is certainly big time from henceforth, the call of the south got her and trouble started. But the ice punished all, making them pay and pay—even as here and here and there.

## 42nd St. Shops

Big stores have big competitors in the small shops like those in 42nd St. between Fifth and Sixth Aves. Franklin's, for instance. The customers come from the ends of the earth, almost, and how they love to talk about it. The out-towner rarely argues about the price, usually buying two or three dresses at a time and parting with the alleged value in expecting to stand. This shop carries all the latest lengths—and that is the way everything is judged now—at less than the avenue prices because of the greater sales. Transient trade mostly, but every so often a woman from South Bend, or Rochester, or Porto Rico, walks in expecting to be remembered calling for fast work on the girl's part. That "Crossroads of the World" reaches to Fifth Avenue.

Jay-Cobb has windows full of knitted and coat cloth suits for \$4.95, and the Fifth Avenue label in each is big enough to be a lining. What a lure that label is! Literature as it is Woolworth—"The Swoop of the Vulture," "The Terrible Mistake," "The Love That Prospers," "The Love That Was Stifled," "Golden Fetters," "Her Prodest Moment."

## Pleasant English Film

"Widcombe Fair" is one person's idea of just what a foreign picture should have for American audiences. The English countryside in some lovely views, a distant and close-up, local customs like the hunt and the fair shown in what looked like genuine occasions, a simple romance and a few attempts at even simpler humor. A touch of rural England, and makes a pleasant picture. An old favorite, Wynne Humphreys, walks the Square who depended on help from his ancestors until finally the rich widow had to impersonate them to save the farm. William Freshman, who played the boy friend, is a terribly earnest young man with an interesting face; Marguerite Allen, the daughter, was quite nice, and the widow, Violet Hopson, looked capable of planning just the scheme she did. "Widcombe Fair" is a "women and children first" film, scarcer than eulogistic foreign reviews.

## Bye-Bye Knees

Stewart's handsome new building at 56th street is certainly a worthy addition to Fifth avenue. Designed by Whitney Warren, who is also responsible for the new Lenox library, it is dedicated to "Fashion as the crystallization of contemporary art, and to woman who inspires and vitalizes this art." And if that dedication doesn't make it a success what could? It cost \$7,000,000, but is still in excellent taste, not a thing to remind anyone of a rooming house. Every floor a different color scheme and all distinctively original. Mannequins trailing their chiffons and fish nets and ermines and lame wraps. The final curtain has descended on the feminine knee. From now on it can be dimpled or not; it's had its day in the sun. Windy days will mean something again.

## Blouses

Overblouses in Bonwit Teller's are especially nice in head-embroidered and hand-drawn crepe de chine, white and street colors.

Blouses at Arnold Constable's are satin copies of imports, some showing the surplus closing that gives a jacket effect because of its half belt, and others shrined at cuffs and waistline.

Blouses of wool jersey as Macy shows them are good looking and practical. Their sweaters, too, from England and Scotland, feature diagonal stripes and plaids, some slippers and turtle necks and matching cardigans.

## Fighting "Weavers"

The most interesting thing about most German made pictures is the variety of types they can assemble for those mob scenes and the way, familiar now, in putting them out in the cold. If it's make-up only, they are masterpieces, and if not, it's more remarkable the results obtained. Direction of "The Weavers" is very fine, though the story is the usual Labor (always in

# Hollywood Styles

By Cecelia Ager

## Reluctant Evolution

Clothes in pictures will look very old-fashioned for a while, what with the princess silhouette and longer skirts so swiftly coming in. The new mode is unselfishly welcomed by the costume designers hereabouts, although it has presented them with a fresh series of problems to add to their already staggering load.

Before they can teach their clients that the mode has changed; before, indeed, they can even whisper that there is a mode in Paris worth looking into at last they appear on the local arrogance regarding fashion that expresses itself in the slogan: "Hollywood is the style center of the world." This motto, unblushingly shouted from billboards throughout the town, creeps into newspapers in the guise of an established fact, and into newspaper advertisements as their strongest selling point. Unless you remember this is Hollywood, you might grow to believe it.

True, there is a definite Hollywood style. But it does not cause a ripple, except a ripple of amusement, farther east than the boudoirs of Los Angeles. People up in their Vogue's, earnest students of Harper's Bazaar, devotees of L. L. in the New Yorker, just will not take Hollywood style seriously. They maintain it is a phenomenon that goes with lemon trees and the Tournament of Roses. Purely local. Like the native costumes of Brittany, for example, if Brittany is known for its costumes, it is for its headresses. Hollywood has its long contour-clinging bodices to outline the hips honestly, without wasting time on subtleties.

## Dialog's Effect on Clothes

Once the costume designers have settled the style center question by locating it geographically in Paris, their next bout is over the talkers and the new issues they raise. Talking pictures have enlarged the movie audience to include those who appreciate taste in clothes as well as reality in dialog. It is becoming increasingly difficult to put over a bad picture. Audiences are daring to laugh outright at players who themselves sympathized, should their efforts warrant it. There is no longer blind adoration of the stars. Stars have to prove themselves worthy, or its too bad. Audiences have become critical of acting, story, dialog, and clothes. Picture clothes are being compelled to learn about good taste, about imagination and restraint. They may even learn in time that high-heeled slippers are not appropriate when worn with sweaters.

The right clothes for pictures in the drawing-room manner, such as "The Last of Mrs. Cheyne" or "Charming Sinners" are as important to their success as correct diction or sophisticated direction. Pictures of this type have been very well received, proving that there is a grateful audience for them. When the studios realized there might be a market for polite comedy in pictures, they were nevertheless a bit doubtful of their ability to make this kind of picture successfully. Their hesitancy caused them to listen more sympathetically to the ideas of those assigned to the picture, even the costume designer. If the clothes were superior, it was because at last the designer got a chance to have his way, comparatively unhampered by vetoes. By taking advantage of this wedge, picture costume designers may expect to see the day when they will

emerge triumphant in their battles with picture actresses, directors and supervisors as to who is qualified to decide upon what is style.

Ladies Must Be Laid. The movie phase between the time a picture goes into production and its ultimate release. A new mode takes as long to establish itself. Therefore, the one responsible for the clothes in a picture must be aware of fashion changes, and be able to foresee changes that will survive, so his clothes be smartly fashionable when at last they appear on the screen. No slight talent, that intuitive feeling for a new mode is the result of study and constant observation, augmented by frequent visits to Paris and New York.

## Belts and Waistlines

The new silhouette with its longer skirts, the first radical change in styles in several years, was apparent this summer. Hollywood picture designers were aware in time that fashion was changing, and if pictures now being released are dressed in a manner that has quickly become old-fashioned, do not be too hard on the designer. It takes time, patience and authority to educate picture actresses in a mode so startling in its change. Hollywood was so fond of its short skirts. Although skirts have grown in length everywhere, it is still a task for the Hollywood designers to convince their clients that knees should really not be seen. Wasn't Hollywood displaying waistlines and closely outlining contours long before this new bothersome mode came in? Yes, says the wearied teacher, but see the difference between a belt tied around the middle and this lovely new princess silhouette that achieves its waistline by suggesting it. It is a logical waistline, the result of balanced lines, not an arbitrary string pulled tight around the center. And so on.

Bit by bit, slowly but surely, the designers are winning. The influx of stage actresses, whose stage experience has familiarized them with smart clothes and who demand correct style for their pictures, has helped the situation. Good American designers have proved that, if only given the opportunity, they can create wardrobes comparable to the collections of Paris couturiers. Soon they will have the clothes situation in hand, now that they are getting recognition and rightful authority, and the seen clothes may represent current fashions instead of tagging far behind.

## At the Studios

Marion Davies, after a strenuous period of cavorting in costume pictures, will wear modern clothes again as "Dulcy." A two-piece woolen frock made with a pleated skirt is laced with wide strips of the same material down the hipline, neck and sleeves to give the figure of the type have been very well received, proving that there is a grateful audience for them. When the studios realized there might be a market for polite comedy in pictures, they were nevertheless a bit doubtful of their ability to make this kind of picture successfully. Their hesitancy caused them to listen more sympathetically to the ideas of those assigned to the picture, even the costume designer. If the clothes were superior, it was because at last the designer got a chance to have his way, comparatively unhampered by vetoes. By taking advantage of this wedge, picture costume designers may expect to see the day when they will

Mary Doran, the girl who isn't true-blue in "Take It Big" wears a tulle hat that is smart, but more of it. "Faust" is a worthy effort, but somewhat dry. "Hallowe'en" a cute number by the Roxyettes in black and gold costumes, achieving comic effects with an extra face and the very full ruffle around the wrists. A crescent moon held an old witch all ready to go to work with her broom.

Kay Johnson, in "The Ship From Shanghai," wears a one-piece sports frock, combining distinction with simplicity, even as the dress combines bands of different colors which go around the neck in back, down the front of the dress. Belted at the normal waistline, a hip yoke and neck yoke button over the stripes in front at interesting intervals. This dress has a perfect right to be short, for it is worn with tennis shoes and socks, just as it should be.

Blanche Sweet's figure is so good, and she is so much of an individual style that in "Night Life" she is able to wear an evening dress with a skirt of ostrich feathers, if you please, and yet you don't mind. The chiffon bodice is beaded, but the pattern is good, and the dress isn't too tight. The skirt is up-in-front, too. Despite all these horrors, Miss Sweet conquers the dress. She should carry pains.

the right, of course) vs. Capital. Letter of commendation from some gentleman, famous probably to somebody, praises "putting the fight into civilization." Did he ever ride in the subway during the rush hour?

## Subnormal Antics

Between Esmeralda the polly and Sally Ellers as "Molly," "Sailor's Holiday" became rather hectic for a couple of feather-brained fars, seeming to entirely satisfy the whole purpose of the U. S. Navy, as far as the men are concerned. Miss Ellers can never reconcile her perfectly normal looks with the subnormal actions this called for, but then comedies are never expected to get back to normalcy. "Sailor's Holiday" probably will not be observed by the banks.



# VARIETY

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## 15 YEARS AGO

(From Variety and Clipper)

War Department had ordered London to go dark at night as protection against raiding Zeppelins, and the effect was immediately apparent upon the attendance. Alhambra changed its revue curtain from 9 to 8 o'clock, and it was anticipated the saloons would be ordered closed at 9.

English performers were in revolt against the managers' sharing plan to reduce salaries, and the managers threatened a complete shutdown unless they fell into line. About as much uproar in the States over salary reductions. Most acts took cuts, but a few refused cold.

Agents were hard hit. Salary cuts stopped all "side money," and with 36 agents operating in the booking office, 2½ per cent. didn't get them much.

Road troupes abandoned regular bookings everywhere and went wild catting on one-nighters in the desperate chance of recouping.

Film industry was prompt to see an opportunity in the collapse of the road. World Film organized a special department to handle film dates in legit houses left dark by failure of attractions.

Exhibitors were in an uproar over high rentals for important features. General Film, which never had kept abreast of the feature development, stepped in with an offer of \$2 per reel per day for short subjects, and showmen swamped the exchanges for the service.

All the picture manufacturers were favorable to a scheme to form an organization like that of the auto makers, and with that in mind sought the advice of Job E. Hedges, who had brought the auto men in line, principally for the furtherance of the annual auto show, which the picture trade thought well of.

## 50 YEARS AGO

(From Clipper)

Lust for speed hit the mauve decade. Six-day walking matches had been the apex of sporting spectacles. Now they organized a six-day walk-and-run contest. John Hughes and Dan O'Leary, latter the ped champ, engaged in Gilmore's Garden, New York. O'Leary won, doing 403 miles. Gate amounted to \$15,000, a record gross for any athletic event.

First all-American team in history able to stand off the challenge of England's best. Played a series of six games in Hoboken and Philadelphia and tied.

Both events drew so heavily from New York theatres that difference was noticeable. Clipper comments with some wonder on the large number of women who attend sporting events.

John Keen, bicycle distance champion, achieved a novel victory. He engaged to ride 30 miles indoors, taking on a new competitor at each 10-mile mark. Contest held at Alexandra Hall, London. Keen made good.

W. W. Cole's circus failed to attract a good attendance in its Richmond, Va., stand and Clipper offers the suggestion that it was because show pitched at a distance from the business center of the town.

Short Hills, N. J., had a famous athletic club which held field games that attracted attention. But there was no mention of golf, though that community now houses several links champions.

## Inside Stuff—Pictures

(Continued from page 20)

in its political tendencies. It seemed more than likely Ufa was going to come to some agreement with the Emelie, whereby Emelie would be added to the Ufa chain. This would have meant that a large percentage of the most important first run houses in Germany would have been controlled by Ufa. Also, all the news weeklies would have been in the hands of that organization, thus giving it an opportunity to subtly influence public opinion.

The present situation leaves competition open and active in Germany.

Concentrating the shooting of exteriors on the 73 acres adjacent to the Burbank, Calif., studio known as Griffith Park, a Warner land acquisition has been made possible, with the elimination of costly cable carrying, by the new recording plant which the Warners opened Sunday. The plant, a two-story structure, is also designed to record 20 productions at one time. It is described as the most complete institution of its kind and was erected at an estimated cost of \$300,000.

Under the new regime the staff of technicians at the First National camp will be increased to 400, or nearly doubled, it is reported in New York.

The Griffith property, one of the banner regions for the film work in the San Francisco valley, for years was under lease to Jesse Lasky. A. C. Blumenthal's slick Ambassador office admits A. C. has been over in Europe long enough to close Fox for all of the continent's theatres. But the office hasn't any idea when Bloomer, that reactor ace handled the N. Y. Indies at the same time he was waiting for the Loew grab, is returning.

Once upon a time before the film industry became rated among the leading industries of the country, anybody coming to a pub man and asking for a still of star was given it and requested to call again.

But now only those known to the flicker firms get the stills and the big hello. Others must tell their entire pedigree. Which metamorphosis came about not through the pub men or executives, but the actors. Advertising tie-ups which bring the star's picture in the limelight in connection with merchandise is slowly dying. Stars now consider it undignified and request almost impossible reimbursement before permission is granted. Only second raters consider these offers. Not many offers are made to second raters for the name doesn't promote enough to involve the trouble and expense. Others omit the undignified part but request a flat sum in most cases high enough to ruin it.

Only the fan mags and dailies use photos without asking consent of the players. For nearly every other cause permission must be secured.

Paramount, which made a special feature trailer for convention use in July and showed it in Public theatres, is now making a series of short trailers, running from 10 to 13 minutes, to advertise the new product, thus getting a double play out of trailers. Regular service is still maintained under a contract to National Screen and there is no thought, so far as can be learned, of Paramount making all its own flicker ads.

The series will run indefinitely, with a trailer going out weekly. They are used over the Public chain weeks in advance of the showing of the pictures, the regular National trailers taking care of the advertising the week before exhibition.

Warners is preparing the material for the laying of the corner stone for its new theatre on 51st street. It will be named the Hollywood. No grave news or announcements regarding the theatre has gone out as Warners is uncertain of the opening date.

Knowing how to sell your product is assuming greater proportions in the foreign market than ever before. More and more the possibilities of the continental states (or country) rights are increasing in value. American distributors in Paris view with much interest how "Submarine" (Columbia) was sold to Franco-Aubert for \$15,000 for at least two countries, France and Belgium, and possibly also embracing Switzerland, as usually that country completes the trio. On the Paris run alone, Aubert has its money back double, attesting to an American faux pas in merchandising of its product which, the other distributors aver, should have been a flicker here.

The Czech sex film, "Seduction," went for \$2,000 for similar territorial rights to Omega, local exchange, which in turn sold it to Pathe-Nation and is getting its money back with interest on the Imperial run in Paris alone.

The Hippodrome is seeking the collection of \$44,000 for restoring the house, following its occupation by "The Passion Play" early last summer. Morris Gest, who sponsored the religious spec posted a bond, guaranteeing to turn the house back in the same form he received it. Gest spent a young fortune converting the Hip into a sort of cathedral but the painting was almost entirely of water colors and it was expected the job of removing the religious pictures would be costly.

It is claimed that in restoring the Hip, workmen were engaged overtime and double wages are blamed for the high amount of the restoration claim. A protest over the various cost items has been filed by a representative for Gest and the attorney for the bonding company.

A new booking dodge is reported in regards Broadway attractions and credited to the Shubert office. Although a guarantee was not demanded the terms set down for a producer fairly well known, were that if the show went under the stop limit for one week, one week's notice of closing would result. But if the producer desired to stick for a third week, a guarantee would be required.

This is a new angle. Producers do not participate in picture or stock rights unless a show plays at least three weeks on Broadway. The booking office realizing that figured the producer would be willing to pay the guarantee to protect those rights.

Usually for a show playing percentage, the provision usually calls for two weeks under the stop limit and two or one week's notice.

Conferences between the film industry's leaders, with William Fox the pivotal figure, over the wide film are said to have resulted in Mr. Fox stating to the other he would not attempt a monopoly through Grandeur. When that is ready for general release, Fox is reported to have said, it will be able to secure it, though the manner in which it might be procured was not laid down.

This is believed to have been a preliminary to Mr. Fox's position that he will not alter the present width of Grandeur, thereby obliging the wide film to become Grandeur's width for standardization or leaving that important angle unadjusted.

With talk of the wide film, color comes in, but as that is not presently imperative with the wide film and screen in the distance, there is but casual mention of the color end.

Since the picture companies have gone in for theatre ownership, offices of the big executives are beginning to look like the campaign headquarters of army generals. It is no uncommon sight to enter the inner sanctums of the big picture chiefs and see huge maps of the country covered with varicolored pins. These pins indicate the location and number of theatres owned and operated by the larger chains and independents in every section.

Warners figure the first print of "Gold Diggers of Broadway" cost the studio \$86,000 just on the amount of film used. Execs have counted up and averaged the cost of Technicolor at 42¢ a foot counting positive and negative film and the footage on "rushes" while the picture is in

## "Variety" on the Pan

By Frank Scully

(Attached to "Variety's" London Office)

London, Oct. 19.

With a half interest in what everybody concedes is the loudest and most readable rag in the world, Sid Silverman should lay off panning and get in a huddle with his old man so that a way can be found to unmanage "Variety."

Some simple-minded squawks resent exclusive news appearing as "News From the Dailies" a month before it breaks. Other naive dopes laugh like gloating hyenas when they see London Chatter infiltrated through Times Square Chatter.

Two guys might mind when Henry Sherek, booking agent for Derickson and Brown, find themselves merged as Henry Derickson in "Variety." Maybe Naughton and Gold get a jaundiced laugh out of being called an American act when they're English, or maybe they're Scotch. But bulls like these are not worth firing a whole copy-desk about.

Englishmen have a case, though, when they must pay near 40 cents for a rag that can't even spell "Kit-Cat" right. If the day-dreamers and night-drinkers on the New York copy-desk continue to spell it "Kit-Kat," there's only two things open to London's smartest night club: Either run full page corrections opposite the London Chatter, or change the name of their club to suit the Ku-Klux Komplex of "Variety's" kute kopy killers.

If you want us to smash the queue gag at The Green Room Club, where they issue passes to the two copies of "Variety" weekly on file there; if you want us to cut down the reading time each one is allowed to search through 80 pages of the current "Variety" in the hope of finding his name spelled wrong, you'll have to give us better support than merely bumbling Kit-Cat.

Couldn't you spell Cochran with an "o" and Swaffer with two "f's" and call Tallulah Bankhead a Lady?

That's not asking much, but it would help.

Let's take any one issue, since it happens to have been the last to arrive. On page 1, "After serious discussion by the State Society, it has been decided Bill Tilden is an actor. All right. All right. Suppose the wire did it in that way. Are we dopes or mice? Can't we think maybe State Society was what was meant?" If the day-dreamers and night-drinkers on the New York copy-desk continue to spell it "Kit-Kat," there's only two things open to London's smartest night club: Either run full page corrections opposite the London Chatter, or change the name of their club to suit the Ku-Klux Komplex of "Variety's" kute kopy killers.

Turn to page 3—but why not hurry on. It's sure to be there. Of course, "Jones Goes To Kit-Kat." Get it right. It's KIT (name of girl or baby cat) and Cat (name of a kitty's mother).

Page 5 and note "Maurice Elvety" is taking "Roycol" to New York.

Yeah, we know, "The lousy cable company!" "Error in transmission." Any alibi. But with Maurice Elvey taking "Variety's" back covers for four weeks at 600 bucks per—mind, you—to "tell us about Roycol. Somebody should know his name. Why not look up the ads when in doubt about a name?"

Maybe you think Roycol and Raycol are both dopey names, but suppose we called Radlo's grand smashes Rodeo Pictures? Laugh that off, youse guys.

And page 71. What's a London reader doing on page 71? Well, when "52,000 Fans Attend West Coast's First Night Football Game" and Arizona beats Occidental, I want to read it, because I lived several years in Tucson and like to see the cowboy colleagans get such a fine break. But the opening paragraph said 25,000 turned out. Well, 27,000 isn't such a bad miss for "Variety."

There's a show here that says its circulation is "Guaranteed to be larger than that of any other Dramatic or Variety paper." It prints this legend over the masthead on the front page. It doesn't say this largeness is limited to Great Britain.

It sells maybe several thousand copies at 8 cents a copy for a 32-page paper. Dull, of course, but it's a chaste thing, and rarely misspells a name.

What mugs these mortals be!

Imagine how they could tit those figures if they'd only ball things up more, look for a wiescrack instead of a fact, and use what "Variety" does in place of English "Variety's" circulation (screams of laughter) at 40 cents for a torn copy would look like the Singer Midgets after a bad Saturday night.

It's our luck we're the only illiterate paper in the world. They can't take that from us. Such unpopularity must be deserved.

But you've got to give "Variety" credit for one thing. It spells the names of all the by-line writers correctly, sometimes.

### Those Branch Offices

This is an idea! Printing the squawks from London. They sound better in copy form.

In a branch office like London where there is but one weekly mailing, the squawks are usually written daily, sometimes morning, noon and night. They are shoved into one envelope, and those squawks of the week must be read in one day in New York. Of course, by the time you have reached the fifth squawk, which was the same as the second, you have forgotten the first.

It isn't the cable service or error in transmission that is the fault of misspelled names. It's the typewriter. For instance, this typewriter. It has a bad k and the c is too near the d. If the boys would only read their copy before turning it in, that would be a help. They depend on the copy readers, the copy readers depend on the proof readers, and the reader gets socked. In fact, the Rogowski's proof readers are "Variety's" best copy readers, even if another extra 2½% on the whole gets socked on, on account of this.

Spelling a name wrong never brought a libel suit yet. That may account for the carelessness. Saying what so-and-so did or said gets the libels, so the copy reader believes that if he protects against the libel suit, that's doing his work 186%. Once "Variety" called Lee Shubert Lee Schubert and Lee didn't sue that time. Of course it was an exception, Lee forgetting to sue, but how could Lee claim he was damaged by being called Schubert. Schubert, maybe yes, but Schubert!

When "Variety" is foolish enough to open a branch office, it invites trouble. The mug in charge of it at once thinks he becomes more important than the paper. He is "Variety" locally, or wants to be. Reads all of the copy in person before it goes to the main office, and then only reads the matter from his branch office when the paper comes out. That's why the branch office is always squawking over local errors. They have no pity for those in New York, who must read all of the paper and see all of the mistakes.

Mr. Scully isn't really squawking for himself—he's doing it for that branch office mug in London, who doesn't believe his 50 squawking letters a week are read. Mr. Scully has gone to Paris and is going to Nice. Hip was only in London to hear the growls of a "Variety" branch office manager—and he heard them!

the making. Studio estimates the cost of subsequent color prints, made after the final cutting, at 10¢ a foot.

Warners is now reported fighting with a color process which takes color on black and white stock. Main item in this contraption is said to be a special lens for both camera and projector at an extra charge of but 1¢ a foot. Warners are said to be hot enough on the trail of this scheme to start shooting with it in four weeks.

The German version of Herbert Breñon's "Lummox," which was added to the picture by German players after the English version had been completed, was the idea of Arthur Kelly, of U. A. The German "Lummox" is slated to have its premiere in Hoboken, with the other large Dutch populated communities to follow.

U. A. may also add the Spanish tongue to the picture.

# ENGLISH ACTORS FAVORED

## Equity Will Start "Licensing" Casting Agents in N. Y. for Fees

Equity is again preparing to place in force its rules governing the fees of casting agents. The latter are to charge but 5% for 10 weeks for "securing" engagements, but that does not apply to agents who guarantee actors a fixed number of "weeks" per season. Such agents are rated personal representatives and may charge 10% weekly, says Equity.

It is planned to enforce the rules in two weeks by which time it is expected the matter of permits, issued by Equity, will be straightened out.

The agency rules were held up last spring when Willie Edelman sought an injunction. The matter of jurisdiction was brought up by Equity, the argument being that the case should not have been heard in the federal court. A stay was granted but Equity's argument was upheld in the U. S. Circuit Court of Appeals. A petition for a rehearing was recently denied.

With no further action indicated by those agents Equity decided to proceed. It is possible the matter may go to the U. S. Supreme Court in which case Equity would withhold its rules until the final decision is handed down.

Equity fought the case on jurisdictional grounds because the U. S. Supreme Court ruled a New Jersey law limiting employment agency fees to 5% was illegal, because price fixing. New York has a similar statute which has not been tested in court. Those interested in the Edelman case apparently passed up the New York courts because of that.

Equity believes it can enforce the agency rules by advising managers which agents are permitted to do business with Equity members. The revised "basic agreement with the Managers' Producing Association" provides that the managers accede to Equity's request in the matter.

## Allyn Returned Scripts, But Alleges Debt of \$610

Alan Allyn, actor-playwright, 342 West 71st street, was before Magistrate Brodsky in West Side Court on a summons charging him with unlawfully withholding property. After Allyn had returned two manuscripts to Martha Borkin the case was dismissed.

Miss Borkin is secretary for Robert Sterling, producer at 1660 Broadway. She alleged that Allyn came to her desk and seized the two manuscripts for a play called "Decision," which ran at the 49th Street theatre last May.

She demanded the return of the manuscripts, one of which was the original and the other a copy, and which was written by Dr. Carl Hendle.

Allyn denied that he had seized the manuscripts. He said Sterling had given them to him to be peddled for picture purposes. He said it was necessary for him to rewrite the play. He said another reason he had retained the manuscripts was that Sterling owed him \$610 for salary and other favors.

Magistrate Brodsky insisted that Allyn return the manuscripts to the girl and the case was dismissed.

## Six Actors Going Over

Al Woods is backing the London showing of "Subway Express" and with Edward A. Blatt, producer of the play, and the latter's stage manager, Chester Erskine, will sail for England in about 10 days to prepare for the British opening.

The trio will be accompanied by six American actors selected here for principal roles in the play. The remainder of the cast which numbers 41 persons will be English.

## BETWEEN THE MARGINS

Chicago, Oct. 29. Claudia Cassidy's drama reviews in the "Journal of Commerce" have been getting more attention lately.

## "RED ROBE" BAD FLOP AT TEXAS STATE FAIR

Dallas, Oct. 29. Shuberts' "Red Robe," playing 17 days at the Texas State Fair here as major attraction, was such a flop the fair officials have announced musical revue for next year's fair instead of the annual operetta. "Red Robe" was a heavy loser for the fair, heaviest it has had for several years. The \$100,000 guarantee, for 45 performances, to the Shuberts will have to come from the fair's funds as the box office never got near that figure.

John Rosenfeld, Jr., critic for Dallas News, was picked by fair board last spring to go to New York and help select the operetta, on strength of reader following he has with the local sheet. He picked "Robe" in preference to Schwab & Mandel's "New Moon." He still maintains, in his columns, that the "Robe" is far from a flop, but the box office can't substantiate him.

## GOLDWYN DECLARED IN BY ZIEGGY ON SHOWS

The arrangement between Flo Ziegfeld and Samuel Goldwyn covering the pictureization of Ziegfeld shows is said to include Goldwyn's participating in new Ziegfeld stage productions. Mentioned are "Ming Toy" and the new Ed Wynn show.

"Ming Toy" is next in line and is aimed for the New Amsterdam about Jan. 1. Selection of the lead appears yet to be decided.

"Whoopee" is to be the first Ziegfeld-Goldwyn picture, expected to start shooting in May. Few of the present song numbers are to be used.

Max and Nathaniel Leif and Ralph Grainger will write the picture score of "Whoopee." Grainger came into attention with his "Moanin' Low."

## Knickerbocker Down

Tenants in the Knickerbocker theatre building are said to have been notified to vacate by Jan. 1. The intention is to raze the once noted playhouse, the site to be used for an office building.

Robert W. Golet is a partner in the ownership and lease of the theatre with L. Erlanger.

House is dark at present.

## Erlanger, Atlanta, Film

Atlanta, Oct. 29. Erlanger, dark several months, reopened yesterday with pictures, "Great Gabbo" the star.

Road stage shows will be played when booked.

Minneapolis, Oct. 29. Metropolitan, after dark period, reopens next week with road "Rio Rita" stage.

Marcin Directing Max Marcin seems to be getting a kick out of directing his own play, "Humbug."

That the piece could get a quick in on Broadway with plenty of dark houses available he hurried on from Hollywood to start rehearsals. Marcin has been on the west coast for some time engaged in talker work.

## 311 ON BROADWAY; AMERICANS IDLE

English Plays Freely Imported, but of Last Five No Outstanding Hit—3,000 Layoff Legits, Many Now in Desperate Need

## SALARY CUTTING

Despite English stage importations and actors are continuing, the five all-English plays now playing Broadway have not developed an outstanding hit. "Candle Light," one of them, brought over by Gilbert Miller, according to Broadway skeptics, will see curtains as soon as the draw attached to the Empire Theatre and Gertrude Lawrence, star of the piece, begins to fall off. One of the quintet, "Scotland Yard," imported by Al Woods, has already passed out.

The other all-English shows now on the Main Stem that have come here with the new season include another Gilbert Miller show, "Hundred Years Old"; two shows by Arch Selwyn, "Many Waters" and "The Middle Watch"; and a Shubert show, "Rope's End."

The total number of all-English actors in Broadway shows count 76. It has caused more than a mere ripple on the legit has relief as it is moulded on Broadway.

It is a universal thought among American actors and actresses met with at the casting offices and on the street and even in producers' offices that as good talent, if not better, and as cheap to hire, are available on this side without having to go to England to import casts. This unrecurrent expression that is sweeping the actors' fold is further aggravated by the fact that the producers, notwithstanding the present poor biz of the newest all-English importations, are about to bring additional companies over here.

"Bitter Sweet," brought over by Arch Selwyn and Florenz Ziegfeld, to open in about 10 days at the Theatre, Boston, had 125 players. "Wake Up and Dream" has a cast of about 100.

## Idle Actors

Another drama, "Berkeley Square," is now rehearsing for Gilbert Miller. Its cast numbers 10 British actors, according to report, which, with the actors in the other all-English dramas now on Broadway and two musicals set to play here soon, will bring the number of British actors engaged on Broadway legit dates to a total of 311 persons.

This is by far the greatest number of all-English actors ever to be seen on Broadway in one season. Over 3,000 American legit actors are idle, many in desperate straits.

A survey of the producers and the casting offices of New York shows the continual stream of actors and actresses in extraordinary numbers seeking work.

The situation has provided the legit field with a surplus of native talent, and as a result the producers are enabled to make the greatest bargain deals with American players seeking work.

It is no unusual statement to be made by a casting director or a producer to a job-seeking actor that salaries will be low.

## Reasons

At the present Equity is standing pat, hampered by its own rules on alien actors that seem to have proven a boomerang to the personnel the organization was created to support and protect.

The talker situation over here has been but a slight relief for the legit, and those mostly from musical comedy. Musical comedy talent going into the talkers have been of the best and created a scarcity for stage leads among that class of actors; but the dramatic actor has not been aided to any extent.

It is commonly believed the reason why New York producers are

## Metro's Revue of Old-Timers, With Incidents of Weber and Fields Days

## Types

The type casting now generally in practice is ridding the theatre of real actors is the complaint of any number of performers. Type, type, type is all that is considered, and if you are not a type, it doesn't make any difference whether you can act or not.

One girl complained that she was not tough enough for a rough type nor not "sweet enough" for a refined girl; in fact, not even a type to die, she guessed.

Because of the type thing, a number of people who have never been actors before are coming into show business because they are good types. One man who played in a hit play last year was formerly a cook, an excellent type for a big policeman on the stage, he is now going about his business of playing roles at \$50 a week. He never hopes to do anything else, but is quite satisfied with getting the fifty per.

However, he is keeping an actor out of work, and from what is heard of the servant problem, there is a shortage of cooks.

## "Barnstorming" on B'way; Cast Clowns Over Moves

"Houseparty," drama originally produced by Tyler and Erlanger, and now in its eighth week and fourth theatre, is being kept alive by the co-operation the cast is giving Roy Hargraves, one of the actors. The show has played the Knickerbocker, Cort, Wallack's and is currently at the Waldorf, the closing notice having been posted four times in seven weeks, with the cast clowning about barnstorming in New York and playing the taxi circuit. This week Joe Lebling guaranteed expenses, after Kenneth Phillips, Erlanger, who collaborated with Hargraves, departed after taking the show over from Tyler and Erlanger and taking a \$10,000 loss.

Show can operate successfully on \$6,000, with the cast willing to accept half salary if the gross falls under that figure.

## Society's Money Behind

Jed Shaw, Johnny Brisco and Whitman Thompson, former associates in the now-closed Winthrop Ames office, are together in a contemplated production of a piece called "Christopher Rand," written by Mrs. August Belmont and Harriett Ford.

Lester Buswell, Social Registerite Bostonian, is putting up and making the presentation.

Large cast and pretentious production is called for on this society-authored and society-produced effort.

## Coward Settles Down

Noel Coward opened a permanent office in New York this week, taking a suite on the second floor of the Selwyn theatre building. When here before Coward was an actor; this time he's a producer. His enterprises are under title of Trans-Atlantic Productions.

Importing English plays and players is because they can procure the latter more cheaply than home casts, with the other reason, not so fancy, that an American producer or two are attempting to advance a personal standing in England through these importations.

Hollywood, Oct. 29.

Harry Rapf starts a Metro production Dec. 1 of a revue based on incidents connected with the Weber and Fields Music Hall, New York. Joe Weber and Lew Fields will head the cast. Louis Mann, De Wolf Hopper, Marie Dressler, Josephine Sable, Barney Fagan and Willie Collier, borrowed from Fox, are among the others. All of these people were with the W. & F. outfit at the Music Hall on Broadway.

Also in the revue are to be three ex-world champion heavyweights, James J. Corbett, Jess Willard and James J. Jeffries. Tom Sharkey is added to this group. The scenes with Corbett and Jeffries are being made this week, with Collier doing straight for the two ex-champs.

Edgar MacGregor and Eddie Welsh are supplying the story and scenes with Gus Edwards, Howard Johnson and Lou Alter doing the music and lyrics. Sammy Lee will stage the dance numbers.

Figured this revue, scheduled for March release, will run around \$750,000 to produce.

It's working title is "Then and Now." It will have a modest box, with a younger set of principals.

Morris office, in New York, is engaging the old timers for the Metro mixed revue.

Among those approached was Fay Templeton, who declared she isn't as interested in the money as a congenial engagement. That she must receive proper billing, but will neither dance nor wear short skirts and she must know who else will appear with her.

Weber and Fields and their assistant, before the negotiations started, said that their wives must accompany them out to the coast and the wives must also be entitled to read the script, with transportation for all paid both ways.

DeWolf Hopper was afraid they might have too many of his ex-wives in the same revue, but said he won't mind one or two only.

Maggie Cline said she would have to secure her husband's consent and later stated he won't allow her to go that far away from home.

Fritz Scheff felt that Metro had erred in placing her under the category of an old timer. She refused to consider the proposal.

## Going Way Back

It is reported the Morris office is negotiating with Wilmer and Vincent to do their former vaude sketch and to have Commodore Stuart Blackton, former president of Vitaphone, go through his old crayon act.

Since Metro's assignment to the Morris office, that office has been swamped by old timers who look upon the work as a vacation and money that couldn't be picked up otherwise.

## Philly's Sub Theatre

Philadelphia, Oct. 29. Lyric, on North Broad street, recently announced as given up by the Shuberts, will reopen. It is to be the home of an organization known as the professional players, corresponding to the Drama League of Chicago. It will show five plays, for four weeks each.

Proposition calls for an extended subscription campaign.

## Somebody Wins

William Harris, Jr., has obtained a judgment for \$2,684 against Peter Dosse and Florence Krow, taxicab owners, for injuries received in 1926 in a collision.

Harris alleged he was riding in one of the cabs when it ran into the other resulting in a fractured rib and later in pneumonia. He sued both cab owners.

## Future Plays

A chorus of 60, which Herman Gantvoort inserted in his show, "Silver Swan," came as a life saver for that number which had been trying to hook up with one of the new musicals announced for Broadway. "Silver Swan" is set to open in Toronto, Oct. 23, with a cast headed by Vivian Harlow, Edward Knell, Florenz Ames, Lina Abarbanel, Eddie Miller, Elaine Blair and Robert Pitkin.

Joe Graham has been assigned the stage direction of "Headquarters," which Al Aarons and Walter Vincent are producing with William Farnum as the star.

Selecting a title seems to be a sort of cross word puzzle around the Horace Liveright offices for the Raphaelson play, first called "Al-mighty a Hero," then changed to "Boo!le" and now to be changed again. Three special sets of scenery have been made for it by P. Dodd Ackerman.

"Other Men's Wives," Edgar Selwyn, opens at the Boulevard, Jackson Heights, L. I., Nov. 4. Cast includes Claiborne Foster, Hugh Sinclair, Dorothy Hall, Percy Ames, Walter Armin, Harry Stevens, Frank Green and Armand Cortez.

"Your Uncle Dudley," tried out previously with Raymond Hitchcock as star, has resumed rehearsals with Walter Connolly supplanting Hitchcock, because of the latter's illness. A. L. Erlanger and George C. Tyler are producing. Support includes Mrs. Jacques Martin, Beatrice Terry, George Still-

well James Bell, Eleanor Hayden and William Havorth. "Diana," by Irving Kaye Davis, is being rushed to rehearsal by Lawrence Weber to beat in "The Swan Song," by Ben Hecht and Charles MacArthur which Sam H. Harris will produce. Both are dramatizations of the life of Isadora Duncan, dancer.

"All Over Town," musical, halted in rehearsal several weeks ago by Equity when Harry Marshall, producer, failed to post bond for chorus, resumed last week and opens at the Adelphi, Phila., Nov. 11. Bond has been posted for chorus but principals have waived security. Cast includes Joe Donlin, Elsie Leininger, Dorothy McGee, Mary Harrington, William Sullivan, Ray Murphy, Jeanne Bochey, Hugh McLaughlin, William Marr, Louis Bergen, John MacCauley, Nedda Dunn and others. Demarest & Lohmuller's "Woof, Woof," now in rehearsal, opens in Boston Thanksgiving Day. Louise Brown, Al Sexton and Jack Squires featured. Dan Healy is staging the dances.

William Farnum has been signed to head "Headquarters," by Hugh Stanislaus Stange, which Walter Vincent will produce next month.

Provincetown Players, inhabiting the Garrick, will produce Frederick MacKay's long narrative poem, "The Gobbler of God," with music. Author, son of Steele MacKaye, hasn't had a play produced in New York since the Neighborhood Playhouse did his "This Fine and Pretty World," back about five years ago.

"Gears of Love and Death," Theatre Guild's next with Alice Brady, went into rehearsals Monday under direction of Rouben Mamoulian. Basil Sydney and Mary Ellis will be co-starred by the Shuberts in "Modesta," dramatization of G. B. Stern's novel of same title. It goes into rehearsal in two weeks and will open closed at a New York house.

## OPERA STARS MISS BIG STAGE BEFORE CAMERA

Opera singers appearing in talkers find their movements and actions painfully hampered by the mechanical precision required under the camera. Prone as they are to flourishing and romantic gestures, in pictures they are constantly gesturing themselves out of focus.

On the great stage of the Metropolitan they can make as many passes as they wish. While in the throes of song or otherwise their freedom is unlimited. The audience sympathetically watches them abandon themselves to their art. But a few practical reasons underlie the operatic contortions which even the seasoned operagoer doesn't suspect.

Lawrence Tibbett of the Metropolitan, who has just returned from the coast, where he appeared in "Road Show," divulged the secret behind most of the operatic mannerisms.

He had an awful time keeping within camera range. In one instance Tibbett had to sing a song 17 times before he got himself and his song in the picture.

However, none of these comforts of home in picture work. Voices must work from the word go, and not many romantic gestures can help drag out the sounds.

Since his return to New York Mr. Tibbett has been rehearsing for "The Girl of the Golden West" and disturbing the rest of the Metropolitan company with cigar smoke. He has to smoke a cigar in the opera. Unaccustomed to the weed, he is trying one out at each rehearsal. Tibbett will continue to rehearse if he is not given air by the rest of the big voice boys, who refuse to consider the cigar a professional accessory, but intimate he picked up the tabooed habit in Hollywood.

### DUNCANS PLEASE

Hollywood, Oct. 29. Having pleased M-G-M studio officials with their first dialog picture, "Cotton and Silk" the Duncan Sisters will make another for the company.

Maybe two more. Negotiations on.

Allen Pryor for Warners. Allen Pryor has been engaged by Warners for a Coast talker production.

## 'GHOST PARADE' BLOWS, THEN DOES COMEBACK

"The Ghost Parade," which folded out of town last week when unable to pay salaries, will strut again at the Lyric, New York, with cast on commonwealth, opening set for tonight (Wed).

The show, produced by Charles K. Gordon, had been permitted out on midnight bond. It was closed in midweek in Detroit by Equity when cast had not been paid the previous week's salary. The amount up with Equity was sufficient to liquidate claims and pay the company's transportation back to New York.

Gordon, who claimed his financier had quit, imported the cast to take a chance for the New York opening and they acquiesced. Equity made no objection when the cast agreed to waive further security and the show is set for reopening.

## Goldtree, Acquitted of Indecency, Changes Cast

San Francisco, Oct. 29. Having been acquitted of running an indecent show, Manager Sid Goldtree announced several changes in the cast of "The Flat Tire" at the Green Street Theatre.

Rollon Parker is out and being replaced by Jean Whips, who was one of cast of "Easy for Zee Zee," Eileen Hamilton also out, and replaced by Grethel Flair.

Maryon Aye is slated to leave in two weeks.

## No St. Louis Strike

St. Louis, Oct. 28. Settlement of the musicians' strike in Philadelphia averts a sympathetic walkout of musicians and stage hands in Shuberts' Rialto and the Erlanger American here.

American is showing Theatre Guild's "Major Barbara," Shubert in this week after run of "Pleasure Bound."

### Cohan Alone

A report that George M. Cohan would have a collaborator in the writing the forthcoming "Cohan's Revue" was in error.

Cohan stated he had not collaborated with no author as yet and did not intend to do so.

Time Jones was mentioned as teaming with him.



EDDIE PARDO

Keith's Palace, New York. This week (Oct. 26). Dir. MAX AND DAVE GORDON.

## Eight Shows Out

Eight more shows are off Broadway's calendar. Four are just fresh flops. In addition there are three revivals and a repeat. Of the revivals which failed "Abraham Lincoln" was the keenest disappointment. It was yanked off at the Forrest after one week. "A Tailor Made Man," similarly failed to draw and lasted one week at the Gallo. "Naughty Marietta" was in for two weeks only and ends at Jolson's Saturday, on which date "Harlem" will leave the Eltinge. Two weeks to peanut money.

"A Hundred Years Old," presented by Gilbert Miller, will tour from the Lyceum after five mid weeks. Business was around \$7,000, but picked up somewhat last week by virtue of cut rates.

### A HUNDRED YEARS OLD

Opened Oct. 1. "Profoundly barren and unrewarding" thought Anderson (Journal), but others found it in merit. Darnott (Eve. World) liked "beautifully played" piece. Winchell (Mirror), however, stated bluntly: "Too arid for local success."

"Soldiers and Women," presented by Lew Cantor, closed at the Ritz Saturday. Played eight weeks. Drew favorable comment, but business never strong. Averaged \$9,000 to \$10,000, but less lately, and was costly to operate.

### SOLDIERS AND WOMEN

Opened Sept. 2. Hammond (Herald Tribune) found it: "literate, picturesque and ingenious." Notices in general were moderately favorable.

"Button, Button," independently offered at the Elton, produced Wednesday last week and was taken off Saturday.

### BUTTON, BUTTON

Opened Oct. 23. "Not quite right," said Atkinson (Times) and Mantle (News) called it "misguided farce."

"Deep Channels," also independently, went shut early last week at the Waldorf. Had opened late the previous week and played but three days.

### DEEP CHANNELS

Opened Oct. 12. Lockridge (Sun) said: "One of those hysterically awful things." To make it more emphatic Littell (World) said: "Completely worthless rubbish."

Variety (Rush) said: "Cast of misfits in a play that couldn't have been made endurable by an all-star personnel."

### "THUNDER" FOR N. Y.

Chicago, Oct. 29. "Thunder in the Air," produced here by Laura D. Wilcox as the opener of the Dramatic League of Chicago, goes into New York Nov. 11. House has not been chosen.

Dramatic League schedule limits local run to five weeks, ending Nov. 9. British cast playing it here, and headed by Cecilia Loftus, will remain intact.

## Beny Damita Out

Cleveland, Oct. 28.

The rumor that Lily Damita would be withdrawn from the cast of "Carry On," new musical that opened here, was vigorously denied by Dallett H. Wilson, legal rep of the show's backers. Although Miss Damita was panned by local critics, Wilson said there was nothing to the report that a new lead would take over her roles before show opened on Broadway.

Damita was turned out to Bobby Connelly and Arthur Swanson, its producers, by Samuel Goldwyn to get stage experience. "Carry On" goes to Pittsburgh this week, then to Boston Nov. 4, opening in Imperial theatre, New York, Nov. 18.

## PRODUCTION CREWS FOR CITIES OUTSIDE N. Y.

With a view to giving Chicago and other middle western cities a break on legit attractions, plans are under way to allow shows to play these points with a production crew, thus enabling them to make Chicago, St. Louis, Cleveland and other cities before settling down in New York for a run.

At present when a play leaves Chicago, it must put on a road or production crew the same as when a play goes on the road after a New York engagement, this automatically working a hardship on such attractions as would play Chicago or other mid-western towns before coming on to New York, where the regular house crews take over the shows.

William F. Canavan, head of the I. A. T. S. E., largely instrumental in the move for a change, has had a number of conferences with the International Theatrical Association, reporting progress on plans as highly favorable.

Shows now can play Philadelphia, Boston and other eastern points before hitting Broadway without putting on production crews on leaving.

Engagement of production crews is for six weeks or less.

## BROKER-ANGEL MUST PAY OFF ON BOUNCERS

John R. Armstrong, real estate broker, who took a loss of approximately \$22,500 while acting as angel for "Bye Bye Bonnie," musical comedy produced by Lawrence Weber two seasons ago, had a judgment for \$1,566 filed against him in favor of Louis Simon, actor. Municipal Court Judge Shientag made the award.

Julius Kendler, attorney for Simon, contended that during the out-of-town run of the musical Armstrong gave Simon two checks for \$400 each and one for \$700, all bouncers. Armstrong stood for a touch from Simon for \$100 and the actor brought suit for the balance of \$1,400 due him as salary.

In his counter suit, dismissed, Armstrong claimed that in August, 1927, Simon induced him to invest \$22,500 in the musical production of which he was one of the co-authors as well as co-producers, and sought judgment against Simon for \$20,400.

## Cast Changes

Doris Robbins, night club and picture house singer from Chicago and Detroit, succeeds in Ruth Etting's role in "Whoopee." Miss Robbins came on from the west to open at the Club Madrid where Stanley Sharpe saw her on the third day.

Clare Luce in St. Luke's hospital, New York with reputed nervous collapse. She was appearing in "Scarlet Pages." Katherine Council replaced her.

McGuire Sued on Notes. William Anthony McGuire was sued in the New York Supreme Court by Benjamin R. Stoddard for \$11,346.

Complaint alleges McGuire made a series of demand notes in 1925 and 1926 payable to Stoddard, at 1482 Broadway, for the amount named in the suit.

## PRODUCERS AND PAPERS AGREE ON DIRECTORY

Starting this week a revised form of daily newspaper advertising for legit shows will appear in the New York dailies.

About 80 per cent. of the producers have agreed to this new layout, as recently proposed by Gilbert Miller. Plan also received the approval of the newspapers.

In the future legit ads in New York papers will run in directory style, uniform in type and color, for which there will be a six-line minimum and 12-line maximum. Shows will be listed alphabetically, with title of show leading the ad. Under it will come other billing. While this directory will remain intact, producers desiring to take larger ads, display type, etc., will take it outside the regular column, and those taking the large space will have their ad in the column marked by an asterisk, to indicate they are carrying another ad on the same page.

Idea is designed to do away with the hodge-podge theatrical pages of recent years, when 60 or more shows used every conceivable kind of ad on one page. Some papers tried to make their theatrical pages tidier by refusing to run heavy black cuts, notably the Times, Tribune, World, Post and others.

Present scheme is approved by many papers as giving the same lineage as before and at the same time form an easier guide to readers. Moreover, it is expected to rotate shows around some, for as shows will be listed alphabetically, first shows will be near the top of the column at various times.

### Producers in

Committee which handled and passed the new plan consisted of Gilbert Miller, chairman; Warren P. Munsell, of the Theatre Guild; Claude Grenek, for the Shuberts, and Brock Pemberton. At the meeting 47 theatres were represented, with all but the Erlanger group coming in. Those signifying acceptance were the Shuberts, Selwyns, Aarons and Freedley, Lyle Andrews, Arthur Hopkins, George White, Earl Carroll, Hammerstein, Sam and Wm. Harris, Brock Pemberton, Gilbert Miller, the Frohmans, Lawrence Weber, John Golden, Winthrop Ames, Wm. Brady, Brady and Ames, Schwab and Mandel, Horace Liveright, the Chasins, George Broadhurst, Jones and Green, Theatre Guild and Florenz Ziegfeld.

In line with this reform in advertising is a quality code. Legit managers intend cutting down ads in some of the sheets that have been carrying theatre advertising, but are considered useless.

## Hammerstein Staging 4 Talkers West for U. A.

Arthur Hammerstein departed for the coast Monday to begin production on "Bride 66" as the first of his four scheduled for U. A. release under his two-year contract. He will also produce "The Darling of the Gods" and "The Dove," both to be given a musical score, and an opera. "Thais" may be the opera screened, though that is not set.

Heard that one of the Rudolph Friml may write the musical score for "The Darling of the Gods" and "The Dove."

Hammerstein's nephew, Reginald Hammerstein, will follow his uncle to the coast shortly. It is reported he will stage and direct the Hammerstein talker productions. Oscar Hammerstein, 2d, arrived from London after overtures for a London production of "Sweet Adeline." The London production is off temporarily, as it is reported he did not reach a satisfactory agreement with the English managers.

### NANCY WELFORD STARS

Los Angeles, Oct. 29. Musical comedy cast of "Fambino" going into the Figueroa Playhouse, Nov. 4, with Nancy Welford in lead.

Production to be by American Light Opera Co., Lawrence A. Lambert general manager.

Molly Picon's Shorts. Molly Picon, the Yiddish musical comedy star, is to do two talking and singing shorts for Warners. She is to receive \$3,500 for each. The first to be done will contain two numbers, "Temperamental Tiller" and "Yiddisher Blues."



# Stage Talk for Talkers Falling Off in Value—Few Plays Purchased

While getting the talk for talkers at first panicked the film industry more than equipping its theatres with sound, considering the meagre successful handful out of the 100 and more legit plays yearly produced, dialog is now in a pre-eminent position thwarting all former symptoms of a fine famine.

Producers have found that they can do their own writing. Proof of this is best seen in the talkers rights to only 25 plays have been secured through the Authors' League since June, 1928. Of these only three had been bought originally for silent version with the talker rights an additional kick-in. In the majority of sell-outs the author is receiving no more for the combination than he did when only the silent version was disposed, according to the League.

So far, although a casual survey shows producers are dipping gingerly into their silent libraries of hundreds of stories for talker remakes, the League reports there has been no serious controversy with any producers. Of the 20 or more silents talkified in the industry's latest production, "Gentlemen of the Press," the talker rights have been made and the League has had no occasion for materializing a test case on its contention of sound not being a part of the picture.

Film producers, with their grasp on the dialog situation, are becoming more and more independent of professional line rights. An illustration is Hearst's flat refusal to pay the \$15,000 asked for the talker rights to "Little Old New York." He had evidently planned it for a re-make of the silent version which Marion Davies made several years ago.

**Sales Prices**  
Some of the combination rights to plays paid for by producers are regarded as amazing. "Gentlemen of the Press" and "Serena Blandish" brought only \$12,500 apiece, it is gleaned, while by way of comparison "Murder on the Second Floor," which had only a six weeks' B'way run, garnered around \$30,000 for the same rights.

In various parts of the New York film industry, observations and opinions regarding the obtaining of dialog are multitudinous. All agree it is here to stay. Even the lowliest of independent producers, who held out to the last against sound, are now finding lines for their players that satisfy the grind fans. That film makers are, having the same experience regarding the same value of a play that old legit producers had when they paid big dough for the dramatic rights to a well known novel, is the belief of one executive in central touch with the industry.

On the other hand a belief prevalent for a time that playwrights and authors would flood legitimate offices with material, hoping for the double rake-off, has also been partially dispelled. Too much film angle has proven as bad for the legit stage as too much stage for the camera.

## Leading Man Drunk

Los Angeles, Oct. 29.  
Unable to replace his leading man, Thomas Bittner, arrested for drunkenness, Albert Shields decided to close "Unusual Weather" at the Egan.

Treasurer, doorman and usher of the thimble theatre immediately filed claims with the Labor Bureau for \$50 wages.

## Wheeler-Woolsey Team

Hollywood, Oct. 29.  
Bert Wheeler and Bobby Woolsey will be featured in "The Ramblers," the former stage musical.

The picture will be made by RKO which has exercised an option on Woolsey for one year.

## Under Contract

Hollywood, Oct. 29.  
After preview of "Grand Parade" it is understood Pathe put Fred Scott, former concert singer, and Helen Twilvetrees, from legit, formerly with Fox, under five-year optional contracts.

## NO CHARTER ALLOWED FOR COAST EQUITY

Equity coast campaign to enforce a new standard form of contract in the talker field has died to a whisper. Equity officials are awaiting the result of conferences with the allied stage hands and musicians' unions. The latter have been engrossed in their own problems, principally new wage scales.

The supposed petition from the coast seeking the establishment of a branch coast union with autonomy has never been received at Equity's headquarters. Such an organization could not be formed without Equity assent, under the rules of the American Federation of Labor, which prohibit the grant of a second charter to any group in the same trade or field.

The only manner in which the coast group could organize with an A. F. of L. affiliation would be by permission of the Associated Actors and Artists of America (Four A's), including Equity, which holds the basic charter covering the amusement field.

## Display Storm Warnings For "Unusual Weather"

Los Angeles, Oct. 29.  
"Unusual Weather" went to its leading man's head. Or maybe the unusual weather in which it was playing. Lead is Thomas Bittner. A few hours after the Tuesday evening show he was jerked into night court and taxed \$10 for exhilaration.

Two hours after that he was brought back, twice as exhilarated and fined \$20. Wednesday night he reached the theatre with his head feeling like the bulb in the thermometer. Management took one look at him and handed all customers their money back. Robert Reep was in the part when "Unusual Weather" resumed Thursday night. It's very unusual weather for Los Angeles.

## Bordoni's Annulment Suit

Chicago, Oct. 29.  
Annulment of her marriage in 1918 to E. Ray Goetz is sought by Irene Bordoni in a suit filed Monday in Superior Court through Attorney Phil R. Davis. Miss Bordoni, appearing here in "Paris," claims her marriage to the New York producer occurred six months after the preceding Mrs. Goetz had secured a divorce on grounds of adultery.

Illinois statute prohibits remarriage within two years when a divorce is granted on an adultery charge. Hearing will be next week before Judge Joseph Sabath.

Goetz, separated from Miss Bordoni since 1922, is not expected to contest the suit. He previously had started a divorce action in New York against his wife but was unable to serve the papers on her in New York State.

## Erskin on Pictures

Chester Erskin, stage director of "Subway Express" and "Harlem," has been engaged by Paramount. Erskin has been assigned to Walter Wanger's office at the Long Island studio where it is said he will act as a special advisor on production.

Erskin is one of the youngest stage directors in the theatre, only 26, according to report.

## Birmingham Stock

With the stock situation down South almost at a standstill, Russell Filmore is venturing out at the Lyric, Birmingham, Ala., again this year.

Filmore will open Nov. 4 with "The Royal Family," with Leneta Lane and Nell Buckley heading a cast comprised of Jerome Cowan, Frances Dade, Fred Sherman and Adelaide Hibbard. Arthur Bouvier directing.



PEGGY O'NEILL

Now playing in "Follow Thru" in Chicago. When at the Palace, New York, Robert Coleman said of her in the "Mirror," "Peggy O'Neill, an attractive blonde youngster, will develop into one of our most popular light comedienne. She can dance like a flash and has a marvelous sense of comedy."

Direction  
RALPH G. FARNUM  
1560 Broadway

## ENGLISH ACTOR STAYED AWAY ON SUNDAY

## Stage Manager Staggered Through Role in "Walked Home"

Washington, Oct. 29.  
"She Walked Home" opened here raggedly through the inadvertence of two members of the cast. The show's bad break is principally charged to Edward Jephson, an English actor with an important role.

Jephson said he did not know that Sunday performances were permitted, and failed to appear at the theatre. The stage manager was shoved on, although he didn't know a line. One of the feminine leads added to the managerial grief by forgetting a costume. She had gone to her dressing room and was removing her costume when summoned to the stage. A wait of several minutes was filled by ad libbing.

After the performance the cast went searching for Jephson, who had been suffering with a toothache. Hospitals were queried and a report made to the police. The actor was found at midnight calmly sauntering along Pennsylvania avenue.

## No "Channels" Salaries

When "Deep Channels" suddenly blew at the Waldorf, New York, after Monday night last week, no salaries were paid. Monday "House Party" moved there from Wallack's but found it could not open play unless the stage hands were paid for last week. Usually back stage wage is a house item, but the show management had to come across with \$300 or else.

J. W. Von Barre was named as principally concerned with "Channels." A benefit had been arranged for last Saturday night and it is reported \$1,000 had been paid by some organization. Von Barre attempted to persuade the cast to play Friday and Saturday. Having waived the salary bond requirement, they refused.

## Shows in Rehearsal

"Peter Flies High" (Myron Fagen) 49th Street.  
"The Sandy Hooker" (Messmore Kendall) Barrymore.  
"Journey's End" Boston Co. (Gilbert Miller) Miller's.  
"Too Speed" (Belton-Kalman & Ruby) Lyric.

"Boogie of Broadway" (Horace Liveright) Fulton.  
"Mendel, Inc." (Lew Cantor) Cantor Studios.  
"Sherlock Holmes" (Tyler & Erlanger) Erlanger.

"Your Uncle Dudley" (Tyler & Erlanger) Booth.

# Whole Light Plot on One-Man Keyboard, Gen. El. Invention

## "BLACKBIRDS" GOES ON AFTER THREE-DAY JAM

Cleveland, Oct. 29.  
Governmental red tape and temperamental actors held up the opening of Lew Leslie's "Blackbirds" at the Ohla for three days, establishing a local precedent.

Show scheduled to open Sunday, Oct. 20, coming direct from summer run in Paris. New costumes delayed by New York customs officials caused postponement of one day. Belated arrival of two new musicians from New York, to replace those who deserted show in Paris, then held up Monday opening. Performance also found to be so ragged that day and night rehearsals were necessary.

Tuesday night, at about 6, the stars raised disputes after being given key to city by the mayor. One report said Adelaide Hall demanded her name in theatre's lights. So Leslie postponed revue a third day.

On Wednesday, Leslie took no chances. Harriet Calloway heading a second company playing, Columbus, was called in to take Hall's place in case of emergency. Despite all the postponements, for which producer publicly apologized, show then went on to capacity houses.

## For Leslie-Woods Revue

Foreign acts signed by Lew Leslie and Al Woods for the "International Revue" include Radell, tenor of the Milan Opera Co.; Mary Dobas, Viennese dancer; Robert Conshe, musician from Paris; Anton Dolin and Anna Ludmilla, London, ballet dancers; Ode, novelty clown act; Argentinita, Spanish dancer, Barcelona, and the Moscow pantomime dancers. Show goes into rehearsal in two weeks, opening in Atlantic City Christmas week. Engaged on this side are Florence Moore, Dave Apollon and Moss and Fontana with negotiations still pending for Harry Richman and Clayton, Jackson and Durante.

Associated in the new producing firm, International Revue, Inc., with Leslie and Woods is Edgar Allen, formerly of the Fox vaude booking agency.

## Schwab & Mandel's Short

Schwab and Mandel, who have a contract to make two musical features for Paramount in 1930, will get their picture experience via a number of shorts.

First of these is "Where Boobs Come From," Frank Mandel directing with Tom Blumentstock. This is a two-reel produced at the Paramount, Astoria, studio, with Dorothy McNulty, Gus Shy, Don Lanning, Frank Morgan, Hugh Cameron, Edwin Sautpauht and the "New Moon" orchestra.

## "Subway's" Cuts

Sudden decline of receipts at the Liberty has caused a sloughing of the salary lists of the "Subway Express."

Paul Moss, Edward Blatt's general manager, is now out, his duties being taken over by Dan Slattery. Erlanger money is behind the production, and the cutting off of Moss was done by Marcus Heiman, it is said.

The b. tuned down last week, according to report, from \$13,000 to \$10,000, bringing on the cut-down.

## Baron Producing

Henry Baron, legit producer, is back on Broadway after a year at Saranac.

He is readying himself for a comeback in the producing field.

Colored Stock Quits  
The West End theatre (125th Street) after two weeks of colored stock, blew up last week.

## "Jarnegan" Off

"Jarnegan" will close Saturday at the Riviera.  
Show has been failing poorly since starting the season.

Schenectady, Oct. 29.

The new Chicago Civic Opera House introduces a new wrinkle, according to General Electric officials, when the lighting director or stage electrician dons the white collar and takes his place out front for the first time in history. He will be located in a booth similar to the promoter's booth, enabling him to see all the lighting on the stage and will have a periscope, through which he can see all the lighting in the auditorium proper.

House is scheduled to open early next month with new G. E. equipment that is said to revolutionize the stage lighting. A new system of controlling the lights involving new and unique principles and minimizing time, labor and valuable space has been developed by the electrical company here. In front and on each side of him in his booth will be dials, knobs, tumblers, switches and indicator lights. By manipulating one master knob all the complexities of stage lighting will be controlled, and sunsets, storms, ballets and all the rest will come easy.

With old switchboards and more modern ones, large and high, with their rows and rows of switches, dimmers, etc., much room taken up and much ingenuity exercised by the juice man, who could see only indirectly what his effects were. Under the new scheme the board is eliminated.

The new control system involves the use of three devices, self synchronous motor, low vacuum rectifying tube marketed under trade name of "thyatron," and a new type of saturated core reactor. The "seisyn" resembles ordinary electric motor, but, contrary to latter, rotating element does not revolve at high rate of speed, but slowly. One side of voltage supply to each light or group passes through one winding of core reactor and other winding is fed by direct current in varying amounts from pair of thyratrons, amount depending on electrical relationship between elements of each stage, which is controlled by a "thyatron." As amount of direct current by thyratrons to reactor varies, resistance of reactor to lighting supply load varies from out to full brilliancy.

## One-Knob Control

Manipulation of knobs on modulators would involve 141 knobs in this case, but instead by use of "seisyns" it is possible to govern all circuits through one knob, or to split control into major and minor divisions, depending on location and function. Movement of this causes all "seisyns" to move in conformity and these pre-set in accordance with requirements, operate to control lights. Energy involved in control of any of individual lighting circuits is approximately one-tenth that consumed by a pocket flashlight, but energy controlled runs as high as 30,000 watts.

Operator will pre-set modulators to create desired effects, then turn master knob and do same for each scene. All "seisyns" and modulators compactly built and take up little room and reactors will be mounted on frames in files, grid level, or beneath stage.

## Wynn and Savo-Fox

Ed Wynn is reported having gone Fox for a talker. Jimmy Savo also.

Wynn is likewise reported engaged under Flo Ziegfeld for a musical show, which Sam Goldwyn of pictures will finance for Ziegfeld, it is said, for the privilege of the talker rights.

Somewhat confusing.

## U Buys "Maytime"

Universal is said to have purchased the talker rights of "Maytime," operetta.  
It was a Shubert production 15 or 20 years ago.

## Miss Anglin's Award

Margaret Anglin was awarded \$613 on her claim of \$1,113 against Sherman Brown, Milwaukee manager, by an arbitration board.

## Comedians in Band

Clark and McCullough go with Edgar Selwyn for the revised edition of the Kaufman-Gershwine musical, "Strike Up the Band."

## Ticker and Near Election Hit Theatre Both at Same Time

Week before election is notoriously bad along Broadway, but this time it is going to be worse. Wall street's collapse has already blighted Monday night was admittedly "brutal," and how much business would retrograde during the week nobody would predict.

When the market crashed last Thursday, it was immediately reflected in the amusement zone. But it was stoutly denied that the hits were off and that the legitimate was really hurt. Friday night and Saturday night some attractions reported declines in gross more sharp than on Thursdays, but Monday night was singularly good, with the market slump believed over.

No disputing the panic's effect Monday and Tuesday. The panic agencies were naturally the worst off, through cancellations. Most of the shows handled as "regulars" in the agencies had many tickets thrown back to the cut rates. A few agencies, however, were able to dispose of most such returns. Friday night at one of the biggest ticket agencies between 6 and 7, a few scattered persons, and a few where usually at that hour from 200 to 300 people mill about.

The dumping into cut rates was general Monday, but that didn't cur in the big night last week. Business in the bargain offices was reported as good Monday this week as the same night last week. Mrs. M. J. B. took after four days at the Bijou; "Week End" got about \$5,000 at John Golden's; "The Booster" got scant attention at the Bays; "Great Day" for its first full week at the Cosmopolitan grossed about \$17,000, but may improve; the revival of "Abraham Lincoln" was not favored with a break and got so little it was taken off at the Forrest; same applies to "The Teller Made Man," closed at the Gallo.

"June Moon" hit better than \$27,000 and is Broadway's comedy leader; "It's a Wise Child" as strong as ever, \$23,000; "Strictly Dishonorable" over capacity at \$19,000 (these three attractions are the actual non-musical leaders). "Journey's End" off slightly at \$18,000; "Street Scene," the other camp holdover, \$17,000; "Karl and Anna" claimed \$16,000, about the same as "Candle Light"; "Gambling," \$14,000, a little less for "Scarlet Pages"; "Criminal Code," "Many Waters," "Subway Express," "Whoopee," \$12,000; "Let Us Be Gay," \$11,000; "Rope's End" claimed \$10,000; "Remote Control" around \$9,000; "A Hundred Years Old," "The House of Fear," \$8,000; the others straggling. "The Middle Watch," about \$6,000; "The Nut Farm," \$4,000, and so forth.

"Sweet Adeline" topped the musicals again at \$43,000; "Scandals," \$42,000; "Sketch Book," a bit under \$40,000; "Whoopee," \$37,000; "Follow Thru" about \$30,000; "Street Singer," \$27,000; "The Little Show," still big at nearly \$26,000; "The New Moon," \$25,000; "Hot Chocolates," \$24,000.

The closing and incoming list: "A Hundred Years Old," Lyceum, which gets "Berkeley Square" next week; "Soldiers and Women," closed at the Ritz; "Broken Dishes," "Button, Button," stopped at the Bijou, dark; two important musicals arriving next week are "Bitter Sweet," Ziegfeld, and "Leads Up," Alvin; "Cortez" at the Mansfield; "Winter Bound," Garrick; "The Fortune Teller," Johnson's; "Deep Channels" closed early last week at the Waldorf; "House of Fear" moved Monday from Wallack's; "Lincoln," "Tallor Made Man" closed as noted, while "Harlem" and "Naughty Marietta" stop this week.

### Cut Rates

Monday night all-but a few stand-out shows were to be had in cut rates, dumped in by the other agencies. The regular list was: "Stripped" (Ambassador), "Lolly" (Assembly), "The Booster" (Bays), "Divided Honors" (Belmont), "The Nut Farm" (Biltmore), "Maggie, the Magnificent" (Corti), "Great Day" (Cosmopolitan), "Jury" (Erlanger's), "Remote Control" (48th St.), "Orpheus" (Garrick), "Week End" (Golden), "Hot Chocolates" (Hudson), "The Silver Tassie" (Irish), "Naughty Marietta" (Johnson's), "A Hundred Years Old" (Lyceum), "The House of Fear" (Republic), "The Middle Watch" (Times Square), "See Naples and Die" (Vanderbilt), "Houseparty" (Waldorf).

### Agency Buys

There are 21 buys in the premium agencies—one more in number than in cut rates. Some of the buys are

## "SHOW BOAT" IN CHI, TERRIFIC AT \$42,800

Chicago, Oct. 29.

Three days of rain and snow didn't hurt legit business here much, all shows profitable and holding pace.

Two new shows in town opened well. "Paris" at the Selwyn managed an excellent \$16,000, while Texas Guinan's "Broadway Nights" drew \$12,000 at the Majestic.

"Show Boat" continues at capacity, which means \$42,800 for the house. Barrymore continues as drama leader, dropping only one grand off at the week's mark. "Wings Over Europe" holding only, mainly by Theatre Guild subscription strength.

"Journey's End" took the lowest figure of its stay, dropping \$4,000, one week, and now running about \$8,000 under capacity. But still making profit.

"Hold Everything" still at the Grand, and with its new door neighbor, "Fioretta" at the Erlanger, is in the flop column. "Fioretta" leaves this Saturday, and will be replaced by "Brothers," Nov. 4.

"Girl Friday," at the Garrick, hangs on for the more week, and closed out with three poor weeks. William Hodge in "Homicide" follows Nov. 9. The mystery "Jade God" continues quietly at the Elks, but not sure money.

"Fires of Spring," at the Cort, still weak, but picked up about a grand for the week.

"Thunder in the Air" Shubert's local guild idea, spread a bit last week and is up in trifle. "New Moon" continues in second place for the town, hitting remarkable figures; priced at only \$3.85, present figures mean practically capacity. "Follow Thru" dropped off a bit.

### Estimates for Last Week

"Follow Thru" (Apollo, 11th week). Still holding fairly well. Long run show of the town; \$26,000.

"New Moon" (Great Northern, 8th week). Exceptional pace. \$20,000 and not a sign of slowing down.

"Fioretta" (Erlanger, 4th week). Far in the red and not a chance. Leaves Saturday; \$10,000.

"Show Boat" (Illinois, 4th week). The money of the business here. Turning 'em away every performance. Capacity at \$42,800, and will hold this figure for a few more weeks.

"Hold Everything" (Grand, 8th week). Dropped about a thousand dollars and looks hopeless; \$15,000.

"Broadway Nights" (Majestic, 2d week). Guinan gave the house a big opening week; \$26,000.

"Jade God" (Playhouse, 1st week). The one who-done-it drama in town. Small nut and not complaining at \$6,500.

"Journey's End" (Adelphi, 7th week). Slumped four thousand dollars last week, but still doing business; \$16,000.

"Kingdom of God" (Harris, 4th week). Popular leader. Will hold over; \$22,000.

"Fires of Spring" (Cort, 3d week). Up a grand, but not exciting at \$8,500.

"Wings Over Europe" (Blackstone, 2d week). Not much play from the non-subscribers. Enough seat-holders to make money; \$18,000.

"Thunder in the Air" (Garrick, 2d week). One more week, then gives way to "Homicide"; \$10,000.

"Thunder in the Air" (Princess, 2d week). Dramatic League attraction. Subscription gave this one about \$10,000; excellent for house.

"Paris" (Selwyn, 2d week). Bordoni and play drew plenty of new money. Had a splendid first week; \$16,000.

### "Top Speed" Title

Ruby, Kalmar, and Bolton have changed the name of their musical, now in rehearsal, from "Summertime" to "Top Speed." The show is scheduled to open at the Shubert, Boston, Nov. 11.

"sour." The list: "It's a Wise Child" (Belasco), "June Moon" (Broadhurst), "Sweet Adeline" (Hammerstein's), "Strictly Dishonorable" (Avon), "Scandals" (Apollo), "Street Singer" (Shubert), "Jonny Bragger" (Ladies of the Cosmopolitan), "Great Day" (Elliott), "Candle Light" (Empire), "Gambling" (Fulton), "Hundred Years Old" (Lyceum), "Jury" (Miller), "Street Scene" (Playhouse), "The Channel Road" (Music Box), "Whoopee" (New Amsterdam), "Scarlet Pages" (Times Square).



MISS KITTY DONER

Starting ten week tour of Interstate Circuit (November 27). Direction HARRY WEBER

## "BITTER SWEET" GOOD IN HUB

Boston, Oct. 29.

If it hadn't been for the Harvard Dartmouth game that brought 60,000 persons to the Stadium, and many extra thousands to the theatres for the Friday and Saturday night shows, the story for last week for this town would have been a dreary one. And this despite that the line of shows, both musical and dramatic, was one of the best the season has offered.

The stock market slump was blamed for the dropping off in business. The start of the week went off and the week went on the slump continued. Then the football crowds came in. At the musicals, capacity houses with the limit of standees ruled while the dramatics all got a good break.

Just one show seemed to be exempt from the general falling off and that was "Strange Interlude" at the distant Quincy theatre. In the final week of the four show did better than if it had not been banned.

Earl Carroll's "Vanities," at the Colonial, led in gross, scaled at a \$440 top with the Saturday night performance up a dollar.

Next came the Shubert with "A Night in Venice." Show got away to a poor start and was saved by the end of the week rush. Did \$23,000, only fair, but the conditions, exceptionally good.

"Follow Thru," which has a couple more weeks at the Majestic, in there since Labor Day, is about shot.

Of the non-musicals, "The Age of Innocence," at the Wilbur, was most successful. Katherine Cornell's name as the draw, grossed \$16,000.

Several changes are announced. "Holidays" gives way to "The Perfect Alibi," at the Plymouth; "Journey's End" comes into the Wilbur to take the place of "The Age of Innocence"; "50 Million Frenchmen" into the Colonial to take the place of the "Vanities"; Leon Errol in "Fioretta" comes into the Tremont to replace "Bitter Sweet"; and Jack Donahue in "Carry On" comes to the Shubert.

### Estimates for Last Week

"Porgy" (Hollis) (last week). In first week here of this Theatre Guild revival; \$10,000.

"A Night in Venice" (Shubert) (last week). Got considerable new money. Box expected about \$23,000.

"The Age of Innocence" (Wilbur) (last week). Led the non-musicals first week with gross of \$16,000.

"Holidays" (Plymouth) (last week). Rated fine, but suffered from a slow start.

"Follow Thru" (Majestic) (last two weeks). Almost cleaned up here. Last week \$10,000; second week it has dropped below \$20,000.

"Vanities" (Colonial) (last week). Off about \$3,000 below capacity with a gross of \$30,000.

"Bitter Sweet" (Tremont) (last week). In seven performances opening here Tuesday night show played to about \$23,000.

"Her Friend the King" (Apollo) (first week). Opened house after a week of darkness.

"The Creaking Chair" (Copley) (third week). House rated as doing well for the amount invested as any house in town. Has just finished up long and profitable engagement.

"The Crooked Billet" and seems set with present mystery play.

## 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 capacity with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction; house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

### Admission tax applies on tickets over \$3

winter; appears slotted around \$14,000.

"Among the Married," 49th St. (6th week) (C-708-\$3). Panic stock market hurt Broadway last week, agency trade dropping especially; "Married" not what it should be doing; \$5,000 to \$6,000; may improve.

"Bird in Hand," Barrymore (31st week) (CD-1,099-\$3.85). Clicking, along to consistently profitable trade; perhaps surprise run for an English comedy; \$12,000.

"Button, Button," Bijou. Opened Wednesday, closed Saturday; house dark.

"Candle Light," Empire (5th week) (CD-1,099-\$3.85). Eased off to about \$15,000; many money shows ended couple of thousand.

"Deep Channels," Waldorf. Taken off after Monday of last week; lasted three days.

"Divided Honors," Belmont (5th week) (C-515-\$3). Moved here under guarantee; arrangement; business slight; maybe \$2,500.

"Fiesta," Garrick. Village producing company readying another show; this one stopped.

"Follow Thru," Chamin's 46th St. (43rd week) (M-1,413-\$5.50). Holdover hit should last through winter; around \$30,000.

"Gambling," Fulton (10th week) (CD-1,131-\$3.85). Friday night weak spot last week as result of Wall Street collapse Thursday; good enough trade here at \$14,000.

"Great Day," Cosmopolitan (3rd week) (M-1,500-\$4.40). Manager most expectant merit of musical numbers will put new musical across; \$17,000 to \$18,000 estimated first full week; fair.

"Hot Chocolates," Hudson (20th week) (R-1,151-\$3). Golden show setting off to probable slender profit; average estimated gross, \$11,000.

"House of Fear," Republic (4th week) (D-901-\$3). Cut rates; revision of script attempted; \$5,000, maybe.

"Houseparty," Waldorf (8th week) (D-1,101-\$3). On verge of shutting down Saturday, moved here Saturday night. Another show dependent almost altogether on cut rate support; fourth house for this show; under \$4,000.

"Hundred Years Old," Lyceum (5th week) (D-957-\$3.85). Went up last week because going into cut rates; \$8,500; goes to road with "Berkeley Square" following.

"Jenny," Booth (4th week) (CD-708-\$3.85). Excellent business credited to star's (Jane Cowl) draw rather than play; again rated close to \$17,000.

"Journey's End," Miller's (33rd week) (C-946-\$4.40). Got \$18,000 or close to it; drop from previous week.

"June Moon," Broadhurst (4th week) (C-1,118-\$3.85). New smash and leader of comedies went to figures as big as previous week, \$21,000, abnormal agency demand.

"Karl and Anna," Garrick (2d week) (CD-914-\$3). "The Game of Love and Death" readied to follow in; due in three weeks; current show strictly subscription affair; \$15,000.

"Ladies of the Jury," Erlanger's (2nd week) (C-1,520-\$3). Best of last week's entrants; over \$17,000; first new play Mrs. Fiske has had in many seasons.

"Let Us Be Gay," Little (37th week) (C-940-\$4.40). Earned excellent profit and should last well into winter; last week around \$11,000; good in small capacity house.

"Maggie the Magnificent," Cort (2nd week) (CD-1,042-\$3). Started off fairly well with takings of \$10,000 for initial week; should have good chance to build.

"Many Waters," Maxine Elliot (6th week) (CD-924-\$3.85). Draw principally for lower floor, most of which tickets are in the agencies for first eight weeks; \$12,000 estimated.

"Remote Control," 48th St. (8th week) (CD-968-\$3). Managed to hold around \$9,000, and as good as before; novelty mystery play will probably stick.

"Rope's End," Masque (7th week) (C-799-\$3). Class draw; plugged and ought to make grade though not to exceptional money; \$10,000.

"Scandals," Apollo (6th week) (R-1,168-\$5.50). Averaged \$42,000 since first week and figures to run the week around \$45,000.

"See Naples and Die," Vanderbilt (6th week) (CD-771-\$3). Producer plans removal to another house; fair at \$8,500; "White Flame" next week.

"Scarlet Pages," Morosco (8th week) (D-906-\$3.85). Should last until holidays and perhaps through

"Sketch Book," 44th St. (8th week) (R-1,385-\$6.00). Got nearly \$40,000 last week, about \$3,000 less than previous week.

"Soldiers and Women," Ritz. Closed Saturday; played eight weeks to get trade, unable to climb; about \$7,000; "Broken Dishes" due.

"Street Scene," Playhouse (43rd week) (C-830-\$3.85). In sight of year's run, but ought to hold over through new season; quoted at \$12,000.

"Strictly Dishonorable," Avon (7th week) (C-830-\$3.85). Smash spotted in moderate capacity theatre, will have no trouble going through season; \$19,000 weekly, standee trade.

"Stripped," Ambassador (2nd week) (CD-1,200-\$3). Some doubt about this week but management believes it has chance; very light biz.

"Subway Express," Liberty (6th week) (D-1,202-\$3). Doing moderately well last week if any, but conditions rated around \$12,000 and will probably stick.

"Sweet Adeline," Hammerstein's (8th week) (M-1,265-\$6.00). Broadway's musical leader; again close to \$48,000, unaffected by market.

"The Booster," Bays (2nd week) and opened late last week; something foreign in roof house.

"The Channel Road," Plymouth (3rd week) (C-1,042-\$3.85). Class draw, may get across from indications of first week's business; between \$10,000.

"The Criminal Code," National (5th week) (D-1,164-\$3). Doing moderately good business at \$12,000; play of strong dramatics getting agency support.

"The Ghost Parade," Lyric (1st week) (C-1,446-\$5.00). Presented by Charles K. Gordon; written by Hadley Waters; opens tonight (Oct. 30).

"The Little Show," Musi. Box (27th week) (R-1,000-\$4.40). Very little change last week if any, but conditions rated around \$26,000, capacity for run; may last all season.

"The Middle Watch," Times Square (3rd week) (D-1,057-\$3). Agency most expectant merit of musicals considerably under expectations; may move; \$6,500; "Other Men's Wives" due Nov. 11.

"The New Moon," Imperial (59th week) (R-1,446-\$5.00). Going to after another two weeks; held up very well last week at \$25,000.

"The Nut Farm," Biltmore (3rd week) (C-1,000-\$3). Management hopeful about \$25,000; second week under \$4,000.

"The Street Singer," Shubert (7th week) (M-1,395-\$5.50). Now rated among the best of musicals with business around \$28,000; figures to make a run of it.

"Week End," John Golden (2nd week) (C-900-\$3). Doubt about this time after good premiere night; but \$15,000; next week approximate pace \$6,000; "Salt Water" dated next month.

"Whoopee," New Amsterdam (46th week) (M-1,702-\$5.50). Eased off to \$37,000 last week; drop of about \$3,000 and attributed to stock market panic; expected to stick five more weeks.

"Wise Child," Belasco (13th week) (CD-1,060-\$3.85). Advance sales of outstanding successes; protected against last week's conditions; this one again sold out; \$23,000.

"Wonderful Night," Majestic (1st week) (R-1,446-\$5.00). New attraction from Vienna's "Die Fledermaus"; score by Johann Strauss; opens Oct. 31; revival.

Special Attractions—Little Theatres "Abraham Lincoln," Forrest; revival taken off last Saturday; one week. "The After Mate Man," Gallo; revival; taken off Sat., one week. "Harlem," Eltinge; repeat; will leave this week (2nd); very little.

"Mile Modiste," Casino; revival not so good last week; \$15,000.

"The Silver Tassie," Greenwich Village; another Irish show being readied.

"Naughty Marietta," Johnson's; revival to be followed by another, but not yet dated.

"Bonds of Interest," Hampden's; revival.

"Lolly," Assembly; a new show, "The Lodge," being readied to follow.

"After Dark," Rialto, Hoboken; revival; 47th week.

Civic Repertory, 14th St.

# Philly Likes "Heads Up"; Show Hurried to B'way; Bookings Lag

Philadelphia, Oct. 29. Although the strike was settled a week ago Friday, this week sees only three of Philly's legit houses open. Several bookings are postponed, and the big blow-off of the season will not be reached until next week when six of the seven houses will be lighted. The Broad, at present writing, has nothing scheduled until November 13, which leaves the Erlanger forces for nearly a month with only one local representation (as against five Shubert or Shubert affiliated houses). "Heads Up," new Arons and Freedley show, was rushed in last Friday, just a week after the managers-musicians settlement. Considering that all the work had to be done in just four days, the opening at the Shubert was commendable. There was plenty of paper, but real money as well, and on the succeeding night, the house went solid, save for the last two and a half rows downstairs. Footlights, and actors, of course, helped, but the advance for this week is promising. The show demanded a \$4 top Saturday night and got it, despite many pessimistic opinions. "Heads Up" could undoubtedly be held in, but much to everybody's surprise, will leave Saturday night, after a single week. The management figures it is not for Broadway right now and wants an occupant for the vacant Alvin. The critics here probably went out of their way to be kind to the show because of its being the first after two dark months, but even discounting that, "Heads Up" looks pretty well set, and although no riot, should make the grade.

**Cautious For Future**  
This week's pair of newcomers are "Take It Easy," musical comedy try-out with Herman Timberg at the Chestnut Street Opera House, and "After Dark," presented by Jessie Bonstelle's Detroit Civic Repertory, at the Walnut Street. The former is scheduled for two weeks only; the latter, for three weeks, and possibly more if trade warrants it. The sale for neither show is anything to brag about.

Next Monday, the Shubert-Keith repopulates with Katherine Cornell in "The Age of Innocence"; the Forrest with Lenore Ulric in "The Sandy Hooker" (tryout); the Garrick with the Theatre Guild in "The Tenth Muse"; and the Shubert with "A Night in Venice" (return). All four engagements are limited to two weeks.

On November 11 only one show is scheduled and that is the new Kaim-Bolton-Ruby musical, now called "Top Speed," with Lester Allen, which comes to the Chestnut for a fortnight.

On the 13th there will be a bunch of new ones, at least five and possibly six. The Shubert-Keith will have Philip Barry's "Early Days"; Forrest will have Earl Carroll's "Vanities"; the Garrick will have the second Guild unit, offering "Caprice"; the Shubert will have the Kaufman operetta "The Perfect Alibi"; the last-named place and "Vanities" represent an exchange between the Erlanger and Shubert forces. Having leased the Erlanger theatre to RKO, the syndicate people have no large capacity house here for musicals, and even the Rick is filled with the Guild offerings until after the first of the year. Hence, "Vanities" will play the Shubert-Forrest, and in exchange, the Shuberts have "The Perfect Alibi" from Keith's to the Broad. Other exchanges will probably follow.

Two features of the current season, to date, are the complete absence of long-run bookings and the far smaller number of try-outs than has been the case for the last four or five years. The latter is accounted for by the late start and also the poor trade done by the new ones last year.

**Last Week's Grosses**  
"Take It Easy" (Chestnut, first week). Herman Timberg starred in new musical comedy in / for two weeks. Advance just fair.  
"After Dark" (Walnut, first week). Jessie Bonstelle's production of famous Boulevardier thriller opened last night after eight weeks' postponement due to strike. In for three weeks, with another fortnight provided for in case of strong attendance.

**"Heads Up"** (Shubert, one week only). Opened last Friday night and well regarded. Box office demand strong beginning Saturday night.

**Craven With Golden**  
Frank Craven returns to the managerial guidance of John Golden this season and will be starred in "Salt Water".  
It went into rehearsal last week and opens out of town Nov. 11.

## Pittsburgh Grosses

Pittsburgh, Oct. 29. "Dracula," at Nixon, and "Homicide," at Alvin, ran even last week. Both at \$2.50 claimed about \$15,000. Figures for "Dracula" excellent considering poor opening and that play had run a fortnight here last season. William Hodge favorite here and played to nice bill all week despite indifferent notices. Sharp stock had another nice week at Pitt with "Mary Dugan" despite months' run of play here last season and talker version. Bookings at Nixon include "Silver Swan" next week, to be followed by return engagement of "The Merry Widow" and "The Merry Widow" next, to be followed by two weeks of Marx Brothers in "Animal Crackers."

## Wash. Guild Disappoints

Washington, Oct. 29. Results were not up to expectations with the several weeks allotted to the Theatre Guild rep. company at the National.  
"Dread," a new one by Owen Davis, got what most new ones get at the Belasco, which isn't any too much, while Thurston's "The Demon" without Thurston in it didn't attract what usually is garnered with his straight magic show. Three new ones this week: Anne Nichols' "She Walked Home," at the Belasco; "Porgy," at the National; "Berkeley Square" at the Belasco. Guild comes back into National next week with "Caprice" after devoting current week to try-out of Brock Pemberton's "Seven Year Love."

## AHEAD AND BACK

William Spaeth, manager; Frank Matthews, ahead, "Little Accident." Arthur Houghton, back with "Great Day," Marc Lachman, agenting. Sam Sparkner is now treasurer of the Waldorf, New York. Robert Wilder, press rep for Sam H. Harris last season, special exploitation for Victor Herbert revivals at Jolson's.

## "Street Scene's" Cast

William A. Brady is casting a second company of "Street Scene" for London. Company will be rehearsed here and sail in December with Elmer Rice, actor, accompanying the troupe abroad.

"Street Scene" has a cast of 40 players. The main roles will be cast here with American actors, while the filler-in types or minor roles will be cast abroad.

## Kaufman Collaborating

Crosby Galge has engaged George S. Kaufman to collaborate with Maurine Watkins in the rewriting of the latter's play, "An Old Fashioned Girl."

It recently had a tryout at Jack's On Heights with Helen Mackeller and Sylvia Fields in the cast. Miss Mackeller may be replaced.

## "Tia Juana" Comedy

Hollywood, Oct. 29. Frank McCormack is organizing a cast for "Tia Juana," stage race-track comedy, by Edna Bennett and Chester Davis. Miss Bennett for lead, McCormack to direct. He is negotiating for the Music Box theatre, dark.

## San Jose Stock

San Jose, Calif., Oct. 29. Hester Playhouse, neighborhood, opened as stock house by Charles Clark. Company headed by Merna Pardee and Jack Weatherby and recruited principally from Duffy houses in Los Angeles.

## Lawlor in Film

Hollywood, Oct. 29. Anderson Lawlor, New York legit actor, added to cast of "Sunkissed," M-G-M's version of "They Knew What They Wanted." Vilma Banky is the star.

## Legits' Options Taken Up

Hollywood, Oct. 29. Following their work in "Nix On Dames" Fox exercised its option on William Harrigan and Robert Ames. They win optional five-year contracts.



## JACK POWELL

"Jazz in a Kitchenette." Now Keith's Palace, New York. New York Times, Monday, Oct. 28, 1929, said:  
"Jack Powell whose burnt cork hides a rhythmic soul. As a chef in blackface, snatches rhythm out of pots and kettles with tympanic grace."  
Direction LEDDY & SMITH. Attorney: Mark J. Leddy, 226 W. 47th street.

## Berlin Premieres

Berlin, Oct. 17. Blauer Vogel Theatre. "That Speaks Volumes" ("Das Spricht Bande"). Revue by Friedrich Hollander. Music by Nelson and Hollander.  
After wandering around Rudolf Nelson has at last got his own theatre again. In the intimate Blauer Vogel he is presenting a clever little revue to which he has written his usual effective music. This time he has delivered a couple of pieces which have possibilities for the records and the radio. Moreover, the touring cast which includes the grotesque Blandine Ebinger, whipspring comedian Willy Prager, dynamic character actor Hermann Schautaus, and the charming Viennese Oskar Karlweis. They played the sketches and burlesques for all there is in them. It looks as though Nelson was set again.

Deutsches Volkstheater. "Two Gentlemen of Verona," by Shakespeare. Joachim von Ostau, who is running this popular-priced subscription theatre, is trying an up-to-date revival of this seldom played Shakespeare comedy. Critics scored it as not doing justice to the bard's poetry, but as there is really little in the play this seems an unjustified contention. The chief trouble with Leo Mittler's direction is that it is inconsistent and hops from modernity to stylization and back again to old-fashioned ranting. But he has a good cast headed by Erika von Tilmann and Erika Meinig, and the audience seemed to enjoy themselves thoroughly.

## Vaudeville

Scala. After the Revellers and the Fratellini last month the management of Scala is making a new agreement with the players, promising a trifle on salaries. But it is nevertheless a good all-around bill. The Long Tack Sam Chinese juggling comedy, the best ever here, and Charlie Rivel in his act, "Chaplin On the Trapeze," had the audience howling. Other acts included Brackery's trained bears; The Three Whirl Wind, acrobats on the ropes; the magician, Chris Charlton; Claire Feldern, singer; Lore Ain, trick singer; eccentric dancer Garrett, and the Hiltons, bicycle.

Wintergarten. Spanish dancer Isabella Ruiz is billed as the headliner but did not deliver anything exceptional. One would think that German managements would get tired of importing Spanish dancers as even Raquel Meller was a failure here. Audience liked the tango duo Hermanos Morenos. Chris Richards and the DeWolf boys could not complain about the warmth of their reception, and Linder, an imitator of instruments and animals, practically stopped the show.

Rest of the bill included the Deblars, bicycle revue; Schwarz Sisters, jazz singers; Charles Frelle, ventriloquist, and the Popescu, eight Romanos and Two Sedats, all acrobats.

## "Grease Paint" Leads

Cecil Lean and Cleo Mayfield will head the new show, "Grease Paint," authored by George Roesser. The story is that of a show within a show. It will deal considerably with vaude.

## "Prince" Folds

"The Student Prince," which went out rather heavy as a road show, according to its daily budget, has closed. E. J. Carpenter was one of its promoters.

## Frisco Grosses

San Francisco, Oct. 29. Most consistent business scored by Pauline Frederick in "The Queen Was in the Parlor," at the Curran. Third week slipped but slightly. Takings highly profitable at \$15,000.

"Bird in Hand," at the Geary, got nice opening, and sweet boxoffice. Takings climbed a little at each performance, first week, \$10,000.

Duffy's Alcazar, with "Girl Trouble," tapering off gradually but got \$5,500, while His President, with "The Sheik," hit \$4,100.

Goldtree's Green Street Theatre was off some from preceding week but still profitable at \$2,000.

## Minn's Two Week

Minneapolis, Oct. 29. Legit trade last week was anything but flourishing. Strong picture opposition and lightweight attractions, together with generally slumping business conditions, responsible.

Genevieve Hamper, here for the first time as an individual star, did only around \$5,000 at \$1 top in Shakespearean repertory.

"That Ferguson Family," the Bainbridge Players' dramatics, offering at the Shubert, pleased, but was not a strong draw. Gross around \$4,800.

## ENGAGEMENTS

Ethel Kenyon, "Strike Up the Band."

Californian Collegians, "50 Million Frenchmen" (R. Bay Goetz).

Red Nichols and band, William S. Hart, "Strike Up the Band" (George Gershwin).

Paul Frawley, Theodore Babcock, "Top Speed."

Lenore Ulric, Sidney Blackmer, H. Reeves-Smith, Burton Churchill, Gerald Oliver Smith, Jacob Frank, Marion Grey, Edward Mackey, Andree Corday, Jane Ferrel, Gerald Phillips, Alan Purling, Betty Amard, Victor Harrison, "The Sandy Hooker."

Clarence Derwent, Joan Blaine, Stuart Casey, Ann Johnson, Oswald Marshall, Donald Blackwell, Catherine Proctor, "The Ghost Parade."

Solly Ward, Gladys Baxter, Allan Rogers, Joseph Letora, Hal Forder, Bartlett Simmons, "A Wonderful Night."

Kenneth Harlan, Sidney Shields, George MacQuarrie, Molly Pearson, John Sweeney, "The Flame." Maude Richmond, Jethro Warner, J. Carroll Nash, Frank Johnson, John Winne, Carleton Hildreth, "Boogie of Broadway."

Fred Keating, at the Palace this week, has been engaged for Ruth Selwyn's "1915." Will vaudeville until the show goes into rehearsal.

## Federation of Critics

An International Federation of Critics organized at a recent convention held in Bucharest, Roumania. It is the result of an international congress of literary, theatrical and music critics.

Irving Scherke, music critic of the Chicago "Tribune" (Paris edition) is one of the officers, along with George S. Kaufman, president; Prof. Fortunat Strowski of the Institut de France; Professor Springer, San Golestan, Honore Lejeun and Duntun Grien.

## Inside Stuff—Legit

Arthur Lubin, actor, who replaced John Halliday with Fay Bainter in "Jealousy" when Halliday was forced out of the cast by illness, has become casting director for Crosby Galge.

"Vanities" is current in Boston and for the first time the chorus girls are without tights. Earl Carroll does not explain the phenomenon. Censors may be.

Three scenes in the new White's "Scandals" are either "adapted" or acquired from the Folies Bergere, Paris, revue. They are the water, monkey and jazz band scenes.

A McBride's theatre ticket agency in Philadelphia has no connection with McBride's of Broadway. Latter figuring on doing something about it but there appears to be a partner on the Philly agency whose name is McBride. Other partner was formerly of the Penn ticket agency.

Julius Tannen's claim for \$6,926 as the balance due him for his engagement with "Americana" a few years ago will be heard by an arbitration committee this week. Equity still holds a balance of \$4,000 on the bond posted by Americana, Inc., of which Richard Herndon was the nominal head.

Wilson P. Tanner, wealthy flour broker, who has been the angel for a half dozen legit productions during the past four years, had a judgment for \$482.50 slapped against him this week by John Patton Russell, playwright, who brought suit in municipal court before Judge Thomas

# BLAME MARKET FOR L. A. FLOP

Los Angeles, Oct. 29.

Legit houses in general took the long "nose dive" last week. First it was the hot weather during the early part. Then it was the stock market. Belasco managed to hold up in great shape with "Lulu Belle" in third week, equalling last previous one around \$15,700. Biltmore went the other way with "After Dark." The bottom on the freak dropped out for its third stanza. It goes out this week with house stock still in the "Bird in Hand."

Majestic opened with "Dover Road." It is hardly the type of Edward Everett Horton play and indifferent \$4,200 for first six days.

"Shavings," at President, went bump around \$3,900 and comes out Nov. 2, with "Remote Control" opening the next day.

"Moon Madness" almost tragic for Mrs. Alice Pike Barney. Practically everything sold during fourth week was at the 25 and 50 cent cut rate, and about \$1,400 would be generous estimate. "Bambina," an effort by American Opera company, comes in Nov. 4. House being on union "unfair" list, so far has not had status chant Horton play and indifferent \$4,200 for first six days.

"Unusual Weather" at Egan suffered. They had to cut two shows on account leading man out, so for the week, with those days out, around \$400 and due to close any time.

Marjorie Rameau does not seem to be giving them what they want in "What a Woman Wants," at Vine Street. Second week, with two weeks to go before bill changes for this star. Belasco and Curran are after the Majestic for "Lulu Belle," as the Belasco is contracted for "The Queen Was in the Parlor." Edward Everett Horton, now tenant of the Majestic, prefers a Hollywood location, with all the facilities and if he can get one Belasco and Curran will take a lease on the Majestic.

**Estimates for Week**  
Beltasco—"Lulu Belle" (3rd week). Holding up in great style. Capacity trade off first few nights. Capacity for balance with mats sold out way ahead. \$15,700, which is profit all around.

Biltmore—"After Dark" (3rd week). Novelty wore out after picture mob had seen it and down to \$7,000, current week final.

Egan—"Unusual Weather" (2nd week). What's the use. \$400. El Capitan—"She Couldn't Say No" (11th week). Biggest thing Hollywood has ever had for length of run or aggregate gross. Good for another three weeks. Around \$6,500.

Figures Playhouse—"Moon Madness" (4th week). Keeping messengers busy dropping service tickets. So \$1,400 okay with no one crying about it. Another week and out.

Hollywood Playhouse—"Cooking Her Goose" (2nd week). It's cooked and out Nov. 2. Last \$4,200. "Girl Trouble," with Eugene O'Brien, in Sunday (Nov. 3).

Majestic—"Dover Road" (1st week). Out of the Horton line and his fans not so hot about it. First six days (Tuesday starter) \$4,200.

President—"Shavings" (2nd week). Around \$3,900 with departure Saturday. "Remote Control" in Sunday.

Vine Street—"What a Woman Wants" (2nd week). Not so forte; Miss Bambina's next in two weeks may be better. Around \$5,100, which is even break.

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## Literati

## Hammond Retiring?

Percy Hammond is reported contemplating retirement as a dramatic reviewer. At any rate he will take a long vacation from the New York "Herald Tribune" starting in November.

Another retirement among the New York drama critics will not be unexpected.

Whether the New York critics are tired of the drama or the Shuberts, who can say?

## A Curious Critic

An unusual request comes to Variety from Jean Henderson, photography editor of the Jacksonville (Fla.) "Times-Union." Miss Henderson has followed "Variety's" box score on film critics. She's curious to know how she would stand if assayed by the "Variety" standard. Accordingly she enclosed her reviews for the month of October and invited judgment.

"Variety's" score, repeated, accused to literary styles as snarled as they are ambiguous, found Miss Henderson's clarity of thought and expression a relief. She was guilty of a no-opinion in "Noah's Ark," yet her submitted reviews were in the main intelligible and intelligent. Surprising, too, for one living so far from the trade center, was her own knowledge of matters usually deemed rather technical. And she gives sensible reasons. As for "Noah's Ark," she received, rather her quite well, 750. That percentage would have sent her near the top if the girl critic had been included in "Variety's" box score.

## "Herald's" New Paris Sids.

The New York "Herald" in Paris observed the laying of the cornerstone of its new building at 31 Rue de Berrie in a semi-official manner with Francois-Poncet, Under Secretary of State for Technical Education and Fine Arts; and George Gordon, American acting Charge d'Affaires in Paris, as the foremost representatives of officialdom.

The foundation ceremony coincided with the 42d anniversary of the Paris "Herald," founded by James Gordon Bennett on Oct. 4, 1887.

A large office building will house the various departments of the "Herald," now scattered all over the town. It will also take space to outside interests. Schedule calls for completion and occupancy next summer, but those acquainted with the French manner of doing things are vaguely non-committal as to when the building may be completed.

## Picking Wash. Bright Boy

National Press Club in Washington now has everything set on the \$1,000 award from Chester D. Pugsley, of Peekskill, N. Y., for the most meritorious work by a Washington correspondent on a subject of national importance.

Jury of five men has been selected to do the awarding. Nominations may be submitted up to Jan. 31, 1939. The committee. Competition is open to all newspaper correspondents accredited to the press galleries of Congress in 1939. Both men and women on daily newspapers or press associations are eligible, as are writers of Washington daily newspapers accredited

to the press galleries, in so far as concerns their work on a matter of national as distinct from local interest.

## Odd Job Clearing House

Writers Bureau, Inc., headed by Carl Bixby, is a new "service" for non-fiction writers. Plan is to enroll approximately 100 writers of proven capacity, to publicize them in such trade papers as "Printer's Ink," and to attempt to sell the right writer for a definite type of job.

In other words, to put pot-boiling and literary odd jobs on a stable basis with a clearing house through which the business man in need of a classy brochure can quickly be placed in touch with the ideal person to compose the work.

For the good services of the bureau writers agree to a deduction of 25% of the selling price of their brain children.

## Exhaust Kills Birds

Designers of Diesel engines who thought they weren't doing a bad thing for the world, have been bumping off the birds and fish around the Isle of Wight, though accidentally. The gag has lots of people burning plenty just the same. Among them is H. de Vere Stapoole, author, who wants Parliament to enact legislation to stop this menace to bird life. The oil thrown off by the oil-burning engines seems to get on the wings of birds following ships and in two or three weeks they die of starvation. Seagulls alone seem wise enough to fly above the danger zone. What oil is pumped out of the ships in port spreads over a wide area and prevents the birds from getting food. It also, incidentally kills the fish. There are ways to consume this waste but most of the ship owners don't want to be bothered with that. Hence the appeal to Johnlaw to stop the stunt.

## Young Holt Steps

Elliott Holt, who used to be active in the book publishing business established by his father, Henry Holt & Co., and who went into book publishing on his own recently, has quit, due to headaches. Holt couldn't make any headway against "All Quiet on the Western Front" and Hemingway's books, and with a single best seller on his list he had to take the cut. He has arranged with Coward-McCann to take over his list.

## Papers Selling Stock

Stock in two papers, an adventure magazine, and a publicity corporation are among the new securities being offered the investing public of New York, according to notices filed with Secretary of State, in accordance with provisions of General Business Law.

J. O. Joseph & Co., of 247 Park avenue, New York, has been licensed to handle sale of a participating preferred stock of the Jewish Tribune Corporation, Delaware concern, publishing the weekly of that name.

Eastman, Dillon & Company, 120 Broadway, has been granted a license to float an issue of common stock of Boston Herald-Traveler, Massachusetts corporation, with

(Continued on page 78)

## RITZY

Society and the stage were dined, not say wine, last week. Howard Sturges gave a dinner party in the Japanese room at the Ritz for Sir Charles and Lady Mendel (Elsie de Wolfe, once an actress and later a decorator), Mr. and Mrs. Jules Glaesner (he of Cartier's, she formerly Kendall Lee, dancer), Fred and Adele Astaire (may soon be spelling it Astor), Mrs. Harriman Russell, Clifton Webb, Mary Canfield (society and stage), and much writing. Lytle Hull (in relation to Henry), Mrs. Allan Gouverneur Wellman (fashion expert for the Hearst papers), Mr. and Mrs. Benjamin Moore (her sister, Lela Emery, married Capt. Alastair Macintosh, after Constance Talmadge divorced him), Prince and Princess Murat, Mr. and Mrs. Carl Oelrichs (as Dorothy Haydel she acted in pictures), Mr. and Mrs. Cole Porter (writes popular music, and she divorced the late E. R. Thomas), Carlos de Huerta and George Gershwin.

Continuing the good work, Mme. Alma Clayburgh, the singer, gave a dinner dance at her apartment, 50 East 72d street, for Gertrude Atherton and that famous novelist's granddaughter, Dominga Russell, the guests, including Princesses Sandra and Anna Obolensky, Ruth Chatterton, William B. Chadbourn, Arthur, B. Schuman (playwright), Samuel Piza (who conducts "Artistic Mornings" at the Plaza), Olive Whitman (daughter of former Governor of New York), and Prince Georges Matchabelli (whose wife acted the Nun in "The Miracle").

In case anyone still hungry last week, Mme. Frances Alda gave a dinner party for Mr. and Mrs. Benjamin Guinness of London. (Mme. Alda was originally Frances Adler of Australia, the same name as that borne by Francine Larmore, Alda's grandmother was Mme. Simonson, a singing-teacher of Melbourne, and her aunt was Florrie Simonson, actress.) Mme. Alda divorced Earl-Cassius of the Metropolitan, and has often been said by tradespeople. Her guests included Alexander P. Moore (who became fourth husband of Lillian Russell), Col. and Mrs. William Hayward (she is the mother of Philip Plant, and former mother-in-law of Constance Bennett), Mrs. William Randolph Hearst, Arturo Toscanini and Rudolph Spreckels, of San Francisco.

## Preston Sturges' Hit

Preston Sturges, who wrote the current success, "Strictly Dishonorable," is a son of Mme. Desti, who for years past has had shops in New York and Paris for cigarettes, perfume and shoes. He was divorced by Estelle Mudge, who then married Draper M. Daugherty, son of Harry M. Daugherty, former Attorney General of the United States. Draper was previously divorced by Gene Bowers, and was expected to marry Pearl Baremore, formerly of "The Follies."

## Antoinette Perry Staging

Antoinette Perry, who backed and staged "Strictly Dishonorable," and other productions for Brook Pemberton, is now directing "Episode" for him. She was on the stage for years, and appeared in several Elstree productions. Then she married Frank W. Frueauff, financier, and retired. They rented a Newport villa for the season of 1932, but that very summer Frueauff died. The estate was tied up in litigation for six years, and Antoinette Perry went back to the stage to support herself and two daughters. In 1928 the case was settled, and \$1,144,193 was divided among the heirs.

## Laura Harding's Wealth

Laura Harding, daughter of the late J. Horace Harding, New York banker, recently spoke three lines during three performances of "Thunder in the East" in Chicago. Dismayed at the resultant publicity, she retired from the cast, and returned to New York, hoping for another engagement "on her own merits."

The most fantastic reports were published as to her enormous wealth, even the conservative "Sun" suggesting Laura's share of the Harding estate is \$7,000,000. Her father was a millionaire, but the estate was divided among the widow, Laura, another daughter, Mrs. Lorillard Suffern Taylor, and two sons, Charles B. Harding and William B. Harding. However, the

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## London as It Looks

By Hannen Swaffer

London, Oct. 10.

Just before John Emerson sailed for New York, he asked me to try and get him a copy of Shaw's new play, "The Apple Cart," because he wanted to write an article for America proving that I was the only man in England who had the courage to say how thoroughly bad Shaw's play was.

"You are the only one who dared tell the truth," he said.

## Is Shaw Going Ga-Ga?

Since then, things have happened. The "Evening News" launched out on an attack on Shaw the other night, finding fault with the nonsense he spoke on the wireless from Plymouth, and saying that, for some reasons, Shaw had been allowed to arrive at a position where if he said anything that was not silly people said "How marvelous" while if he said something stupid, everybody said, "What a wag!"

Then, last night, in the "Star," A. G. Gardiner, the most mild-mannered of all our publicists, referred to the same silly speech of Shaw's and said, "It must have occurred to many of his listeners to ask whether that brilliant contortionist is not becoming a trifle ga-ga."

## Why Poor Ervine Got Angry

So, you see, Shaw has been found out. St. John Ervine was very angry when I mentioned this, after seeing "The Apple Cart." All the sycophants blushed and blushed, but, now, gradually, the news is spreading.

## Shaw and the Film Stars

The way he has gone to see film stars when they have arrived in London struck me as bunkish, months ago. Then the trip that he has talked about artists selling their pictures cheaply, and how he would like to go in an aeroplane, and his holiday with Gene Tunney?

Then the Critics Circle gave a lunch to me. I was not there, and Shaw sat in the place of honor, but it resolved itself into one long advertisement for Hannen Swaffer.

Ervine said there were three kinds of critics, critics, reporters and Mr. Hannen Swaffer, which, of course, was meaningless. Shaw said that I had done nothing new in attacking him, because Walkley had done it years before, and Gerald du Maurier made a silly joke about myself and Lord Northcliffe.

## A New Row With Sinjun

I wish my enemies would leave off advertising me. They throw me out of theatres. They push me into bars. They squirm, slink, screech and make faces, and the only result is that I am often left as the only man who dare expose the bunk.

St. John Ervine tried to get his own back, the other day, by dismissing in a few insulting lines a new booklet of mine called "Adventures With Inspiration." The poor gump did not know, apparently, that, 10 days before, the "Daily Express" had quoted a column from it merely on its news value!

I replied by saying that I too challenged Ervine to debate the Shaw play with me, and now I wanted him to meet me on the public platform and prove his capacity for criticising my book.

"Daily Express" gave my challenge more than a column of space. Ervine merely replied with a long letter of abuse, which could not be printed. I pointed out that if his statements were true, I could not stay on the paper, while if they were not true, of course, they could not be printed.

Ervine, you see, has not mastered the weapons of the journalist's craft. One of them is craftiness.

## "The Belfast Hooligan"

My letter of challenge was used without an alteration: His reply was unprintable. He dare not meet me on the platform. I repeat the challenge here.

I see that a Roman Catholic newspaper called him "The Belfast Hooligan," the other day. It is nice to see somebody else being called a hooligan.

None of these remarks of mine, of course, are of any import, except that they show the trouble that was made by Shaw's play.

## Shaw Wants one of us Sacked

The last word, so far, has been said by Bernard Shaw, who, writing to the "Liverpool Courier," says that either Ervine or Swaffer ought to be sacked. This does not worry me, as I usually sack myself.

I think it is hard on Ervine because I have been trying to resign from his "Observer" job lately, but I am told J. L. Garvin, the editor, won't let him.

The last time I resigned, my editor said, "You've got to stop here, for your own sake. What will your enemies say if you leave?"

"Do you mean that I have to stop here for the rest of my life," I replied, "merely because my enemies would say that I had been sacked?"

"Yes," said my editor.

I thought a minute, and then walked out of the room. He was right.

## More Trouble Over an Irishman

Now there is the trouble of "The Silver Tassie," Sean O'Casey's play. I was not sent a ticket, neither was the "Sunday Dispatch" critic. So I have not seen it. Friends, who were there, tell me the plot started to applaud ironically half way through and that there was booing at the end.

Robin Littlewood, the "Morning Post" critic, was brave enough to say so. Ervine, Agate and Alan Parsons, of course, went into rhapsodies. James Agate, who has been barred from wireless criticism in the sense that the theatre managers now send out slips with the critics' tickets, asking that the ticket shall not be used for wireless criticism, spoke about this play on the wireless, with the result, I am told, that, whereas, Tuesday night, it took only 45s the next night, because of the wireless boost, it grossed \$1,200.

## "Morning Post" Cringes

Why wireless listeners should be told to go to such a play as this, I do not know. A highbrow play certainly is not suitable for a lowbrow wireless audience.

Robin Littlewood, of "The Morning Post," was originally brave enough to say, in his critical notice of "The Silver Tassie," that part of the audience booed, but when Cochran wrote to his editor and said, "From my box, I heard no booing," Littlewood, while sticking to the fact that there was booing, went into eulogies about "the beauty of many passages in the play," and talked about "Credit must be given to Raymond Massey's production and to Mr. Cochran's courage in presenting the play."

Why he should now flatter Cochran because Cochran wrote in saying he was wrong, I do not know. Still, Cochran has a way of making the press print what he likes.

## Should "The Monster" Be Staged?

I protested in the "Sunday Express" against "The Monster" being brought back to London merely because Philip Yale Drew, once suspected of the murder of a tobaccoist in Reading, had been through the trying inquest without any blame attaching to him except that, apparently, he had been drinking and then walked past a shop.

All Reading cheered the American actor, while the poor widow nursed her grief unnoted.

Then they talked of bringing "The Monster" back to London with the

(Continued on page 78)

## BEST SELLERS

(Compiled by Brentano's, retail booksellers)

## Fiction

A Farewell to Arms.....	Ernest Hemingway.....	\$2.50
The Marquis Case.....	Jacob Wasserman.....	2.50
Windstraws.....	Phyllis Botome.....	2.50
Kept Woman.....	Vina Delmar.....	2.50
The Methodist Faun.....	Anne Parrish.....	2.50
Ex-Wife.....	Ursula Parrott.....	2.00

## General

Lorenzo, the Magnificent.....	David Loth.....	\$5.00
Queen Elizabeth.....	Katherine Anthony.....	4.00
The Universe Around Us.....	Sir James Jeans.....	4.50
Emerson, the Wisest American.....	Phillips Russell.....	5.00
Marriage and Morals.....	Bertrand Russell.....	3.00
Lafayette.....	Brand Whitlock (two vols.).....	10.00

(Compiled by Baker & Taylor, wholesale booksellers)

## Fiction

The Dark Eyes of London.....	Edgar Wallace.....	\$3.00
All Quiet on the Western Front.....	E. M. Remarque.....	2.50
A Farewell to Arms.....	Ernest Hemingway.....	2.50
Another Day.....	Jeffery Farnol.....	2.50
The Prodigal Girl.....	Grace L. Hill.....	2.00

## General

The Specialist.....	Charles (Chic) Sates.....	\$1.00
Ex-Wife.....	Ursula Parrott.....	2.00
The Art of Living.....	Ernest Dimnet.....	2.50
Marriage and Morals.....	Bertrand Russell.....	3.00
Up to Now.....	Alfred E. Smith.....	5.00

# Plays On Broadway

## WEEK-END

Comedy drama in three acts by Austin Parker. Presented by Bela Blau, Inc. Vivienne Osborne featured. Settings by Robert Edmund Jones. Staged by Worthington Miner. At Golden theatre, Oct. 22. \$4.40 top.

Phillips.....Alfred Hesse  
Clare Penney.....Grant Mills  
Clare Penney.....Margaret Mower  
Brett Laney.....Warren William  
Arthur.....Bruce MacFarland  
Marie.....Frances Kelly  
Chris Chapman.....Hugh O'Connell  
Marge Chapman.....Vivienne Osborne

Here's a play that's something like a cruising taxi—full of hope but no direction. By the time it has wandered through an evening it has become a little rickety, and the fares gathered have been such anomalous passengers they have nearly tipped it over several times.

Like the taxi that aimlessly plies its way, the play gets somewhere but without much point or purpose. It is anemic, the sort of weakling that needs a transfusion badly, and if it has a run of six weeks will be a further contribution to things that aren't ever explained. The cut-rate is its likely haven.

Austin Parker, from some of his work, appears to have better things in him than "Week End" brings out. The first act he did is a good one and promises much more than the following acts produce, with the playwright's pen dipping deeper into thick ink as he went along until his second and third acts became turgid and as a result slow.

Inconsistency runs rampant. There is Grant Mills, married to a rich woman who keeps him from slaving at flying. He is in love with the drunk's wife, meets her first night of the week end and stays out all night with her, but the things that everyone thought happened didn't.

Meantime, the cheating wife confesses to a writer week end guest, for no reason at all, and he seems to think she's o.k.—for him.

It is all rather uninteresting stuff, even with what's left out in this telling.

The one setting standing throughout, designed by Robert Edmund Jones, shows nothing special.

This is the first legit production of Bela Blau, Inc. It looks more despairing than propitious for the new producer.

## THE SILVER TASSIE

War drama in four acts. Presented by Irish Theatre, Inc. by special arrangement with Charles Cochran and Arch. Selwyn. Written by Sean O'Casey and staged by Mical Breathnach. Four sets. At Irish theatre (formerly Greenwich Village), New York, Oct. 24.

Victor Heegan.....Sean Dillon  
Mrs. Heegan.....Emma Connor  
Simon Norton.....Eddie O'Connor  
Sue Monahan.....Margaret Mower  
Mrs. Foran.....Kitty Collins  
Toddy Foran.....Ralph Cullinan  
Harry Heegan.....Sherling Oliver  
Jessie Tait.....Allyn Gillyn  
Barney Bagnall.....David Keating  
Kevin Kearney.....John Ferris  
The Cracher.....Schuyler MacGuffin  
First Soldier.....James Metcalfe  
Second Soldier.....John Ferris  
Third Soldier.....Ned Lane  
The Corpse.....Francis Kennedy  
The Visitor.....Abram Gillette  
The Staff Waiter.....L.H. Denison  
First Stretcher Bearer.....John Fyffe  
Second Stretcher Bearer.....Harry Wallace  
Third Stretcher Bearer.....Dajisha Montana  
Sergeon Forby Maxwell.....Bertram Millar  
Sister of the Ward.....Ennis Clare

So green is the brogue and modulated the recitation, not to include negative physical performances of most in the cast, that the bulk of Sean O'Casey's lines in "The Silver Tassie" are reproduced by the debuting Irish Theatre players as so much static. And this goes for the attuned ears of many Irish-American patrons, whose enthusiasm was partial for the success of the new company long before the first curtain lifted.

Survival of the present interpretation of the latest O'Casey writing, even for the three weeks' period, is dependent upon considerable revisionment. Primarily, a series of lessons in articulation will have to be undergone by the company, with one or two exceptions. Cutting—even the reduction of the second act to a flash—is a need glaringly apparent for the present handlers. Particularly obnoxious is the dirge-like blurb throughout this war act, with unintelligibility accentuated by flat, untrained singing voices.

While the theme is an old one, dealing with a football hero who goes to war and returns a paralytic, ignored by a girl and palely then regarded by his own mother from the perspective of government insurance, "The Silver Tassie," as staged and produced by this Irish Theatre company, is inferior in almost every respect to the writer's "Juno and the Paycock," which had

a brief run at the late and tiny Mayfair several years ago.

Only the books which they have on sale, and did a great business with late critics of the great dailies, reveal that "The Silver Tassie" is equally as fine a piece of writing as that listened to at the Mayfair. The latter company, strangely, although direct from Ireland at the time, treated the brogue twists with surprising clarity when compared to renditions of the current Village outfit, which has been over here long enough to be more versatile in slang than in pub lingo.

Sherling Oliver as Harry Heegan, the football player, has the best speaking voice. Thanks to this, one can follow the thread of the play without reading the script between the four acts which drag into an eternity as drab as the Heegan family sitting room in the first act and as prolonged as the constraint and nervous wheel-chair gyrations of the cripple in the last two.

Of slight assistance to Oliver is Margaret Barnstead. Her prattlings on religion to the boy's father, Sylvester, and aged pal, Simon Norton, are occasionally intelligible. So sincere does she become later in the 35 minutes occupied on the first set that the trend of thought is completely disrupted. Sylvester and Simon, essayed by Sean Dillon and Eddie O'Connor, apparently have some excellent witticisms at their command. Their retorts throughout, however, are mumbled in a no-sneak way.

## STRIPPED

Comedy drama in three acts. Presented at the Ambassador Oct. 21 by the Shuberts. Lionel Atwill starred. Staged by the latter. Written by Jane Murnin. Caroline Goodwin.....Jessie Royce Landis  
Jefferson.....J. H. Brewer  
Austin Goodwin.....Vernon Kelso  
M'leur Lazov.....Charles Millward  
Henry Ryder.....Phyllis Harwick  
M'leur Orlando.....Mario Majeroni  
Mrs. Pringle.....Christine Compton

"Stripped" was tried out last season. What its sponsors perceived as a Broadway possibility is not discernible, for it is a placid, conversational story—just a, boresome evening.

Lionel Atwill is starred. He also staged the show, but it seems he was wasting his talents upon a trifle. An engaging and proficient player is hardly enough to carry along such lean entertainment.

He plays Lazov, who is supposed to represent the ex-crown prince of Georgia, and his mission over here is to dispose of the crown's jewels. Austin Goodwin, member of a few-

eler's firm, sells the famed diamond necklace for \$50,000, but payment on the check is stopped when it is found to be a paste.

It develops that Goodwin had tarried while delivering the necklace, and during tea in the apartment of Helen Galli the substitution was made. Goodwin, about to break with his wife, is infatuated with Helene and cannot believe she was the thief.

Lazov, however, does suspect. He insists the diamonds be returned or a bond covering their loss be paid immediately. Caroline Goodwin, the wife, has been greatly attracted by Lazov, whom she believes is the crown prince. He doesn't deny it, though later it comes out that he is a half-brother of that chap and actually a pretender to the throne.

One Orlando, supposed aide to Lazov, turns out to be the representative of the bolsheviks now controlling Georgia. He has been commissioned to reclaim the jewels for his government. At times suspicious of double-crossing and theft is placed upon Lazov, and even Caroline. In the end looks like she and the foreign boy friend are going to be mixed up in marriage—after she gets a divorce.

There are ragged ends to the story. There is a snicker or two, but really little comedy and no real laughs. "Stripped" is indifferently played, but it may not be the fault of the actors or direction. The show was reported closing last Saturday. It may be taken off this Saturday.

If not it should be. *Ibce.*

## OUT-OF-TOWN REVIEWS

### CARRY ON

Cleveland, Oct. 25.  
Musical comedy in two acts and 15 scenes. First production of new firm of Bobby Connolly and Arthur Swanstrom. Book by Fred Thompson and Jack Donahue. Words and music by Arthur Swanstrom. Benny Davis as Fred Cook. Scenery designed by Joseph Urban. Connelly staged dance ensembles. Principals: Jack Donahue and Lily Damita, with Shirley Vernon, William Frawley, Milton Watson, Barry Walsh, Max Horan, Richard Temple, Albertina Rasch unit, and chorus ensembles of 23 girls and 50 men. At the Hanna for one week, \$4.50 top.

This new musical, the first by the new producing firm of Bobby Connolly and Arthur Swanstrom, has excellent possibilities for Broadway when whipped into shape. Although the opening performance here did not click so well, it's a big time stuff. Much money untested poured into it. Costumes that are knockouts, and a cast that fills the stage to the wings with an interesting story. These factors cover up most of its weaknesses.

Where the show's weak is in Lily Damita, leading lady. Although a wov in pictures, she cuts a poor figure as a stage entertainer here. She has personality, looks poised—but is a flop as a singer. Couldn't be heard past the 12th row. What dancing she does is completely outclassed by any turo in the chorus. Makes a great impression in appearance, but her lack of stage talent makes it impossible for her to do justice to her part. Producers deny rumors that she'll be pulled out before the New York premiere.

The plot is one that's been used time and time again on the screen. Nevertheless it's more interesting and holds together better than the average run of musical comedy books.

Jack Donahue is cast as a young idler dirty with money. A war slacker until a gold-digging chorine forces him to enlist as a private. In France he falls for the daughter of an innkeeper, blunders into a situation in which he is suspected to be a spy and sentenced to be shot.

How he escapes from jail by impersonating an English officer provides some inept but humorous action. Part where he captures three Germans, who refuse to leave him, is better. Returns from war a hero, finds French sweetheart and goes into clinch. Two other romances are run through plot, and neither of them are very hot.

Donahue carries most of the show in a rate style. Dialog has plenty of good laughs. His best bits are with his butler who becomes his top sergeant. William Frawley in latter role is a good comedian.

Shirley Vernon is a classy dancer and vocally good. Milton Watson just so-so as hero's friend. David Hutcheson, amusing in British officer role, doing it in travesty fashion. Most of them are only fair singers, depending upon ensembles to put songs over. Two or three new actors with strong voices would help considerably to bolster up show.

Musical score has several tunes that sound like hits. "Why?" is one that has a catchy tune easy to whistle. Male chorus makes a rousing number of "Over Here" and "We'll Be There."

Dancing chorus fine. The numbers are clever, fast and highly effective. Costumes are gorgeous and expensive. When the entire cast gets out on the stage, such as in the "Victory Ball" number in which Damita looks her best, the effect is eye-dazzling. *Fullen.*

# WARNING

I am the sole and exclusive owner of the performing rights for the United States and Canada of Cochran's Revue entitled "WAKE UP AND DREAM," which contains the following musical numbers:

**"What Is This Thing Called Love"**

**"Let's Do It"**

**"Wake Up And Dream"**

**"I Loved Him But He Didn't Love Me"**

**"Looking At You"**

The singing or playing in public or the broadcasting of any of the songs or the performance (instrumental or otherwise) upon any stage of any of the musical numbers of the said play will constitute an infringement of my rights. Please take notice that I shall immediately institute action for injunction and damages to prevent any violations of my rights.

**ARCHIBALD SELWYN,**  
**Producer**

## BITTER SWEET

Boston, Oct. 29.  
 Dolly Chamberlain.....Patric Ludlow  
 Lord Henry.....Max Kirby  
 Vincent Howard.....Gerald Nodin  
 Marchioness of Shrewsbury.....Toby Holmes  
 Carl Linden.....Zoe Gordon  
 Mrs. Millicent.....Desmond Jeans  
 Capt. August Little.....Plintoff Moore  
 Capt. Schenck.....Jane Moore  
 Baroness of Shrewsbury.....John Evelyn  
 Lady Devon.....The three-act operette-revue produced by Charles B. Cochran at the Palace Theatre, Manchester, England, on July 11, 1929, score, book and lyrics by Noel Coward; American presentation by Florenz Ziegfeld and Arch Selwyn in association with Mr. Cochran, opening at the Tremont theatre, October 22.

Ziegfeld and Selwyn imported it bodily, even to the chorus men and Noel Coward himself. Regardless of how America warns up to "Bitter Sweet," there is one certainty about it. Evelyn Laye, the featured Drury Lane beauty, knocked Boston for the w. k. loop opening night with Goldwyn and Ziegfeld broadcasting to the world, the next morning that she is to be featured in the films in all-color as well as all sound, the production to be a musical revival.

Miss Laye lived up to her rep, having plenty of most everything, including voice, dramatics, personality and ease on eyes. She opened and closes a white haired old lady in her seventies, with the intervening scenes a series of flash-backs of the romantic story of her life, starting as a love-sick kid taking singing lessons and carrying through the big scene in a Venetian cafe where her husband is killed in a duel with a captain who had insulted her.

The show itself will probably become a smart New York vogue. It is absolutely laughless and can best be described as a romantic and dramatic musical, exquisitely played and staged with such significance in period atmosphere and costuming as to almost assure it of success alone.

The cast, while English, could easily pass as American, all the dialog being in the universal tongue, without the identifiable dialects which we in the States sometimes forget and stage with such significance in period atmosphere and costuming as to almost assure it of success alone.

The damned thing just plays along artistically to a bitter-sweet end with nothing much that is new or outstanding except the wholesome cleanliness of sheer artistry of portrayal and fidelity of atmosphere.

Outside of the ingratiating Miss Laye, the only novelty in the cast was Mirlotte, who, in a savory revival of the "chanteuse excentrique de Paris" renewed intriguingly the memories of the capricious and eccentric, subterfuge who were the toast of the Continent in the late '80's.

The score is clean and fresh and true unpleasant to American ears, although not at all among publishers' picnic. It will probably prove barren ground for the scouts who are looking for sheet stuff. It's a tough score in spots to put over, and the Boston boys perspired in the pit trying to satisfy Frank Tours, who really knew the score.

The general verdict in Boston is that the thing is over solid, due mainly to the fact that it is a relief from the general run of musicals, almost scented with old lavender and lace. It is clean right through to the core, with the exception of its single gag (there had

to be one) which is a wise crack from a cafe habitue.

The house held solid for Coward and Miss Laye on the curtain call and gave them one of the most noisy welcomes seen in this hamlet in several years.

It ought to go big in New York, and unquestionably will, as exploited as the smart vogue of the season. And Ziggy has a hit show without legs! Libbey.

## WHITE FLAME

Atlantic City, N. J., Oct. 29.

"White Flame," the new play put out at the Apollo last night, relates the marital misadventures of an individual so engrossed in himself he fails to recognize the happiness close to him all the time.

Kenneth Harlan, flicker fancier, makes his return to the speaking stage, and represents Don Marlowe, young and successful architect of a long line of socially prominent Brooklynites. Soon after the play opens Marilyn Marlowe (Helen Dodge), his wife, bears him a son which costs her life. Hope Richardson (Edith King) goes on the rocks. There's a scene of parting between Audrey, the second Mrs. Marlowe, and Don, in which their shortcomings and their domestic troubles befalling Don.

Hope is in love with Don and knows it but Don doesn't realize he loves Hope until a second marriage to a rich and fast-living widow (Edith King) goes on the rocks. There's a scene of parting between Audrey, the second Mrs. Marlowe, and Don, in which their shortcomings and their domestic troubles befalling Don.

When Hope dashes out to bring Audrey back, she is run down by a auto and crippled. A trip to Vienna and a specialist's rest cure bring her to health. Eight years have passed between the departure of the second Mrs. Marlowe and the return of Hope. Sonny boy is grown enough to understand and taking the hand of his father places it into the hand of Hope as the final curtain drops.

"White Flame" is Robert W. Willard's first essay at play writing. It also represents James Kenney's first fling at producing. The inexperience of both is quite evident. Weintraub.

## HOMICIDE

Pittsburgh, Oct. 24.

William Hodge in a new play by Milton Herbert Gropper and Edna Sherry. Three acts. First essay at play writing. It should be at Shubert-Alvin, Pittsburgh, week Oct. 24.  
 Wong.....Peter Goo Chang  
 Ada.....Mary Biala  
 Gilbert.....Hugh Hamley  
 Barbara Dean.....Margaret Mullen  
 Matthew Carroll.....Charles Hammond  
 Dwight Metrower.....Henry Herbert  
 Mrs. Wemble.....Valerie Bergere  
 Tony.....Carroll Ashbury  
 Detective Reilly.....Abbott Adams  
 Officer Smith.....Lawrence O'Sullivan  
 Officer Thomas.....M. Tello Webb  
 Officer Thomas.....C. Russell Sage  
 Byrne.....Maurice Barrett  
 Inspector Kennedy.....William Hodge  
 Detective Rorke.....William Cullen

Here's a hedge-podge of mystery, hokum and pathos that's right up William Hodge's own alley. Fashioned only for the road, it won't hurt anybody and should make dough for the star.

"Homicide" is a combination of every kind of play produced in the last two years, from the play within a play situation to the big-hearted inspector who tears up the evidence. Can't make it the wide open.

Milton Herbert Gropper and Edna Sherry have turned out a far from impressive or original piece, but they have done right by Hodge. The star doesn't put up a performance until the second act, another thoughtful plan.

Hodge is wise in not bullying the inspector too much, but he is wise in his following, and his third degree scene in the second act is a smooth piece of work. Of the supporting cast Valerie Bergere is best, while Mary Biala is impressive. Henry Herbert is unconvincing as a villainous old dope peddler. More the authors' fault than his, however. Cohen.

## HEADS UP

Philadelphia, Oct. 29.

"Heads Up" by Arnold and Freudenfeld musical comedy, opened at the Shubert Friday night. It's the same production the firm tried out in Detroit a month or so ago under the title of "No Fun You" with a different book and some new principals. Score by Richard Rodgers, is about the same with a couple of additions, and a comedy song or two taken from numbers the same and most of the sets.

"Heads Up" shapes now as a good average musical show, not out of the ordinary in any way, but with a wealth of gags and true and tried hoke comedy.

Jack McGowan and Paul Gerard Smith concocted the story. Yarn something hard about bootleggers and Southampton and a handsome young revenue officer who must do his duty. The corking comedy part written for Victor Moore and the lyrics and business given him should go as long way toward giving "Heads Up" an even chance at clicking.

Rodgers' score is ace high although it lacks about bootleggers and Southampton and a handsome young revenue officer who must do his duty. The corking comedy part written for Victor Moore and the lyrics and business given him should go as long way toward giving "Heads Up" an even chance at clicking.

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## London As It Looks

(Continued from page 78)

provincial company. I said it was bad enough when it was originally done.

"Hannen Swaffer has killed that idea," said Frank Lindo, the leading actor and the manager, when he left Reading.

Now, I see it is going to the Bedford music hall for a week.

Of course, it is a difficult point. Should the Lindos be barred from any money, after their trying ordeal, or should one discountenance the boosting of a play because of a sensation attaching to its tour? So long as it keeps out of London, proper, nobody will mind.

## Oscar Asche on "Americans"

People listening to the curtain speeches which followed "Heat Wave," a Roland Pertwee drama at the St. James, must have wondered why there were tributes to "the patience and kindness" of Walter Hackett, the producer.

The truth is that, because an actor who had made things awkward for the rest of the cast had been sacked, during rehearsals, Oscar Asche, whose kindness sometimes outweighs his discretion, wrote a letter to the "Daily Mail" objecting to the methods of American producers in London.

An "Evening News" reporter, who met me, asked me whom it could possibly refer to, and it is certainly a tribute to Walter Hackett that, although I went all round the theatres in my mind, I never once thought of him. We regard him, you see, as one of ourselves. Besides, I had never heard one word against him.

The "Daily Mail" refused to print Hackett's reply, and he is in some distress about it.

Indeed, as Asche's letter was written on Green Room Club notepaper, Marion Lorne, who was to have been a hostess at their dance next Sunday, says she cannot go.

"My friends will understand," she says, "and the others must think what they like."

Certainly Asche should not have taken idle gossip as evidence, Hackett is the very last man I should consider possible of being a brute. He is a genial Californian with a nature like the sun.

## The Wrong Accent

"Canaries Sometimes Sing" suffers from two faults, so far as London is concerned. Yvonne Arnaud, brilliant comedienne though she is, has a French accent, which certainly does not suit the part of the Streatham chorus girl whom she plays.

Besides, all four characters are rather of the nasty kind. The two wives are attracted by the wrong husbands, and for three acts, Lonsdale, with a deftness and skill he alone possesses in doing this kind of thing, keeps the plot going with a remarkable cleverness.

I should think the play would be a considerable success on your side.

## Lonsdale Sometimes Sings

I went specially to Birmingham to see the first night of Frederick Lonsdale's new play, "Canaries Sometimes Sing."

"Thanks, old man, for coming so far to see my play," said Lonsdale, when he met me.

"No, Freddie," I replied. "I came away from London so that I should not have to see Ivor Novello's," for the dear Ivor had a new play on the same evening.

There was the usual ecstasy and the usual gushes of "Oh, Ivor is marvelous." Cochran told Novello, they say, that his play would run for 18 months. Other people tell me it will run till Christmas.

It has got two plots, I am told, but they don't join. Anyway, Novello has not got a stalls following. His last play, "The Truth Game," ran because the stalls were attracted by Lily Elsie.

devoted to eating and being entertained by executives and stars of the various coast studios.

The foreigners did find time to see how a scene was made. That was the extent of the local motion picture revelations.

## Columbia's Gifts

Columbia Pictures has tied up with the "Household Journal," a country magazine. It is using Col's stories in every issue with plenty of splurge, besides spotting a photo of a Columbia star on the front page monthly.

Columbia in return will give to the winner of a contest which the "Journal" is running a screen test and a trip through the studio.

## Advice

In the current "Writer's Digest," John F. DeVine, who recently resigned from the New York "American" to return to his home town of Gloversville, N. Y., has an article advising out-of-town newspapermen to stay away from New York.

DeVine returned to New York a few weeks ago.

## The Better Reason?

November issue of "McCall's" will carry an article by Robert E. Sherwood on sound and color pictures.

Sherwood says the popularity of the talking picture has begun to wane and that use of the color will keep the customers satisfied until the scenario writers discover a new plot.

"McCall's" pays pretty well.

## Parsons-Martin Wedding

Louella Parsons, head of Hearst publications, motion picture pages is in New York from the coast.

Sent by W. R. Hearst on special mission.

Expected back in Hollywood at Thanksgiving, at which time it is expected she will become the bride of Dr. Harry W. Martin, unofficial physician to the picture colony.

## Graphic Shakeup

A shakeup of editorial people and photographers occurred on the Graphic Monday with notices to around 20, it is reported. Most are special reporters on the street and in districts covering this, that and

## Leipzig's Finish

The end of Leipzig as a German bibliophile town is foreseen in the decision by printers and publishers of Leipzig to move their headquarters to Berlin. This fall's book fair at Leipzig was a foppo.

## East and West

Verne Fields, of the U scenario department, who has been east, has returned to the coast. In the meantime, Verne Porter, scenario editor permanently in the east, returned from the west.

## Duty on Scenarios

Douglas Doty, formerly on the editorial board of "Century" and "Cosmopolitan," has been appointed to an executive post in the scenario department of Columbia.

## Matter of Money?

Lewis Coward, who wrote "This Believing World," used to be a rabbi until he discovered there was more money in writing books.

## Justice Still Reigns

James Swinnerton, cartoonist, has been elected president of the San Francisco Bohemian club.

## Bert Levy's cartoon layout

Bert Levy's cartoon layout in the Los Angeles "Express" is to be distributed by the Sterling Syndicate.

## DOROTHY LULL

with  
 7TH EDITION OF  
 "Earl Carroll's Vanities"  
 NOW ON TOUR

## PAUL WHITEMAN

Booking Exclusively Through His Own Office

1560 Broadway  
 New York City

JAMES F. GILLESPIE  
 Personal Representative

## TRIXIE FRIGANZA

Personal Management CHARLES MORRISON, 1560 Broadway, New York City



# Along the Coast

By Bill Swigart

Los Angeles, Oct. 25.

According to the present string of unattached music composers now free-lancing on the Coast, there is a shortage of good lyric writers. Lyricists have the same complaint about composers. Since such a condition is a state of mind, the boys continue to plug a lone hand, with the result, many are looking for jobs and singing the blues.

Harold Berg has been given his first chance to team up with M. K. Jerome for a number to be spotted by George Carpenter in "Hold Everything," Warner picture.

James Campbell, of the Campbell-Connelly Publishing Company, in London, who came here with Morris Friss and Louis Warner, is still in town looking for foreign rights to numbers composed and published here. Out of the six Klages and Greer numbers written for the recently abandoned Harry Carroll revue, "What Do I Care?" (Shapiro-Bernstein) seems to be clicking along the coast, with the next "Tribadours" (Santley Brothers) will ride along with it, despite Tubby Garon, after spending two hours selling the number to Danny Cairns of the Orpheum pit found the leader playing it for the exit march.

Washington-Magdon and Cleary were engaged by Warners in New York to write songs for Witmark's. They came here and were assigned to write numbers for "Forward Pass," First National. Tunes were later published by George Plafodost and the picture released here at the RKO theatre. The boys were then sent over to the Paramount lot to write for Helen Kane and when it came to suggesting a title for the number, Mike Cleary said, why not call it "Where Do We Worka Now John."

Another \$10 opening is scheduled for the Ambassador Coconut Grove Nov. 4 when Mal Hallett relieves Ted Lewis. Harry Fwen's band, summing at the Casa Del Mar beach club, will move to Phoenix for the winter. Lou Traveler replaced Lou Singer's band at the Casino Ballroom, Ocean Park.

Sidney Clare and Oscar Levant have figured out the difference between a long term contract and one gets their worries on the installment plan with the optional, while the other is like paying cash.

More Songs  
Since M-G-M, Fox, Warners and First National have proven the value of songs in pictures, other studios are convinced that the more numbers placed in a picture, the better the public likes it. Paramount has also realized more songs are needed and with the next group of pictures now ready to go into production, Franke, Harling and Sam Coslow will write eight numbers for "Cordelia" (Kitchen). Wolfe Gilbert and Abel Baer will be handed a couple of pictures when they report Nov. 6, in addition to the composers now available at the Warner-Pixie unit. The "Universal" is scouting for the best talent available... Louis Alter and Howard Johnston to write numbers for "Hollywood Boulevard" (Fox) in addition to contributing numbers for C. B. DeMille's new musical operetta, "Madame Satan"... Harry Tierney completed the score for "Dixiana" (Radio) and is at work on books and lyrics for a new operetta. Leo Robbins' contract with Paramount expires Nov. 1, at which time he might land back on Broadway alone with Joe Young, Harry Warren and Sam Lewis, who came out here and did one picture for First National... Pete Wendling is also wending his way back to the big town, but not because he doesn't like Hollywood, but because he became very tired of watching Harry Warren and Arthur Caesar put on a sister act in the lobby of the Roosevelt hotel every night.

After playing his "Wall Street Wall" for a group at the boy Al Silver played Chopin's funeral march and was asked to play the second chorus.

According to Al Johnson's rate of \$7,500 an hour for singing over the radio, the four motion picture studios conducting their respective weekly radio hours here gave away in excess of \$50,000 in radio talent this week. Those appearing before the mike on the First National hour over KXG include Benjie Claire, Alexander and Laurence Gray, Inez Courtney, Frank Albertson, Phyllis Crane, Mickey Bennett, Percy Westmore and Leo Forstman's 16-piece orchestra. Those battling for Paramount over KNX include Nancy Carroll, Jack Oakie, Paramount quartet and a number of lesser lights necessary to complete a cast for a sketch prepared by Neal O'Hara in keeping with the theme of its new picture called, "Sweetie." Music was furnished by David Mendoza and his

## A. F. M. Campaign

An extensive educational advertising campaign to prevent theatre orchestras from being replaced by mechanical music has been begun by the American Federation of Musicians. At least \$500,000 will be spent for newspaper space, according to Harry R. Calkins, union representative, who is working with the advertising agency preparing the copy.

To defray the expenses of the slap against talking pictures and other mechanical music equipment, the A. F. M. is dipping into the "theatre defense fund" which has been collected from 30,000 members working in theatre orchestras during the last year and a half. It now amounts to \$1,000,000. Ads will appear once a week in 617 newspapers in 400 cities in the United States and Canada.

Union officials estimated that 5,000 musicians have lost their jobs in theatre orchestras since the rapid rise to popularity of talking pictures with sound accompaniment.

The A. F. M. at present claims a membership of 140,000.

## JUST MUSIC ON FILM FOR SYNCHRONIZATION

Hollywood, Oct. 29.

Wurlitzer Phonograph Co. reported to be experimenting here on a photograph that will reproduce music on film instead of the old regulation wax disc records. Machines of this sort would revolutionize the wax-record business and furnish a larger scope for bringing talking pictures closer to the home. Home projectors could have sound track to match their silent film, place it on their phonograph and have a synchronized picture without a costly sound projector.

## Brunswick's Natives

A Brunswick-Balke-Coller recording expedition will depart for China Friday, to record native talent. After that they will go to Australia for the same purpose. The Brunswick recording expedition arrived in New York last week after touring European cities and recording native talent for the past three months.

## Mrs. Levy's \$30,000

A \$30,000 verdict against the City of New York was granted Mrs. Stella Levy, 68, widow of Jules Levy, solo cornetist, in Supreme Court last week on grounds of having broken her hip in a fall on a slippery sidewalk three years ago. Mrs. Levy must wear a 26-pound brace permanently.

## Tap Record

Bill Robinson's first record for Brunswick has released last week. It consists solely of taps. Robinson is under contract to Brunswick.

## DAILY'S THEME SONG

Pittsburgh, Oct. 29. This theme song racket has even hit the newspapers.

"Press" Scripps-Howard daily, running daily serial entitled "Sheila," and a song, written especially to plug the story, was featured all last week by Dick Leibert in his organon at Penn.

## Beefsteak for Paine

Last night (Tuesday) a beefsteak was held at Luchow's on 14th street for the members of the Music Publishers' Protective Ass'n. to greet J. C. Paine.

Paine succeeds E. C. Mills. Paramount Radio Orchestra. Talent recruited for the weekly M-G-M "Movie Club" hour over KHJ included Blanche Seel, Cecil Cunningham, Hedda Hopper, Bobby Agnew, Charles Kaley and many others. Dr. William Axt supplemented Harry Wineland's band with a group of classical pieces played by a symphony orchestra assembled from M-G-M musicians.

## VOGEL'S SUIT

Jury Awards Him \$24,000 in Old "Marcheta" Suit

Jerry Vogel's four-year-old suit against the John Franklin Music Company and its manager, John (Frank) Sheridan, ended in a judgment of \$24,000 for the plaintiff in Supreme Court.

Vogel said he had entered into an oral contract with Sheridan in 1921 to popularize the song "Marcheta," which the Franklin Co. was then publishing, and was to receive 25% of net sales profits. Defendants denied the contract.

O'Brien, Melinsky & Driscoll represented Vogel.

## 200 PLUG SONGS HURTING SALES

Los Angeles, Oct. 29.

With approximately 200 picture plug tunes on the local market local music dealers claim they are losing money on these songs. As they are over-plugged in the pictures the dealers claim that the public can't decide what tunes they want to buy.

Aside from the fact that the market is flooded, another angle on the picture song situation presents itself. Most of the people who buy these tunes see from two to four pictures a week. By the time they have heard the 10 or 15 songs from the pictures their minds are so confused it is claimed they can't figure out which ones they want.

## Street Venders Charged

With Misrepresentation

J. C. Rosenthal, general manager of the American Society, has started action through the New York district attorney, to prosecute S. Tralongo, 121 East 15th street, New York City, for misrepresentation.

Rosenthal alleged Tralongo is publishing lyrics, called the Hollywood Song Sheet, using the titles of pop tunes, but printing parody lyrics underneath.

It is being sold around Times Square by street venders for 10c.

Federal action against the street venders selling original chorus lyrics on one sheet without the permission of the publishers, has begun through U. S. District Attorney Tuttle. Federal marshalls confiscated 50,000 of these lyric strips throughout the States last week.

## ADDS TO OPERA SCORE

Hollywood, Oct. 29.

Frank Harling is writing an additional number to be used in his opera, "Light from St. Agnes," which Gene Rector is casting for a tour of the Erlanger houses.

The tour is slated to open next month in Philadelphia, with Eleanor Painter heading the cast. The opera, previously enjoyed runs in both Chicago and Paris.

## Propaganda Bumped

Detroit, Oct. 29.

The national advertising propaganda campaign of the American Federation of Musicians, aimed against canned music, hit the bumps here.

Of the two big dailies offered the ads, the "News" refused on the grounds that the ad knocked a competitor directly, but agreed to run the copy if changed to exploit the beauties of music-in-the-flesh, but the raps were ordered out.

The "Free Press" accepted and ran the four column ad the day this burg was the center of world-wide tribute to Edison, inventor of canned music.

With President Hoover here, and the town in frenzy, the knock at one of Edison's inventions caused much bad comment.

## Fox Red Star Publishers Will Handle Songs Abroad

Expected William Fox's Red Star Music Company will be sufficiently organized by Dec. 1 to move into quarters at 739 7th avenue.

Previous to that, Pat Flaherty, manager, will go to Chicago and possibly the coast to open offices and appoint branch managers. Winnie Sheehan, now in London, hopes the European offices will complete arrangements for opening the European offices.

Flaherty States that foreign releasing rights to their future tunes will not be sold to foreign firms. First production songs Red Star Co. will publish are the originals in John McCormack's picture and the score of "Melody at Home" and "Hot for Paris."

## Lobby Teams Airing

Chicago, Oct. 29.

Lobby teams (pianist and singer) working for the neighborhood houses are having their personalities boosted by radio tie-ups.

Will broadcast over WEDC, WGES and WRO twice a week.

## RKO-FELST HANGING

Although nothing has been closed between RKO and Felst, tying up the music publishing company with Radio Pictures, the deal is said to be still on.

## Nichols in Vaude

Out of Anderson's "Almanac" "Red" Nichols and His Five Pennies, band unit, opened this week (first half) at Keith's 81st St, New York. Lee Stewart, who brings the act to vaude, added Frances Shelley as a specialty entertainer.

## Inside Stuff—Music

### Discs on Air Hurting Disc Sales?

A story is gaining ground that the sale of phonograph discs has been hurt of late through the common sending nowadays of records over the air. Former disc buyers are now said to await the latest disc release come in through the radio set.

### Another Wrong Guy

A Coast music publisher's representative, whose company specializes in picture tunes, thought his already over-plugged tunes weren't getting enough play from a certain Coast radio station, and went after the manager's scalp. The station is ostensibly operated by a local newspaper. He went to the m. e. and succeeded in getting his promise the boy would be fired.

Next week on his rounds he was surprised to find the boy still there. Then he found out the station was run by a private individual who leased it to the paper. Owner said the manager would stay. And the pluggers' staying away from that studio now.

### One-Time Pluggers

A former Coast song-plugger used to lament during his plugging days about the treatment he received at the hands of buyers in music stores. When he went to a store to get a job running the music counter for a chain of five and dime stores. Now the largest buyer on the Coast of regular copies has forgotten the past.

Every trade day he roasts the poor pluggers in a blaze of sarcasm and tells them if they don't want to sing for his counter they don't need his orders. Most are refusing.

Arbitration hearing Monday on George and Ira Gershwin's claim that Flo Ziegfeld had held up their royalties on "Show Girl," which recently folded, was called off when a Ziegfeld wire was received by the Arbitration Ass'n. claiming the Gershwins had received all that was coming to them. Gershwins have complained to the Dramatist Guild that the check was too small, with that organization asking J. P. MacEvoy, writer of the original book of the musical, to submit his box office statements so that a check-up on Ziegfeld's figures can be made.

## Disc Reviews

By Bob Landry

And now comes the "super plug," the theme song with a double edge, one tune promulgated to the masses in two separate and distinct pictures. "What Wouldn't I Do for That Man?" the tune, "April Love" and "Glorifying the American Girl," both Paramount releases, are the mediums of exploitation.

Columbia combines it on 1988 with "Turn of the Heat" from Fox's "Sunny Side Up." It looks like a seller.

Revived after a couple of years are the tunes from "Rio Rita," Ziegfeld show in 1927, a Radio Picture (RKO) hit in 1928, "Sweetheart, We Need Each Other," and "You're Always in My Arms" are coupled in attractive sales combination as sung by Charles Lawman, nice voice. "Dance Away the Night," fair waltz, from Fox's "Married in Hollywood," is waltz twice by Columbia, once on 1985 by the Columbia Photo Players, and again on 1986 by James Melton.

Later version is the more enticing; having, too, stronger support on the reverse, viz. "Love is a Dreamer."

Ted Wallace's orchestra handles "College Days" and "Campus Capers," two of the lesser numbers of the M-G-M picture, "So This is College."

Will Osborn, crooning disciple of the milder crooner, Rudy Vallee, has gone good in "Sweet Home" coupled with the muchly-familiar "Same Old Moon."

Fair listening non-dancing tunes. "Got a Great Big Date," recorded by Coon-Sanders with a pip orchestra, and "An Old Italian Love Song," recorded by Jean Goldkette, are combined of the lesser numbers of the M-G-M picture, "So This is College."

Tom Waller from the negro revue, "Hot Chocolates," heats up an insinuating piano using the popular "Hot Dishwashing" and "Sweet Savannah Sue." As there are no lyrics to worry about this moulted disc can be carried into the family living room.

"Rocky Valley," very slow, and "Vagabond Lover," pretty slow, are for those who have a taste for tempo retardado. Recorded by the Victor Salopians.

Two songs, too, for Don Howard and The Phelps Twins couplet, "Fascinating You" and "Like Me Less, Love Me More."

For the disc buyer who clings to established favorites indifferent to the capricious vogues of tin pan alley there will be beauty and permanent appeal in "Indian Love Call," "Society," and "The End of the Organ" by Jesse Crawford.

Columbia Paul Whitman dashed off a couple of plips before leaving for the coast, "When You're Counting the Stars Alone," reversed by "At Twilight," "Whiteman sells anyhow, but the name on good tunes becomes high pressure.

Eddie Cantor's song, "My Wife is on a Diet," done into a fox trot by Art and Texeira, has a nice orchestration, comedy idea, and a reverse side that's zero. It's an English thing called "I Lift Up My Finger."

Your Magic Spell Is Everywhere, from Gloria Swanson's "Trespasser," is mated with "Sunny Side Up," which the brighter pupils will detect as a crossbreed of similar title. Such a combination of potential hits should bring Ben Selvan and orchestra into lots of flax.

What sounds like a record fated to be stopped on the first spinning of the needle is "Hands and Lips" and "Two Eyes of Grey," an unflagging howl of the tender path. The first dreary note to the last. It is difficult to imagine an appreciative audience for such dullness. Maybe it isn't Louis Gravenstein's fault.

Oscar Grogan is a happier entrant with "Web of Love," from "The Great Gabbo," and "Pal of My Sweetheart Days," softly sentimental, a whole lot of the tender path.

Closely following the "Sunny Side Up" tunes in the number and variety of disc interpretations is that aforesaid "What Wouldn't I Do for That Man?" Latest and probably warmest version is Ruth Etting's. Of course, Helen Morgan's (Victor) is good, too.

Victor Geared to one-step tempo, "I'm a Dreamer, Aren't We All?" and "You've Got Me Pickin' Pine Apples" are the tender path.

Closely following the "Sunny Side Up" tunes in the number and variety of disc interpretations is that aforesaid "What Wouldn't I Do for That Man?" Latest and probably warmest version is Ruth Etting's. Of course, Helen Morgan's (Victor) is good, too.

Gluskin in Berlin

Berlin, Oct. 19. Lud Gluskin has arrived with his American band at the Gourmiana. He had excellent advance publicity.

## The Air Line

By Mark Vance

### Novelty Lacking

Some of the midweek radio programs are as dry as the Sahara and few of the stations bend an eyelash toward injecting a little novelty. This is perhaps due to desire of stations to get their daily or night commercial accounts whipped along so the air sellers can go out and grab new contracts.

Even a little dash of novelty now and then is relished by the best of sets. An example is the original bedtime story, a most amusing hodge podge of kidding by Olsen and Johnson over WEAF, Chic Sale heard via WEAF Thursday night in some of his characteristic rural chatter and patter, away from the stereotyped.

High time several of the stations stop running programs together that are almost alike in style and character. Reacts disadvantageously to the accounts.

Chic Sale's Monolog  
Chic Sale, the big card on the Victor hour Thursday night over WEAF, put over his entire radio "single" immensely, including the substitute parson bit he recorded

for Victor. His voice came over in great shape and showed the comedy possibilities for monologists with something to sell on the air.

### "Voices"

The word "voice" is getting quite a play. There is the "voice of Columbia," the "voice of the Great White Way" and "the voice of the RKO."

### Ann Leaf's Billing

Ann Leaf, organist who night after night has been playing in the Paramount studios via WABC, is finally getting deserved billing.

### Vallee Resumes

Last Thursday night Rudy Vallee resumed broadcasting from WEAF through the Fleischmann sunshine hour. Looks like a good hook up for Vallee, as he has the entire hour to himself, and on the getway had Graham McNamee working straight.

Vallee was in better voice than just before he went west.

Fleischmann is paying high for Vallee, but as a radio card it's a wise investment.

## LEADING ORCHESTRAS DIRECTORY

### IRVING AARONSON

and HIS COMMANDERS

Now Featured with  
IRENE BOGDANI  
in "PARIS"  
SELWYN THEATRE, CHICAGO  
VICTOR RECORDS  
EXCLUSIVELY

### DANNY CAIRNS

And His

R-K-O MELODY BAND  
Vanderbilt's Greatest Hit and Stage Band  
Now Playing Orpheum Theatre,  
LOS ANGELES

### SAM FREED, JR.

and His

ORCHESTRA  
Presenting the New "Fabblo Polka"  
R-K-O FORDHAM THEATRE  
New York City

FROM DETROIT

### JEAN GOLDKETTE

Orchestras

VICTOR RECORDS  
Office: 812 Book Tower  
DETROIT

### TAL HENRY

and His ORCHESTRA

Victor Records  
Warner Bros. Vitaphone Artists  
Now Playing Peabody Hotel  
Memphis, Tenn.  
Exclusive Management  
Orchestra Corp. of America  
1000 Broadway, New York

### VINCENT LOPEZ

and His ORCHESTRA

Summering at the  
PELHAM HEATH INN  
Pelham, N. Y.  
Doubling at the  
ST. REGIS HOTEL  
New York City

### LAUGHNER-HARRIS

and their  
12-Piece Entertaining Orchestra

Opening Nov. 15th

ST. FRANCIS HOTEL  
SAN FRANCISCO

### B. A. ROLFE

Radio's Premier Conductor

Lucky Strike Dance Orchestra  
Palais D'Or Restaurant Orchestra  
Edison Ace Recording Orchestra

### PAUL WHITEMAN

And His Greater Orchestra

Now Making  
"KING OF JAZZ"  
for Universal  
Personal Rep: JAS. F. GILLESPIE

### THE BRICK TOPS

(FARMIAN RED HEADS)

America's Greatest Girl Band

New Headlining RKO "College Gate Unit"  
Permanent Address  
25 West North St., Indianapolis, Ind.

### PHIL FABELLO

and His

ORCHESTRA

The Different Ensemble

Presentation Feature

COLISEUM THEATRE

New York City

### TOM GERUN

and his

ORCHESTRA

Exclusive Brunswick Artists  
Now Playing  
Jefferson Hotel, St. Louis  
Management Music Corp. of Am.

### MAL HALLETT

AND HIS ORCHESTRA

America's Greatest Band, Band

Bigger and Better Than Ever

Personal Management

CHARLES SHRIMMAN

Salem, Mass.

### THE MISSOURIANS

World's Greatest Colored Band

VICTOR ARTISTS

ALHAMBRA BALLROOM

7th Ave. at 126th St., New York

### PROFF MOORE

After a Year and a Half at the

Roosevelt Hotel Hollywood

Back Again at the

MONTMARTRE CAFE

HOLLYWOOD, CALIF.

### JESSE STAFFORD

and HIS ORCHESTRA

PALACE HOTEL

SAN FRANCISCO

Brunswick Recording

### ANSON WEEKS

AND HIS ORCHESTRA

Now in Third Year at the

HOTEL MARK HOPKINS

COLUMBIA RECORDS

### Feist's T-S Titles

Feist has purchased American releasing rights for three of Lawrence Wright's tunes used in Tiffany-Stahl's "Woman to Woman." Titles are "Sunshine in My Heart," "To You" and "Parisian Doll." Feist is also publishing two other tunes from T-S's "Peacock Alley," written by George Wagner and Abner Silver.

### Business Only!

Song pluggers don't go outside their pop music realm. A plugger was told by a pianistic friend that he, the pianist, was going to Carnegie Hall to hear Toscanini. "Who's he, the singer?" queried the plugger.

### Ziegfeld Deposits \$11,000

An arbitration over delayed payment of royalties to George and Ira Gershwin, who wrote the score of "Show Girl," has been put back. The case was to have been heard last week but Flo Ziegfeld, who produced the show, paid \$11,000 to the Authors' League of America, where the claim of the Gershwins was filed.

It seems that after the third week Ziegfeld held out the composers' royalties. His plaint was that the score was not as hot as it should have been. Ziegfeld's contract with the Gershwins stipulated the producer could reject any number or numbers not to his liking. It was claimed he rejected none. The arbitration will probably be dropped if the amount paid tallies with royalties claimed by the Gershwins.

### NECKING MUSIC

Portable Radio in Car Great Warm-up for Men at Work

Hollywood, Oct. 29.

Radio receiving sets installed in automobiles are helping make this town 100% efficient.

The tired business man saves time by listening to stock reports and news while motoring to and from his office. Flaps and sheiks hit for the lonely spots, turn on the dial and bring in music to fit their necking moods.

One conservative couple who didn't care to be seen drinking in public at a local night spot was observed making trips during intermissions to the limousine parked outside.

Kept in touch with what was going on inside by radio, and returned in time for the next dance.

### SONGSMITHS ABOUT FACE

Hollywood, Oct. 29.

Joe Young, Sam Lewis and Harry Warren, writing songs for First National, fulfilled their contracts and returned to New York.

### Father Duffy on Air

Father Francis Duffy, noted A. E. F. chaplain, will brave a commercial hour, Nov. 6, when he joins Alexander Woolcott on the Town Crier time, in the annual Armistice memorial program presented over WOR, from 7:30 to 8.

Father Duffy is rector of the Church of the Holy Cross, 42d street, near Ninth ave.

### Green-Stept Re-engaged

Buddy Green and Sammy Stept have been re-engaged by Warners' to write music for Warner and First National pictures.

Boys will return to New York shortly for three weeks before re-summing.

### Al Goodman Back

Immediately upon Al Goodman returning on the "Ile de France," he reclaimed his conductor's chair at "Follow Thru" at the Chanin's 46th Street, New York.

Mr. Goodman went over to assist in the staging of the duplicated show in London, and leading for the premiere, taking a two-week vacation, with Mrs. Goodman following in Paris.

### Loew's M. C.'s on Move

Several switches of m. c.'s and organists are being made in Loew de lusers.

Ted Claire, from Century, Baltimore, opens this week at Allen, Cleveland, with Ken Whitmer, formerly with Publick, succeeding at Baltimore.

Lester Huff, organist at Palace, Indianapolis, moves to Baltimore Nov. 4, and Maurice Cook, currently at Century, there, goes to Loew's, Rochester.

## Bus Co. Lines Up Three Western Radio Stations

Los Angeles, Oct. 29.  
Pickwick Stage Lines has made a tie-up of radio stations in Los Angeles, San Diego and San Francisco which will be in effect November 15.

KTM will be the Los Angeles station. San Francisco will have KGAB, and San Diego KPBB. Ray Soule, manager of KTM will be in charge of the chain. Efforts will be made by Soule to add stations along the coast and as far east as Denver.

### Carlin, Engels' Ass't

Phillips Carlin, star NBC announcer, has been promoted to assistant to George Engels, in charge of programs.

Carlin will double as announcer for a few select accounts, otherwise booking only.

### SOL BLOOM'S SONG

Washington, Oct. 29.

Sol Bloom, theatre's Congressman from New York, was taken back to his song writing days last week when visiting a local picture house. Stage show (Fanchon and Marco's "Indian Summer" Idea) used "Sun Dance" as a routine number.

Bloom admits he wrote it 30 years ago.

### TWO EXHIBITS FLOP

Chicago, Oct. 29.

Chi's annual radio show, at the Coliseum last week, was a flop. "Sport" Hermann was the backer. Another flop was the first annual furniture show, at the Chi Stadium. Bad biz due mostly to bad weather.

### HERE AND THERE

Abel Lyman opens at the Club Richman, New York, Monday.

Harold Oxley and his orchestra, from Dallas, engaged by Warner's for shorts.

Jack Denny and band, after five years at the Mount D. Royal Hotel, Montreal, have been shifted by the United Hotels to King Edward Hotel, Toronto. Luigi Romanelli's orchestra has gone from the King Edward to the Montreal hotel.

Art Hicks and orchestra are at the Edgewater Inn, Louisville.

Ben Pollack and his orchestra open at the Silver Slipper, New York, Dec. 1.

Eddie Davis' orchestra, under direction of George Tordy, opened an eight-week engagement at the Peabody hotel, Memphis, Oct. 27.

Tal Henry and his orchestra at the Baker Hotel, Fort Worth, after 35 weeks at the Peabody Hotel, Memphis.

Spier and Coslow have been assigned by Paramount to write the music for two new Par productions, "Paramount on Parade" and "If I Were King."

## COMM. ON RADIO LIMITATION-ADS

Washington, Oct. 29.

Limitations on chain broadcasting and certain standards to be maintained on advertising are two developments of the past week sponsored by the federal radio commission.

First named seems to have strong backing not only in the commission's ranks but in Congress. One requirement will be that a station make direct application to the commission before broadcasting chain programs. Another is that only one station of 5,000 watts or more power in each State will be permitted to pick up the chain material.

On the advertising several states have already advised the commission an agreement has been entered between the stations of those states requiring about the same standards as do many of the dailies now. This meaning a close checkup on all programs and sponsors prior to signing of contracts.

Such plans of the commission still are demanding respect though it is doubtful if it will continue as a full time body after Dec. 31. Switch of Senator C. C. Dill, D. Wash., credited with the present law, to opposing its continuance has caused much wonderment here, with the senator scheduled to make an extensive announcement on the floor of the Senate shortly after the regular session gets underway.

The New Fox-Trot Ballad  
Hit  
Melody Rhythmic Spirited  
By Benny Davis Leo Motzkin  
Billy Fitch

"Where Are You,  
Dream Girl?"

They're all playing and featuring  
the new Fox-Trot Ballad  
Sittin', Polack, Roy Ingram,  
Specht and many others. Great  
for radio transmission because  
of its smoothness and melody;  
even better for straight dance  
purpose.

ROBBINS MUSIC CORPORATION  
Publishers  
729 Seventh Avenue New York  
City



**TAVERN**  
A CHOP HOUSE  
OF EXCEPTIONAL MERIT  
156-8 WEST 48TH STREET  
East of Broadway

**TED HENKEL**

Musical Conductor  
and  
Presentation Director  
**CIVIC THEATRE**  
Auckland, New Zealand  
PITT ORCHESTRA OF 30  
STAGE BAND OF 20

**NO COVER CHARGE  
AT ANY TIME**

AT THE

**HOLLYWOOD**

RESTAURANT

1600 B'way at 48th St.

Table

d'Hotel

DINNER \$1.50

Served from 6 to 9 P. M.

Nightly and Sundays

with Music—Dancing—Revue

N.T.G. (Nils T. Granlund)

presents the most spectacular

and stupendous Revue:

"The Hollywood Frolics"

30—World's Loveliest Girls—30

Nightly for Dinner and After-

theatre

Dance Music by

"RED" NICHOLS

and His Orchestra

EVERY SATURDAY AFTERNOON

MATINEE LUNCHEONS \$1.00

with Music—Dancing

And N.T.G. & His Hollywood Girls

Phone Reservations

Chickering 2572-2573

## Color Line Commences to Appear In Paris Two-Way Bohemianism

Paris, Oct. 18. Anglo-Saxon influx and ceaseless floating population here is beginning to create a color line in a world's capital where Oriental potentate, African poobah, local boulevardier and British and American tourists heretofore rubbed shoulders promiscuously.

A transformation is coming to pass in a twofold manner. One relates to the other. Montmartre is giving way to Montparnasse as the center of nite life. As yet Montmartre, comparable to a composite of New York's own Broadway, Harlem and Greenwich Village combined, is still the center of nocturnal activities.

There is a decided trend towards the Left Bank, as it is called, in the sector known as Montparnasse, revolving around the Boulevard Montparnasse, in what is known as the Quartier Latin. It's the students' quarter, with the eminent Sorbonne University situated hard by, and with the youth of the world—either moneyed dilettantes or impoverished, serious-minded seekers of knowledge—creating an economic standard of nite life quite different from that holding forth in Montmartre.

What's more, it's cheaper, or supposed to be. What it figures the colored element as applied to the promiscuity of intermingling in Montmartre as compared to a somewhat stricter, although almost just as decidedly lax—to Anglo-American racial restrictive ideas—in Montparnasse. At least on the Left Bank, with the predominance of Anglo-American youth, alleged engaged in training for careers, and the abundance of enough Caucasians of both races to curb the racial mixing, there is a semblance of curtailing the black-and-white companionship idea.

From this has motivated the tourist's tendency to hie themselves a bit further out across the Left Bank of the Seine and feel comfortable in being among their own kind. Nor is the economical element the least of it.

Uncle Sam's \$ Montmartre, with its 250 francs (\$10) for a bottle of champagne, plus sundry taxes and municipal charges, not to mention a food scale

commensurate with the steepness of Broadway's post-prohibition gyrations is not a poor native Frenchman's playground. It is designed primarily and almost exclusively for the tourist, American preferred, as witness the many Bars Americain encountered on a nocturnal tour. One has yet to see a Bar Anglerterre (English); everything is a la Americain, for Sam's dollar rules Montmartre.

Montparnasse is assuming the boom aspects of Manhattan's Greenwich Village. And, like G. V., the true bohemian has long since trokked himself eastward to the River or elsewhere less expensive, and so, similarly, Montmartre and Montparnasse, heretofore the haunt and the home of the student, artist, writer, painter and bohemian, are nothing but nocturnal lures for the rubber-necks, even as I. O. U.

The tinsel and artificiality of Montmartre quickly cures a nite owl of stepping out, and, if he feels the urge, there is the constant enigma of Where to Go? The answer is that the acclimated Anglo-American invariably winds up at Mitchell's, the only early a. m. American quick-lunchery in Montmartre, where Asator prices obtain for Automat or Coffee Pot food and service, for the only reason it makes a gesture of serving American edibles, such as ham-and, American coffee at seven francs (28c), and the like.

80c Minimum This dumpy wind-up is a favorite stop-off rather than hitting the bar joints again and be greeted with the announcement that 20f. a drink (80c) is the minimum for a snifter of anything. Considering the 60 and 75c a copy for pseudo-contraband in a country devoid of restrictions, that, too, is a sample of the way even the bars commercialize Montmartre.

This has driven the nite stepper across the Seine to Montparnasse and among his own kind, where a rather ribald youth, hardly like a body of serious-minded Sorbonneites, creates a more spontaneous noise.

There one sees the adolescent sporting the most outlandish corduroys, pull-over sweaters and more or less unkempt stubbles as part of the hobohebian scenery. It's a

### The Final Choice

Hollywood, Oct. 22. Hotel band leaders couldn't decide what to play in honor of the visiting Maharajah. His first impulse was "Song of India." But that was written by a Russ. Next thought God Save the King. That might not go too well with an Indian Nabob.

What the band finally played was "Clap Hands, Here Comes Charlie."

### DOWN HOME CORNER

Nite Club Singer and Husband East Want Divorce

Cleveland, Oct. 23. Both Mrs. Irene Albrecht, local night club singer, and her husband last week sued each other for divorce almost simultaneously, but his petition beat hers out in filing by a few minutes.

Backed by detectives' evidence, Albrecht claims she ran around acts of neglect and cruelty in her petition. Frankie Burns vouched for her good character at his Plaza Club.

### Texas' Chi Nite Place

Chicago, Oct. 23. With nitery patrons, came home pickled at dawn and refused to take care of her two-year-old daughter. He said she once attacked him with a butcher knife, and obtained a court order preventing her harming him or the child.

Mrs. Albrecht, who has been singing at the Plaza and Clquot Clubs, charged her husband with Texas Gulnara opens at the Club Royale Wednesday, doubling from her show in town.

vogue for a 21-year-old to pose "artistic" by raising assorted styles of hirsute adornment, ranging from a modest Van Dyke to a grossly full-face beard. Their affluence at the cafe tables belied their pose of genteel artistic poverty, for such are the redundant styles of Montparnasse.

### ROOSEVELT GRILL

New York, Oct. 24. Guy Lombardo and His Royal Canadians, orchestra, talented collection of 10 nice guys, is another in the fairly continuous string of individuals and groups hitting the big city with an introduction card headed: "A Sensation From Chili!"

Sensational is no boloney adjective for the success achieved by Lombardo's boys in the pineapple center. Once established there, the band found no difficulty in collecting \$4,000 or more for a week's work. Their main job was at the Granada cafe, a south side spot opposite a graveyard. Capacity business became almost common, and Lombardo had more interest in it than just salary. Additionally was commercial and program broadcasting, recording and theatre doubling.

In two downtown theatre appearances, at the Palace and Chicago, the band set new gross records.

Radio made the band in the midwest. This outfit was the first to painstakingly study the tricks of broadcasting and produce music to suit. During broadcasts the boys' attitude toward dancers on the floor was one of tolerance, but when the mike was shut off the dancers got everything. Praise came from both groups.

In New York, at the Hotel Roosevelt, the band is lying low and waiting for its chance. No doubling is being attempted and the only radio work is the hotel's regular broadcast period.

It won't take long for this band to catch on in the east in a big way. When the time comes, the boys probably will let loose suddenly, just as they did in the midwest. Their big forte, radio, remains practically untapped in the east.

Lombardo is in the Grill with 10 men, less than the usual number for this rather large place. But the handicap won't hurt much. Plenty of music, hot or sweet, and the band can work up a high fever without getting too brassy.

Three Lombardo brothers in the troupe: Carmen, sax player and vocalist, with a crooning megaphoned voice and enough lung power to play an entire chorus of "St. Louis Blues" on the clarinet with one breath; Leibert, trumpet, and Guy, violinist-director. Others are Fred Krieger, piano; George Golmans, drums; Francis Henry, banjo; Larry Owens, sax; Jim Dillon, trombone; Fred Higman, sax, and Ben Davis, tuba.

Guy Lombardo's music had a

### Minneapolis' Road Spots As Chance Joints, Charge

Minneapolis, Oct. 29. That road house night clubs in the vicinity of Minneapolis have wide open gambling establishments in connection with them is the charge of the Minneapolis Journal.

In a front page story last week the newspaper asserted that roulette, black jack and chuck-a-luck are going full blast at the Oak Grove country club just outside the city.

The Journal adds that anyone may patronize the games without question and that dance programs and entertainment features of the night club even are broadcast from the establishment twice a week.

Gambling is conducted on the second floor. The lower floor is given over to a large dining room with an orchestra and entertainers doing their stuff for after-theatre crowds.

### ROSENTHAL DOUBLING

The Casanova Club opens Saturday night with Fred Keating as the magician m.c., Ruth Etting, Ramon and Rosita, and Harry Rosenthal, pianist-composer, doubling from "June Moon," current comedy hit.

One of Rosenthal band units under the direction of Moe Rosenthal will provide dansapation. Casanova Roof, summer quarters of the nite club, closes Friday.

noticeable effect on most of the dance bands in Chicago. He can teach eastern outfits plenty about broadcasting.

And he's a sure bet for the east as soon as he hits the air. Bang.

### BAL TABARIN

(Paris)

Paris, Oct. 17. The Bal Tabarin is somewhat of a Parisian institution. This, with the Bal Moulin Rouge, features the come-on as being the home of the classic French dance, the "can-can." Unlike the import of the name, the can-can has little to do with being a cooch or anything off-color, excepting that the mode of dress is more suggestive than some of the preceding tableaux which are entirely devoid of covering above Annapolls.

The eight girls, on the contrary, (Continued on page 82)

# TED HENKEL AND FRED SCHOLL

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SYDNEY, AUSTRALIA

Australia's Most Successful  
Theatre

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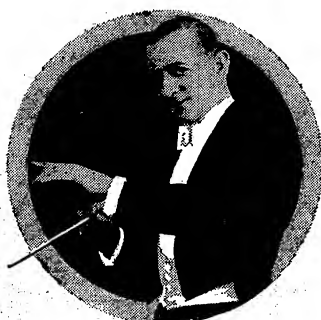
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**NEW CIVIC THEATRE**

AUCKLAND, NEW ZEALAND

OPENING DECEMBER

**LET'S — GO**



MUSICAL DIRECTOR AND  
PRESENTATION PRODUCER



NOVELTY AND CONCERT  
ORGANIST



ts have expired.

# Ringling Will Have Five Revivals Among 11 Shows for Next Season

Washington, Oct. 29. John Ringling will operate 11 shows next season. Information furnished the Circus Fans' Association, a group of men nationally banded together to further the circus, that among the 11 will be five former outfits revived. These are Howe's Greater Shows, Van Amburg's Circus, Yankee Robinson, Buffalo Bill's Wild West with Tom Mix, and Forepaugh and Sells Brothers.

The six others are Ringling's own outfit, Sells Floto, Hagenbeck Wallace, John Robinson, Sparks and Al G. Barnes.

Circus Fans see a chance for performers traveling with the gift shows last season to get a decent break with the outfits being revived.

Special committees of the Fans' association are being formed throughout the country to concentrate in fighting adverse legislation against the circus outfits. Marvin D. Hillbreth heads the local group which will concentrate on Congress.

## World's Fair Estimates

Chicago, Oct. 29. In preparing the budget for the World's Fair here, officials have estimated the attendance at 90,000,000 to bring in a gate of \$40,000,000. Concession rent is slated to bring in another \$1,500,000, with official souvenirs adding still another \$1,000,000. Sales concessions will total \$2,500,000.

Against this \$10,000,000 in bonds will soon be offered.

## Car Driver Indicted

Albany, N. Y., Oct. 29. Thomas Papalocca, driver of a car that killed Gertrude Sandberg, carnival performer on the Albany-Troy road, Sept. 8, has been indicted by an Albany county grand jury for manslaughter, second degree.

The girl was riding in a car with a group of other performers when their automobile went into a ditch. While the girl was on the edge of the road watching several men pushing the car back onto the highway Papalocca's machine ran her down.

## 101 Deal Off

John Ringling has definitely withdrawn his offer to buy the 101 Ranch.

Deal, for many days was on verge of going through, but now that Ringling has had an opportunity to look over his circus properties he is convinced he has plenty circuses—at least for one year.

## Hanneford Reunion

Geo. and "Foodles" Hanneford, after working separate acts for years, will open season at the Olympic, London, in a joint act, using all members of the family.

## Ill. Fair's New Mgr.

Springfield, Ill., Oct. 29. Milton Jones has been named by Gov. Emerson as general manager of the Illinois State Fair to succeed Walter Lindsey, effective Oct. 31.

George W. Allison will be Jones' assistant.

## Ledgett Stays

Chicago, Oct. 29. No truth in the report that Fred Ledgett, equestrian director of the Sells-Floto circus for many years, will be succeeded by Pat Valdo. Ledgett has already been engaged for the 1930 season.

## Union Ticket Takers

Chicago, Oct. 29. Chicago ticket takers' union has signed an agreement with the CHI Stadium to use nothing but brotherhood men on the doors.

## Christy's Closing

Chicago, Oct. 29. Christy Bros. circus closes Nov. 12 at Marlin, Tex.

It will again winter at Houston.

Tex Austin has bought the CHI Stadium outright for his rodeo Nov. 16-24. Price not stated.

## Switching Routes

The strangest proposition in the show world was talked over last week when two carnivals got together with the intention of swapping routes. The idea is that both carnivals have sewed up the same fairs for from five to 10 years.

The owners figure the local folks are weary of the same troupe. Yet they don't want to give up the dates which are hard to get. So the switch, which may or may not be made.

## COWBOY'S HELLEE

Start Something With Cop at 5 A. M.—Fred Bostow Pinched

Fred Bostow, 21, bronco rider from Fort Worth, started to make hellee in front of Madison Square Garden at 5 a. m. Monday with several of his companions. He and his pals made so much noise that Policeman Bill Fowler, west 47th street station, was attracted.

Fowler tried to get the cowboys to go to their hotel, but they thought a New York cop was easy and they tried to bulldoze him. Fowler was taking pretty good care of himself when all the cowboys decided to retreat.

Bostow was the only one to remain to uphold the laurels of the cowboys. He made a lunge at Fowler and tried to dig his spurs in the policeman's legs. A clip on the chin straightened Bostow out and he was arrested.

In West Side Court when Bostow was arraigned before Magistrate Brough he pleaded guilty to disorderly conduct and was fined \$10 with the alternative of five days in jail. Fred did not have that much money and was led to the housework.

## 101 in St. L. in Nov.

St. Louis, Oct. 29. The 101 Ranch will play a two-week engagement here in the New Auditorium, reputed the finest and largest indoor hall in the world. The date will fall late in November following the New York engagement of the 101.

R. M. Harvey, who makes the contracts, has leased the new building on a percentage basis.

## AFTER GRANT PARK

Chicago, Oct. 29. Formal bids have been made on Grant Park for CHI's World Fair. If plans are completed work is expected to start, which will preclude its use as a circus lot.

## NOTES

Norman Ross has again replaced Ed Derr as press agent of the Chicago Stadium.

R. M. Harvey, general agent of the 101 Ranch has gone cowboy. He is now wearing a light edition of the favorite four gallon hat.

Dan Francis will be the general agent of a new line of the former American Circus Corp. The tongue twister is now being used on letter-heads at Peru, Ind.

Fred Worle, assistant manager of Sells-Floto, may enter outdoor booking business.

Circus City Zoological Gardens, Inc. is the new name of the former American Circus Corp. The tongue twister is now being used on letter-heads at Peru, Ind.

10-Day Indoor Circus

Muskegon, Mich., Oct. 29. An indoor circus, under auspices of the Moose and playing in the Armory here, will open Dec. 4, for 10 days.

John McGrail, formerly with the CHI Stadium, closed the contract.

## Downie Out Again

Andrew Downie, whose show is in the Carolinas, is going out again next season.

The season now nearing a close has been regarded as good. Downie's will winter in Medina, N. J.

## A. C. Circuses' Big Season; Sells-Floto-Barnes Lead

Chicago, Oct. 29. Five circuses, formerly the property of the American Circus Corp., have had the greatest season in their history. Sells-Floto and Al G. Barnes lead in point of receipts.

Profits, it is reported, since Ringling's buy in September, have been excellent.

## Holding Back Contracts

Sarasota, Oct. 29. No contracts for next season have been given performers or executives of the Ringling-Barnum circus, wintering here. A number of feature acts were asked if they would come back, but nothing on the dotted line.

This is the first time in the history of the big show contracts were not in use.

## Outdoor Slants

Chicago, Oct. 29. Zach Terrell is asking \$12,000 a year for his services from John Ringling. But that isn't all.

He wants a private car all his own, with his own cook, an end of a freight car to carry his automobile in and a walking stick, all to be thrown in with the 12 grand.

And it looks like Zach is going to get it.

Circus men believe that John Ringling is going after carnivals indirectly by playing fairs with his circuses. At the best, they point out, it will take away the cream fairs from the carnivals, who have depended on these dates for their major income.

Frank O'Donnell, contract agent for Christy Bros., to his home in Grand Rapids.

Bert Rutherford, general agent for Christy Bros., is now in Houston, where he will winter. Rutherford is trying to edge in on the real estate boom which has started in south Houston.

South Houston is about to be incorporated with Houston, which promises to put Christy's 80 acres in the money.

John Ringling calls his new circuses "My kittens."

## 40-FOOT WHALE

Chicago, Oct. 29. Bert A. Earles has signed with the Johnny J. Jones carnival for the exhibition of a 40 foot whale in 1930.

Earles' exhibit will be carried from the train to the lot each week, instead of keeping the mammal in car, as has been the old custom.

## Downey's Quarters' Fire

Havre de Grace, Md., Oct. 29. Fire destroyed the winter quarters of the Downey Brothers' Circus here Thursday.

Only tools were in the building at the time as the tent show is still touring the South. It is due to close two weeks hence.

## McCurren's Bargains

Chicago, Oct. 29. Chas. McCurren, who has circused for 50 years, has gone over with the C. E. & I. R. R.

He will be located at Jopka, Ill., looking after the barge traffic of the road.

Jack Noonan, brother of Sally O'Neil and Mollie O'Day, will have a safety hearing before Superior Judge Thomas C. Gould. Noonan is held on charges of robbing the home of Ted Lewis.

Drawing of jury to try Jobyna Ralston and nine other actors in "Bad Babies," charged with giving an indecent show, started before Municipal Judge Thomas L. Ambrose.

Wallace Beery, Sam Hardy, Joe E. Brown, Charles Chaplin, Bert Wheeler, Jack Mulhall and Fred Niblo are some of the picture personalities taking part in the Beverly Hills society circus.

Mary Jane Halsey, 16-year-old actress, will be given a hearing in Juvenile Hall on a charge of reckless driving in connection with the death of Charles Marcovitz in an accident.

## City Truck Shows

Chicago, Oct. 29. Playing population with truck circuses is new. Most truck outfits keep to the sticks. There's a lad here who says he will put one out next season for the cities. Unit will clean out some of the grift for the bigger stands.

## \$11,000 for 500 Ft.

Regina, Sask., Oct. 29. Bert Earl paid \$11,000 for 500 feet on midway at the 1930 fair to be held here next July. It is, so far as known, the only contract in Canada now existing between fair managers and bookers. All others are up in the air because of extensive competition among carnivals for the select spots.

Earl laid \$2,000 on the line when signing, with the understanding that if the attendance passes 1,500,000 his rent drops to \$10,000.

## Ringling's in Garden

Usual spring-circus date of three weeks or so at the Madison Square Garden, New York, will be taken up around April 1 by the Ringling-Barnum circus as has been customary for it for many years.

It leads back to the buy of the Mugivan, Earl and Bowers circuses by John Ringling. Ed Ballard had secured the Garden for the spring showing of the Sells-Floto circus with Tom Mix. That contract went with the sale.

## Carnivals

For current week (Oct. 28) when not otherwise indicated.

Alamo, Pascagoula, Tex. Alabama, Dubuque, Ga. Bailey's Summer, Miss. Bee, Albertville, Ala. Buntz, Keating, S. C. Cettin & Wilson, Chesterfield, S. C. Coe, Wayneboro, Ga. Cowan, Fort Lauderdale, Fla. Dierland, Stamps, Ark. Denbow's, Waco, Tex. Earling, New Braunfels, O. Gibbs, Haskell, Okla. Gibson, Brown, Miss. Royal Gray, Jacksonville, Tex. Greenburg, Glendale, Ariz. Hansen, No. 2, Weatherford, Tex. Hansen, Mound Bayou, Miss., 4, Cleveland, International, Yarmouth, Can. Jones, Columbus, Ga. Kaus, Smithfield, N. C. Krause, Bennettsville, S. C. LeMancoske's, Harrisville, Ga. Little, McCam's, Miss. Loe, Bryan, Tex. McClain, Stateboro, Ga.; 4, Thomas-ton, Ga. Miller's, Lake Providence, La. Glenn Miller, Lordburg, N. M. Miller Bros., Bonita, La. Monarch, Enid, Okla. Morris & Castle, Houston. Murphy, Greenburg, Miss. Pacific, El Centro, Cal.; 4, Yuma, Ariz. Pace, Whiteville, N. C. Rice, Auburn, Ga. Robin & Oberholser, Newport, La. R. & C. Model, Spartanburg, S. C. Sheesley, Fayetteville, N. C. Stone, Louisville, N. C. World Pleasure, Columbia, S. C. Wortham, El Paso, Tex.

## SAYS BABY WAS USED AS SPEAKEASY SHOW

Spokane, Oct. 29. James Alward, carnival man, testified before Superior Judge B. H. Lindsey that he came to Spokane from Yakima, where he had been working, and found his four-year-old daughter dancing before a group of drunks and that the child was being used by her mother to draw trade for bootleggers. Judge Lindsey decided he would hear arguments why a divorce decree should be set aside.

Grace Alward, his wife, obtained a default divorce this spring. Alward will be given opportunity to produce evidence in charges that his wife is not a person to have custody of the child.

Mrs. Alward testified that she does not drink, smoke or associate with evil characters. She said the baby had gone after a bottle of milk on the day in question, when she was found by her father. Mrs. Alward is a dancer and was with the carnival troupe when she was married.

## Ringling Wants Harvey

Chicago, Oct. 29. R. M. Harvey, general agent of the 101 Ranch, has been asked to join the executive staff of John Ringling. He will remain with the Miller Bros. until their indoor season is completed, which will be about Dec. 15.

Edmund or Jake Newman, it is said, will replace R. M. Harvey when the latter leaves 101 to go with Ringling.

## 101's \$100,000

Chicago, Oct. 29. Miller's 101 Ranch show put over one of its best years. Current net will show approximately \$100,000.

Three indoor engagements—Boston, New York and St. Louis—are already signed.

## Hollywood Chatter

(Continued from page 12) loss in screenland pocket books reaches into eight figures easily.

Casting conference: "What we want for the part is an Aggie Herring character." Right. Several hours consumed trying to get Kate Price, Ann Brody and several others. But all tied up. Finally some one suggested why not try to get Aggie Herring. They did. She wasn't busy and filled the part.

Fox outfit returning from Ireland brings back info that censorship in the Free States is tougher than a supervisor's heart. "Broadway Melody" and "Movietone Follies" banned because of the exhibition of femme effacts. Arbitrator wouldn't let "Hearts in Dixie" play because "our folks won't understand it."

Sue Carol's mother hopped the train from Chicago when she read that Sue and Nick Stuart had broken their engagement. It's still broken, despite mother. Sue's freelancing.

## Inside Stuff—Outdoors

### John Ringling's Grouch

John Ringling's entrance into the fair-bookings field is said to be the result of a long standing grudge of his against fair agents. It is even probable, according to reports that he will not attempt to make any money from this end of his enterprises. Ringling's policy has been to engage the best circus acts available. As a rule after a year with the big show, they were grabbed off by fair agents at more salary than Ringling paid. Now, with his frame-up of anything from a full sized circus to an act, it is expected Ringling will hit back, and hard.

### Retaining Banners

Banners will be retained in 1930 on all the circuses bought by John Ringling from the Am. Circus Corp. In many cases the same advertising solicitors will be retained.

Reason given by Ringling is that the business has proved itself dignified and a big end of the revenue of the shows.

### Lucky Two Ways

J. D. Newman, ex-general agent of the Sells-Floto Circus, uses only green ink in his fountain pen. A mitt reader told him green was his lucky color while he could own a fountain pen.

### Robinson Show's Capacity

The seating capacity of the John Robinson Circus—which figures little over 5,000 this year—is expected to be increased next year up the new regime. North of the Mason-Dixon line the Robinson F has too many seats. South of it, not enough. In the last few years Robinson title has not made money. If business is bad in the South show comes in a heavy loser. Several such years have been experienced lately.

**WOODS THEATRE BUILDING—CENTRAL 0644-4401**

Al Lund, 29, film technician, d  
Oct. 24 while being taken to  
Dickey-Cass hospital in Hollywo  
(Continued on page 87)

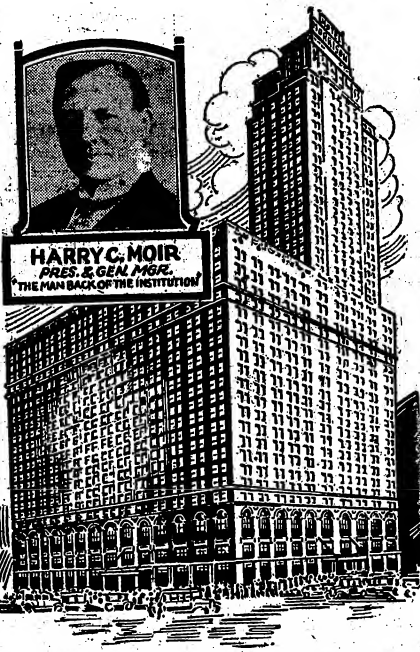


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largest and tallest hotel in the world,  
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**C**LOSE to the top of the gigantic Morrison Tower, and surrounded by the purest air ever breathed, the 40th and 41st floors are set apart entirely for 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.

**1,950 Outside Rooms—Each With Bath**  
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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. All rooms are being radio-equipped.

### 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.

**Write or Wire for Reservations**

## Inside Stuff—Legit

(Continued from page 75)

Murray for breach of contract. Russell sued Tanner for balance due on a contract to cast and direct "Castnets," a play which never saw production because of the playwright's split with the producer on cast changes and script revision during rehearsal last April.

Tanner, who is prominent in Methodist church circles in New York City, used the name of William Powell for several of his play producing activities, assuming that phoney monicker while dabbling in show business, during which time he is said to have dropped plenty.

The flour man, with a yen for Broadway in between Methodist Church board conferences, sunk dough in several of Lyle Andrews' musical productions after which he bankrolled William B. Friedlander's flop productions among them "The Shelf," "Speakeasy," "We Never Learn" and a musical which died in Brooklyn. Last year under the name of "Powell" he produced "Revolt" with Frances Starr, placing his protegee Mary Arbenz in the show as understudy to the star. That was another flop show.

Last spring when Russell started casting "Castnets" for production by Powell he engaged Jeanette McLeay for the lead but when the piece got into rehearsal, Tanner, alias Powell, discovered she would not do and insisted that she be let out and the role assigned to Miss Arbenz. Russell finally agreed to that, but balked when Tanner suggested that the young unknown actress he was building up was a genius and should be permitted to revise his play. Miss Arbenz, according to Russell, said his play lacked "mood" and "tone."

When Miss Arbenz appeared at one of the rehearsals of the show with ten pages of revised script into which she had written a fat part for herself, Russell walked, claiming such interference was a breach of his Dramatist Guild contract. Tanner subsequently called the show off, with Russell starting suit through Edward Clarke of O'Brien, Malevinsky and Driscoll.

Often when a Theatre Guild stage show is booked into a Shubert theatre in a town where there is no Erlanger-booked house, it leads the local show people to believe Shuberts have made their peace with the Guild. The Shuberts still try to oppose the Guild in every way.

Guild shows have played in the Shubert house at Kansas City and a Guild play is due to appear at the Wieting, Syracuse, Shubert house, but an Erlanger booking in each.

Lizzie Griffiths, ingenue of Augustin Daly's company a half century ago, who this year celebrates the 77th anniversary of her first appearance on the stage, on Monday celebrated the 62d anniversary of her debut with James Selwyn's stock company at the opening of the new Selwyn theatre in Boston.

She observed the occasion by attending a performance of a talking picture at a Norwalk, Conn., theatre not because she likes the talkers particularly, but because she must have something to do.

She made her debut at three in a revival of "Uncle Tom's Cabin." Her mother, Mrs. G. H. Griffiths, leading woman of the Arch Street

Theatre company in Philadelphia and her father G. H. Griffiths also an actor took her from the stage in a school and a college. She returned at the opening of the Selwyn theatre in Boston Oct. 28, 1867. Other members of the company were Stuart Robson, Caroline Carson and Frederick Robinson.

Several years later Miss Griffiths joined Augustin Daly's company and played with George Drew and Maurice Barrymore, founders of the Barrymore dynasty, and Charles Fiske. She played with Daly's company for many years. She never returned to the stage after retiring over 30 years ago.

She goes to a matinee practically every day. She deplores the new vogue of talking pictures because the noise confuses her now that her hearing is dimmed by the advance of years. She has recently traveled two miles by trolley car to attend a silent picture.

F. Dodd Ackerman is on the horns of a dilemma. He has had several chances to go to the West Coast and tie-up with a talker concern on his scenic interests but to do so he must close out his biz in New York. So he will stick in New York and continue getting thrills away from his scenic studio by fast running motor boats.

## RITZY

(Continued from page 76)

widow, Mrs. Harding, is an heiress in her own right, as a daughter of the late Mr. and Mrs. Charles D. Barney, of Philadelphia.

Laura Harding is perhaps the richest of the various society girls who have tried acting of recent years, the last including Julia Hoyt, Rosemond, Pinchot, Mary Hone, Anne Tonetti and Beatie Belmont. By far the most successful is Hope Williams. Hope's parents, the late Waldron Williams and the late Mrs. W. Eugene Kimball, were quite well off, and the husband she divorced, Dr. R. Barstow Read, is wealthy.

### Olcott's House Sold

Mr. and Mrs. Chauncey Olcott, who have a show-place at Saratoga, lingered there until mid-October, and then came to town, stopping at the St. Regis, until proceeding to their villa on the Riviera. They have sold their fine house in Sutton Place to Rodman Wanamaker. Mrs. Olcott was Margaret O'Donovan. Chauncey hails from Buffalo, and began as a ballad singer there, in 1880, reaching the Union Square theatre, New York, in 1886. For a generation he starred in Irish plays with music, generally appearing at the 14th Street theatre, gaining fame and fortune as "the servant girl's delight."

### American Princess

Princess Estelle de Broglie, born in California of foreign parents, has applied for American citizenship. Well known as a dramatic soprano, she married, when 16, Prince Robert de Broglie. During the war he was held prisoner by the Germans in Belgium for over two years. She is not to be confused with Princess Jacques de Broglie (Marie Aussenac), who has given piano recitals in New York, and was born in Portugal of French parents. Nor yet with Princess Emmeline de Broglie, who makes her society debut in New York this winter. Emmeline is a granddaughter of the fourth Duke de Caen, and a great-granddaughter of Isaac Singer, American inventor of the sewing-machine. Her father was the late Prince Jean de Broglie and her mother, now Mrs. Reginald Fellows, recently aroused the jealousy of Ethel Levey, now Mrs. Graham-White, formerly Mrs. George M. Cohan.

### Preferences

New York as well as London and Paris, is interested in the personal preferences of the sons of the King and Queen of England. The Prince of Wales was often encountered here as at home, with the Hon. Mrs. Richard Norton and also with Pinna Nestle, once a film actress. Pinna divorced Frederic H. Cruger, New York haberdasher, and married John Gaston, of Boston.

Wales' young brother, Prince George, has been often encountered

with Alice Gwynne, daughter of Mrs. Edwin Erskine Gwynne, and grandniece of the dowager, Mrs. Cornelius Vanderbilt, Alice, known as Kiki, divorced Horace R. B. Allen, of New York, and married Jerome Preston, of Paris. Jerome's sister, Evelyn Preston, lives in Bank street, Greenwich Village. Kiki's brother, Erskine Gwynne, also lives in Paris, and edits a magazine called "The Boulevardier."

### Off, the Register

Phoebe Foster returned to Broadway in "Scotland Yard," at the Harris theatre. Christened Angeline Eager, daughter of the late Arthur W. Eager and Emily Tucker, she is a granddaughter of the late Samuel Marion Tucker, and two years ago married Harold Le Roy Whitney, polo player of New York, who, up to that time, but not since, was recorded in the Social Register. His brother, Alfred R. and Frank Whitney, are still classified therein, as are his first wife and their daughter, Mrs. Fisher Whitney and Mary.

Probation hearing for Herbert R. Jackson, Hollywood bucket shop operator, who crimped a half dozen film fortunes, was continued until November.

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"VARIETY'S" LOS ANGELES OFFICE HAS BEEN DISCONTINUED

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Jerry Gamble and Lorraine Ferguson, actors, filed claims for salary with the State Labor Commission against the Christine Picture Co., with offices in the Tec-Art studio, \$50 in each case.

Norman Selby replaces Jack Stanley as m. c. at the Fox Boulevard theatre here.

Universal's "Broadway" will open at the Million Dollar for its first pop run here Oct. 31. House will make a bid for first runs in the future.

Ted Eckerson, business manager of the local operators union, seriously injured when he fell down stairs at the Paramount theatre. Dislocated spine.

Gloria Swanson's "Trespasser" follows "Evangeline" into the United Artists. Miss Swanson may return in time for western opening.

Ben F. Marshall shut up his St. Andrews theatre, L. A. (400 seats, 15c, silent).

Paul Irving casting "The Outsider" at the Music Box theatre. Opening set for the Geary theatre, S. F., Nov. 10.

Gregory Raffert in name role, Ann Davis opposite and Emmett King also.

Dorothy Barnett, a chorine in "Moon Madness" at the Figueroa, was severely burned when a lamp fell on her during a performance.

Third and last week for "Cooking Her Goose" at the Hollywood Playhouse, with "Girl Trouble" moving in Nov. 3 with the principals of the Oakland Duffwin run.

Unpopular reception has caused Publix to discontinue showing of shorts-only programs at the Deas born on Thursday nights. Only one attempt made.

Bob Fraser, in "Remote Control," the President.

Voodooism in Haiti is the background of M-G's "Seal Bat," to go into production in two weeks with George Hill directing. Bess Meredith is writing the story.

Virginia Valli is playing two weeks with the Richard Wilbur stock company in Honolulu.

Latest racket is selling a directory of the home addresses of players. Appeal is to the fans who write the go-ra letters to the studios. "Write 'em direct to their homes, where they'll be sure to get them" is the come-on. Directories are being offered at \$1 each or three for \$2.50.

A fortune-telling racket that has all the earmarks of a natural opens November 3 at the Orange Grove theatre, when "Phenomena" mind reader, formerly playing vaude, goes in to entertain with a two-hour show.

State theatre, formerly Long

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Beach Pantages, got off to a good start with its new RKO bill last week. State only house in Long Beach, city of 160,000, playing vaude.

Harry Bailey, business manager at Fox Studios, has been appointed manager of the Fox Palace, succeeding J. A. Brehaney.

Al Lyons has been brought back from Milwaukee by Fanebon & Marco to function as m. c. for the new Fox in San Diego, opening Nov. 8.

David Reese, tenor, has replaced Robert Guzman in F. & M. "Sceenland Melodies."

Badger and Mueseler, booked with the Marks Brothers for the Granada and Marlborough, Chicago. Then east.

Ruth Covell, blonde ingenue found by Emmett Corrigan in amateur "Ten Nights in a Barroom," to Wichita to open with Ben Ketchin's new stock company there Nov. 10.

The first Superstition two-reeler, "Third Light," was started Saturday and completed Saturday. Lew Archer and Vernon Dent in it.

L. D. Kenworthy may reopen the Liberty, Long Beach.

Colorart has leased space at Universal, where an exact replica of an African village and fort has been erected for the filming scenes in "Mamba." Al Rogell directing.

**MILWAUKEE**  
By FRANK J. MILLER  
Alhambra—"Dance of Life."  
Davidson—"Strange Interlude" (2d week).  
Grand—"Gold Diggers of Broadway" (8th week).  
Gayety—"Mutual Burlesque."  
Majestic—"Hearts in Exile."  
Merrill—"Woman Trap."  
Pabst—"Aman stock Sunday. New-man travel talk Thursday."  
Palace-Orpheum—"Rio Rita."  
Riviera—"Night Parade" film and vaude.  
State—"Hollywood Revue."  
Wisconsin—"His Glorious Night" film and "Dance Music" stage show.

Palace-Orpheum quit straight vaude and opened with "Rio Rita." Anthony Thene, formerly assistant Billings at the Riverside, is manager, with Ernest Fox officiating in a like capacity at the Orpheum.

New Fox house at Sheboygan opens Nov. 2. Name will be Fox.

**DETROIT**  
Stage  
Olympia—"The Miracle."  
Shubert—"Nina Rosa."  
Lafayette—"Homelide."  
Case—"Kibitzer" Revue.  
Civic—"Young Woodley."  
Wilson-Stratford-Avon Co. Theatre.  
United Artists—"Marianne."  
Michigan—"Young Nowheres."  
Fisher—"Girl from Woolworth's."  
Adams—"Two Black Crows."  
Jackson—"Cock Eyed World."  
Paramount—"Gold Diggers."  
State—"Hollywood Revue."  
Oriental—"Tonight at Twelve."  
Fox—"Flight."

M. E. T. O. of Michigan holds its 10th annual convention at the Statler Hotel, 29-30.

Martin Cohn, proprietor of the Study Club, recently destroyed by fire, at a cost of 22 lives, must stand trial on a manslaughter charge. He is at present at liberty on \$100,000 bail.

An attempt to extort \$5,000 from

the Fox theatre by threat of bombing the house was thwarted when the Detroit police laid a trap and arrested a man in the act of taking a bundle, supposed to contain the money, from an usher sent to the appointed place named in the letter received by the management.

Cadillac is being torn down to make way for a retail building. House lately playing stock burlesque.

**PITTSBURGH**  
By HAROLD W. COHEN  
Nixon—"Caprice."  
Alhambra—"The Merry Widow."  
Pitt—"Sharp Shoot."  
Academy—"Mutual Burlesque."  
Pitt—"Saturday Night Kid," stage show.  
Stanley—"Sweetie" (stage show).  
Aldine—"Hollywood Revue."  
Grand—"Why Bring That?"  
Fairfax—"Old From Woolworth's," stage show.  
Orpheum—"Our Modern Maidens."  
Liberty—"Say It With Songs."  
Regent—"Speedway."  
Grand—"Flight" (3d week); vaude.  
Sheridan Square—"Frozen Justice"; vaude.  
Colonial—"Say It With Songs."  
State—"Pleasures."  
Keystone—"Pleasures."

Harold D. Jacobs, of Baltimore "Post" was replaced by John Y. Clapper as editor of "Press." Scripps-Howard daily. Latter has been with paper 16 years, starting as real estate editor.

Columbia's "Flight" has virtually accomplished the impossible here. Held over for a second week at the Harris, marking first time in house's history that picture has been retained more than six days, it now stays in for third week.

Old Kieman Inn, in East Liberty district, reopened under direction of Walker Moore with floor show.

Old home week here in theatres last week with Louis Amen, billed now as L. La Grannis, at Penn in "Five and Ten Follies"; Joe Kelly at Stanley with hoofing team of Quixote and Kelly, and Mary Blair at Alvin with William Edgar in "Homelide." All of them Pittsburghers.

Earl Bailey, manager of Stanley, has been granted month's leave of absence on account of ill health. He has left for his home in Collinsville, Mo.

Marx Brothers booked in Alvin for two weeks beginning Nov. 11.

Deal by which Harris Co. leased Sheridan Square Liberty, to R-K-O closed last week. This is last week for Sheridan under old banner, house to reopen shortly straight pictures with "Street Girl" or "Rio Rita."

**SOUTHERN TIER, N. Y.**

By PAUL M. WILDRICK  
Hawley Pathé, 73, race secretary of the Hornell (N. Y.) Fair for 26 years, died recently after an illness of several months. He is survived by his widow and sister.

The completion of the Fox Liberty theatre in Corning, N. Y., has been announced by Walter Smith. Capacity about 1,400. Fox intends using State only on Fridays and Saturdays, making it available for rental on other days.

George Billings, actor, recently entered the Bath (N. Y.) Soldiers' Home, to recover from an attack of pneumonia.

It is announced that no change will be made in the management of the Babcock theatre, Bath, following its being taken over by Fox from the Schine interests. Harold Lee continues as local manager.

Despite Sunday baseball, picture shows, rides of all descriptions and roller skating are permitted at Silver Lake, dancing at the Royal Dance Hall was temporarily stopped by town authorities recently. Dancing was resumed shortly after when the Supreme Court handed down a decision that such a ruling was illegal.

**SYRACUSE**  
By CHESTER B. BAHN  
Wetzel—"Indora Duncan Dancers" (Friday).  
Perry—"Perry" (next week last half).  
Empire—"Dance."  
Levy—"Vaudeville."  
Grand—"Gold Diggers of Broadway" (2d week).  
Eckel—"They Had to See Paris."

Although Warners, when assuming control of the Strand, stressed

the fact that no picture played longer than a week, yet the house held over "Gold Diggers of Broadway" this week, setting back George Arliss' "Disraeli" a week.

Doris Kenyon recital, dated for the Empire Wednesday, cancelled and no explanation given.

The Palace (Eastwood) reopened Friday.

Keith's plays "Rio Rita" without any vaude week Nov. 15.  
Fox, taking the Capitol and Strand, Oswego, from Schines, will make elaborate changes in both houses, in addition to wiring. Capitol goes sound Nov. 3.

Warners will spend \$115,000 to improve and increase capacity of the Strand, recently acquired from the Syracuse Strand Co.

Deciding there was not enough business for both, Keith's cancelled midnight premiere Friday night of "The Cocooners" at the Fox. Eckel scheduled a midnight opening of "They Had to See Paris."

**DENVER**  
By JOHN A. ROBB  
Aladdin—"Gold Diggers of Broadway" (3d week).  
America—"Frozen Justice."  
Broadway—"Diamond Lil."  
Denham—"Married—And How" (stock).  
Denver—"The Saturday Night Kid"; stock.  
Orpheum—"The Viking"; vaude.  
Rialto—"Hollywood Revue."  
Tablar—"Young Nowheres"; stage show.

Backing being sought in Denver for "The Innocent Victims," by Umberto Morganti, for production in New York.

"Everybody's Happy" revue, was closed by John M. Mulvihill, house manager. Three performances given.

Judge Ben B. Lindsey says he will place before the Colorado legislature a law to legalize use of talking pictures in making wills, preserving evidence at trials and taking confessions by police. Lindsey says history has the support of Will Hays, George Eastman, Edison and the two Fords. He has already made his will on film.

The Rialto theatre here claims a new record. At the recent opening after having been taken over by Fox were people from over 36 towns, one rancher bringing his family 145 miles. Other patrons came 70, 90, 117 and 125 miles, and from communities in Colorado and Utah. Tom Berta is manager.

**DES MOINES**  
Berchel—"Dark."  
Casino—"Change."  
Des Moines—"Saturday Night Kid."  
Garden—"The Rainbow Man."  
Garden—"Cock Eyed World."  
Paramount—"The Bad Man" (stock).  
Princess—"Rio Rita."  
Shrine—"Two Black Crows" (2d week).

Dark for a year the Berchel theatre, opening Nov. 7 with "The Merchant of Venice" (Genevieve Hammer). House under management of George F. Clark, who also manages the Auditorium (Shrine Temple).

Morgan C. Ames, manager Capitol, Davenport, also takes over management of Orpheum here, succeeding E. F. Lampman.

Nate Rosenthal, former manager Majestic, tubque, now managing the Avon there.

**BIRMINGHAM, ALA.**  
By ROBERT H. BROWN

Ritz—"Young Nowheres"—Vaude.  
Alabama—"Broadway."  
Strand—"Return of Sherlock Holmes."  
Empire—"Broadway."  
Trianon—"Masquerade."  
Rialto—"Change."  
Capitol—"Change."

Ritz, returning to vaudeville, played to capacity crowds last week.

L. B. Remy, new supervisor of Interstate Circuit, was in Birmingham last week for the first time since he succeeded R. J. O'Donnell.

Officials of Erlanger were here last week discussing plans for opening the Erlanger with a musical comedy some time in December.

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**CLEVELAND**  
By GLENN C. PULLEN  
Hannan—"Accident."  
Ohio—"Blackbirds" (2d week).  
Play House—"Olympia" (2d week).  
Gallman—"Taming of Shrew."  
Palace—"Young Nowheres"—Vaude.  
Allen—"Sweeney."  
Ritz—"Gold Diggers" (2d week).  
State—"Thirteenth Chair"—Unit.  
10th—"Saphron"—Vaude.

John J. Harwood elected president of local exhibitors fifth time. George Paulda, vice-president; George W. Erdmann, secretary; B. Z. Leving, treasurer.

Ted Claire comes from Baltimore to succeed Austin Young as m. c. at the State.

Hipp lets out Harold Grost, assistant manager, George Higley, from Palace, succeeding.

Warners will build new theatre in Youngstown as a memorial to their home town.

Ellnor and Eugen, European dance team, open at Show Boat. Austin Wylie's band left Music Box for Castle Farm, Cincinnati, Oct. 28, followed by Al Katz's orchestra.

Walkout of Stubby Gordon's band after scrap over pay with Murray Weiland closes Victor's. Nitty now in hands of receivers, but musicians assured of pay-off.

**INDIANAPOLIS**  
By EDWIN V. O'NEEL  
English—"Pleasure Bound."  
Indiana—"The Saturday Night Kid."  
Palace—"His Glorious Night."  
Circle—"Young Nowheres."  
Apollo—"The Gold Diggers of Broadway."  
Ohio—"The Dance of Life."

Charlie Davis returns to the Indiana as m. c. Nov. 8 after five weeks in New York at the Paramount. Bobby Jackson, here during Davis' absence, goes to Branford, Newark.

Paramount's magnascope installed at Indiana and Circle getting ready for third dimension pictures.

Ray Connor, former cashier of the Park, now manager of Keith Memorial theatre, Boston.

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Robinson Clarence  
Sanderson Helen  
Sanderson James  
Steinbeck Bruno  
Storm Mrs.  
Vernon Wally  
White H. Pierre  
Wynn Ray

of his gags blow up to nil.

Viola Allen and Lawrence McCarty are rehearsing a new musical act, piano and violin, expecting to be able to use it in the new San. during meal hours.

Chester Rice, last season ahead of "Coquette," left for New York after spending the summer here. He expects to sail shortly for a visit until June in the Orient.

Richard G. Moore, formerly of Killian and Moore, is a new arrival at the San, now at 7 Front street. Not in bad shape, but needs the rest.

### Passing Show

Al Atkins left suddenly. Valentine Kindkaid is now all washed up, the appearance of Pittsburgh soot missing. Julia Kubasable to speak Japanese under the tutoredship of Dick Kuni. Dave Hall, Jr. will soon be telling "That's Sunk." D. D. H. is schooling the youngsters. Paula Campbell gained 10 pounds and wants to split it with her agent. Among those who registered for the coming election are Lawrence McCarty, Charles O. Day, Max J. Frank Walsh, Viola Allen, Xella "Madcap" Edwards, Harry Clark and Keith Lundberg. Our little Miss Allen says she will vote for the best-looking runner up. Anna Mae Powers doing great and sitting up, gaining weight and longing for husband Lou. Mary Bradin back in bed under the care of Dr. Willet and Cod Liver Oil. Thirty-two smiling artists saw "Madame X" at the Pontiac theatre, courtesy of Joe Leo. It helps towards the "cure." So drop a line to those you know here in Saranac.

### SAN FRANCISCO

By WALTER RIVERS

With its change of policy from two-day vaudeville to straight pictures the RKO Orpheum announced several box office changes last week. Lloyd Trobach is out, going to Alcazar, and Art Fromme leaves to go to Curran b. o.

Murphy's Comedians enjoyed but a brief stay at the latter theatre in Sacramento, closing because of poor business after three weeks.

Mildred Page Players in Coliseum, Victoria, B. C., closed a stock season after three weeks.

J. Fred Miller has been appointed manager of the Fox T. & D. theatre in Hanford, Cal. Fox-West Coast's new Hanford house due about Thanksgiving.

Mae West in "Diamond Lil" at Curran theatre, following Sir Harry Lauder; date set as Nov. 10.

### TOLEDO

By E. H. GOODING

Palace—"Blackbirds" (1st half). Paramount—"The Great Dictator." Vita-Temple—"Is Everybody Happy?" Valentine—"His Glorious Night." Low—"Girl from Wolfville's." State—"Four Devils." Prince—"The Sheriff of Sherklock Holmes." Rivoli—"Vaudeville." Empire—"Burlesque (Mutual)." Cameo—"The World-Change, Ohio-Change, Silver-Change."

Jack Loder, former p.a. Loew's Penn and Aldine, Pittsburgh, now with Publix, and is here doing some special work with J. R. McWilliams (Par).

Jack O'Connell at Vita-Temple places a big local opening at \$2 on "Rio Rita."

Pettions for Sunday movies circulating freely in Bellefontaine, O. A minority association has countered with anti petitions circulated in the churches.

University of Michigan 1929 opera, "Merrie-Go-Round," will play Toledo, Chicago, Kalamazoo, Grand Rapids, Lansing and Detroit, Mich., Cleveland, Buffalo and Cincinnati, after a week in Ann Arbor.

Kenton, O., Community Players (Little Theatre) take over the Royal theatre here in November.

### OMAHA

By ARCHIE J. BALEY

State (Publix) has gone to two-a-week grind. Opened few weeks ago.

J. S. Jossey promoted to manager Warner branch, replacing Earl Bell,

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M. Lou Elewitz, publicity man at Paramount, transferred to Des Moines. Glen McDaniels, treasurer, makes same change. Irvin A. Waterstreet replaces Elewitz here, and A. Friedman trades with McDaniels.

Hostettler-Universal houses acquired recently by Publix, all outstate, as follows: Columbus: Swan; Fairbury: Bonham; Majestic and Rex; Fremont: Empress and Nall; Grand Island: Capitol, Majestic, Empress and Bartenbach; Kearney: Norfolk-Granada, Lyric and Grand; North Platt: Keith Beatrice-Rivoli; Strand, Palm and Ken. Also in Iowa: Marshalltown-Casino, Strand and Odeon; Missouri Valley-Rialto and Strand.

Ben Sallows and James Hughes have sold two houses at Alliance, Neb., one at Bayard and one at Bridgeport, to Fox. Hughes remains manager Alliance houses.

A. E. Slonacker succeeds Earl Miller, resigned, as manager York at York, Neb.

### KANSAS CITY

By WILL R. HUGHES

Shubert—"Diamond Lil." Orpheum—"The Royal Family." Grandstreet—"Young Men of the Newman." "Welcome Danger." Royal—"Evidence." Low—"The Great Dictator." (24 week). Palace—"Clear the Decks." Gayety—"Burlesque (Mutual)."

Starting Oct. 31, the Pantages goes to a Thursday opening. The change was made on account of roving acts from here to Minneapolis. As the opening date there is Friday the acts are obliged to leave here Wednesday night to make the jump. The change of opening also gives the house a day's start on the two Publix theatres which recently changed from Saturday to Friday openings.

Through a tie-up with the Southwest Air Express, the Newman will be able to have the pictures of the big games between both the Kansas and Missouri University football teams the night of the games. The firm is being flown here by Colonel Art Gabel from Columbia, Lawrence, Lincoln and Norman, Oklahoma.

Twelve more Kansas City girls left last week to join the Valley Dancers, recently with "Luckee Girl," the entire group to appear in the "Greenwich Village Follies."

Complete cast, "Mamba." Color-art Synchronote: Ralph Forbes, Eleanor Boardman, Jean Hersholt, Ian McClaren, Noble Johnson, Arthur Stone, Torben Meyer, William Von Brincken. Al Rogell directing.

C. B. DeMille again chairman of Motion Picture section, Community Chest.

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### BUFFALO

By SIDNEY BURTON

Teck—"Journey's End." Buffalo—"Sweetie." Century—"Gold Diggers of Broadway." Hipp—"Honky-Tonk." Great Lakes—"His Glorious Night." Lafayette—"Broadway." Gayety—"Privileges." Lady—"Cyano de Bergerac."

Following settlement of the stage hands' strike, the Shubert-Teck announced "Journey's End," in as a last-minute booking from Rochester, to be followed by Thurston's "The Demon." The Erlanger opens Nov. 11 with a new one, "Silver Swan," produced by Herman Gantvoort.

Katherine Cornell says her next play will be "The Dishonorable Lady," by Margaret Barnes and Edward Sheldon. Gilbert Miller will produce and Guthrie McClintock direct.

The Boston Symphony opened the local concert season Monday night with an advance sellout sale at \$2.50.

The Peace Bridge Arena at Fort Erie opened this week for ice skating. The Arena will again offer hockey. Was successful last winter. Often drew 10,000 in week.

### DULUTH

By JAMES WATTS

Orpheum—Shakespearean Rep (Genevieve Hampe). Grandstreet—"Saturday Night, Girl." Gayety—"The Trespasser." Strand—"Woman Trap."

James Laundregan, stage manager, Lyric, may run for sheriff of St. Louis county at the forthcoming primaries.

Al Anson, new district manager for Publix and "Marty" Mullin, general manager for Publix (Northwest) are making a survey of Publix theatres here and in nearby cities. Publix plans a revision of methods and building operations in the Northwest territory.

William McCreary returns here to pilot the Lyric (Publix).

### DALLAS

By RUDY DONAT

Majestic—"Salute." Mary Haynes. Palace—"Young Nowheres." Maiba—"Hollywood Revue." Tonal—"The Girl from Wolfville's." Old Mill—"Woman Trap." Bagdad—"Phil Phillips." Peacock—"Carnegie-Goldkette's." Vagabonda.

For the first time in 15 years Dallas is without stock. The Show-

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house (Circle) remains dark this winter, James Saville having dropped his lease. On other hand, Dallas has four little theatres which hog all possible patronage for a legit house.

Jack Beall, former Harvard and Columbia student, is now critic for Times-Herald, succeeding Ross Fitzgerald. Beall started off panning vaude acts.

J. A. Wagner, Des Moines, helped organize Mollie Bailey Top of Circus Fans' Assn. here, which he heads.

J. E. Huey, former Texas manager for Tiffany-Stahl, has gone with new Syndicate Pictures exchange here.

Lyric and Hippodrome, nickelodeons, have resumed tab for winter at 10c admission.

### OBITUARY

(Continued from page 84)

Cal. of burns and asphyxiation received at the Consolidated film laboratories where he was employed. Lund was unmarried.

Frank Lurich, 31, musician, committed suicide in Chicago Oct. 28. Note explained Lurich killed himself because he was ill and unable to find work.

The father of Mark Swan, playwright, died Oct. 26 in Canton, Miss. Mr. Swan was treasurer and manager of a number of shows from 1890 to 1899.

William Bunning, 51, manager of Lyon & Healy sheet music department, died suddenly Oct. 19 in Chicago. Wife and children survive.

### DEATHS ABROAD

Alfred Geral, 41, French actor, killed in an automobile accident at Rheims (France).

G. Getafe, 40, German acrobat killed in a German circus pithed Toulouse, France, when a tra on which he was swinging became unhooked, throwing him beyond net. Another German performer, Kromikraw, 25, was severely injured.

Frederico Caballe, 45, F opera singer, died in Ba Spain.

### PORTLAND, ORE.

Broadway—"They Had to See Paris." United Artists—"Hollywood Revue" (2d week). Alcazar—"Cock Eyed World" (5th week). Portland—"Saturday Night Kid." Nialla—"Sweetie." Music Box—"Broadway." Blue Moon—"Flight." Orpheum—"Delirious Regia." Oriental—"The Sophomore." Grand—Henry Dunsen Players. Auditorium—"Front Page" road show, 2 days, and Harry Lauder, 3 days.

John Hamrick plans new all first-run policy at the Blue Mouse which has been finishing runs started at the Music Box.

United Artists, operated by J. J. Parker for Fox, has midnight shows every Saturday night. House now gets eight Saturday shows.

Two Little Theatre groups in town have merged under title of Portland Civic Theatre. Other group was Bess Whitcomb Players, now dissolved.

Russell C. Spindler, here from Chicago Civic Theatre, is new director of Portland Civic Theatre.

Alder theatre broke house record with "Cock Eyed World" in its fourth week. First three weeks were at United Artists.

### SARANAC

By HAPPY BENWAY

Valentine Kindkaid is a new arrival at the San. He was formerly press agent at the Alvin, Pittsburgh. Just needs the rest.

Chris Hagedorn putting out weekly bulletin at the San.

Thomas White, Andreas Erving, James Williams and Angia Palu-lis are all showing improvement, not overlooking the 10 pounds added to herself by Allie Bagely.

Tommy Abbott celebrated his 33d birthday Oct. 17. Most welcome gift was an okay from Dr. Mayer to go home for a few weeks' vacation. New address 42d and Broadway.

Pauline Aurandt, who has "cured" here for four years, received the glad tidings that she was an arrested case. Miss Aurandt left for her home in Summit, N. J. Official send-off of all the patients was as usual, "Good-Bye, Good Luck, and May You Never Come Back."

Richy Craig, Jr., has gained 10 pounds and has 30 minutes exercise twice daily. Looks like he will soon be m. c'ing again.

David Mavity has resumed his M. C. duties in the N. V. A. San. dining room. A gas patient, many



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